

A Head Start on Picturing America Resource Guide

Produced in educational partnership with the
National Endowment for the Humanities



NATIONAL
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HUMANITIES

Picturing America

A Program of the
NATIONAL ENDOWMENT FOR THE HUMANITIES

A Head Start on Picturing America Resource Guide

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A Head Start on *Picturing America*

Background



Chairman Bruce Cole at the National Gallery of Art, Washington D.C.
Photograph © DavidHills.net

"My own experience testifies to art's power to stimulate intellectual awakenings. When I was a young child my parents visited the National Gallery of Art in Washington, and they brought home a souvenir that would alter my life: a portfolio of illustrations from the collections of the National Gallery. As I pondered these great works of art, I had the first glimmerings of what would become a lifelong pursuit: to study and understand the form, history, and meaning of art. This was my gateway to a wider intellectual world. Through that open door, I would delve into history, philosophy, religion, architecture, and literature—the entire universe of the humanities."

Bruce Cole, Chairman
National Endowment for the Humanities

*Picturing America*SM is an initiative of the National Endowment for the Humanities which offers a set of 40 high-quality, color reproductions of American art that range from paintings, sculpture, photographs, and architecture to book arts, decorative arts, and fine crafts. The project was designed to provide kindergarten through twelfth grade students and adults with an opportunity to learn about the art and history of America. For younger children, their families, and their communities, the project has expanded to include developmentally appropriate learning experiences and resources. **A Head Start on Picturing America** offers a flexible blueprint to guide and enhance interaction with the art. This publication is a practical tool that shows you how to enrich your preschool curriculum by using the artworks in a way that engages children and adds excitement to their learning. **A Head Start on Picturing America** helps Head Start staff introduce the art and enhance discussions about the images. It also includes suggestions for books, new vocabulary, related learning experiences, and family literacy activities that support children's school readiness.

In addition, Head Start teaching teams, family service workers, family literacy coordinators, parent educators, other Head Start staff, and volunteers may collaborate to organize family and parent focused activities such as Family Night at the Museum. Family Night at the Museum, as described in **A Head Start on Picturing America**, is a family-focused experience designed to give parents and children the opportunity to discover the *Picturing America* artworks through conversation, creativity, and sensory experiences. Family Night at the Museum supports family literacy goals and enhances implementation of **A Head Start on Picturing America**. Children and families are invited to create arts and crafts, make bold bright prints, create collages, or develop cityscapes as they experience the world of art.

The Artworks

The 40 images span centuries of painting, sculpture, architecture, and decorative arts. The works, which belong to American collections that are accessible to the public, were selected for their quality, range of media and time period, and ability to be grouped in ways that expand educational potential.

Artworks like these help us experience the humanity of history and enhance the teaching and understanding of America's past. These aesthetic achievements are a pleasure to see and think about, and also provide part of the historical record of our nation. The collection is a flexible sampler that brings a fresh perspective to curriculum implementation and offers a simple and effective way to introduce art into the lives of young children

and their families. Through the variety of subjects and styles, adults as well as children may discover and define their own interests and feelings.

For ease of use, each picture in the set of 20 posters is numbered (for example, 1-A is one side of the poster and 1-B is the second side of the poster) for a total of 40 images. They are large (24" x 36"), so that a whole group or class might view them at the same time. The posters are laminated and durable, and they can be hung on the wall with pins or even tape. *Picturing America* encourages teachers and staff to stretch their own creativity—to use the images freely in ways that will enrich learning experiences. There is no set order or regimen for use at the early childhood level. Child-initiated interests can guide discussions and experiences, as well as the number of images introduced and the length of time spent on each one.

Presentation of the art will vary. A teacher may hang up one of the reproductions and let it remain in place to occasionally catch the attention of the children. Another teacher may intentionally use an artwork, for example, Audubon's *American Flamingo*, to stimulate discussion about birds and expand on a child-initiated inquiry about why some other birds cannot fly. When considering why an artist chose a specific medium, subject, color, or texture over another, children are exposed to art and learn to describe what they feel about the image. At an early age, children are capable of forming richly layered ideas as they experience how art communicates.

The visual arts stimulate creative and analytical thinking. The arts delight and engage the senses, providing teachers and parents with a refreshing way to reach even the youngest children. Head Start staff, teaching teams, and parents can extend children's early experiences by using creative, thought-provoking, and imaginative conversations about the artworks. **A Head Start on Picturing America** offers connections with existing library books and materials. Using these connections with the artwork fosters curiosity, promotes interest, and invites the kinds of interaction that reinforce both school readiness and family literacy goals.

Further, **A Head Start on Picturing America** helps local program staff design experiences related to the *Head Start Child Outcomes Framework* for children of all abilities, diverse cultures, and language backgrounds. The presence of this art within the local program's curriculum enables teaching teams to approach child outcomes using interesting and challenging material.

Through observations and conversations, children practice and use new language and vocabulary. As they describe pictures, they respond to questions and ask their own. They have experiences with counting, comparing, contrasting, and finding patterns. They develop social abilities: take turns, develop confidence in making choices, and grow in eagerness to learn with others, while sharing opportunities to sing songs, read books, create their own art, and participate in dramatic play and movement.

When children expand their interests, they are more likely to engage in extended conversations, to ask questions, to create their own art work or creative projects,

Head Start Child Outcomes

Language

Children understand and use more complex and varied vocabulary to:

- improve communication ability;
- express opinions, feelings, and ideas;
- improve conversational ability;
- use more and different words, including nouns, verbs, adjectives, adverbs, and prepositions; and
- express ideas.

Literacy

Children gain:

- the ability to discriminate among sounds in words;
- knowledge and interest in a broad range of subjects;
- awareness that print has meaning;
- additional experience with the alphabet; and
- an understanding of how to use books.

Mathematics

Children develop abilities to:

- count and compare;
- recognize and name shapes;
- measure using unconventional and standard methods;
- compare sizes by finding interesting ways to measure; and
- identify and develop patterns.

Science

Children develop observation skills and problem-solving abilities to:

- learn to discuss observations, predict, generalize, and develop explanations of things they see;
- discover common features;
- participate in simple investigations;
- draw conclusions based on their experiences.

Head Start Child Outcomes

Creative Arts

Children experience creative processes in art. They:

- explore different art materials and media;
- use a variety of tools for creative expression;
- sing songs;
- play musical instruments;
- dance to different rhythms; and
- act out a variety of roles.

Social Emotional Development

Children develop:

- their own interests;
- self-confidence;
- pride in their work; and
- cooperation with each other.

Approaches to Learning

When children are engaged in experiences related to their interests, their:

- attention span increases;
- problem-solving strategies expand;
- curiosity and initiative increase;
- reasoning and problem-solving develop; and
- concentration, persistence, and engagement improve.

Physical Development

When children are physically active, they improve their:

- gross motor skills; and
- fine motor skills, including manual dexterity by:
 - building with small manipulatives;
 - writing;
 - drawing; and
 - painting.

and to enjoy books about their special topics. Such motivation is essential to learning and development across all of the Head Start Child Outcomes Framework Domains.

The Office of Head Start will provide *Picturing America* works of art, and print and distribute **A Head Start on Picturing America** to all Head Start programs across the nation. Additional web-based resources will be disseminated through the Office of Head Start's Early Childhood Learning and Knowledge Center (ECLKC) website, www.eclkc.ohs.acf.hhs.gov.

The National Endowment for the Humanities (NEH) *Picturing America* website, www.picturingamerica.neh.gov, offers information on each artwork in the Teachers Resource Book.

TOP Ten — TIPS for success with *A Head Start on Picturing America*

- 1 Follow the children's lead.
- 2 Find the fit with your curriculum.
- 3 Select artworks that reflect your children, families, and community.
- 4 Create ways to extend learning and conversations.
- 5 Connect with Head Start child outcomes.
- 6 Sow seeds of creativity—yours and theirs.
- 7 Encourage connections between the present and past.
- 8 Consider sequence and time—pacing.
- 9 Involve families and parents.
- 10 ENJOY!

II. *A Head Start on Picturing America*
for Education and Child Development:

Artwork & Education/Child Development Experience



1-A Pottery and Baskets: c. 1100–c. 1960

Various Artists



1-A.1 Anasazi pottery, c. 1100, Pueblo Bonito, Chaco Canyon. Jar at left, height 10¼ in. (26 cm.). Photograph by P. Hollembek. © American Museum of Natural History, New York.



1-A.2 Sikyátki polychrome bowl, c. 1350–1700, height 3 1/3 in., diameter 10 ¾ in. (9.3 x 27.4 cm.). Catalog no. 155479. Department of Anthropology, Smithsonian Institution, Washington, D.C. Photograph by D. E. Hurlbert.



1-A.3 María Montoya Martínez and Julian Martínez (San Ildefonso Pueblo, American Indian, c. 1887–1980; 1879–1943), Jar, c. 1939. Blackware, height 11 1/8 in., diameter 13 in. (28.26 x 33.02 cm.). National Museum of Women in the Arts, Washington, D.C., Gift of Wallace and Wilhelmina Holladay.

The Art

This poster includes examples of pottery and baskets made in America over the past 900 years. Several of these are highlighted in the following section; however, you may want to spend additional time discussing others that are pictured in the poster.

The large piece of black pottery is the most modern of the pots (1-A.3). It is a reinterpretation of ancient pottery finds that were discovered near Santa Fe, New Mexico, in the early 1900s. It took the artists more than eight years to determine how to make the black-on-black works of art. The geometric designs on the pot cover only half of the pottery.

The baleen basket (1-A.5) was made in Alaska in 1940, by an Inupiat man named Carl Toolak. The stiff fibrous plates in the mouths of whales—the “teeth” of these whales—are called baleen. At the bottom of the basket is an ivory plate with holes drilled around the edges so that the baleen could be threaded to begin the weaving of the basket. The lid is also made with a piece of ivory to serve as a knob. The knob is a carved ivory seal’s head. Baleen comes in a range of colors from light shades of brown to black. In this piece, the white stitches are made of bird quills that form the design on the basket and lid.

The rice basket tray (1-A.6) was made in 1960, by Caesar Johnson, a member of the Gullah people who live on the coast of South Carolina. Gullah is the name of the culture and their Creole language is similar to the Krio language of Sierra Leone. This basket was made to separate grains of rice from the husk of the plant or chaff. Gullah baskets were made from coiled bulrush and saw palmetto or white oak.

The pottery jars (1-A.1) were made by the Anasazi people almost a thousand years ago. These jars were found in the Chaco Canyon in New Mexico. They each have small holes or loops near the top so they could be hung up by rope or cord. The use of these jars is unknown. The geometric designs were painted and fired or baked to set the design on the pottery.

The Artists

María Montoya Martínez and her husband, Julian Martínez, a Tewa couple on the San Ildefonso Pueblo, were contacted by an archaeologist to recreate a very old style of pottery that was discovered near Santa Fe, New Mexico. The couple tried for years to produce black pots made from red clay. After eight years of trying, the couple discovered how to make a style of ancient pottery with a black-on-black finish.



1-A.4 Louisa Keyser (Dat So La Lee, Washoe, c. 1850–1925), *Beacon Lights*, 1904–1905. Willow, western redbud, and bracken fern root, height 11 ¼ in., diameter 16 in. (28.58 x 40.64 cm.), T751. Thaw Collection, Fenimore Art Museum, Cooperstown, N.Y. Photograph by Richard Walker.



1-A.5 Carl Toolak (c. 1885–c. 1945, Inupiat, Point Barrow, Alaska), baleen basket, 1940. Baleen (whalebone) and ivory, height 3 ½ in., diameter 3 1/3 in. (9.0 x 8.5 cm.). Catalog no. 1.2E1180. Courtesy of the Burke Museum of Natural History and Culture, Seattle, Wash.



1-A.6 Attributed to Caesar Johnson (1872–1960), Gullah rice fanner basket, c. 1960. Rush, height 2 ½ in., diameter 17 ½ in. (6.35 x 44.45 cm.). Courtesy of the South Carolina State Museum, Columbia, S.C. Photograph by Susan Dugan.

The Artists cont...

Caesar Johnson was a Gullah artist from South Carolina who designed the flat basket used as a tray to separate grains of rice from their husks. Gullah people are descended from slaves from West Africa. Gullah is the name of the people, their culture, and their language.

Carl Toolak, from the Inupiat people, was among the first of the baleen basket weavers in Alaska. Because baleen is too stiff to use when starting a basket, Toolak used a starter plate of ivory and stitched the first strip of baleen to the edge of the starter plate through holes drilled around the edges.

The Anasazi people made the cylinder-shaped pottery almost a thousand years ago. They were farmers who built homes and small villages across the Four Corners Region, now the area where the borders of New Mexico, Arizona, Utah, and Colorado come together. The Anasazi are known for their architecture, and the largest of these buildings is called the Pueblo Bonita. These six pots were found with about a hundred others in one of the rooms.

The Historical Perspective

The time period for these pieces of pottery spans more than 800 years. The three pieces of pottery on the poster were made between 1100 and 1939. The baskets were made between 1904 and 1960. A thousand years ago, American Indians used plants, bone, skin, earth, and stone to make pots, baskets, arrowheads, and other objects they needed for everyday life. In addition to being useful, many of these objects were beautiful works of art.



Conversations and Teaching Activities

Head Start Children ages 3 to 5

Encourage children to look closely at the pots and baskets in this poster. Introduce new vocabulary as you probe their thinking and discuss what they see.

Describing



- ✓ What do you think of when you look at these baskets and pots? How are they alike?
- ✓ How are they different?
- ✓ If you could touch these objects, how would they feel?
- ✓ What are they made of? (Pottery is made of clay. The baskets are made from whalebone, grasses, plants, and willows.)

Analyzing and Interpreting



Ask the following questions to stimulate thinking and discussion:

- How would you use any of these objects?
- Are there other things you would like to tell me about what you see?



Connecting and Extending

Introducing Vocabulary

ceramic
contrast
cylinder
fragile

image
kilns
pottery
smooth

spacing
spirals
rough
weaving



Books

A Birthday Basket for Tia by Pat Mora (Simon and Schuster Children's Publishing, 1997) Cecelia prepares a gift for her great-aunt's 90th birthday.

Basket Moon by Mary Lyn Ray (Little Brown Books for Young Readers, 1999) After being sneered at by townspeople, a boy rediscovers the beauty of his family craft and follows in his father's basket-making footsteps.

Circle Unbroken: The Story of a Basket and Its People by Margot Theis Raven (Square Fish, 2007) A grandmother tells the story of the beautiful sweetgrass baskets made by Gullahs that keep their African heritage alive.

Books continued on page 8

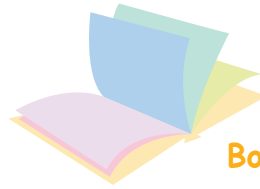


Connecting and Extending continued...

Related Family Literacy Experiences

Parents and children can:

- ✓ go on a scavenger hunt in their home looking for different textured objects or objects that hold various-sized items.
- ✓ sing the song "A Tisket, A Tasket" during extended waits or long car or bus trips.

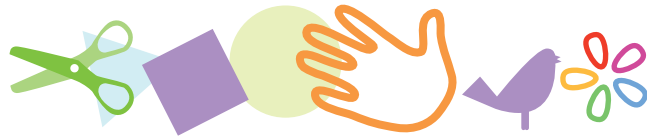


Books continued...

The Cherokee: Native Basket Weavers by Therese DeAngelis
(Coughlan Publishing, 2003)

Cherokees of the American Southeast made baskets of river cane. When the Indians were sent to Oklahoma, they adapted new materials to continue traditional basket weaving.

The Pot that Juan Built by Nancy Andrews-Goebel (Lee and Low Books, 2002)
Juan Quezada is a Mexican potter who makes beautiful clay pots the same way potters in the area did hundreds of years ago.



Related Educational Experiences

- ✓ Have a potter visit the classroom to demonstrate pottery making and decorating. Perhaps the potter can bring a small kiln or photos that show the stages of pottery making.
- ✓ Make a pot out of clay or play dough. Children can make a ball and dig out the center or coil a "long worm" of clay or play dough.
- ✓ Weave a basket or mat out of colored paper or other materials.
- ✓ Draw or paint pots and baskets.
- ✓ Have parents bring handmade pots and baskets to the classroom. Hopefully, they will represent a variety of cultures.

The ideas listed are just a few of the many activities that could be used to introduce or extend children's learning. Your knowledge of your children and families supports your ability to ensure positive learning experiences and outcomes for students. As an educator, you probably have ideas for books, songs, finger plays, and activities that you have thought of when introducing or extending children's learning related to the "A Head Start on Picturing America" artworks. We encourage you to confer with your colleagues, visit the local library or bookstore, and share your ideas with others.

1-B Mission Nuestra Señora de la Concepción, 1755

Various Artists



1-B.1 Mission Nuestra Señora de la Concepción de Acuña, San Antonio, Texas, 1755.
Ernst F. Schuchard (1893–1972). Mission Concepción, fresco details of façade, 1932. Watercolor on paper, 17 1/2 x 17 in. (45 x 44 cm.) in frame. Daughters of the Republic of Texas Library. Ernst F. Schuchard papers, Gift of Mrs. Ernst F. Schuchard and daughters in memory of Ernst F. Schuchard.



1-B.2 Convento and church at dusk. San Antonio Missions National Historical Park. © George H. H. Huey.



1-B.3 "Eye of God" decoration on ceiling of the library. San Antonio Missions National Historical Park. © George H. H. Huey.

The Art

Ernst Schuchard painted the watercolor of a 250-year-old mission located in what is now San Antonio, Texas. It was designed in the fancy and decorative style known as Spanish Baroque. The outside of the building was coated with plaster and painted with designs in red, blue, yellow, and black. The designs are geometric and flowery, outlining the windows and bell tower openings. Artisans created these patterns using the fresco technique of painting on wet plaster. The inside of the building is also decorated with frescoes. The mission includes a library that features an unusual painting of the sun on the ceiling.

The Artist

In 1755, the church was constructed by native artisans. The mission followed a traditional Catholic floor plan. This takes the form of a cross with a long central hall that is crossed by another hall. Schuchard painted this watercolor of the mission in the 1930s. Over the years, many artisans contributed to the construction of the original mission, decorating the inside and outside surfaces that are pictured in the watercolor.

The Historical Perspective

This mission is one of six that the Spanish built to block French expansion from the east. Although Spanish and French explorers were searching for gold and other treasures, the missionaries wanted to teach Indians about Christianity. In addition to religious instruction, the mission offered a steady food supply and safer living conditions than those on the plains of east Texas.

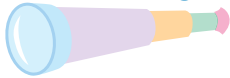


Conversations and Teaching Activities

Head Start Children ages 3 to 5

Encourage children to look closely at this watercolor—the mission, the details included in the inserts, the background, and the colors used. Introduce new vocabulary and find books that relate to the painting.

Describing



✓ Use your “I Spy” telescope to look carefully at this artwork. Telescopes are easy to make—decorate an empty towel or tissue-paper roll. Have children use as many descriptive words as they can to explain what they see. Do you see any buildings that look like this in our neighborhood? Where? What do you think people do in these buildings?

✓ Ask the children to continue looking closely and carefully, and then ask them what kinds of shapes they see. Some are two-dimensional and others are three-dimensional. What’s the difference? See if they can identify the shapes by name. Ask the children if there are shapes in the block center that look like those in the picture.

Connecting and Extending

Introducing Vocabulary

architecture	plaster
dome	shapes—rhombus,
floral	cube, polygon,
fresco	dome
history	tower
horizontal	treasure
mission	
patterns	

Analyzing and Interpreting

Ask the following questions to stimulate thinking and discussion:

- What kind of building is this? What do you think it is called?
- What makes this building different from our Head Start building?
- Why do you think the artist took photos of this building?
- What season do you think it is?
- Do you think we can try to make a building like this with our blocks?



Books

A Kid’s Guide to Exploring San Antonio Missions National Historical Park by Mary Maruca (Western National Parks Association, 1999)

This book provides an overview of the San Antonio Mission, its buildings, and the people who inhabited it, including Franciscan friars, Coahuiltecan Indians, Apache Indians, and Spanish soldiers.

Architecture Counts by Michael J. Crosbie, Steve Rosenthal (John Wiley and Sons, 1993)

Illustrations of various architectural details introduce the numbers one through 10.

Architecture Shapes by Michael J. Crosbie, Steve Rosenthal (John Wiley and Sons, 1993)

Double-page spreads feature a geometric shape on one side and a related architectural element on the other.

Spanish Missions by Melinda Lilly (Rourke Publishing, 2003)

Spanish missions and their role in the American Southwest are explored.

Spanish Missions (National Places) by Risa Brown (Fitzgerald Books, 2007)

This book describes the Spanish missions of the Southwest and their role.



Connecting and Extending continued...

Related Educational Experiences

✓ Gather two matching sets of objects familiar to children. Make sure children can identify each object. Place one set of objects in front of you. Have children match objects in the other set to those you've laid out. Encourage children to verbalize how they matched them (same color, same size, same shape, etc.).

✓ Put one set of objects (from activity above) into a drawstring bag.

◆ Show an object. Have children reach into the bag and, by touching only, locate the same object.

◆ Name an object. Have children reach into the bag and, by touching only, locate the same object.

◆ Have children reach into the bag, touch an object, and guess what it is.

◆ Have children play these grab-bag games with partners.

All of the above activities can be played with three-dimensional geometric shapes.

✓ After completing the activities above, provide two-dimensional geometric shapes for children to manipulate. Introduce names for these shapes: circle, square, rectangle, and triangle. Cut out shape pieces of various colors, sizes, and textures. Use these to make geometric art projects or to play such activities as "I Spy" or "Hunt and Match."

✓ Provide attribute blocks, tangrams, and pattern blocks for free exploration and manipulation. Allow plenty of time for children to work with these materials before structuring activities for their use. Children can create challenge patterns for each other.

✓ Using black construction paper, trace around familiar objects. Have children match objects to these silhouettes.

✓ If possible, take a neighborhood walk. If you can see buildings from the Head Start windows, look from there. Draw children's attention to the different shapes, buildings, and structures in the neighborhood. If possible, take pictures with a digital camera. At a later time in the classroom, review the photos you've taken. Have children draw or build buildings from the photos.

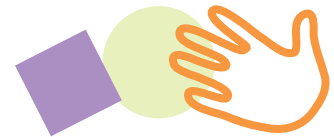
✓ Have children assemble "shape books." Prepare book covers and pages in circular, triangular, square, and rectangular shapes. Children can draw items reflecting that book's shape or fill it with shape pictures from magazines.

✓ Provide ample time each day for children to explore block building. Encourage all children to build. Change the supply of blocks to create interest and challenges for building. Photograph children with their structures. Add other materials to the block center (signs, cars, dishes, etc.) that integrate with your theme.

To facilitate clean up, outline each block

shape and tape it to a shelf. Children can match block shapes to that outline.

The ideas listed are just a few of the many activities that could be used to introduce or extend children's learning. Your knowledge of your children and families supports your ability to ensure positive learning experiences and outcomes for students. As an educator, you probably have ideas for books, songs, finger plays, and activities that you have thought of when introducing or extending children's learning related to the "A Head Start on Picturing America" artworks. We encourage you to confer with your colleagues, visit the local library or bookstore, and share your ideas with others.



Related Family Literacy Experiences

Parents and children can:

✓ look through circulars and magazines and cut out different buildings to make a collage.

✓ take a walk and talk about the different structures and buildings in their neighborhood.

✓ make different types of buildings with Legos, blocks, or recycled materials.

2-A Paul Revere, 1768

John Singleton Copley, (1738–1815)



2-A John Singleton Copley (1738–1815), *Paul Revere*, 1768. Oil on canvas, 35 1/8 x 28 1/2 in. (89.22 x 72.39 cm.). Museum of Fine Arts, Boston. Gift of Joseph W. Revere, William B. Revere, and Edward H. R. Revere, 30.781. Photograph © 2008 Museum of Fine Arts, Boston.

The Art

This portrait of Paul Revere captures an important moment in his work as a silversmith. With tools that rest on a table in front of him, he appears ready to engrave the gleaming surface of a teapot. The portrait gives him an air of importance. Revere's arched brow draws attention to his right eye. His left eye remains shadowed, while his forehead seems to be brightly lighted. Revere wears a spotless linen shirt, which is open at the neck, and a woolen vest with gold buttons. His workbench is a highly polished and unscratched table. Aside from the engraving tools, the table is free from a silversmith's clutter or any other signs of an active workshop. This tells us the tools are mainly in the picture to show what Revere did for a living.

The Artist

In the American colonies, painting portraits was generally considered more of a practical trade than a fine art. A portrait's success was largely measured by how much it resembled the actual person. Because Copley had a special talent for recording the physical features of the people he painted, he became the first American artist to achieve material success in his own country. Copley's portraits reveal clues about the personality, profession, and social position of his subjects.

The Historical Perspective

Copley painted this portrait some years before Revere's famous ride to alert patriots that the British were coming. At the time of this sitting, Revere was known as a silversmith with a growing Boston trade, not as an American hero. Although Revere had been active in revolutionary politics at the time of the portrait, Copley wisely kept the portrait free of anything controversial. Revere's portrait remained in the Copley family's attic until the end of the 19th century, when Henry Wadsworth Longfellow's famous poem, "Paul Revere's Ride," finally brought attention back to the patriot's story. In 1930, Revere's family members donated Copley's portrait of their famous ancestor to the Museum of Fine Arts, Boston.



Conversations and Teaching Activities

Head Start Children ages 3 to 5

Encourage children to look closely at this portrait—the objects, the background, the colors used. Ask questions, introduce new vocabulary, and find books that relate to the artwork.

Describing



- ✓ Look at the painting. What do you see?
- ✓ What is Paul Revere holding?
- ✓ What is a portrait?
- ✓ What is a profile?

Analyzing and Interpreting



Ask the following questions to stimulate thinking and discussion:

- The title of this portrait is *Paul Revere*. Do you know why it has that name?
- How would you want your portrait taken? Would you want your left side painted, your right side, or would you rather look directly at the painter? Why?
- Does Paul Revere look like anyone you know?
- Have you ever seen anyone dress like that? Can you find the buttons on his shirt? Do you know what he is wearing over his shirt?
- What does silver look like? What is a silversmith? Traditionally, in Revere's time, a silversmith was named for making "silverware" (cutlery, bowls, plates, cups, candlesticks, etc.).
- Is the teapot small, medium, or large? Will it hold a lot of tea or a little tea?
- Can you see all of Revere? Children might say: I can't see all of him; I don't see his ear—it is covered by his hair; I can barely see his left eye; Where are his legs?
- What is under the teapot?
- What could Revere be thinking? Show me your thinking face.
- Which parts of his body do you see?
- Look at his eyebrow. Why do you think it is raised?
- Look at the picture's black background. Why do you think the painter made it so dark? Would you paint it a different color?
- Why do you think the painter wanted Revere to pose like this?
- How long do you think it took Revere to make the pot?
- Are there other things you would like to tell me about this painting?



Connecting and Extending

Introducing Vocabulary

chin	painter
eyebrow	portrait
forehead	silversmith
gaze	teapot
holding	tools



Connecting and Extending continued...



A Picture Book of Paul Revere by David Adler (Holiday House, 1995)
This book provides an overview of Paul Revere's life, highlighting major events.

The Tool Box by Anne Rockwell (Walker and Company, 2006)
A boy introduces readers to a saw, hammer and nails, and sandpaper to smooth wood and plaster.

Who Uses This? by Margaret Miller (HarperCollins Publishers, 1990)
Brief text, in question-and-answer form, and accompanying photographs introduce a variety of objects, their purpose, and who uses them.

Related Family Literacy Experiences

Parents and children can:

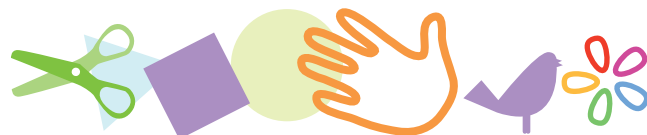
- ✓ sing the song "I'm a Little Teapot" while waiting in line or riding in a car or bus.
- ✓ pretend to have tea together.
- ✓ take turns posing for and drawing a portrait.



Related Educational Experiences

- ✓ Have a tea party with the children.
- ✓ Teach the children about making tea. Talk with them about the difference between warm tea and iced tea.
- ✓ Talk with children about the importance of tea in other parts of the world.
- ✓ Have a tea party.
- ✓ Teach the children about teacups and saucers with dramatic play props.
- ✓ Give the children an opportunity to see how different-sized teapots or teacups hold different amounts of tea.
- ✓ Document tea tasting—raspberry tea, tea with or without lemon. Make a graph to find favorites.
- ✓ Have children pose for pictures in a manner similar to the portrait.
- ✓ Have the children pose to music.
- ✓ Photograph a "portrait" of the children.
- ✓ Have the children make jewelry with silver-colored beads.

The ideas listed are just a few of the many activities that could be used to introduce or extend children's learning. Your knowledge of your children and families supports your ability to ensure positive learning experiences and outcomes for students. As an educator, you probably have ideas for books, songs, finger plays, and activities that you have thought of when introducing or extending children's learning related to the "A Head Start on Picturing America" artworks. We encourage you to confer with your colleagues, visit the local library or bookstore, and share your ideas with others.



2-B Silver of the 18th, 19th, and 20th Centuries

Various Artists



2-B.1 Paul Revere Jr. (1734–1818), Teapot, 1796. Silver, overall 6 1/16 x 11 5/8 in., 668.7 grams (15.4 x 29.5 cm., 21.499 troy ounces); base 5 11/16 x 3 3/4 in. (14.4 x 9.5 cm.). The Metropolitan Museum of Art, Bequest of Alphonso T. Clearwater, 1933 (33.120.543). Image © 1986 The Metropolitan Museum of Art.



2-B.2 Thomas William Brown (Wilmington, North Carolina), tea service. Silver, c. 1840–1850. © North Carolina Museum of History. Courtesy of the North Carolina Museum of History, Raleigh, N.C.



2-B.3 Gene Theobald (active 1920s–1930s), “Diamant” teapot, 1928. Wilcox Silver Plate Company, American, (active 1867–1961), division of International Silver Company, American, founded 1898. Silverplate and plastic, overall 7 1/2 x 6 5/8 x 3 5/8 in. (19.05 x 16.828 x 9.208 cm.). Location: Meriden, Connecticut. Dallas Museum of Art, Dallas, Tex., The Jewel Stern American Silver Collection, Gift of Jewel Stern.

The Art

These silver teapots by three different artists all have different styles. Paul Revere’s teapot is oval and has looping garlands etched into the top and bottom of the pot. The handle is made of wood. Thomas William Brown’s teapot and matching pieces are rounded and stately. Their lids are attached and the scrolled handles have ivory in them. Gene Theobald and Virginia Hamill created a tea set that fit closely together in a carrying tray. The pieces have a smooth sheen caused by the light that is reflected from them. The compact tea set looks like an ocean liner steaming across the table or a miniature version of the skyline seen from an apartment window.

The Artist

Paul Revere, Jr. was born in 1734 and died in 1818. He was a leading silversmith in Boston, Massachusetts, before and after the American Revolution. He made silver pieces for rich people as well as for people who did not have a lot of money. The oval pot in the photo was made by Revere in 1796.

Between 1840 and 1850, Thomas William Brown designed the tea service in the picture for a businessman in Wilmington, North Carolina, where Brown also lived.

The Historical Perspective

Tea was expensive and drinking it was often a social occasion. During the 17th century, tea that came from East Asia changed the drinking habits of Europe and, before long, the American colonies. Teapots made of silver were the choice of people with money. The metal kept the tea hot and could be formed to make beautiful pots. The silver’s smooth surface was ideal for etching designs. Silver production changed from a small-shop operation to a large business. The opening of silver mines in the American West and the creation of new ways to make silver, such as putting a layer of it over a cheaper metal, made it available to more people in the form of utensils and containers.



Conversations and Teaching Activities

Head Start Children ages 3 to 5

Encourage children to look closely at the artwork. Introduce new vocabulary and find books that relate to the artwork.

Describing



✓ Introducing this silver artwork might best be done in a small group setting so the children have a chance to be very close to the pictures as they discuss them. If the children don't immediately begin commenting on the teapots, ask "What do you notice?" or "What do you see?" Write down responses, comments, and questions.

✓ Help children describe the different pots using shape and geometry vocabulary: angular, tall, straight, rounded, curved, flat, etc.

✓ Draw the children's attention to the wooden handle on Revere's teapot. Ask them why they think the teapot has a wooden handle. The silver became hot when filled with boiling water. A wooden handle would keep the users from burning their hands as they poured tea.

Analyzing and Interpreting



Ask the following questions to stimulate thinking and discussion:

- The title of this artwork is *Silver of the 18th, 19th, and 20th centuries*. Do you know why?
- Revere's teapot is a single item, but Brown and Theobald produced tea sets. Ask children what they think about the additional containers. Talk about the other containers in Brown and Theobald's sets and what they are used for.
- Have the children compare the teapots. Ask them how they are alike and how they are different. Chart the children's responses on a flip chart. Group responses into two categories: alike and different.
- If children do not make personal connections to the tea sets, ask them if they have a teapot at home or have seen their parents, grandparents, or family members use one. They also may have experienced tea at a restaurant or during a special occasion.
- Ask the children which of the teapots they would rather use and why.
- Ask the children if there are other things they would like to say about the artwork.



Connecting and Extending

Introducing Vocabulary

angled	melt	shiny
engrave	oval	silver
flatten	pound	spout
handle	shape	teapot

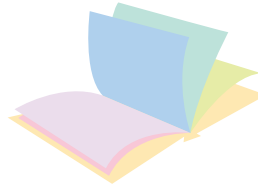


Connecting and Extending continued...

Related Family Literacy Experiences

Parents and children can:

- ✓ taste different flavored teas and make a chart of ones they like and dislike.
- ✓ read the book *Miss Spider's Tea Party* by David Kirk.
- ✓ go on a scavenger hunt to find silver-colored items in their home.



Books

A Day in the Life of a Colonial Silversmith by Kathy Wilmore
(PowerKids Press, 2000)

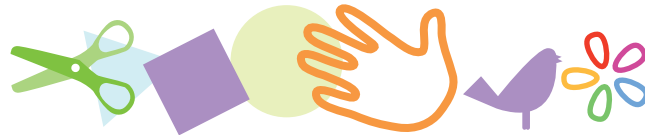
A typical day in the life of a silversmith is depicted, including the items he made and the people he encountered.

Miss Spider's Tea Party by David Kirk (Scholastic, 2006)

When lonely Miss Spider tries to host a tea party, the other bugs refuse to come for fear of being eaten.

The Silversmiths (Colonial Craftsmen) by Leonard Everett Fisher
(Benchmark Books, 1997)

The works that colonial silversmiths created are examined.



Related Educational Experiences

- ✓ Visit a school or university with a metalsmithing program or invite a guest to Head Start who can give children a first-hand experience with silver or metalsmithing.
- ✓ Visit a museum and look at tea sets, ceramics, other household goods from the 18th to the 20th centuries, rocks, metals, minerals, and gems.
- ✓ Serve children's everyday drinks from teapots. Include teapots, cups and saucers, sugar bowls, and cream containers in the dramatic play center. Have children drink tea.
- ✓ Have a display table with a variety of teas. Discuss where tea comes from (plants) and what how it is served (bags, loose leaf, etc).

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3-A The Midnight Ride of Paul Revere, 1931

Grant Wood (1892–1942)



3-A Grant Wood (1892–1942), *The Midnight Ride of Paul Revere*, 1931. Oil on Masonite, 30 x 40 in. (76.2 x 101.6 cm.). The Metropolitan Museum of Art, Arthur Hoppock Hearn Fund, 1950 (50.117). Photograph © 1988 The Metropolitan Museum of Art. Art © Estate of Grant Wood / Licensed by VAGA, New York.

The Art

This oil painting tells the story of Paul Revere’s ride from Boston, Massachusetts, to Lexington, Massachusetts, to warn people that the British invaders were headed their way. The painting highlights the road as a single rider rushes through a country village sending out the alarm. The artist, Grant Wood, tried to tell the story from a child’s point of view. He lets us see the village from above, the way children would if they were making the church and houses out of building blocks. Much of the countryside shown in the picture is dark except for the road and the town. This makes people looking at the picture focus on the church, the road, and the rider.

The Artist

Grant Wood was born in Iowa in 1892. He studied art in Minneapolis, Minnesota, and Chicago, Illinois, before teaching school and then painting in Europe. Wood worked in the straightforward style of folk artists. In his most famous painting, *American Gothic*, he used his sister and his dentist as models. As a child, Wood was taken with the tale of Revere’s journey through the night and decided to paint a picture honoring what he considered to be a great time in American history.

The Historical Perspective

The inspiration for Wood’s painting of Revere’s famous ride came from a poem by Henry Wadsworth Longfellow. He painted the work in 1931 during the Depression. Wood wanted to offer people a way to remember our beginnings and remind people that America was still a great nation. At the time, American art was becoming less realistic. Younger artists started to focus on more abstract styles from cities such as New York and Paris, France. Wood was determined to continue the realist tradition. In his painting of Paul Revere, Wood tried to link the present to the past and tell a story that would link future generations of Americans to their past.



Conversations and Teaching Activities

Head Start Children ages 3 to 5

Encourage children to look closely at this painting—the objects, the background, the colors used. Introduce new vocabulary and find books that relate to the painting. New vocabulary may be introduced as the children are sharing what they see in the painting.

Describing



- ✓ What do you see in the painting?
- ✓ Is it day or night? How can you tell?
- ✓ Are there any buildings like this in your neighborhood? Where are they?
- ✓ Have you seen buildings like this anywhere else?
- ✓ Are there people in the picture? Show me. How many can we find?

Analyzing and Interpreting



Ask the following questions to stimulate thinking and discussion:

- The title of this painting is *The Midnight Ride of Paul Revere*. Why do you think the painting was named that?
- If the children do not mention seeing a man riding a horse, ask if someone can find the man riding the horse in the picture. What is the man doing?
- What are the people doing? Why do you think they are awake at night?
- What is happening? Why do you think the man is riding the horse at this time of night?
- Do you stay up late sometimes?
- Are there other things you would like to tell me about this painting of *The Midnight Ride of Paul Revere*?

Connecting and Extending

Introducing Vocabulary

chimney	secret code
code	shadow
emergency	steeple
kettle	town
lantern	village
noon	warning



Books

And Then What Happened, Paul Revere? by Jean Fritz (Putnam Juvenile, 1996)
Familiar, as well as unfamiliar, aspects of Paul Revere's ride are described.

Midnight Riders: A Fun Song about the Ride of Paul Revere and William Dawes by Michael Dahl (Window Books, 2004)
The ride of Paul Revere is told in a song set to the tune of "Over Hill, Over Dale."

Paul Revere's Ride by Henry Wadsworth Longfellow (Puffin, 1996)
Pictures depict the drama of Longfellow's poem about Paul Revere's ride.

Books continued on page 20

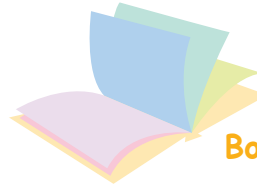


Connecting and Extending continued...

Related Family Literacy Experiences

Parents and children can:

- ✓ sing the song “She’ll be Coming Round the Mountain” while waiting in line or on a long car or bus ride.
- ✓ talk about what “emergency” means and review safety and emergency response information.
- ✓ read *While You Were Asleep* in a dark room with a flashlight.



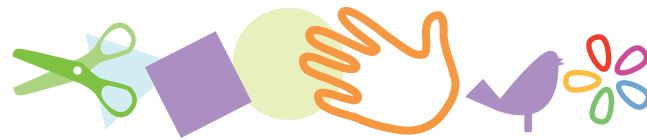
Books continued...

Paul Revere’s Ride: A Level Three Reader by Cynthia Klingel and Robert B. Noyed (Child’s World, 2002)

This brief biography of Paul Revere highlights his role in the American Revolution.

While You are Asleep by Gwynne L. Isaacs (Walker, 1991)

While most people are asleep, Marsha is working at the all-night doughnut shop, Phil is driving a taxi, Dr. Kim is in the emergency room at the hospital, and others are pursuing their night jobs.



Related Educational Experiences

- ✓ Read part of the poem, “The Midnight Ride of Paul Revere,” as the children color and draw.
- ✓ Play music, such as the “William Tell Overture,” and allow children to gallop like horses around the room.
- ✓ Discuss the shadows and shapes in the painting, especially in the buildings. Talk about how long it would take to get somewhere by horse, wagon, walking, etc.
- ✓ Precut a variety of shapes, mix paints, collect different art media, and allow children to plan and create a mural that resembles the painting or their neighborhood.

The ideas listed are just a few of the many activities that could be used to introduce or extend children’s learning. Your knowledge of your children and families supports your ability to ensure positive learning experiences and outcomes for students. As an educator, you probably have ideas for books, songs, finger plays, and activities that you have thought of when introducing or extending children’s learning related to the “A Head Start on Picturing America” artworks. We encourage you to confer with your colleagues, visit the local library or bookstore, and share your ideas with others.

3-B George Washington (the Lansdowne Portrait), 1796

Gilbert Stuart (1755–1828)



3-B Gilbert Stuart (1755–1828), *George Washington*, 1796. Oil on canvas, 97 ½ x 62 ½ in. (247.6 x 158.7 cm.). National Portrait Gallery, Smithsonian Institution, Washington, D.C.; acquired as a gift to the nation through the generosity of the Donald W. Reynolds Foundation. © 2008 Smithsonian Institution. Courtesy of the National Portrait Gallery.

The Art

This life-sized portrait shows George Washington as a great leader and the father of his country, the United States of America. Washington is wearing a black velvet suit and powdered hair, or a wig, pulled back in a ponytail, which was the popular style of that time. His arm is stretched out as if giving a speech. The room he is standing in is grand, with a large column, a chair with a medallion of the stars and stripes on the back, and a beautiful table and carpet.

The Artist

Gilbert Stuart was born in Newport, Rhode Island. His father was from Scotland. Like many painters of his time, Stuart sailed to England to study the traditional European style of painting. He lived in England for a total of 18 years. In that time, he became known for working best from living models. He also became known for layering his colors of paint one over the other to make the images more real and the skin of his models more natural. Stuart was able to make the people he was painting feel very comfortable, which helped him paint them as they really were. In Stuart's time, there were no copying machines or assembly lines, and the printing press was just starting to print local newspapers. Artists had to make their own copies by hand or through engravings.

The Historical Perspective

When Stuart settled in Philadelphia, Pennsylvania, the largest city and temporary capital of the new nation, he tried to get hired to paint President George Washington. By doing so, he could become famous and get more work. Stuart knew many people would want a picture of Washington. He painted three portraits of the first president. An engraved version of one of Stuart's portraits of Washington appears on America's one-dollar bill. The painting captures the American ideals of freedom and democracy with the Great Seal of the United States on the chair and the Federalist Papers resting on the table beside him. To the left, shrouded by a red curtain, are clouds, and to the right are the vibrant colors of a rainbow—a symbol of promise and hope.



Conversations and Teaching Activities

Head Start Children ages 3 to 5

Encourage children to look closely at the artwork. Introduce new vocabulary and find books that relate to the painting.

Describing



- ✓ Look at this painting. What do you see?
- ✓ Who does this man look like to you? What kind of man do you think he is?
- ✓ What does a president do?
- ✓ How old do you think Washington looks in this portrait? He was in his sixties. Why?
- ✓ What do you see around Washington's neck? His wrists?
- ✓ Do you think our president today dresses like Washington?
- ✓ What is a portrait?

Connecting and Extending

Introducing Vocabulary

curved	patent leather
dollar bill	portrait
drapes	posed
ink stand	president
leader	ruffle
medallion	shadow
orator	quill

Analyzing and Interpreting



Ask the following questions to stimulate thinking and discussion:

- The title of this painting is *George Washington*. Why do you think it is named that?
- What in the picture tells you this is a very important man?
- What do you think he is thinking?
- Do you think this painting was done quickly or that it took a long time?
- How would you feel if someone painted a portrait of you? What would you want them to put in the portrait with you?
- How is this portrait of Washington like the one on a dollar bill?
- Are there other things you would like to say about this painting?



Books

Arthur Meets the President by Marc Brown (Street Books, 1991)
Arthur wins an essay contest and gets to meet the president.

George Washington's Breakfast by Jean Fritz (Putnam and Grosset Group, 1998)
A young boy tries to learn what George Washington ate for breakfast. As he searches for clues, the boy learns personal facts about Washington.

George Washington's Teeth by Deborah Chandra and Madeleine Comora (Farrar Straus Giroux, 2003)
This book uses a rhyme to describe Washington's struggle with bad teeth. There also is a timeline based on diary entries and other sources.

Books continued on page 23

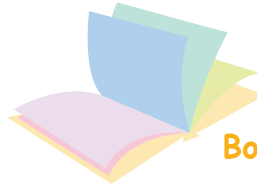


Connecting and Extending continued...

Related Family Literacy Experiences

Parents and children can:

- ✓ take turns drawing each other's portraits while posing in different ways.
- ✓ find the different presidents located on coins and paper money.
- ✓ take turns playing the game "Follow the Leader."

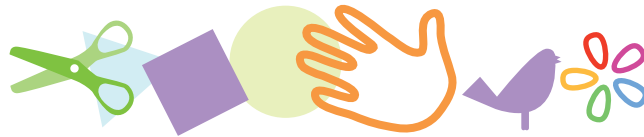


Books continued...

If You Grew Up with George Washington by Ruth Belov Gross (Scholastic, 1993)
This book describes colonial life in Virginia during the time George Washington grew up.

Pass the Buck: A Fun Song about the Famous Faces and Places on American Money by Michael Dahl (Coughlan Publishing, 2003)

This book explains why certain historical people and places have been honored by appearing on American coins and paper money. The book is interspersed with verses of original song lyrics to be sung to the tune of "This Old Man."



Related Educational Experiences

- ✓ Look for /at portraits in magazines, picture books, storybooks.
- ✓ Draw or paint a self-portrait or portrait of a friend.
- ✓ Give children cameras and let them take portrait photographs of their friends.
- ✓ Pass around samples of fabrics (including velvet). Let children describe how the fabrics feel. Compare and contrast the materials.
- ✓ Discuss presidents. Do children know the name of the president of the United States? Do they know the names of any other presidents? Have they seen the picture of Abraham Lincoln in the *Picturing America* set of artworks?
- ✓ Talk about the American flag and other symbols, such as the Statue of Liberty and the Seal of the United States. Have the children seen any other paintings with flags, e.g., *Allies Day*? Where have children seen flags? Walk around the community and look for American flags in front of post offices, schools, courts, state capital buildings, City Hall, etc.

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4-A Washington Crossing the Delaware, 1851

Emanuel Leutze (1816–1868)



4-A Emanuel Leutze (1816–1868), *Washington Crossing the Delaware*, 1851. Oil on canvas, 149 x 255 in. (378.5 x 647.7 cm.). The Metropolitan Museum of Art, Gift of John Stewart Kennedy, 1897 (97.34). Photograph © 1992 The Metropolitan Museum of Art.

The Art

This oil painting is very large—12 feet high and 21 feet long—about the size of some classroom walls. People who view the painting are about the same size as the people in it, making the action in the picture seem very close. The painting shows a lot of action. General George Washington and his soldiers are rowing across the choppy Delaware River on Christmas Eve in 1776, breaking up ice as they go. Men and horses are trying to stand in rowboats in rough water without falling. The wind is blowing fiercely and the flag is flying wildly.

The Artist

Emanuel Leutze was born in Germany 40 years after George Washington crossed the Delaware River. He immigrated to the United States as a child. Leutze carefully researched information presented in his paintings. His dramatic style of representing historical events brought him private and government commissions.

The Historical Perspective

This painting shows an important period during the Revolutionary War. The Declaration of Independence had been signed in Philadelphia, Pennsylvania, earlier in that year of 1776. Through the fall, Washington led an army that was shrinking in size and hope. He had just lost an important battle in New York. His troops were suffering, surviving on little food and rest during an extremely cold winter. Washington's victory over the British troops that took place after he and his men crossed the Delaware River set the path for the final American victory in the war. Washington is an example of an American leader from humble beginnings who was willing to make great sacrifices for his country.



Conversations and Teaching Activities

Head Start Children ages 3 to 5

Encourage children to look closely at the painting. Introduce new vocabulary and find books that relate to the artwork.

Describing



- ✓ Look at the painting. What can you tell me about it?
- ✓ Can you tell which soldier is George Washington? Describe him (the way he stands straight and steady, looking forward; his white hair; his uniform).
- ✓ Can you find Washington's white horse in the picture? (It is in the boat behind Washington's.) A branch floating in the water? (It is on the left.)
- ✓ What does the weather look like? How does the water look? Would you want to be on a boat in this weather? Why?
- ✓ Have you ever tried to stand up in a boat? What about a merry-go-round while it's moving?
- ✓ Even though it was crowded in the boats, would it have been easy or hard to stand still and not fall overboard?
- ✓ What about the horses standing in the boats? Why did the soldiers take them?

Analyzing and Interpreting



Ask the following questions to stimulate thinking and discussion:

- The title of this painting is *Washington Crossing the Delaware*. Why do you think it is named that?
- What did it feel like in one of those boats? How cold was the water? How can you tell?
- What do you think the men in the boat are thinking? Where are they going?
- Does the boat look stable? (It is very crowded and dangerously overloaded.)
- Is there anything else you would like to say about this painting?



Connecting and Extending

Introducing Vocabulary

background	crew	rowing
blustery	distance	shore
bright	iceberg	storm
commander	icy	treacherous
courage	oars	turbulent



Connecting and Extending continued...

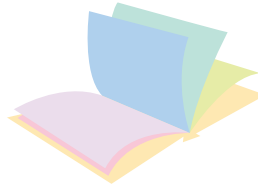
Related Family Literacy Experiences

Parents and children can:

- ✓ sing the song “Two Little Boats” while using baby dolls as props.
- ✓ play with boats and people during bath time.
- ✓ take art materials to a local body of water (river, pond, etc.) and draw what they see.

Related Educational Experiences

- ✓ Make a boat out of a box or blocks, or outside in the yard. Encourage children to talk about what they feel and see.
- ✓ Go to a river or lake to see people in boats. Are the boats like the ones in this painting? If not, how are they different?
- ✓ Visit a farm with horses and watch them for awhile. Do they stay still or move around? How do you think they feel on a boat?



Books

Row, Row, Row the Boats: Fun Song about George Washington Crossing the Delaware by Michael Dahl (Picture Window Books, 2004)

George Washington’s adventures leading up to the Battle of Trenton are depicted in words that can be sung to the tune “Row, Row, Row Your Boat.”

Washington Crossing the Delaware by Mary Tucker (Teaching and Learning Company, 2002)

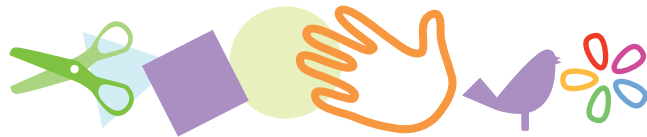
Poetry, discussion, and role play are used to convey what wartime conditions were like during the Revolutionary War.

When Washington Crossed the Delaware: A Wintertime Story for Young Patriots by Lynne Cheney (Simon and Schuster, 2004)

This book tells of George Washington’s leadership during the Revolutionary War battles of Trenton and Princeton.

Who Sank the Boat? by Pamela Allen (Putnam Juvenile, 1996)

Five animals are in a rowboat that sinks. The book prompts readers to guess which animal caused the boat to sink.



- ✓ Have children pretend they are the president of the United States. What would they want to do as president? Have them draw or paint themselves as president. Ask them what they would wear. What kinds of things would they have around them?

- ✓ Make a picture of water using paint, crayons, or other materials. Is the water calm or rough? Are any people near or on the water? Any boats? If so, what kind? Children might say motorboats, ocean liners, rowboats, sailboats, tankers, tugboats.

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4-B Hiram Powers (1805–1873)

Benjamin Franklin, 1862



4-B Hiram Powers (1805–1873), Benjamin Franklin, 1862. Marble, height 97 1/2 in., width 34 7/8 in., depth 21 5/8 in. (247.7 x 88.6 x 54.9 cm.). U.S. Senate Collection.

The Art

This larger-than-life sized sculpture of Benjamin Franklin was made in 1862 by Hiram Powers, a famous American sculptor of that time. Powers was very familiar with a carved bust of Franklin by a French sculptor named Jean-Antoine Houdon, as well as a painting of Franklin by Scottish artist David Martin, both done during Franklin's lifetime. Powers drew inspiration from these works of art to create the details he needed to sculpt the head, the most important part of the statue. Powers sent for actual clothing worn by Franklin, which he copied in his sculpture. The clothing gave him clear ideas of how thick to make the outer coat and the thin cotton stockings that wrinkle at the ankles. Franklin is standing in a relaxed and thoughtful position with one leg slightly bent, an elbow resting on a tree stump, and his hand on his chin.

The Artist

At the age of 30, Powers had gained popularity as a sculptor by creating a lifelike bust of President Andrew Jackson. He was especially famous for being able to make marble look like skin. His sculpture of 1843 called *The Greek Slave* made him famous all over the world. Powers moved to Italy where he set up his own studio. In Italy, there were plenty of good helpers and the models he needed for sculpting. He used the same type of Italian marble to sculpt the Franklin statue that he used for the full-length sculpture of Thomas Jefferson, which he made about the same time. The Franklin statue stands in the Senate of the United States Capitol Building in Washington, D.C., in the same spot where it was placed after it was delivered to the building in 1862.

The Historical Perspective

When the United States of America was created, Franklin was one of the most important people of his day. In 1858, U.S. government officials felt such an important person in American history should be honored by one of the most talented sculptors of their day. Some thought Powers should have sculpted Franklin in robes worn by the ancient Greeks or Romans rather than in 18th-century garments, but Powers disagreed. By having Franklin rest an elbow on a tree trunk struck by lightning, Powers also was able to show Franklin's contribution to science, expressed in his famous book *Experiments and Observations on Electricity* of 1751.

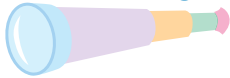


Conversations and Teaching Activities

Head Start Children ages 3 to 5

Encourage children to look closely at this sculpture—see the accuracy of the sculpted objects, the textures, the size of the face, hands, feet, and other features. Introduce new vocabulary and find books that relate to the artwork.

Describing



- ✓ Look at this statue. What do you see?
- ✓ How do you think the statue feels to touch? Children might say smooth, hard, cold, etc.
- ✓ Why would a sculptor want to make a statue of someone? Children might say the person is famous, loved, or helps us have kind thoughts when we see him or her.
- ✓ What would be the hardest thing about making a statue like this one? Children might say making it out of a block of stone, making it smooth to touch, creating an accurate face of someone people know, having it show feelings or thoughts, making the hair and eyes look real, etc.

Analyzing and Interpreting



Ask the following questions to stimulate thinking and discussion:

- The name of this artwork is *Benjamin Franklin*. Do you know why it is named that?
- Do you think it would be easier to make a statue of stone, wood, or clay? Why would one material be easier to use than either of the others? Which would last longer?
- How would you make a sculpture of stone?
- Since this lesson covers a stone sculpture, it's probably not necessary to discuss how many metal statues are formed, but it might come up. It is important that the children understand they are not chiseled from a piece of metal but are first made of clay that hardens. A form or mold is made and metal is poured into the form and later polished.
- How long do you think you could stay in the same position to pose for someone to make a statue of you? Let's try it.
- Are there other things you would like to tell me about this sculpture?

Connecting and Extending

Introducing Vocabulary

angle	pensive
chisel	ponder
display	pose
leader	sculpt
mallet	sculptor
marble	sculpture



Books

A Picture Book of Benjamin Franklin by David Adler (Holiday House, 1991)
Benjamin Franklin's work as an inventor and statesman are highlighted.

Benjamin Franklin by Ingri D'Aulaire (Tandem Library Books, 1950)
First-time readers meet one of America's most extraordinary historical figures.

Books continued on page 29

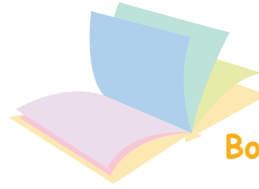


Connecting and Extending continued...

Related Family Literacy Experiences

Parents and children can:

- ✓ play freeze dance to different types of music.
- ✓ visit a museum and look for different types of sculptures.
- ✓ create a book about what the world would be like if there wasn't electricity.



Books continued...

Benjamin Franklin (Rookie Biographies) by Wil Mara (Scholastic Library Publishing, 2006)

This biography of Benjamin Franklin notes his work as an inventor, printer, scientist, and statesman.

How Ben Franklin Stole the Lightning by Rosalyn Schanzer (HarperCollins Publishers, 2002)

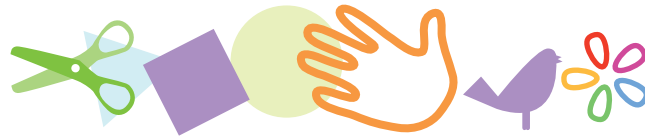
This book focuses on Benjamin Franklin's role as an inventor of whimsical gadgets and practical contraptions, with an emphasis on his experiment of flying a kite during a rainstorm.

Now & Ben: The Modern Inventions of Benjamin Franklin by Gene Barretta (Henry Holt and Company, 2006)

Readers will learn about the inventions and inspiration of Benjamin Franklin and how they've stood the test of time.

The Story of Benjamin Franklin by Patricia Pingry (Ideals Publications, 2002)

This book provides a simple introduction to the multifaceted life of Benjamin Franklin.



Related Educational Experiences

✓ Ask how a sculpture is different from a painting. (You can see every side of a sculpture—the front, back, side, top, bottom; in a painting, you see only one side.) A sculpture is much more real because you can feel it and see it in so many ways. Demonstrate this by having three children stand on different sides of a sculpture and tell what they see—how many eyes, ears, and other features each of them can see to illustrate that even though they are all looking at the same object, none of them are seeing the same thing.

✓ Make a newspaper hat by unfolding three or four pages of a newspaper,

shaping it to a child's head, and wrapping the band with masking tape to make a hat band. Carefully roll the paper from the ends, crinkling the rim so it holds its shape. Bring the rim up to the cap on three sides and staple or tape it to make a three-cornered hat. As the sculpture is being discussed, bring a volunteer to the front of the room and place the hat on his or her head. Ask the child to pose like Franklin. Have all the children stand that way. Explain that this is how artists have made statues for thousands of years—with one leg slightly bent forward and the other straight. It is called *contrapposto*, a popular Roman and Greek stance.

continues on next page...



Connecting and Extending continued...

Related Educational Experiences continued...

- ✓ Have the children imitate Franklin's pose. Ask the children what they think of when someone is looking away, with hand resting on the chin. You can take pictures to compare the children's poses to the sculpture.
- ✓ Discuss the post Franklin is leaning on. What is it supposed to be made of? Explain that Franklin was famous for his scientific studies of lightning and electricity. Point out the long line that goes from the top of the tree post to the bottom. It is a sign that the tree was hit by lightning. The sculptor wanted to honor Franklin for his discovery of electricity as much as for his work in creating our government.
- ✓ Discuss electricity and how it is used: for lighting, to cook, to wash and sometimes dry clothes, to power radios and TVs, etc.
- ✓ If possible, take the children to see a full-size statue of a man or woman, or bring in a bust or statue for them to see. Stone statues would be ideal because the children can feel them and see how hard the material is. Talk about how big statues are that we see in a park—they usually are larger than real life. The statue of Franklin is 97 inches tall. An average man is 70 inches tall. Show them on a wall how tall 97 inches is and hold the picture

up so they can imagine the sculpture being that tall.

- ✓ Show children pictures of statues being made and demonstrate how a chisel and mallet are used to make them. Show a 25-pound cube of dried clay being shaped with a real mallet and chisel—without the sharp debris thrown off by stone. A mallet and sculpting chisel often can be borrowed from a university art department or local art supply store.
- ✓ Give each child a large piece of salt clay. Ask the children to sculpt something from the clay. Because the act of creating something in three dimensions is very different from painting, the children can appreciate that their "art" will look different from any angle from which it is viewed.

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5-A The Oxbow

Thomas Cole (1801–1848)



5-A Thomas Cole (1801–1848), *View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm — The Oxbow*, 1836. Oil on canvas; 51 ½ x 76 in. (130.8 x 193 cm.). The Metropolitan Museum of Art, Gift of Mrs. Russell Sage, 1908 (08.228). Image © The Metropolitan Museum of Art.

The Art

The full title of this oil painting is *View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm*. It was painted in 1836 and now belongs to the Metropolitan Museum of Art in New York City. The left side of the painting has a gloomy, wild, natural feeling, complete with very large tree trunks, rocky cliffs, and dark storm clouds. The right side of the painting is the very opposite. It shows calm fields of farmland with a few trees glowing with light. The painting was done by Thomas Cole, a painter of the Hudson River School. The Hudson River School refers to a group of artists whose works focused on lifelike natural scenes and landscapes of the Northeast. In this painting of the Connecticut River, Cole contrasts the wildness of nature and the order of cultivated land. If you look closely, you will see that the picture includes a small self-portrait of Cole, painting with an easel, on the cliff at the bottom edge of the painting.

The Artist

Cole was born in England in 1801. His family moved to New England when he was 17. Cole did most of his painting in the Catskill Mountains of New York. He is considered the founder of the Hudson River School. Although Cole realized that the United States had become a landscape touched by human hands, he also admired the unspoiled wilderness that was part of America's history.

The Historical Perspective

Landscape painting was popular and profitable at this time. The idealized view of the rural American countryside was already starting to lose ground when Cole painted this picture. The area he painted was one of the most visited places in the country. Cole was worried that all of the visitors would ruin the area's natural beauty. Painting it would help people remember it the way it was before too many people settled there. Cole's painting shows nature on a grand scale. It is hard to tell from this painting which he likes better—the wild stormy wilderness or the cheery, safe farmland.



Conversations and Teaching Activities

Head Start Children ages 3 to 5

Encourage children to look closely at this painting—its left and right halves, its foreground and background. Ask questions, introduce new vocabulary, and find books that relate to the painting.

Analyzing and Interpreting



Ask the following questions to stimulate thinking and discussion:

- Have you ever been to a farm? What kind of animals live there? What do they eat and drink? Would people be there? Are there many big trees on the farm?
- Have any of you gone on a walk in the woods? Who went with you? What did you see there? What kind of animals might live there?
- Have any of you ever played in a rain puddle or in the mud? In a pool? Or river? Or ocean? Which do you think this is in the picture—a puddle, a pond, a river, or the ocean?
- Why would someone living in a city want a picture like this in his or her home?
- Are there other things you would like to tell me about this painting?

Describing



- ✓ Look at this painting. What do you see?
- ✓ Ask the children to find an umbrella (lower center extending over the river); the artist sketching in a top hat (lower center between large rocks); lightning (far left, center); birds (left of center on the edge of the storm); smoke (several places on the right).
- ✓ Why is this picture called a landscape? (To compare, show other pictures, such as a portrait and city scene.) Why isn't the picture called a moonscape or an oceanscape?
- ✓ Which part of this picture do you think is the gloomy or grumpy part? It is okay if the children point at any part and say that it makes them feel that way. Tell the children that artists sometimes use dark colors to convey a gloomy or sad feeling.
- ✓ What kind of sounds would you hear if you were sitting there? Children might say wind blowing, leaves rustling, thunder and lightning, rain splashing. What would you feel if you sat there on that log? Children might say scared, excited, wet.
- ✓ What would you do if you were here to play? Children might say swim or play in the river, climb the mountains, go to the farm, fly a kite, collect rocks.
- ✓ What colors make it seem sunny and hot? What colors make it seem cold and dark? Go through the classroom crayons, sorting "light," "dark," and "in-between" crayons into containers.
- ✓ What kind of weather do you see in this picture?
- ✓ Which way do you think the storm is going?
- ✓ Who is the person sitting on a log right in the front of the picture? Listen to the children's ideas. What is going to happen to him next? Where do you think he lives? How will he get down and cross the river? Tell the children the man on the cliff is actually a painting of the artist, Thomas Cole. He included a little picture of himself painting with a small easel.



Connecting and Extending

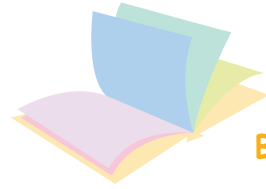
Introducing Vocabulary

distant	panorama
elevated	peaceful
gloomy	river
incline	roots
landscape	scenery
lush	shrubs
mountains	valley
nature	

Related Family Literacy Experiences

Parents and children can:

- ✓ read the book *We're Going on a Bear Hunt* and reenact the story.
- ✓ take a nature walk and talk about the sounds and sights they experience.
- ✓ come up with indoor activities to do during gloomy and rainy days.



Books

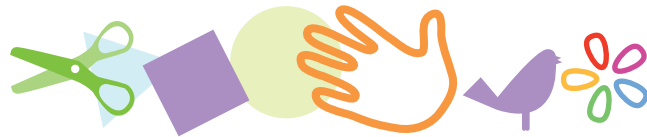
Rivers: Nature's Wondrous Waterways by David L. Harrison (Boyd's Mill Press, 2002) Readers take a journey down a river, from the river's source high in the mountains all the way down to where it meets the sea.

The River by Nik Pollard (Chrysalis, 2002)

Colorful collages illustrate the sights and sounds of a river, from its source in the mountains to the place where it pours into the ocean.

We're Going on a Bear Hunt by Michael Rosen (Simon and Schuster Children's Publishing, 1997)

The new board-book edition of the book follows a family as they travel through river, mud, forest, and snowstorm in search of a bear—and quickly retrace their steps when they find one.



Related Educational Experiences

- ✓ Make a collage using construction paper shapes. Do not glue the collage down. Place the collage in the sun and allow the sun to fade the background paper. The shape of the covering pieces will show darkly on the background when the shapes are removed. Discuss how the sun has rays of light with ultraviolet energy that heat and "cook" the paper it can reach, fading the color from it. That same energy causes sunburn when the sun heats and burns our skin. Have the children do this with a dark background piece of paper and a lighter (but still dark) background piece of paper. See which one fades more quickly.
- ✓ Have children choose either a black or white piece of construction paper. They can select glitter and cutout shapes (stars, moons, clouds, and sun) to paste

on their paper; paint with white or black paint; or use crayons they have sorted into light colors, dark colors, or in-between colors. Set up three stations: one with light paper and dark crayons, one with dark paper and light crayons, and one with other colored paper and the in-between crayons.

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5-B Cover Illustration for *The Last of the Mohicans*, 1919

N.C. Wyeth (1882–1945)



5-B N. C. Wyeth (1882–1945), cover illustration for *The Last of the Mohicans*, 1919. Oil on canvas, 26 x 31 ¾ in. (66 x 80.6 cm.). Collection of the Brandywine River Museum, Chadds Ford, Pa., Anonymous gift, 1981. Reprinted with the permission of Atheneum Books for Young Readers, an imprint of Simon & Schuster Children's Publishing Division, from *The Last of the Mohicans* by James Fenimore Cooper, illustrated by N. C. Wyeth. Illustrations © 1919 Charles Scribner's Sons; copyright renewed 1947 Carolyn B. Wyeth.

The Art

This painting of an American Indian became the cover for the new edition of a book called *The Last of the Mohicans*. The book was written by James Fenimore Cooper and published in 1826. The painting is an illustration of Uncas, one of the book's characters. The artist painted Uncas as a hero. He shows Uncas as many European Americans thought American Indians looked. He has a bare chest, is decorated with paint, wears a feather in his head, and carries a dagger, tomahawk, and bow and arrow. He appears larger than life and is positioned in such a way that it seems people are peering up at him. His figure is framed by clouds. The painter, Newell Convers (N.C.) Wyeth, visited the Lake George area of New York, where the novel takes place, to prepare for his painting. The painting captures the hills and rivers of that area and includes various sky-blue tones.

The Artist

Wyeth was born in 1882 in Massachusetts. During his life, he created more than 3,000 paintings and illustrated 112 books. In addition to *The Last of the Mohicans*, he also illustrated *Treasure Island*, *Robin Hood*, *Robinson Crusoe*, and *Rip Van Winkle*. Wyeth's art teacher taught students to paint from experience. Wyeth made two trips to Lake George so he could experience the hills, lake, and surroundings he was illustrating in the book, hiking through the woods and cooking over an open fire. The blue skies, the lake, and the mountains were the inspiration for this book cover.

The Historical Perspective

The story of *The Last of the Mohicans* takes place in 1757 during the French and Indian War, when the British and French fought over land that had long been home to Eastern Woodlands tribes. Though rooted in history, the story in the book came mostly from the writer's imagination. This was also true of Wyeth, whose idea of Uncas was not based on first-hand knowledge of American Indians but rather reflected his idea of what they were like. Most of what Cooper knew about the lives of American Indians came from books or stories his father shared.



Conversations and Teaching Activities

Head Start Children ages 3 to 5

Encourage children to look closely at this painting—the objects, the background, the colors used. Introduce new vocabulary and find books that relate to the painting.

Describing



- ✓ What do you see in this painting?
- ✓ What tells you where this man is? (He is outside and on a mountain/hilltop.)
- ✓ How did the artist show something far away in this painting? (The mountains and river are small compared to the man in the picture. The landscape is behind him, giving a wide view.)
- ✓ Show children a book. What is a book cover? What is it for?

Analyzing and Interpreting



Ask the following questions to stimulate thinking and discussion:

- Why is the Indian man dressed as he is? In the early 1900s, most Americans thought American Indian men dressed this way. Since the illustrator did not know how Indians dressed, he imagined him in these clothes. We know now that Indians dressed differently in everyday life.
- What is an illustrator?
- Are there other things you would like to tell me about this painting?



Connecting and Extending

Introducing Vocabulary

American Indian	bow and arrow	leather/hide
artist	foreground	symbol
background	illustrator	tomahawk
body paint	Indian	warrior

Books

Hawk, I'm Your Brother by Byrd Baylor (Aladdin Books, 1986)

A American Indian boy captures a hawk hoping he can gain the bird's ability to fly.

Hiawatha by Henry Wadsworth Longfellow (Puffin, 1996)

Verses from Longfellow's epic poem depict the boyhood of the Iroquois Indian, Hiawatha.

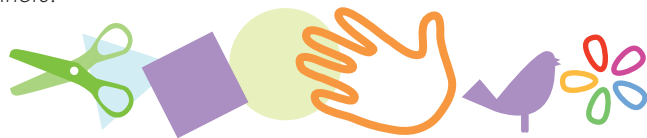
More than Moccasins by Laurie Carlson (Chicago Review Press, 1994)

Children learn Indian crafts and games.

*Connecting and Extending
continued...***Related Educational
Experiences**

- ✓ Have the children sit outside and paint the colors they see.
- ✓ Take children on a hike through nature looking for things they see in the picture.
- ✓ Put out a collection of books or visit a library or bookstore to look at other book covers and what they say about the stories.
- ✓ Read stories to the children about the outdoors.
- ✓ Teachers can make a list of things to find outside, placing a picture next to a word—for example, acorn, squirrel running, oak leaf. Children find each item and check it off or place it in a paper bag to bring in and discuss in class.
- ✓ Children can write a story together about their hunt. The teacher types the story and adds pictures taken during the hike.
- ✓ Allow each child to draw a picture and tell you about it. Write what the child says. Pages can be laminated and put in the children’s library for sharing.

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**Related Family Literacy Experiences**

Parents and children can:

- ✓ walk outside and draw/talk about different-shaped clouds.
- ✓ read *More than Moccasins* or another book and pick an activity to do together.

6-A American Flamingo, 1838

John James Audubon (1785–1851)



6-A John James Audubon (1785–1851), Robert Havell (1793–1878), engraver, *American Flamingo*, 1838. Hand-colored engraving with aquatint, plate 38 3/16 x 25 9/16 in. (97 x 65 cm.); sheet: 39 7/8 x 26 7/8 in. (101.28 x 68.26 cm.). From *The Birds of America* [plate CCCCXXXII]. Gift of Mrs. Walter B. James, 1945 [8.431]. Image © 2006 Board of Trustees, National Gallery of Art, Washington, D.C.

The Art

American Flamingo is one of 435 hand-colored engravings made from John James Audubon's original watercolor paintings. To help make his images useful to people who watch and study birds, Audubon painted birds at eye level. He painted them as close to their actual size as possible. His images are huge, each about three feet by two feet. For some large birds, this wasn't big enough. Because the flamingo in this picture is five feet tall, Audubon had to paint it bending down to get it to fit on the page.

The Artist

There are two names on this artwork because two men worked together to produce the final image of the flamingo. First, Audubon, known as "the American Woodsman," used watercolors to paint this flamingo in its natural habitat. After he finished about 400 such images of North American birds, he decided to put them together in a book. He traveled from Philadelphia, Pennsylvania, to England to find an engraving company that could make copies of these watercolor images. An engraver named Robert Havell copied the watercolor paintings on copper plates and then colored the black-and-white prints by hand. Through this process, many copies of the original watercolor painting are available.

Audubon was born in Haiti and educated in France, where he began to develop his eye for beauty and talent for drawing. He eventually set about locating, collecting, and drawing every species of bird from North America. For a time, he moved from his family farm outside of Philadelphia to New Orleans, Louisiana. In Louisiana, he could better explore around the Mississippi River, an area where many birds pass through.

The Historical Perspective

Audubon lived at a time when much of the land reflected the unspoiled beauty of nature. Even close to the biggest cities, he was able to find birds in their natural habitats. Audubon captured the beauty and natural surroundings of the North American wilderness during the first part of the 1800s. Unlike the way birds were being drawn at the time—as still images—Audubon's pictures presented them the way they really looked in the wild.

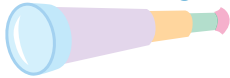


Conversations and Teaching Experiences

Head Start Children ages 3-to-5-years-old

Encourage children to look closely at this print—the images, background, and colors used. Introduce new vocabulary and find books that relate to the painting.

Describing



✓ Use your “I Spy” telescope to look carefully at this picture. Have children use as many descriptive words as they can to explain what they see in the picture. What color is the bird?

✓ Guide the children in thinking about how the flamingo’s environment shown in this painting might give clues to how flamingos live. What kind of animal is the flamingo?

✓ Direct the children to continue looking closely and carefully at the artwork and ask what they think it might be named.

Analyzing and Interpreting



Ask the following questions to stimulate thinking and discussion:

- The name of this print is *American Flamingo*. Why do you think it is named that?
- What is in the background of this print? What do you think a flamingo might eat?
- Show me how a flamingo might move.
- How is this print of the flamingo like a photograph? (It is an accurate drawing of a real bird.)
- What season do you think it is? What kind of weather do you think flamingos live in?
- Are there other things you would like to tell me about this print or about flamingos? Children might say: I’ve seen these birds before; we have one in our yard; I like the water best; I think it was hard to paint.

Connecting and Extending

Introducing Vocabulary

background	inlets
bird watching	oval
curve	perspective
delicate	scoop
habitat	shoreline
horizon	thin
horizontal	webbed feet



A Flamingo Chick Grows Up by Joan Hewett (Lerner Publishing Group, 2003)
This book follows Puck, a Caribbean flamingo living at Busch Gardens in Tampa, Florida, from birth to independence.

Feathers for Lunch by Lois Ehlert (Harcourt Children’s Books, 1996)
A housecat meets 12 birds in the backyard but can’t catch any of them and has to eat feathers for lunch.

For Pete’s Sake by Ellen Stoll Walsh (Harcourt Children’s Books, 1998)
Pete, an alligator who thinks he is a flamingo, worries when he begins to notice the differences between his flamingo friends and him.

Books continued on page 39



Connecting and Extending continued...

Related Educational Experiences

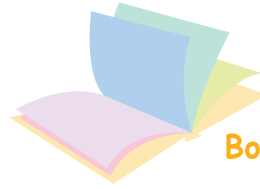
✓ If possible, pass around a feather. Let children examine the feather and describe how it looks and feels. Have children talk about how this feather might be similar to or different from what a flamingo feather might look like.

✓ If you have already shown children *The Dove* or *The Peacock Room*, remind them of the birds pictured in these artworks. Display two posters side-by-side. Compare and contrast the bird images in these artworks. Discuss similarities and differences.

✓ Talk about the sounds birds make (humming, singing, screeching, etc.). Have children make bird sounds they've heard. Ask them if they can recognize different birds by the sounds they make.

✓ Put descriptive words on a "word wall" or place them near the poster of *American Flamingo*. Children learn more complex and varied spoken vocabulary and improve communication abilities through meaningful discussion.

✓ Make a group collage or an "animal wall" using magazines, newspapers, or photos of environments similar to the children's neighborhoods. Find pictures of small animals and birds that live in their neighborhoods.

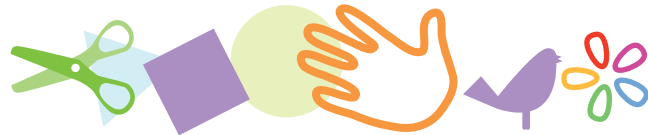


Books continued...

Mrs. Fitz's Flamingos by Kevin McCloskey (HarperCollins Publishers, 1992)
To improve her view, a woman who lives in a Brooklyn apartment buys flamingos at the department store and shows them off outside her window.

Mud City: A Flamingo Story by Brenda Guberson (Henry Holt and Company, 2005)
A baby chick hatches, learns to fly away, and then returns to its nesting place to build a nest of its own.

The Boy Who Drew Birds: A Story of John James Audubon by Jacqueline Davies (Houghton Mifflin Company, 2004)
The young Audubon pioneered a technique essential to our understanding of birds.



✓ Discuss the environment where flamingos live. On a chart list reasons why water is important to people, birds, and animals. Have children draw a picture of their favorite water activity.

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Related Family Literacy Experiences

Parents and children can:

✓ play the game "Guess Who?" by taking turns pretending to be different animals and guessing the animal.

✓ go to the zoo and talk about the different type of birds they see.

✓ go on a walk and listen to the different sounds birds make.

6-B Catlin Painting the Portrait of Mah-to-toh-pa-Mandan, 1861/1869

George Catlin (1796–1872)



6-B George Catlin (1796–1872), *Catlin Painting the Portrait of Mah-to-toh-pa — Mandan, 1861/1869*. Oil on card mounted on paperboard, 18 ½ x 24 in. (47 x 62.3 cm.). Paul Mellon Collection. Image © 2006 Board of Trustees, National Gallery of Art, Washington, D.C.

The Art

George Catlin's painting of the Indian chief was done in the 1860s. It shows that Catlin had a good relationship with the Mandan tribe. The portrait is of a very important Indian chief. We know this because he is wearing decorated buffalo skin robes and horns on his headdress. He also is holding a spear. The chief's name was Mah-to-toh-pa and he was the only man allowed to wear the horns. In this painting, many adults and children of the Mandan tribe, living in what is now North Dakota, have gathered to admire the chief and watch as the artist paints their chief's portrait.

The Artist

George Catlin was born in Wilkes-Barre, Pennsylvania, in 1796. Catlin taught himself to be a portrait painter and set up his own business in Philadelphia, Pennsylvania. Catlin traveled west in 1832 to the area that is now North Dakota. He wanted to paint pictures showing how the Indians lived so Americans would not forget. This is one of about 500 paintings that Catlin called his Indian Gallery. His paintings can now be seen at the Smithsonian and the National Gallery of Art in Washington, D.C.

The Historical Perspective

Our country was very different at the time this picture was painted. Much of it had not been settled by the United States government. American Indians lived off the land in the unsettled parts of the country.

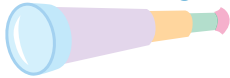


Conversations and Teaching Activities

Head Start Children ages 3 to 5

Encourage children to look closely at the artwork. Introduce new vocabulary and use books that relate to the painting.

Describing



✓ Ask children to describe the setting for this painting. It is on a level grassy area beside a river. Trees are in the background. There is blue sky.

✓ Do you see the easel in the picture? Do we have easels in the classroom?

✓ Do you see water? Do you think the people in the picture swim in the water?

✓ What kind of animals are in the picture? Ask children to locate two dogs (in the front and center); an artist and easel (center); five horses (background); and a chief (center).

✓ How many feathers does the chief have? (There are too many to count.) How many feathers do the other Indians have? (They have one, two, and three.) Why do you think the chief has many more feathers?

✓ Ask the children to describe what chief Mah-to-toh-pa is wearing (a headdress, many feathers, etc.).

Analyzing and Interpreting



Ask the following questions to stimulate thinking and discussion:

- Why do you think so many people are there watching? (They have never seen a picture being painted. This is an important event.)
- What are the expressions on their faces? (The people look interested, worried, afraid.) Why do you think they look like that?
- Have you ever painted someone's picture? How did you do it?
- Why do you think the people are outside? (There are no electric lights; the people live there.)
- What is a headdress? How is the chief's headwear different from a king's? (Children might say a headdress is a lot like a crown that a king would wear. Instead of a crown of gold and jewels, a headdress has beautiful bird feathers.)
- Are there other things you would like to tell me about this painting?



Connecting and Extending

Introducing Vocabulary

background
chief
crowd
curious

gathered
headdress
horseback
portrait

posing
proud

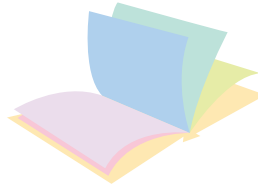


Connecting and Extending continued...

Related Family Literacy Experiences

Parents and children can:

- ✓ take turns painting each other's portrait.
- ✓ take a walk and find an object to paint on paper.
- ✓ look through photographs to find different types of portraits (poses, backgrounds, etc.).



Books

Mother Earth by Nancy Luenn (Athenum, 1992)

Explore with the artist the bounty that illustrates the earth's rich resources provided for all of us to enjoy and preserve.

Mouse Paint by Ellen Walsh (Harcourt, 1989)

Three white mice get into jars of paint and learn what happens when they mix colors and try out the results. A surprise ending awaits.

Northern Lullaby by Nancy White Carlstrom (Philomel Books, 1992)

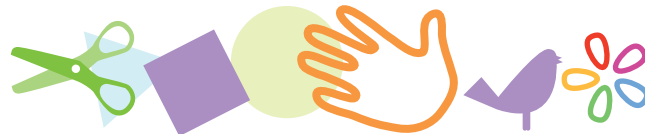
This beautifully illustrated American Indian tale glorifies nature, including mountains, newly fallen snow, the northern lights, and arctic animals, weaving a song of slumber any young child will enjoy.

Polar Bear Son: An Inuit Tale by Lydia Dabovich (Clarion Books, 1997)

A grandmother adopts an abandoned cub and helps him grow into a healthy adult. He returns her love by sharing his catch of fish with her.

Raven: A Trickster Tale from the Pacific Northwest by Gerald McDermott (Harcourt Brace, 1993)

Travel with the raven through a traditional American Indian story as it tries to bring the gift of light to the cold, wintry days and nights.



Related Educational Experiences

- ✓ Compare and contrast a portrait and a photograph. Have children take turns painting each other's portraits.
- ✓ Look at other portraits of Indian chiefs and compare their headdresses.
- ✓ Read stories about the lives of Indians.
- ✓ Count and categorize animals, feathers, and other objects reflected in this poster.
- ✓ Discuss ideas about the painting, different types of paint, and techniques

used to create different effects.

- ✓ Talk with children about portraits and paintings. Explore the many examples of portraiture in the *Picturing America* collection of art.

The ideas listed are just a few of the many activities that could be used to introduce or extend children's learning. Your knowledge of your children and families supports your ability to ensure positive learning experiences and outcomes for students. As an educator, you probably have ideas for books, songs, finger plays, and activities that you have thought of when introducing or extending children's learning related to the "A Head Start on *Picturing America*" artworks. We encourage you to confer with your colleagues, visit the local library or bookstore, and share your ideas with others.

7-A State Capitol, Columbus, Ohio, 1838–1861,

Thomas Cole (1801–1848) and Others



7-A Ithiel Town and A. J. Davis, architects; design largely by Thomas Cole, Ohio State Capitol, Columbus, Ohio, 1838–1861. Photograph © Tom Patterson, Cincinnati, Ohio.

The Art

This is a photograph of Ohio's state capitol. The building was designed by an artist named Thomas Cole and several architects. In the photograph, green grass surrounds both sides of a wide walkway leading to the capitol, which has two flags flying above it on either side of the dome. Tall columns support the white stone building, which is inspired by ancient Greek architecture. There are 14 rectangular pillars attached to the wall, seven on each side, with windows in between and eight round columns that support the porch at the center of the building.

The Artist

Cole was born in Lancashire, England, in 1801. His family moved to New England in 1818. Because he did not have experience as a builder, his nephew helped him draw up the plans for what would become Ohio's capitol.

The Historical Perspective

The time period from start to finish of the Ohio state capitol was 1838–1861. The capitol was designed to recall ancient Greece. It was in Greece that the idea of democracy as a form of government, which the United States adopted, was born. Because of insufficient funding and a failed plan, the building was stalled for eight years. The design of the Ohio capitol took its final form between 1848 and 1854 under the guidance of William Russell West. The capitol building was created during a time when states were becoming more aware of their own governments.

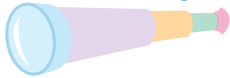


Conversations and Teaching Activities

Head Start Children ages 3 to 5

Encourage children to look closely at this photograph. Introduce new vocabulary and find books that relate to the artwork.

Describing



- ✓ Ask children to look at the building in the front and then the buildings in the back. How are they the same? How are they different?
- ✓ What colors and shapes do you see in the photograph?
- ✓ Look at the sky. Is it cloudy? Sunny? Windy?
- ✓ How many columns do you see? How many flags? How many buildings?

Analyzing and Interpreting



Ask the following questions to stimulate thinking and discussion:

- The name of this artwork is *State Capitol, Columbus, Ohio*. Do you know why the artist gave it that name?
- Have you ever seen a building that looks like this one? Where?
- What do you think people do inside this building?
- Are there other things you would like to say about this artwork?



Connecting and Extending

Introducing Vocabulary

capitol	flagpole	round
circle	gray	square
cloudy	lamppost	statue
dome	pillar	symmetrical
entrance/entry	rectangle	triangle/triangular



Books

Arches to Zigzags: An Architecture ABC by Michael J. Crosbie (Harry N. Abrams, 2000)

Rhymes and color photos introduce both the alphabet and diverse architectural elements, from decorative to structural.

Architecture Counts by Michael J. Crosbie and Steve Rosenthal (John Wiley and Sons, 1993)

Readers are introduced to the numbers one through 10, as well as pictures of architectural features.

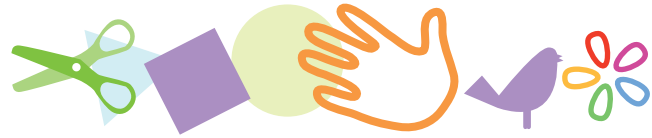


Connecting and Extending continued...

Related Family Literacy Experiences

Parents and children can:

- ✓ take art materials to City Hall and draw the building.
- ✓ sing the song "This Land is Your Land" during long car or bus rides.
- ✓ research local leaders on the Internet and find out how they help their communities.
- ✓ take walks around the neighborhood and identify brick, stucco, wood, and stone buildings.
- ✓ take a walk and identify different buildings, such as a grocery or department store, post office, train station, restaurant, house.



Related Educational Experiences

- ✓ Facilitate shape recognition including three-dimensional shapes in small groups or at tables.
- ✓ Take a neighborhood walk to see how many different types of buildings the children can find. Bring a clipboard so you can take notes as the children identify them. Use the notes to help you talk about them later.
- ✓ Provide time each day for children to explore block-building activities.
 - ◆ Encourage all children to build.
 - ◆ Change the supply and shapes of blocks and small props to create interest and building challenges.
 - ◆ Label buildings. Ask children to describe their structures. Photograph children with their structures.
 - ◆ Add materials to the block center (signs, cars, etc.) to integrate with block building.
 - ◆ To facilitate clean up, outline each block shape and tape it to a shelf so children can
 - ◆ match block shapes to the outlines.
 - ◆ Use shape names frequently throughout the day in songs, finger plays, and other activities to describe, label, and identify.
 - ◆ Prepare shape snacks as a class or serve different-shaped crackers at snack or a special time.

The ideas listed are just a few of the many activities that could be used to introduce or extend children's learning. Your knowledge of your children and families supports your ability to ensure positive learning experiences and outcomes for students. As an educator, you probably have ideas for books, songs, finger plays, and activities that you have thought of when introducing or extending children's learning related to the "A Head Start on Picturing America" artworks. We encourage you to confer with your colleagues, visit the local library or bookstore, and share your ideas with others.

7-B The County Election, 1852

George Caleb Bingham (1811–1879)



7-B George Caleb Bingham (1811–1879), *The County Election*, 1852. Oil on canvas, 38 x 52 in. (96.5 x 132.1 cm.). Saint Louis Art Museum, St. Louis, Mo., Gift of Bank of America.

The Art

This oil painting shows a large group of men in front of a courthouse in a small Missouri town on Election Day. Some men are talking, some are voting, others are gathered around a newspaper, and two boys are playing. The artist himself appears in the painting in a stovepipe hat, sitting on the courthouse steps. A friendly dog is with him and two men in white hats are looking over his shoulder. Both wealthy and working class men have come to the courthouse to vote.

The Artist

George Caleb Bingham is known as “the Missouri artist” for the state where he lived and worked. Today he is famous for being one of the classic artists of the American West. He is best known for his scenes depicting daily life of the western frontier. His paintings show people of Missouri in and around St. Louis, Columbia, Jefferson City, Arrow Rock, Boonville, and Kansas City. He also painted scenes of the young nation’s government process, including campaigning and elections.

The Historical Perspective

Voting rules were still being formed when Bingham painted this picture in 1852. At that time, only white men could vote; women and African Americans were not allowed to participate. The painting records the day the artist himself ran for a position in the state government. Bingham lost to a man named E.D. Sappington, seen here under a blue banner tipping his hat and handing his card to a voter.



Conversations and Teaching Activities

Head Start Children ages 3 to 5

Encourage children to look carefully at this painting. It is quite detailed and full of objects children can recognize and describe. Introduce new vocabulary and find books that relate to the images included in the artwork.

Describing



- ✓ Look closely at this painting. What do you see? What is happening here?
- ✓ What are people doing? What are they wearing?
- ✓ What are the children doing?
- ✓ What time of day do you think it is?
- ✓ What season do you think it is?
- ✓ What animals do you see?

Analyzing and Interpreting



Ask the following questions to stimulate thinking and discussion:

- The title of this painting is *The County Election*. Why do you think the artist named it that?
- Have you ever heard of an election? What can you tell me about it?
- Do you know what people do on Election Day?
- What does it mean to vote?
- Look at the crowd in the painting. Can you tell me what a crowd is? Have you seen or been in a crowd? Where? What were people in the crowd doing?
- What colors do you see? Which colors can you match?
- How many hats do you see? Look at the different kinds of hats. Let's count the hats.
- Are there other things you would like to say about this painting?

Connecting and Extending

Introducing Vocabulary

background	conversation
bandana	courthouse
barrel	election
bowler hat	foreground
bow tie	perspective
brim	vote/voting



Books

Click, Clack, Moo Cows that Type by Doreen Cronin (Simon and Schuster, 2000)

Follow this charming tale, illustrating the tenets of democracy, as the cows organize other barnyard animals to negotiate with Farmer Brown for basic "rights," such as electric blankets.

The Day Gogo Went to Vote by Eleanor Sisulu (Little Brown Young Readers, 1999)
Great grandmother Gogo is determined not to miss her first chance ever to vote.

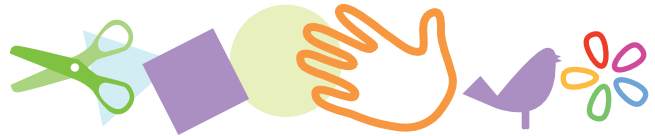


Connecting and Extending continued...

Related Family Literacy Experiences

Parents and children can:

- ✓ vote on household issues together, such as meal choices, television shows, bedtime routines, the order of completing chores and homework, etc. Tally votes on paper.
- ✓ visit the election booth together at election time to show children how voting works and discuss why voting sometimes happens in private.
- ✓ create artwork that reflects a value in their household, such as recycling or the wise use of electricity.



Related Educational Experiences

- ✓ Make different kinds of hats or cut them out of paper and laminate them. Have the children describe and match the hats to the hats in this painting.
- ✓ Have the children provide reasons to wear hats and sing about them. Have some hats available to match the reasons children give.
- ✓ Introduce some old-fashioned games, such as checkers, hoola hoops, hopscotch, jump rope.

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8-A Looking Down Yosemite Valley, California, 1865

Albert Bierstadt (1830–1902)



8-A Albert Bierstadt (1830–1902), *Looking Down Yosemite Valley, California, 1865*. Oil on canvas, 64 ½ x 96 ½ in. (163.83 x 245.11 cm.). Birmingham Museum of Art, Birmingham, Ala. (1991.879). Gift of the Birmingham Public Library.

The Art

This oil painting of the Yosemite Valley was done on a very large canvas—five feet by eight feet. At a time when few Americans other than American Indians had traveled west of the Mississippi River, this painting gave people a picture of one of the natural wonders on the other side of the country. The painting shows a wide view of the valley that is washed in golden sunlight as it breaks through the clouds. The painting does not have any people in it. Since most Americans had not seen California, they were amazed by the mountains and scenery in the artist’s paintings. In this painting, you can see the granite blocks known as “El Capitan” on the right of the canvas, opposite the point called Sentinel Rock.

The Artist

Albert Bierstadt was born in Germany. He made his first trip to the American West in 1859. Bierstadt painted a series of landscapes that were very popular with people who lived on the East Coast of the United States. He wanted to go back to the West to do more painting but had to wait because the Civil War broke out. In 1863, Bierstadt left Philadelphia, Pennsylvania, heading to California by train, stagecoach, and horseback. When he finally reached California, the landscape was more beautiful than he expected. He thought it was even more beautiful than the things he had seen in Europe, where he was born. *Looking Down Yosemite Valley* shows the artist’s own sense of wonder at his first sight of the awesome mountain landscape.

The Historical Perspective

When Bierstadt was painting his pictures of the West, there were no easy ways to get to California from the East Coast. This is why most Americans had not seen the western part of the country. The Yosemite Valley was especially hard to reach. At that time, Americans thought of the western frontier as a place untouched by the Civil War. To them, it was a place that promised a new beginning. Bierstadt had already started this painting of the Yosemite Valley when President Abraham Lincoln set the land aside as a state park. This was the first time the federal government had saved a beautiful piece of land from being developed. When the Transcontinental Railroad was finished, people had a way to get to see the areas they had known only through paintings.



Conversations and Teaching Activities

Head Start Children ages 3 to 5

Encourage children to look closely at the painting—the things that look close and those that look far away. Look at the use of color—light and dark. Introduce new vocabulary related to the mountain scene, to life in the United States long ago, to the use of light in the picture, and to perspective. Find books that relate to the painting.

Describing



- ✓ Where do you see trees reflected in water? Children might say in the middle of the painting.
- ✓ Describe how the rocks look. (The rocks appear rough or weathered.) How do you think they would feel? That's called the texture.
- ✓ Where do you see sunlight?
- ✓ Where are all the people?
- ✓ Ask children to share words they think of when they first see this painting. Write each word on a large piece of paper, pointing out words used more than once. Encourage children to explain what made them think of these words. Notice how many times words that refer to size and splendor are mentioned.

Analyzing and Interpreting



Ask the following questions to stimulate thinking and discussion:

- The name of this painting is *Looking Down Yosemite Valley*. Why do you think it is named that?
- If a person was standing in this scene, about how large or tall would he or she seem? Compare a six-foot-tall person to one of the trees. Can you imagine how a person would feel compared to these mountains?
- Why do things in the painting seem far away? (The artist made objects in the foreground darker, more detailed, and larger than distant ones.)
- Ask children what they see first when they look at this painting. Some children might say the light area in the middle of the scene.
- Are there other things you would like to tell me about this painting? Children might say: I saw mountains in a book; I once climbed a mountain; those mountains look like they'd be really hard to climb; the clouds are so high up.



Connecting and Extending

Introducing Vocabulary

clouds	lake	sky
distance	landscape	sunlight
flat	mountain	valley
haze	steep	



Connecting and Extending continued...

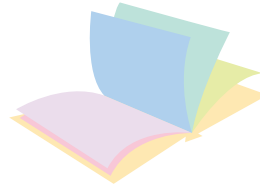
Related Family Literacy Experiences

Parents and children can:

- ✓ look at family photos and talk about the differences they see between the time of the picture and the present.
- ✓ sing the song “She’ll be Comin’ Round the Mountain” while waiting in line or riding in a car or bus.
- ✓ take art materials on a nature walk and choose something to paint.

Related Educational Experiences

- ✓ Tell the children that this painting represents a time way before they were born. Things that happened a long time ago are called history. Things change as years go by. Ask the children what they can say about their own history. Do they know when and where they were born? Do they have older brothers and sisters who were born before they were, or younger brothers and sisters who were born after they were?
- ✓ Ask the children if they remember things that happened when they were younger—trips, family fun, books they



Books

Come Look with Me: Exploring Landscape Art with Children by Gladys S. Blizzard (Thomasson-Grant, 1992)

Discussion questions provide the opportunity to learn about 12 landscape paintings and artists.

Follow the Water from Brook to Ocean by Arthur Dorros (HarperCollins Publishers, 1993)

Find out how water flows from brooks to streams and rivers, over waterfalls, through canyons and dams, and eventually to the ocean.

How Mountains Are Made by Kathleen Weidner Zoehfeld (HarperCollins Publishers, 1995)

Learn about all the different kinds of mountains.

Little Cloud by Eric Carle (Penguin Young Readers, 1998)

A little cloud becomes a sheep, an airplane, trees, a hat—before joining other clouds and raining.

Two Bear Cubs: A Miwok Legend from California’s Yosemite Valley by Robert D. San Souci (Yosemite Association, 1997)

According to legend, a worm saves two bear cubs stranded atop the rock, El Capitan.



read, etc. Do they remember buildings, stores, or other things that used to be in their neighborhoods and aren’t there anymore? Are there buildings, stores, or other things that weren’t in their neighborhoods before but are there now? Those things are all their history. Ask the children to draw a picture or do a journal about their own history.

- ✓ Talk about what it would be like to live in a place like Yosemite Valley. Were there lots of people around to play with? Were there stores to shop in? Parks to play in? Things to play with?
- ✓ Talk about the different kinds of clouds (cirrus, cumulus, nimbus) and what they look like.

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8-B "Sans Arc Lakota" Ledger Book, 1880–1881

Black Hawk (1832–1890)



8-B.1 Black Hawk (c. 1832–1890), "Sans Arc Lakota" Ledger Book (plate no. 18), 1880–1881. Pen, ink, and pencil on paper, 9 ½ x 15 ½ in. (24.13 x 39.4 cm.). Entire book: 10 ¼ in. x 16 ½ in. x 1 ¾ in. (26.67 x 41.9 x 44.4 cm.); width with book opened: 33 ½ in. (85.1 cm.). T614; Thaw Collection, Fenimore Art Museum, Cooperstown, N.Y. Photograph 1998 by John Bigelow Taylor, New York.

The Art

These pictures are two of the 76 drawings by Black Hawk, a Plains Indian. His drawings illustrated part of a dream he had, recorded Lakota customs and ceremonies, and showed members of the Crow tribe. The first drawing shows a parade of Crow warriors. The Crow tribe was a traditional enemy of the Lakota. Crow warriors could be identified by their hairstyle. They had a tuft of hair swept up at the top of their heads. The bottom picture shows a Lakota social dance that was performed in a circle. The women painted the part in their hair yellow or red. The men wore feathers in their hair.

The Artist

Black Hawk was a member of the Sans Arc Tribe, one of the seven divisions of the Lakota, part of the Sioux Tribe. He was a spiritual leader and had a vision dream. The Lakota followed the great herds of buffalo that provided a source of food, clothing and housing. However, settlers were also hunting the buffalo so there were hardly any left. Black Hawk had trouble feeding his family of four during the harsh winter of 1880–1881. During this time, the Plains tribes were being moved to reservations. William Edward Caton, an Indian trader at a reservation in South Dakota, asked Black Hawk to record his vision dream, offering him 50 cents in trade for every drawing he made. Caton provided sheets of lined writing paper, colored pencils, and a pen. Black Hawk produced 76 drawings through the winter, for which he received \$38 in trade. This was a lot of money at that time. In 1994, the book of drawings sold for almost \$400,000 at an auction. In this collection of drawings, only two are from Black Hawk's dream. The rest of the 74 drawings illustrate the world around the tribe, Lakota customs, and ceremonies and members of the Crow Tribe.



8-B.2 Black Hawk (c. 1832–1890), "Sans Arc Lakota" Ledger Book (plate no. 3), 1880–1881. Pen, ink, and pencil on paper, 9 ½ x 15 ½ in. (24.13 x 39.4 cm.). Entire book: 10 ¼ in. x 16 ½ in. x 1 ¾ in. (26.67 x 41.9 x 44.4 cm.); width with book opened: 33 ½ in. (85.1 cm.). T614; Thaw Collection, Fenimore Art Museum, Cooperstown, N.Y. Photograph 1998 by John Bigelow Taylor, New York.

The Historical Perspective

Black Hawk's drawings were made during the 1800s, a time of great change for American Indians. As paper and art tools were acquired through trade and other means, ledger art became a favorite form of art for Plains Indian tribes. Ledger books were valued because they were portable and provided many surfaces for drawing and painting, either on blank pages or superimposed on used ones. Black Hawk's drawings followed a long tradition of Plains Indian art. Lakota men painted images on their teepees and buffalo hide robes to show off their brave deeds.



Conversations and Teaching Activities

Head Start Children ages 3 to 5

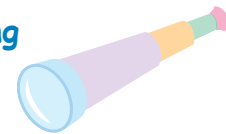
Encourage children to look closely at these drawings—the objects, the background, the colors used. Ask questions, introduce new vocabulary, and find books that relate to ledger book drawings or Lakota art.

Analyzing and Interpreting

Ask the following questions to stimulate thinking and discussion:

- What can we say about the men in the first picture? Children might say they were brave, courageous, warriors.
- Do you know that the costumes and hairstyles of the characters in the drawings tell us about them? Do you see a clue telling you something important about the Indian braves?
- When you see people dancing, how do you feel? How do you feel when you dance? Do the people in the drawings seem happy?
- Is there anything else you would like to say about these drawings?

Describing



- ✓ What do you see in these drawings?
- ✓ What are the people doing in the drawings?
- ✓ What are the men carrying?
- ✓ All the men have at least one feather. Can you find a feather on each man? Where are they?
- ✓ Can you tell if all the people who have long hair are female? Can you see any of their faces? Do any of the women have feathers? (None of the faces are showing because they have their backs to us. None of the women have feathers.)
- ✓ Do you see the costume colors and long hair on the men and women? Do you see they are wearing braids?



Books

Connecting and Extending

Introducing Vocabulary

braids	material
buffalo	moccasins
clans	paint
deer	reservation
eagle	scout
feathers	shells
fringe	tribe
horses	

Feathers and Fools by Mem Fox (Harcourt, 2000)

In a rambling garden beside a clear blue lake, two flocks of birds begin to fear each other because of their differences.

Iktomi and the Buzzard: A Plains Indian Story by Paul Goble (Orchard Books, 1994)

Iktomi rides across a river on the back of a buzzard.

Moonstick: The Seasons of the Sioux by Eve Bunting (HarperCollins, 1997)

Explore the seasonal changes in nature and customs as the moon-counting stick helps keep track of passing time according to the phases of the moon.

The Star People: A Lakota Story by S. D. Nelson (Harry N. Abrams, 2003)

Two lost children are guided through a strange area by their deceased grandmother, who appears as stars in the sky.

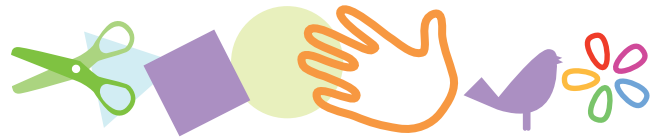


Connecting and Extending continued...

Related Family Literacy Experiences

Parents and children can:

- ✓ sing the song "Getting to Know You."
- ✓ read the book *Feathers and Fools* by Mem Fox and talk about a time when they each had a conflict and how it was resolved.
- ✓ take pens and colored pencils to the playground and draw what they see.



Related Educational Experiences

- ✓ Explain what a journal is. Keep a class journal of children's drawings. Take story dictation about the children's drawings.
- ✓ Have the children do a dance that shows feelings such as "happy" and "sad."
- ✓ Demonstrate braiding. Use yarn, cords, or other materials that are easily braided.
- ✓ Have the children stand and link arms like the people in the second drawing, alternating girls and boys.

The ideas listed are just a few of the many activities that could be used to introduce or extend children's learning. Your knowledge of your children and families supports your ability to ensure positive learning experiences and outcomes for students. As an educator, you probably have ideas for books, songs, finger plays, and activities that you have thought of when introducing or extending children's learning related to the "A Head Start on Picturing America" artworks. We encourage you to confer with your colleagues, visit the local library or bookstore, and share your ideas with others.

9-A The Veteran in a New Field, 1865

Winslow Homer (1836–1910)



9-A Winslow Homer (1836–1910), *The Veteran in a New Field*, 1865, Oil on canvas, 24 1/8 x 38 1/8 in. (61.3 x 96.8 cm.), The Metropolitan Museum of Art, Bequest of Miss Adelaide Milton de Groot (1876–1967), 1967 (67.187.131). Image © The Metropolitan Museum of Art.

The Art

The Veteran in a New Field is an oil painting by the artist Winslow Homer. This painting shows a Civil War soldier after the end of the war. After the war ended, soldiers were allowed to go back to their homes and families. The soldier in the painting has returned home and is harvesting grain in the midday sun. He uses a tool, a single-bladed scythe, to harvest the wheat. His military jacket, from the Union Army, is on the ground along with his canteen. Homer divided the painting into three main strips of color—a band of blue sky; a band of standing, golden wheat; and a band of darker-colored, cut wheat.

The Artist

Homer completed this painting very soon after the end of the Civil War. He had gained his experience serving on the Civil War front, making sketches to go with military reports for a magazine called *Harper's Weekly*. Homer focused on soldiers' everyday lives, rather than on the more dramatic moments of battle. When Homer returned to normal life after the Civil War, he still favored themes of everyday living in his paintings. In this painting, he shows both the sadness and hope that follow war.

The Historical Perspective

The Veteran in a New Field was painted after the peace agreement between the North and South was signed at Appomattox, Virginia, and shortly after President Abraham Lincoln was shot. Many battles during the Civil War were fought in grain fields. Homer shows the soldier using an old, rather than more modern, scythe to remind people of the tool associated with the "grim reaper," a symbol of death. This painting of a wheat field is a reminder of the soldiers who died and the great loss that war brings. This picture captures the hardship of the Civil War but also the country's hope for the future. The soldier's return to a full field of wheat is a promise that life goes on.



Conversations and Teaching Activities

Head Start Children ages 3 to 5

Encourage children to look closely at the painting. Look at what the man is doing. Introduce new vocabulary and find books that relate to the painting.

Describing



- ✓ What is the man in the painting doing? Children might say raking or sweeping.
- ✓ Where is he working?
- ✓ What is he using to cut the wheat? Can you describe the tool? Have you ever seen a tool like this before? What other tools can you name?
- ✓ What colors did the artist use?
- ✓ Look very closely at the bottom right of the picture. What do you see there? (A military jacket and a canteen are pictured.)
- ✓ What do you do with a canteen? Why do you think the man took off his jacket?

Analyzing and Interpreting

The name of this painting is *The Veteran in a New Field*. Why do you think the painting has that name?

- How do you think the man feels in the sun?
- Why do you think this man's jacket is special?
- What is a soldier?
- Do you know anyone who is a soldier or in the Army?
- Some people wear a uniform but are not soldiers. Do you know someone who wears a uniform? What is his or her job?
- What is wheat? What do you do with wheat? What do you think might happen after the wheat is harvested? What is flour? Do you know what it is used for?

Connecting and Extending

Introducing Vocabulary

army	planting
autumn	season
cereal	soldier
field	suspenders
grain	tool
harvest	veteran
midday	wheat
military	



Books

Farming by Gail Gibbons (Holiday House, 1990)

Farm life is described, including daily chores and the planting and harvesting of crops.

The Farm Alphabet Book by Jane Miller (Scholastic Paperbacks, 1987)

This picture book highlights an aspect of farm life for each letter of the alphabet.

The Little Red Hen by Paul Galdone (Houghton Mifflin Company, 1985)

When a hen wants to bake some bread, she needs wheat, flour, and help, but she has to make the bread herself.

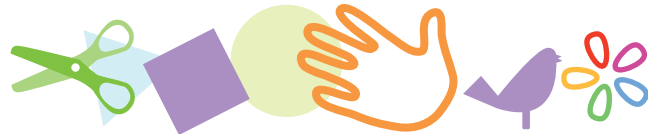


Connecting and Extending continued...

Related Family Literacy Experiences

Parents and children can:

- ✓ read the book *The Little Red Hen* and reenact the story with characters or using paper bag puppets.
- ✓ go on a scavenger hunt in their pantry and look for things that contain wheat (bread, pancake mix, etc.).
- ✓ look at grocery store ads and talk about fruits, vegetables, and other grocery store items.



Related Educational Experiences

- ✓ Discuss the importance of fruits and vegetables to healthy growing. Ask, "How do you think eating an apple contributes to a healthy body?" This idea may be difficult for young children so perhaps you can focus on the actual process of eating the apple. Discuss how this process helps clean your teeth.
- ✓ Have the children identify their favorite fruit or vegetable. As a math activity, take a tally of how many children like each type of fruit and vegetable. Summarize the choices in a bar graph.
- ✓ Ask, "Have you ever tried this ___?" Have any child who recognizes the fruit or vegetable try to describe its taste and texture.
- ✓ Make and decorate paper hats. Pass out instruments, wear hats, and enact a marching band.
- ✓ Make biscuits or bake something that requires using flour. Show children the steps in making flour from wheat.

The ideas listed are just a few of the many activities that could be used to introduce or extend children's learning. Your knowledge of your children and families supports your ability to ensure positive learning experiences and outcomes for students. As an educator, you probably have ideas for books, songs, finger plays, and activities that you have thought of when introducing or extending children's learning related to the "A Head Start on Picturing America" artworks. We encourage you to confer with your colleagues, visit the local library or bookstore, and share your ideas with others.

9-B Abraham Lincoln, February 5, 1865

Alexander Gardner (1821–1882)



9-B Alexander Gardner (1821–1882), Abraham Lincoln, February 5, 1865. Photographic print. Prints and Photographs Division, Library of Congress, Washington, D.C.

The Art

This work of art is a photograph of President Abraham Lincoln taken on February 5, 1865. At that time, picture-taking, or photography, was very new and cameras were very large. Taking a picture took much longer than it does today. Lincoln had to sit very still for a long time. In the picture, Lincoln is sitting in a chair, looking like a regular person, rather than a president. His face is serious, yet caring and friendly. His bowtie is crooked and his hair looks uncombed. He is holding eyeglasses and a pencil. Lincoln was 55 years old in this picture, but he looks older.

The Artist

Alexander Gardner was a famous photographer who was one of a group of photographers that worked to record the Civil War through pictures. Many of the pictures he took were of soldiers leaving home to go to war.

Gardner opened his own photography studio in Washington, D.C., at the end of the Civil War. One Sunday in 1865, Lincoln came to Gardner's studio to have his picture taken. Gardner was to provide a photograph for another artist, a painter, who had been hired to paint Lincoln's portrait. Since the president was very busy, he did not want to spend time posing for the painter. They decided the artist could paint the portrait from a photograph instead. Gardner took this photograph, which has become more famous than the painting.

The Historical Perspective

The medium of photography was still new when this picture was taken. The picture was not the first one of Lincoln. The president thought photographs were a great invention to help politicians get elected. It was a new way for people to see the faces of leaders who made decisions and ran the country. Photographs helped people feel like they knew their leaders. The Civil War was ending at the time this photo was taken. The stress of war and all of the losses Americans suffered weighed heavy on Lincoln's mind and showed on his face. This photo was taken only three months before President Lincoln was shot and killed. He, like many others, sacrificed his life in the process of preserving the union and upholding the ideals of freedom and equality.



Conversations and Teaching Activities

Head Start Children ages 3 to 5

Encourage children to look closely at the photograph. Introduce new vocabulary and find books that relate to the artwork.

Describing



- ✓ What do you see in this photograph?
- ✓ Who is Abraham Lincoln?
- ✓ What is a president? What does a president of the United States do?
- ✓ How does Lincoln look in this picture? How is he dressed?
- ✓ What jewelry do you see in this picture?

Analyzing and Interpreting



Ask the following questions to stimulate thinking and discussion:

- What do you think about this picture of Abraham Lincoln?
- Does Lincoln look like a person you would like to talk to?
- Why do you think he had his picture taken?
- Do you think the photographer should have fixed Lincoln's tie?
- How is a photograph different from a painting?
- Do you have a photograph of someone important in your house?
- What is the name of the president of the United States now? Have you seen a picture of him? Have you seen a photo of his family?
- Are there other things you would like to say about this photograph?

Connecting and Extending

Introducing Vocabulary

beard	photograph
calm	portrait
camera	pose
famous	president
fingertips	slavery
freedom	
jewelry	



Books

Abraham Lincoln by Wil Mara (Children's Press, 2003)

People called Abraham Lincoln "Honest Abe" because he believed in doing what was right.

Mr. Lincoln's Whiskers by Karen Winnick (Boyd's Mill Press, 1996)

Eleven-year-old Grace Bedell writes to Abraham Lincoln suggesting that he grow whiskers to win himself some presidential votes. This story is based on a true incident.

So You Want to be President? by Judith St. George (Philomel, 2004)

A humorous roundup of anecdotes and trivia is cast as a handbook of helpful hints to aspiring presidential candidates.

Books continued on page 60

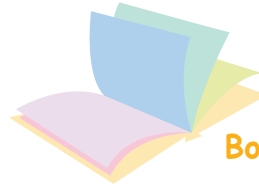


Connecting and Extending continued...

Related Family Literacy Experiences

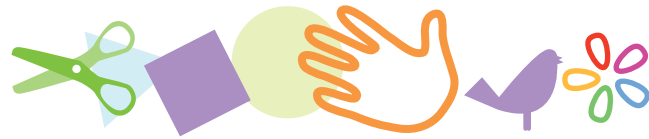
Parents and children can:

- ✓ look at old and recent family pictures and talk about the similarities and differences in the pictures.
- ✓ play “Guess Who?” Parents, grandparents, or other relatives and children take turns describing different members of their family and guessing who is being described.



Books continued...

The Story of Abraham Lincoln by Patricia Pingry (Candy Cane Press, 2001)
Simple words and pictures introduce very young children to the life of Abraham Lincoln.



Related Educational Experiences

- ✓ Bring in several time pieces. Include an unbreakable hour glass or small egg timer, a pocket watch, a kitchen timer, a picture of a grandfather clock, and/or a wristwatch. Engage children in discussions about how these objects are used. Have fun timing how long children can sit without moving, as if they are posing.
- ✓ Mount a penny on a card and laminate one for each child. Compare the image of Lincoln on the penny and in the portrait.
- ✓ Make a name tag for each child. Take a “sitting portrait” photo of each child; label each photograph.
- ✓ Set up a mirror in the dramatic play area. Include a few props such as eyeglasses or sunglasses without lenses, hats, scarves, and bowties.
- ✓ In group time, give clues to describe a child. Other children try to guess who is being described.

The ideas listed are just a few of the many activities that could be used to introduce or extend children’s learning. Your knowledge of your children and families supports your ability to ensure positive learning experiences and outcomes for students. As an educator, you probably have ideas for books, songs, finger plays, and activities that you have thought of when introducing or extending children’s learning related to the “A Head Start on Picturing America” artworks. We encourage you to confer with your colleagues, visit the local library or bookstore, and share your ideas with others.

10-A Robert Shaw Memorial, 1884–1897

Augustus Saint-Gaudens (1848–1907)



10-A Augustus Saint-Gaudens (1848–1907), *Robert Gould Shaw and the Fifty-fourth Regiment Memorial*, Beacon and Park Streets, Boston, Massachusetts, 1884–1897. Bronze, 11 x 14 ft. (3.35 x 4.27 m.). Photograph by Carol M. Highsmith.

The Art

Robert Gould Shaw and the 54th Regiment Memorial is a relief sculpture made of bronze that measures 11 feet by 14 feet in size. In a relief sculpture, forms are raised above the background so they are not flat. Saint-Gaudens used different men as models for each of the soldiers, so this memorial shows each soldier as a distinct person. It honors the bravery of Colonel Robert Gould Shaw and soldiers of the Massachusetts 54th Regiment, the first unit of African Americans who signed up in the North to fight for the Union in the Civil War. The memorial was designed in 1884 and combines relief sculpture with a nearly freestanding figure of Colonel Shaw on a horse. The sculpture took about 14 years to finish.

The Artist

Augustus Saint-Gaudens was born in Ireland in 1848 and became a sculptor. When he was six months old, his family moved to New York. At age 19, he traveled to Paris, France, where he studied art. In 1870, he left Paris for Rome, Italy, where for the next five years he studied classical art and architecture. In addition to working on his own art, Saint-Gaudens was a teacher from 1888 to 1897. Some of the other sculptures he made are the Adams Memorial, the Peter Cooper Monument, and the John A. Logan Monument. Saint-Gaudens died in 1907 at age 59.

The Historical Perspective

Within three weeks of President Lincoln freeing the slaves on January 1, 1863, the first African American unit of the Civil War was formed in the North. The governor of Massachusetts signed up soldiers from his own state, New York, Indiana, Missouri, and Ohio. Known as “the 54th,” this unit became famous after the heroic battle at Fort Wagner, South Carolina. The courage and sacrifice of the 54th unit helped its soldiers earn battlefield glory. Two months after marching into battle, Colonel Shaw and one-third of the soldiers in this unit died at Fort Wagner, one of the forts protecting Charleston, South Carolina. But the 54th Regiment’s bravery at Fort Wagner drew more volunteers to fight for the Union cause. President Lincoln believed that this made an important difference in the North’s victory.

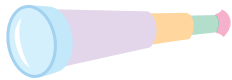


Conversations and Teaching Activities

Head Start Children ages 3 to 5

Encourage children to look closely at the sculpture—the people portrayed, the background, the materials used. Introduce new vocabulary and find books and poetry that relate to the sculpture.

Describing



- ✓ Ask children to find a drum (on far right). Where are the flags? (They are on the left behind the rifles.)
- ✓ Have the children look closely at the individual faces. Which faces have mustaches and beards?
- ✓ The artist used 40 clay models of real people even though only about half of these were used in the sculpture. Ask the children to count the number of people in the sculpture. Do the men look like anyone they know? Do the people in the sculpture look happy? Sad? Serious? Something else?
- ✓ Colonel Shaw is the only one on a horse. Ask the children why they think he is on a horse. What job do they think he has?
- ✓ Do the people in the sculpture look like they are moving? What makes them look like that way?
- ✓ The sculpture is a relief sculpture whose flat background surface is carved away to bring out the figures. The figure that sticks out the farthest is described as being sculpted in high relief. Are the walking soldiers in high relief or is Colonel Shaw in high relief? How is this sculpture like a photograph?

✓ This sculpture is a memorial. Ask the children what they think the artist wanted us to remember. Looking at the sculpture over 100 years later, was the artist successful in making a work of art that make us think back to that time and those people?

Analyzing and Interpreting

Ask the following questions to stimulate thinking and discussion:

- This sculpture is named the *Robert Shaw Memorial*. Can you think of why it was given that name?
- Who do you think is in command? (The man on the horse, Colonel Shaw, is in command.)
- How do you know? Children might say: he has a sword; he is the only mounted figure; his jacket has fancy cuffs.
- The sculpture was made to honor and remember Robert Shaw, but who else does it honor? It honors the foot soldiers of the 54th Massachusetts Volunteer Infantry.
- The sculpture is located outside on the Boston Common and is made of bronze. Bronze is a hard metal that lasts a long time. Ask the children why they think the artist wanted the sculpture to last a long time.

- The Robert Shaw Memorial is a way of remembering the first African American troop in the Civil War so people would not forget what they did. Ask the children to talk about pictures, words, or songs that help them remember important people and things. How can art help us remember people and things? Have children list ways our country remembers public events. Children might say parades, songs, and celebrations.
- Are there other things you would like to tell me about this sculpture?



Connecting and Extending

Introducing Vocabulary

canter	realistic
celebrate	remember
cement	soldier
colonel	statue
company (of soldiers)	walk
gallop	
honor	

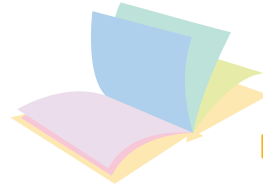


Connecting and Extending continued...

Related Family Literacy Experiences

Parents and children can:

- ✓ look for memorials in their community and talk about their significance.



Books

Billy and the Rebel: Based on a True Civil War Story by Deborah Hopkinson (Books for Young Readers, 2005)

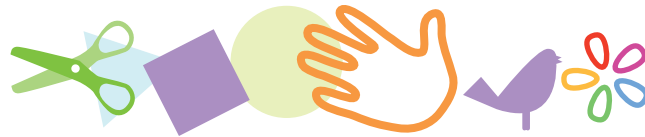
Billy and his family provide shelter to a Rebel soldier during the Battle of Gettysburg.

Li'l Dan, the Drummer Boy: A Civil War Story by Romare Bearden (Simon and Schuster Books for Young Readers, 2003)

When a company of black Union soldiers tells Li'l Dan he is no longer a slave, he follows them and uses his beloved drum to save them from attack.

The Silent Witness: A True Story of the Civil War by Robin Friedman (Houghton-Mifflin, 2005)

The Civil War is portrayed through the experiences of Lula McLean, a young girl on whose father's farm the First Battle of Bull Run was fought.



Related Educational Experiences

- ✓ Take the children to see a statue in your hometown. Is it like the Shaw statue? What is it made of?
- ✓ Have the children make their own statues from play dough, clay, or paper mache.
- ✓ Let the children pretend they are horses that walk, canter, and gallop.

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10-B Quilts: 19th through 20th centuries

Various Artists



10B.1 Hannah Greenlee (c. 1827-before 1896) and Emm Greenlee (died c. 1910), *Crazy Quilt*, begun by Hannah and finished by her daughter, Emm, 1896. Fabric scraps (some homespun), length 90 in., width 71 ½ in. (228.6 x 181.6 cm.). Historic Carson House, Marion, N.C., Gift of Ruth Greenlee.



10B.2 Susan Noakes McCord (1829–1909; McCordsville, Hancock County, Indiana), *Grandmother's Fan Quilt*, c. 1900. Wool, silk, and cotton, length 80 ½ in., width 70 ½ in. (204.47 x 179.07 cm.). From the Collections of The Henry Ford, Dearborn, Mich.

The Art

These eight colorful quilts in different patterns are each a work of art. The quilts were designed and sewn by different women at different times. The first, called *Crazy Quilt*, uses a pattern known as “Contained Crazy” because the crazy quilt squares are lined up into a grid. The second quilt is also a “Contained Crazy” but has a wheeled pattern instead of rectangular bars like the first one. The three Amish quilts that follow the first two are “Bars Pattern” quilts. The last three quilts pictured are also Amish, in a variety of designs: one is a “Diamond in the Square,” another is a “Bars Pattern,” and the third is a “Lone Star Pattern.” Quilting involves sewing together different pieces of material to make coverings for beds.

The Artist

Hannah Greenlee, a slave, began her *Crazy Quilt*, which was finished by her daughter, Emm. Hannah was freed after the Civil War and probably continued the work of cooking, cleaning, and sewing that she had done as a house servant. The stacked, colored bands she used in her quilt pattern are similar to a cloth pattern made in Africa called Kente cloth.

Susan Noakes McCord made the second “Contained Crazy” quilt, called *Grandmother's Fan Quilt*. McCord was a farmwife from McCordsville, Indiana. In addition to making more than a dozen quilts, she raised vegetables, chickens, and seven children. She made changes to familiar quilt patterns to create her own individual quilt designs.



10B.3 Bars Pattern Quilt, c. 1920. Top, plain-weave wool; back, grey-and-blue plain-weave cotton. Overall dimensions 72 x 80 in. (182.9 x 203.2 cm.). Gift of “The Great Women of Lancaster.” Collections of the Heritage Center of Lancaster County, Lancaster, Pa.



10B.4 Bar Pattern Quilt, c. 1925. Top, plain-weave wool; back, brown-and-white printed-check plain-weave cotton. Overall dimensions 77.5 x 77.5 in. (196.9 x 196.9 cm.). Given in memory of Louise Stoltzfus. Collections of the Heritage Center of Lancaster County, Lancaster, Pa.

10-B Quilts: 19th through 20th centuries

Various Artists



10-B.5 Split Bars Pattern Quilt, c. 1935. Top, plain-weave and crepe wool; back, black-and-white twill printed-pattern plain-weave cotton. Overall dimensions 76 x 76 in. (193 x 193 cm.). Collections of the Heritage Center of Lancaster County, Lancaster, Pa.



10-B.7 Bars—Wild Goose Chase Pattern Quilt, c. 1920. Top, plain-weave and crepe wool; back, wine-and-white floral-print, plain-weave cotton. Overall dimensions 72.5 x 79.5 in. (184 x 201.9 cm.). Gift of Irene N. Walsh. Collections of the Heritage Center of Lancaster County, Lancaster, Pa.



10-B.8 Diamond in the Square—Sunshine and Shadow Variation Pattern Quilt, c. 1935. Top, purple plain- and twill-weave wool; back, purple twill-weave cotton. Overall dimensions 80 x 80 in. (203.2 x 203.2 cm.). Gift of "The Great Women of Lancaster." Collections of the Heritage Center of Lancaster County, Lancaster, Pa.

The rest of the quilts are made by Amish quilt makers who lived in and around Lancaster, Pennsylvania. At the center of Amish life are religion, family, and community. Amish people live simply in small communities and believe in nonviolence. They live simple lives in small communities and believe in nonviolence. They also believe in getting by without much of the technology used by the rest of America. Women come together to work on quilts, although earlier Amish quilts were probably made by individual women.

The Historical Perspective

Quilting is an old craft, which has gone through many changes over time. A quilt usually has a piece of material on the top and the bottom, with a layer of 'batting' in the middle, which helps make the quilt warm. The layers are sewn or quilted together. In America, before the Revolution, quilts were usually made by wealthy women, who had the time to work on fancy stitching and the money to buy fancy fabrics. As more women began to quilt, they often would cut up old clothes or blankets to use as fabric, since they could not afford more expensive materials. Fabrics began to change and become more affordable with the invention of the cotton gin and power loom.



10-B.6 Lone Star Pattern Quilt, c. 1920. Top, plain-weave wool; back, red, green, and white printed-plaid, plain-weave cotton. Overall dimensions 89 x 89 in. (226.1 x 226.1 cm.). Gift of Irene N. Walsh. Collections of the Heritage Center of Lancaster County, Lancaster, Pa.

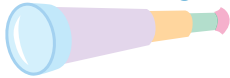


Conversations and Teaching Activities

Head Start Children ages 3 to 5

Encourage children to look closely at the quilts—the patterns and the colors used. Introduce new vocabulary and find books that relate to the artworks.

Describing



- ✓ What is a quilt? How is it different from a painting or a photograph?
- ✓ Have you seen a real quilt? Have you touched a quilt? What was it like?
- ✓ Do any of you have quilts? Maybe someone can bring in a real quilt for the children to see and feel!
- ✓ Do you see differences between the quilts? (Some use big pieces of fabric, others use small pieces of fabric; some use many colors, others use few colors; some use different shapes of fabric like rectangles, squares, and circles.)
- ✓ Can you find shapes (rectangles, triangles, squares) or patterns in the different quilts?
- ✓ Help children find specific shapes and patterns within the quilts. Which quilts have patterns that are alike in some ways but different in others?
- ✓ Have children find similar colors in different quilts.
- ✓ Describe and show how a quilt top, bottom, and filler make a “sandwich.”

Analyzing and Interpreting



Ask the following questions to stimulate thinking and discussion:

- Why do you think the different quilters made their quilts the way they are? (10-B1 is probably made of small bits of fabric from many different articles of clothing or things from around the household that had worn out—dresses, pants, jackets, coats, curtains, drapes, blankets, etc. It was made by a woman who had been a slave.)
- Would you like our class to make a quilt? What could we use to make it? Where should we make the quilt?
- Are there other things you would like to say about these quilts? Children might say: I have a quilt my grandma gave me; I watched my grandmother and mother making a quilt; my mother quilts and she uses a sewing machine.



Connecting and Extending

Introducing Vocabulary

border	irregular shapes	regular shapes
corner	memories	scraps
diagonal	pattern	stitched
fabric	planned	template
horizontal	quilt	vertical



Connecting and Extending continued...

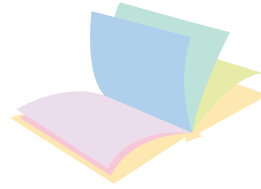
Related Family Literacy Experiences

Parents and children can:

- ✓ find a quilt that belongs to someone in their family and share its "history."
- ✓ go on a scavenger hunt and look for different patterns throughout the neighborhood.
- ✓ sew different items together using old fabric and cloth to make something meaningful.

Related Educational Experiences

- ✓ Make a class quilt. The Office of Head Start Webcast Number Three *Patterns* includes a demonstration of the lesson with children using squares and rectangles to create a quilt.
- ✓ Have children 'piece' their own quilts on a large sheet of paper, covering it with small paper shapes (squares, rectangles, or triangles work best) and gluing or pasting the shapes in place.
- ✓ Have children sew plastic grids together with shoelaces or make holes in paper or fabric and "sew" or "piece" them together.



Books

Aunt Skilly and the Stranger by Kathleen Stevens
(Houghton Mifflin Company, 1994)

A thief makes the mistake of trying to steal homemade quilts from Aunt Skilly and her goose named Buckle.

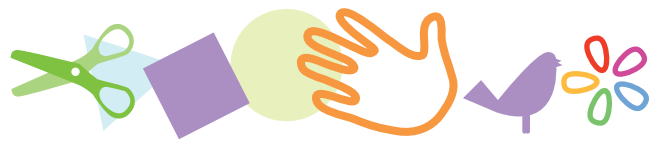
Luka's Quilt by Georgia Guback (Greenwillow Books, 1994)

Luka and her grandmother disagree over the colors that should be in a quilt her grandmother is making.

The Kindness Quilt by Nancy Elizabeth Wallace (Marshall Cavendish, 2006)
A young girl makes a quilt that illustrates acts of kindness she performed.

The Name Quilt by Phyllis Root (Straus and Giroux, 2003)

Sadie enjoys hearing her grandmother talk about family members whose names are on a special quilt but becomes sad when the quilt blows away in a storm.



- ✓ Bring in quilts so children can see, feel, and experience the "real thing."
- ✓ Contact a local quilting guild. There may be a volunteer who could bring some quilts for children to see. Perhaps she or he could demonstrate piecing and quilting skills so children could see a work in progress as well as the finished product.
- ✓ See if children can find horizontal, vertical, and diagonal lines. Have children move one arm so it is horizontal (side to side, straight out from shoulder), vertical (up or down), and diagonal (at an angle). Then move the other arm so it is horizontal, vertical, and diagonal.

The ideas listed are just a few of the many activities that could be used to introduce or extend children's learning. Your knowledge of your children and families supports your ability to ensure positive learning experiences and outcomes for students. As an educator, you probably have ideas for books, songs, finger plays, and activities that you have thought of when introducing or extending children's learning related to the "A Head Start on Picturing America" artworks. We encourage you to confer with your colleagues, visit the local library or bookstore, and share your ideas with others.

11-A John Biglin in a Single Scull, c. 1873

Thomas Eakins (1844–1916)



11-A Thomas Eakins (1844–1916), *John Biglin in a Single Scull*, c. 1873. Watercolor on off-white wove paper, 19 5/16 x 24 7/8 in. (49.2 x 63.2 cm.). The Metropolitan Museum of Art, Fletcher Fund, 1924 (24.108). Photograph © 1994 The Metropolitan Museum of Art.

The Art

This watercolor painting shows a man, John Biglin, rowing by himself in a scull—a light, narrow racing boat. He is wearing a red scarf over his head and a white sleeveless shirt. Clouds swirl overhead in a very blue sky, but there is no visible sun. In the background are buildings, a fleet of sailboats, and a team of rowers. John Biglin is concentrating on his rowing and he is in a race. The tip of the boat that follows him is just entering the picture on the left.

The Artist

Thomas Eakins was born in Philadelphia, Pennsylvania, in 1844. He was an athletic child who enjoyed rowing, ice skating, swimming, wrestling, sailing, and gymnastics—activities he later painted. After graduating from high school, Eakins attended the Pennsylvania Academy of Fine Arts. At the same time, he took courses on the human body at Jefferson Medical College, learning more about the human figure and hoping to create more real-life pictures. Eakins was a painter, photographer, sculptor, and fine arts teacher. He was committed to painting realistic scenes of modern life.

The Historical Perspective

In England, rowing was considered an activity set aside for gentlemen. In Philadelphia, anyone could participate, since rowing clubs made the expensive equipment available to all members. Those who chose not to participate could gather on the riverbanks to cheer on the oarsmen. Rowing contests became some of the most popular sporting events of the 19th century. When Eakins painted this picture, the Biglin brothers were popular rowers, and brother John was a rowing superstar.



Conversations and Teaching Activities

Head Start Children ages 3 to 5

Encourage children to look closely at this artwork—the background and colors used. Introduce new vocabulary and find books that relate to the painting.

Describing



- ✓ What do you see in the painting? Can you find water? An oar? A rower? The sky? Clouds? A tower? Boats? A man? A red hat?
- ✓ How many shapes do you see? Do you see a triangle in the painting?
- ✓ What colors do you see in the painting?
- ✓ Is it a sunny day? How do you know?
- ✓ Tell me about the water. Do you think it is deep? Do you think it is cold?

Analyzing and Interpreting



Ask the following questions to stimulate thinking and discussion:

- Do you think this boat ride would be fun?
- Have you been in a boat? Where?
- Boats come in all sizes and they all float. What types of boats do you see in the picture?
- The water in the picture is calm and easy to row through. How does the water look? Sometimes water is rough. What happens when the water is rough? What would rough water look like?
- Look at the man in the boat. He has big arm muscles. Why would rowing a boat make muscles strong or big? Why do you think the man needs to wear a head covering?
- How does the man's face look? What can you tell about him from the painting?
- How do we know the land is far away in the picture? Are the other boats close or far?

Connecting and Extending

Introducing Vocabulary

clouds	rower
compete	rowing
concentration	scull
distance	triangle
oarsmen	watercolor
painting	
race	



Books

Beneath the Bridge by Hazel Hutchins (Annick Press, 2004)

A little boy's paper boat floats downstream on its way to sea.

Little Bear's Little Boat by Eve Bunting (Clarion Books, 2003)

When Little Bear can no longer fit into his boat, he finds someone else who can use it.

Books continued page 70

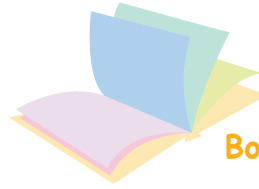


Connecting and Extending continued...

Related Family Literacy Experiences

Parents and children can

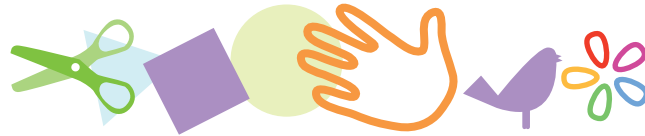
- ✓ take a family trip to look at a boat. Talk about the differences between the boats you have seen. Tell stories about boats that have been used to save people's lives. Tell a funny story about falling into the water or learning to swim.
- ✓ use bath time to discuss how and why objects float. Talk about rowing and move the bath water around using your hand as an oar.
- ✓ talk about safety when riding in a boat. What should you do first if someone falls into the water? What should you do next?
- ✓ go on a picnic where there is water. Bring a few items that will float and attach a long string so they can be pulled into shore if the current takes them.



Books continued...

Mr. Putter and Tabby Row the Boat by Cynthia Rylant (Harcourt Brace, 1997)
On a hot summer day, Mr. Putter, his cat, Tabby, their neighbor, Mrs. Teaberry, and her dog, Zeke, go for a picnic and rowboat ride.

My Red Rowboat by Dana Meachen Rau (Compass Point Books, 2002)
A father and child row a red boat across a lake to buy groceries.



Related Educational Experiences

- ✓ At the easel (indoors or outdoors) add extra white and blue paints, white cotton balls, and glue for white clouds. Bring a mirror or reflecting object and let the children see the reflection of the sky. Encourage them to paint a picture and talk about the sky.
- ✓ Place blue or reflective paper (foil, mylar, etc.) on the floor to represent a lake, river, or ocean. Provide blocks or Styrofoam pieces that can be used to erect buildings of all sizes and shapes along the pretend waterfront.
- ✓ Listen with the children to recordings of water and seaside sounds. Leave the recorder and headphones in the quiet area for children who enjoy this sensory experience. Provide books about boats and water.
- ✓ Fill a plastic tub or container with a shallow amount of water. Offer objects that float and talk about their buoyant qualities. Take them out and offer objects that sink. Talk about the dense qualities that cause them to sink. Discuss the differences.
- ✓ Place pillows on the grass or chairs in short rows of four or five. Demonstrate for the children how to pretend to row. Encourage them to synchronize their movement and use a verbal cue or song to get them in sync. Later, talk about how it feels when we exercise and the benefits of building strong muscles. Sing "Row, Row, Row Your Boat."

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11-B The Peacock Room, 1876–1877

James McNeill Whistler (1834–1903)



11-B James McNeill Whistler (1834–1903), *Harmony in Blue and Gold: The Peacock Room, 1876–1877* (two views). Oil paint and gold leaf on canvas, leather, and wood, room dimensions: height 13 ft. 11 5/8 in., width 33 ft. 2 in., depth 19 ft. 9 1/2 in. (425.8 x 1010.9 x 608.3 cm.). Freer Gallery of Art, Smithsonian Institution, Washington, D.C., Gift of Charles Lang Freer, F1904.61.

The Art

The Peacock Room shows the dining room of a rich British ship owner named Fredrick Richards Leyland. Leyland hired the artist, James McNeill Whistler, to decorate the room for him. The room is painted in oil paint and gold leaf on canvas, leather, and wood. The room has a lot of peacock blue and gold color in it. A large portrait called *The Princess from the Land of Porcelain* is placed in the main part of the room. It hangs above the fireplace. The artist painted the portrait several years earlier when he fell in love with Chinese and Japanese art. Whistler painted a pair of golden peacocks on a big wall opposite *The Princess* painting. He copied the birds from pictures on Japanese vases. Whistler thought of the room he decorated as a three-dimensional painting that people could actually walk into through a door.

The Artist

Whistler was born in Massachusetts but went to Paris, France, to study art and then to London, England, to work. He never returned to the United States. Whistler was famous for his paintings of landscapes at night and for his portraits. Rather than focusing on nature and the world around him, like John James Audubon or Thomas Eakins, Whistler was inspired mostly from other works of art. For *The Peacock Room*, for example, he took inspiration from the bird-and-flower prints of the Japanese artist Hiroshige.

The Historical Perspective

Whistler lived when successful artists were supported by rich people who hired them to create works of art. Like Whistler, Leyland owned a large collection of blue-and-white porcelain. He wanted to have a special room that would provide a beautiful “frame” for each pot. The collection was displayed on fancy shelves in the dining room of his home in London. Halfway through the project, Whistler and Leyland had a fight over how much Whistler would be paid for his work. Whistler eventually settled for half the amount originally agreed to as long as Leyland agreed to let Whistler finish the room to his liking. Whistler’s creation includes a scene that made fun of Leyland for being cheap.



Conversations and Teaching Activities

Head Start Children ages 3 to 5

Encourage children to look carefully at this artwork. The central object is a large portrait of an elegantly dressed woman. Comment on the background, the patterns used, and the colors. Introduce new vocabulary and find books that relate to the image and content of the artwork.

Describing



- ✓ Use your "I Spy" telescope to look carefully at different parts of this room, including the central portrait, the walls, and the ceiling. Have children use as many descriptive words as they can to explain what they see.
- ✓ What do you see?
- ✓ What do you notice about the walls?
- ✓ Can you find the four gold peacocks in this room?
- ✓ Where do repeated shapes in this room form patterns?

Analyzing and Interpreting



Ask the following questions to stimulate thinking and discussion:

- This painting is titled *The Peacock Room*. Why do you think the artist picked that name?
- Do you think this is a picture of a real place? Why or why not?
- Why do you think the artist painted the ceiling and the walls in this room?
- Where else have you seen walls or ceilings decorated with fancy designs? Tell us about what you've seen.
- How does this picture make you feel? What do you see that makes you feel this way?
- Are there other things you would like to tell me about this picture?

Connecting and Extending

Introducing Vocabulary

beauty	feather
ceiling	fireplace
decorate	peacock
different/same	portrait
elegant	princess
fancy	



Books

Colorful Peacocks by Deborah Underwood (First Avenue Editions, 2006)
A delightful introduction to the peafowl family presents facts and color photographs in an easy-to-read format.

James McNeill Whistler (Getting to Know the World's Greatest Artists) by Mike Venezia (Children's Press, 2004)

The life and work of the American-born painter who spent much of his life abroad is described.

Books continued page 73

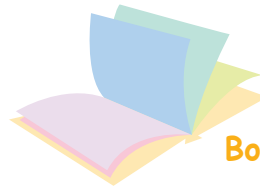


Connecting and Extending continued...

Related Family Literacy Experiences

Parents and children can

- ✓ visit the aviary at a local zoo and observe the actions and sounds a peacock makes. Watch how the different birds move and sound.
- ✓ listen to a recording of bird sounds that identifies the birds making the sounds. Go outside and listen. See if children can identify the birds making the sounds.
- ✓ study several kinds of birds if there is a bird sanctuary nearby.



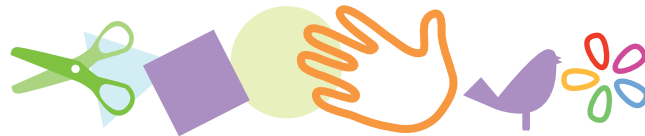
Books continued...

Living with Peacocks by David Moyle (iUniverse, 2006)

This little book provides insights into what it's like to actually live with one of the most spectacular animals on our planet—the peacock.

The Princess and the Peacocks or the Story of the Room by Linda Merrill and Sarah Ridley (Hyperion, 1993)

A princess in a portrait tells how the famous American painter, James McNeill Whistler, transformed a dreary room into the glorious Peacock Room.



Related Educational Experiences

- ✓ Draw children's attention to the part of the painting that depicts the bird. Does anyone recognize what kind of bird this is? If possible, have a picture of a peacock. Have children examine it and describe how it looks compared to the representation in Whistler's painting.
- ✓ Put descriptive word labels on a chart and place it near the artwork. Let children add words over time, either themselves or by telling the words to their teachers.
- ✓ Set up a mirror center in the dramatic play area.
- ✓ Divide a small group of children into pairs. Partners sit facing each other. Give them about 30 seconds to study each other, noting things like hair and eye color, kind of clothes worn, etc. Then have the children sit back-to-back and describe their partners.
- ✓ Make various graphs depicting hair and eye color of children in the class. Use pictures to indicate categories. Children record their own data on the graphs.

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12-A Portrait of a Boy, 1890

John Singer Sargent (1856–1925)



12-A John Singer Sargent (1856-1925). *Portrait of a Boy*, 1890. Oil on canvas, 56 1/8 x 39 1/2 in. (142.56 x 100.33 cm.). Carnegie Museum of Art, Pittsburgh; Patrons Arts Fund (32.1). Photograph © 2007 Carnegie Museum of Art, Pittsburgh, Pa.

The Art

This oil painting is a portrait of a boy, Homer Saint-Gaudens, and his mother. The portrait was done for the boy's father, Augustus Saint-Gaudens, a sculptor and friend of the artist, John Singer Sargent, in exchange for a bronze sculpture Saint-Gaudens made of Sargent's sister. The boy is the main focus of the picture. He is wearing a dark suit and is sitting in a chair appearing restless and bored. Seated next to him is his mother, reading him a story. She is wearing a dark-colored dress and looking down at a book.

The Artist

Sargent was born in Florence, Italy, to American parents. He grew up in Europe and studied painting in Paris, France. He became a well-known portrait painter. During his travels throughout Europe and America, he was hired by many wealthy people to paint portraits. Sargent had a fresh new way to paint a subject that was becoming more popular in both England and the United States—children. The “age of the child” was taking shape as people began to realize that children were not just little adults. Sargent's paintings of children as they really were began to attract attention, earning him even more business from wealthy clients.

The Historical Perspective

Following the Civil War, America became industrialized. People became dependent on machines and factories to make the things they used. Business grew very quickly. This period, called the Gilded Age, was a time of great wealth for America's upper class. The period was also marked by a new wave of people coming to America from other countries in search of the “American Dream,” a better life for themselves and their families.



Conversations and Teaching Activities

Head Start Children ages 3 to 5

Encourage children to look closely at this painting—the objects, the background, the colors used. Ask questions, introduce new vocabulary, and find books that relate to the painting.

Describing



- ✓ What is a portrait? How do you know something is a portrait?
- ✓ Ask children who the subject of the portrait is. Can they guess how the boy feels from his facial expression and body position? What could be the name of the portrait?
- ✓ Ask the children who they think is in the background of the portrait. What is the person in the background doing?
- ✓ What colors do they see in the portrait?
- ✓ Ask the children to point to who is in the front and the rear of the painting. Which subject is looking at the painter and which is not?
- ✓ Pass around a piece of lace or velvet. Ask children to describe how the material feels, the color, and the use of such material. Are these fabrics in the picture? Where?

Analyzing and Interpreting



Ask the following questions to stimulate thinking and discussion:

- The name of this painting is *Portrait of a Boy*. Why do you think the painter chose this name?
- Why do you think the portrait was done with the boy and mother sitting and not standing?
- Do you think they are wearing everyday clothes or special clothes?
- How are their clothes different from ours?
- What expression do you see on the boy's face? What expression do you see on the mother's face?
- Does the boy fit into the chair? How could you make the boy fit better?
- How is this portrait like a photograph?
- Are there other things you would like to tell me about this painting? Children might say I want to pose for a portrait, I want to paint/draw a portrait.



Connecting and Extending

Introducing Vocabulary

background	painting	sitting
behind	polished	slump
gaze	portrait	subject
ornate	pose	tie



Connecting and Extending continued...

Related Family Literacy Experiences

Parents and children can

- ✓ sing the song "If You're Happy and You Know It" while waiting in long lines or on a long drive.
- ✓ make a list of situations when they each feel bored or happy.
- ✓ take turns drawing each other's portrait wearing different types of clothing (casual, dressy, etc.).



Books

Clothing in Art by Brigitte Baumbusch (G. Stevens Publishers, 2006)

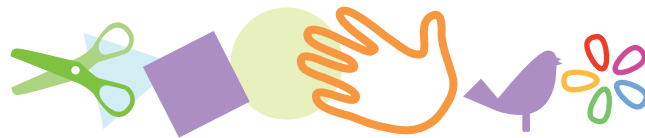
This volume focuses on clothing and includes many different genres of art as well as works from diverse cultures and time periods.

Josiah True and the Art Maker by Amy Littlesugar and Barbara Garrison (Simon and Schuster Books for Young Readers, 1995)

An itinerant woman artist comes to paint the True family's portrait and makes a special brush for Josiah before she leaves.

Little Girl in a Red Dress with Cat and Dog by Nicholas B. A. Nicholson (Viking Press, 1998)

A fictionalized story tells how this actual portrait of a young farm girl came to be painted by Ammi Phillips sometime around 1835 in Dutchess County, New York.



Related Educational Experiences

- ✓ Have children pose for a portrait drawn by fellow classmates. See how long they can stay still and how long it takes the classmate to complete the drawing. Let them exchange roles and then discuss how long the boy in the portrait had to remain still. Ask them what would have happened if the boy in the portrait refused to remain still. What would have happened if the painter took too long?
- ✓ Have children study their faces in a small hand mirror or their entire bodies in a full-length mirror. Let them discuss what they see in small groups of three or four. Help children use new vocabulary words to describe face shapes, hair color, and any special features. Provide large drawing paper and allow each child to create his or her own self-portrait. Children can hold a special prop.
- ✓ Use the portrait to discuss feelings. How do you think the little boy feels? How do you know? What experiences make you feel happy? Sad? Bored? Interested? On a large chart, make a list of "things that make us happy." Post the list and try to engage in one of these activities every day.

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12-B Allies Day, May 1917, 1917

Childe Hassam (1859–1935)



12-B Childe Hassam (1859–1935), *Allies Day, May 1917, 1917*. Oil on canvas, 36 ½ x 30 ¼ in. (92.7 x 76.8 cm.). Gift of Ethelyn McKinney in memory of her brother, Glenn Ford McKinney. Image © 2006 Board of Trustees, National Gallery of Art, Washington, D.C.

The Art

In this oil painting, flags are everywhere, but they cluster on the right and bottom edges of the canvas, making a colorful frame for the buildings that line the west side of New York City's Fifth Avenue. The flags are from three countries—the United States, France, and the United Kingdom—that became partners, or formed an alliance, during World War I. The flags show that these nations were friends and fought together, as allies, for democracy. All the flags are red, white, and blue, and the artist, Childe Hassam, placed the United States flag above all the others in the picture. It is also the only flag that hangs completely clear of other flags and flagpoles. It is set apart, at the top of the painting, against a cloudless sky. Many areas of the picture seem to be created with soft, feathery strokes or dots of color, a result of the influence of French Impressionism on Hassam.

The Artist

Hassam, an American who studied and worked in Paris, France, was very proud of the new military alliance with France, Great Britain, and the United States. He began a series of paintings in 1916, when thousands of Americans showed support for the Allied cause by marching up Fifth Avenue in a parade. Because Hassam was influenced by the French Impressionist artists, he was drawn to sun-struck images of colorful celebrations. Hassam was very patriotic and painted about 30 other flag paintings. This painting became famous, though, because color copies of it were sold to make money to support the war.

The Historical Perspective

One month after the United States officially entered World War I, New York decorated Fifth Avenue with flags. As a welcoming act to the British and French, the American flag hung alongside the flags of these countries. Four days after a peace agreement was announced in November 1918, Hassam's 30 flag paintings were shown together for the first time. Together, they told the story of America's involvement in World War I and they celebrated victory.



Conversations and Teaching Activities

Head Start Children ages 3 to 5

Encourage children to look closely at this painting—the objects, the background, the colors used. Introduce new vocabulary and find books that relate to the artwork.

Describing



- ✓ What is a painting? How would you know something is a painting?
- ✓ Have children point to the flags. Some are higher; some are lower. Different flags represent different countries. Can you identify the American flag?
- ✓ What do you notice about the colors of the different flags? They are the same colors but they have different patterns. What colors do you see on the flags?
- ✓ Help children see that for much of the painting, the strokes are like feather strokes.
- ✓ Look at the people. What do you see as they get further and further away from the front of the painting? They almost disappear into dots of color.
- ✓ What do you think about the way the building is painted? (It looks more like an illusion than a real building.) What makes you say this?
- ✓ Why do you think the artist made the painting this way?
- ✓ Do you see horizontal or vertical lines in the painting? Where do you see horizontal lines? Horizontal means the line goes across the paper, like a horizon. Where do you see vertical lines? Vertical lines go up and down (the buildings). Do you see any diagonal lines? Diagonal lines slant at an angle.

- ✓ What shapes do you see? Flags are rectangles. Some windows and buildings are rectangles. Some windows are squares.
- ✓ Ask children if they see any curved lines in this painting.
- ✓ Where is the blue in the painting? Blue is repeated in the flags, the buildings, the people, and the sky.

Analyzing and Interpreting

Ask the follow questions to stimulate thinking and discussion:

- The name of this painting is *Allies Day*. Why do you think the artist named it that?
- Why do you think the artist painted this picture the way he did, with the feathery strokes on the buildings and flags, and the people in the distance, painted like little dots?
- Have students pretend or imagine they are in the crowd of people in the distance. How would you feel if you were there? Do you think they are talking to each other? What might they be saying?
- What do you think the people are doing? (They are marching in a parade.) Did you ever march in a parade? Did you ever watch one? Did you watch it in person or on TV?
- How is this painting like a photo or other pictures? (It has people and

buildings, and the sky is very blue.)

- Are there other things you would like to tell me about this painting? Children might say: I read a book about a parade or flags; I like seeing all the different people and how the people in the front look different from the people in the distance; I think it was hard to paint; I want to paint a picture of a parade.
- Would you like our class to have a parade? How would we do it? Where should we have it?



Connecting and Extending

Introducing Vocabulary

allies
band
diagonal
feathery strokes
high/higher/highest
horizontal
impressionist
instrument
low/lower/lowest
march
shadows
short/shorter/shortest
small/smaller/smallest
tall/taller/tallest
vertical



Connecting and Extending continued...

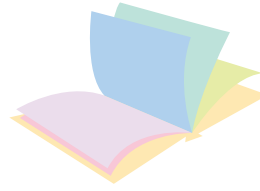
Related Family Literacy Experiences

Parents and children can

- ✓ look up different flags that represent countries of friends or family members and compare those flags with the American flag.
- ✓ talk about their participation in a parade and draw a picture of the experience.

Related Educational Experiences

- ✓ This picture represents a time way before you were born. Things that happened a long time ago are called history. What can you tell me about your history? Do you know when and where you were born? Do you have older brothers and sisters who were born before you? Do you have younger brothers and sisters who were born after you? Do you remember things that happened when you were younger? Did your family take trips together? Do you remember some time when you were really having fun? When was that? Do you remember someone reading books you liked when you were younger? Those things are all YOUR history. Can you draw a picture or do a journal about YOUR history?
- ✓ Have the children find out how much they weighed and how long they were. Have each child fill a heavy duty plastic



Books

Curious George at the Parade by Margret Rey (Houghton Mifflin Company, 1999)
George is excited to be in the city—it's the day of the big parade! But when the parade is delayed, George is distracted and another mischievous adventure begins.

Did You Carry the Flag Today, Charlie? by Rebecca Caudill (Random House Children's Books, 1988)

An enthusiastic [Appalachian] mountain boy achieves the honor of carrying the school flag.

Eloise and the Big Parade by Lisa McClatchy (Simon and Schuster Children's Publishing, 2007)

It is the fourth of July and Eloise and Nanny are excited about the holiday parade.

Meet Our Flag, Old Glory by April Jones Prince (Little Brown, 2004)

Rhyming text explains the history of the American flag. Guidance on the proper display of the flag is also included.

My Flag Book by Sarah L. Thomson (Collins, 2007)

Basic questions posed in this book reveal facts about the American flag.

bag with sand so that the plastic bag weighs the same as the child did when he or she was born. Talk about when they were babies. Ask them to compare what they can do now that they could not do when they were first born. What has changed as they've gotten older?

- ✓ Children can march in a parade or around the playground. They can play instruments while marching. Ask the children to use their journals to draw how they felt when they participated in the parade. What kinds of parades have they seen and where? What were the parades designed to celebrate?
- ✓ Ask the children to count the flags; recognize and learn about different shapes and patterns; compare heights of flags or size of people on the ground. (Note the difference between those who are close to the front of the picture and those who are in the distance.)
- ✓ Have children move one arm so it is

horizontal (side to side, straight out from shoulder), vertical (up or down), and diagonal, (at an angle). Now have them move the other arm so it is horizontal, vertical, and diagonal.

- ✓ If you have children with families from countries outside the United States, explore those countries. Do they have celebrations that include parades? Invite parents to share their cultures and celebrations with the class. Can you find pictures of their country's flags?

The ideas listed are just a few of the many activities that could be used to introduce or extend children's learning. Your knowledge of your children and families supports your ability to ensure positive learning experiences and outcomes for students. As an educator, you probably have ideas for books, songs, finger plays, and activities that you have thought of when introducing or extending children's learning related to the "A Head Start on Picturing America" artworks. We encourage you to confer with your colleagues, visit the local library or bookstore, and share your ideas with others.

13-A Brooklyn Bridge, New York, 1929

Walker Evans (1903–1975)



13-A Walker Evans (1903–1975), *Brooklyn Bridge, New York, 1929*, printed c. 1970. Gelatin silver print, 6 3/4 x 4 13/16 in. (17.2 x 12.2 cm.). The Metropolitan Museum of Art, Gift of Arnold H. Crane, 1972 (1972.742.3). © The Walker Evans Archive, The Metropolitan Museum of Art.

The Art

Like paintings and colored glass pictures, photographs are another form of art. In this black-and-white photograph, the very large piers and arches of the Brooklyn Bridge appear through a spider web of steel cables. There is an electric lamppost to the right of the bridge, which looks out of place. The bridge in the picture seems to be from some earlier time—maybe the time of knights in armor. The arches look like those of a very old fortress. At the same time, the bunches of steel cables remind people of how modern the bridge design and construction really are.

The Artist

Walker Evans was born in St. Louis, Missouri, and grew up in Chicago, Illinois, and Toledo, Ohio. He became interested in photography as a child, when he collected penny postcards. Evans dropped out of college and moved to Paris. When he returned to the United States, he took pictures of poor people during the country's Great Depression. Evans kept a small, cheap Kodak camera in his pocket to take pictures of friends and family. For other pictures, he often used a large, 8x10-inch camera. Evans's special gift was to see something familiar through a camera as if it had never been seen before.

The Historical Perspective

When the Brooklyn Bridge opened in 1883, it was the largest bridge of its kind in the world. The Brooklyn Bridge is a type of bridge called a suspension bridge, and people thought of it as a great achievement when it was built. After awhile, though, people felt less amazed by the bridge. The excitement wore off. When Evans started to take pictures of the bridge in 1929, it already had become just a way to get back and forth from Brooklyn to Manhattan, two different parts of New York, New York City.



Conversations and Teaching Activities

Head Start Children ages 3 to 5

Encourage children to study the photograph closely—the arches, the cables, and where they lead. Introduce new vocabulary and use books relating to the photo.

Describing



Describe what you see in this picture.

- ✓ Do you see shapes in this picture? Which ones?
- ✓ Is this the shape you think of when you think of a bridge? This photograph is taken from a different viewpoint than the one we usually see of a bridge.
- ✓ Find the lamppost in this picture. What side is it on? (It's on the right.)

Analyzing and Interpreting



Ask the following questions to stimulate thinking and discussion:

- The title of this artwork is *Brooklyn Bridge*. Why do you think it is named that?
- Would you know this is a photograph of a bridge if it were not titled Brooklyn Bridge? Why?
- What does a bridge do?
- How would you know an image is a photograph?
- How do we take photographs?
- Have you used a camera? Tell us about it.
- How would you feel if you were crossing this bridge? Where would you be going?
- What does it look like on the other side of the bridge? On your side?
- Show me any diagonal lines you see.
- Do you see any patterns in this photograph?
- Are there other things you would like to tell me about this photograph? Children might say: I have taken photos with my mom's/dad's phone; my daddy takes pictures that move; I went over a bridge and the water was swirling underneath; I went over a bridge and was afraid I would fall off.

Connecting and Extending

Introducing Vocabulary

arches	engineer
architect	image
bridge	ocean liner
cables	photographer
camera	sailboat
commute	video camera



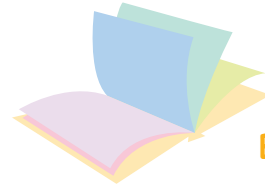


Connecting and Extending continued...

Related Family Literacy Experiences

Parents and children can

- ✓ sing the song "Going on a Picnic" while waiting in line or on a long drive.
- ✓ play with boats during bath time.
- ✓ walk to a park and have a picnic.



Books

Bridges are to Cross by Philemon Sturges (Puffin Books, 2000)

Different kinds of bridges, from train bridges to fortified castle bridges, are examined, and an example of each is provided.

Cross a Bridge by Ryan Ann Hunter (Holiday House, 2004)

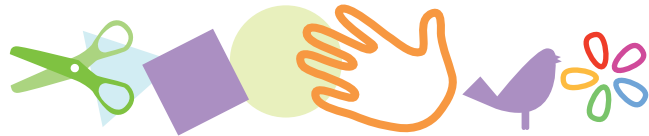
Descriptions and illustrations of different kinds of bridges are presented.

Iggy Peck, Architect by Andrea Beatty (Abrams Books for Young Readers, 2007)

Ever since he was a baby, Iggy Peck has built towers, bridges, and buildings. His building skills come in handy when his second-grade class is stranded on an island during a picnic.

Three Billy Goats Gruff by Paul Galdone (Houghton Mifflin Company, 1981)

Three clever billy goats outwit a big ugly troll that lives under the bridge they must cross on their way up the mountain.



Related Educational Experiences

- ✓ Go outside to take pictures. Let each child take a few pictures with a disposable camera.
- ✓ Build bridges with blocks, Legos, clay, play dough, and art sticks. Add people and/or animals to the bridge.
- ✓ Read *Three Billy Goats Gruff*. Make a bridge. Act out the story with children or puppets. Reinforce concepts of over/under, on/off, behind/in front, first/second, and other vocabulary from the book. Describe the troll. Make a troll picture.
- ✓ Draw a story or paint a picture about the Brooklyn Bridge.

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13-B Autumn Landscape, 1923-1924

Louis Comfort Tiffany (1848-1933)



13-B Louis Comfort Tiffany (1848-1933), *Autumn Landscape—The River of Life*, 1923-1924, Tiffany Studios (1902-1938). Leaded Favrite-glass window, 11 ft. x 8 ft. 6 in. (335.3 x 259.1 cm.). The Metropolitan Museum of Art, Gift of Robert W. de Forest, 1925 (25.173). Photograph © 1997 The Metropolitan Museum of Art.

The Art

Loren Towle, a rich businessman, hired the artist Louis Comfort Tiffany to make this stained glass window for his home in Boston, Massachusetts. Stained glass windows are a form of art in which an artist arranges pieces of glass in different sizes and colors to create a picture. Each piece of colored glass in the window is like a piece of a puzzle that fits in just one place to help make the large picture of a fall scene. The way the glass pieces fit together makes the picture look like a painting made with oil or watercolor paint.

The Artist

Tiffany was the son of the man who started the famous jewelry store in New York City called Tiffany's. Tiffany was not interested in his family's jewelry business. He studied to be a painter in Paris, France. Tiffany experimented with making new kinds of glass and became famous for his lamps, vases, and stained glass windows.

The Historical Perspective

Tiffany loved nature. He wanted to use a medium other than paint to capture nature's beauty in works of art, and he chose glass. A medium is the material an artist chooses to create art. When Tiffany was an artist, colored glass was becoming popular. A growing number of churches with windows made of stained glass were being built. Tiffany created many images of nature with glass, including flowering shrubs and trees. His windows are famous for their beauty and the way they filter natural light to beautify these scenes of nature even more.



Conversations and Teaching Activities

Head Start Children ages 3 to 5

Encourage children to look carefully at this stained glass window—the central object, the background, and the many colors used. Introduce new vocabulary and find classroom or library books that relate to the image.

Describing



✓ Use your “I Spy” telescope to look carefully at this stained glass window. Have children use as many words as they can to describe what they see.

✓ What is a season? What season do you see in this window? How do you know?

✓ Guide the children to think about their own environment during fall or autumn. What signs do you see to let you know there are changes happening in the weather and in nature? What special holidays happen in the fall?

Analyzing and Interpreting

Ask the following questions to stimulate thinking and discussion:

- The name of this artwork is *Autumn Landscape*. Why do you think the artist gave it that name?
- What do you see in this stained glass window? Do you think this is a picture of a real place? Why or why not? How do you know?
- Why do you think the artist made this stained glass window?
- Have you seen stained glass windows? Tell us about the windows you saw.
- How is this stained glass window like a painting? How would this window feel if you touched it?

Connecting and Extending

Introducing Vocabulary

autumn	pool
bright	reflection
climate	stained glass
clouds	sunset
flowing	waterfall
mountains	window



Books

Autumblings: Poems and Paintings by Douglas Florian
(Greenwillow Books, 2003)

Short poems and paintings focus on the differences between seasons.

Come Look with Me: Exploring Landscape Art with Children by Gladys S. Blizzard (Thomasson-Grant, 1992)

This book highlights the landscape paintings of 12 artists and provides discussion questions and biographical information on each artist.

The Very Hungry Caterpillar by Eric Carle (Philomel, 1987)

Explore the changes of seasons with a hungry caterpillar that eats a great quantity and variety of food before making a cocoon and taking a nap.

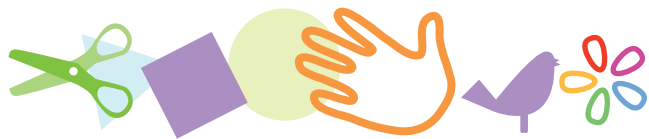


Connecting and Extending continued...

Related Educational Experiences

- ✓ Take a nature walk. Collect autumn leaves and other evidence of the changing seasons. Use objects you've collected to make collages that reflect autumn.
- ✓ Allow children to tear tissue paper of various autumn colors to create a tree with spreading branches on drawing paper. Then let them arrange and glue the pieces of torn tissue paper on the branches. Display children's creations in your autumn gallery.
- ✓ Discuss how animals change according to changes in the weather. Take a look around the center to investigate habitats and changes in the seasons. Perhaps there's a nature center nearby with a park ranger who can lead your walk or talk with the children about his work.
- ✓ Decorate your room with signs of fall—do you have cornstalks, pumpkins, and an abundance of autumn leaves? Invite children to help arrange these signs of fall around the classroom.

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Related Family Literacy Experiences

Parents and children can:

- ✓ take a nature walk and collect autumn leaves and other evidence of the changing seasons. They can then use the collected objects to make collages.
- ✓ cook something together that reminds them of fall (soup, pumpkin pie, etc.).
- ✓ look around their community for stained glass windows and talk about what they see.

14-A The Boating Party, 1893/1894

Mary Cassatt (1844–1926)



14-A Mary Cassatt (1844–1926), *The Boating Party*, 1893/1894. Oil on canvas, 35 7/16 x 46 1/8 in. (90 x 117.3 cm.). Chester Dale Collection. Image © 2006 Board of Trustees, National Gallery of Art, Washington, D.C.

The Art

The Boating Party, which pictures a woman, baby, and man in a sailboat, was done in the late 19th century. The painting has large areas of bright colors, including blue and yellow. Like Japanese art, the horizon line is at the very top of the painting. The yellow benches and the support across the middle of the boat are similar to the horizontal line of the far-off shoreline. The sail on the left side of the boat echoes the boat's curve. The sail also balances the large, dark figure of the boatman. Without the sail, the picture would look off balance. Another balancing feature of the painting is the difference in colors. The sail, woman, and baby are painted in soft, light shades that reflect the sun, while the boatman is dressed in heavy, dark colors from his hat to his shoes.

The Artist

Mary Cassatt knew she wanted to be an artist since she was a teenager. At a time when few women were artists, Cassatt got her wish and studied art. Because she was a woman, she was not allowed to do many of the things men could do, like enrolling in the art school she wanted. Instead, Cassatt found private teachers. At first, Cassatt was an Impressionist artist, painting with feathery brushwork and pastel colors. Cassatt primarily painted mothers and children. Later, after looking at Japanese prints, she changed her style of painting and used bold patterns with large areas of bright colors. *The Boating Party* is an example of Cassatt's newer style of painting.

The Historical Perspective

Cassatt created this painting on the southern coast of France. It may have been inspired by the brilliant light and colors of the Mediterranean Sea. Cassatt was greatly influenced by an artist named Edgar Degas. Degas lived in Paris, France, but his mother was American. Cassatt credits Degas with welcoming her into the Paris circle of Impressionist artists.



Conversations and Teaching Activities

Head Start Children ages 3 to 5

Encourage children to look closely at this painting—the objects, the background, the colors used, and what’s going on in the scene. Introduce new vocabulary and find books that relate to the painting.

Describing



- ✓ What do you see in this painting? Where do you think this scene is?
- ✓ Have children find the sail of the boat, the buildings that are far away or in the background, and the man’s shoe.
- ✓ Ask children to find horizontal lines. The horizontal lines are on the shoreline, the yellow boat seats, and the supports. Relate horizontal to the horizon.
- ✓ Taking turns, have the children find curved lines, point to them, and follow them with their fingers. There are curved lines on the sail, on the sides of the boat, and in the hats of the man, woman, and child.
- ✓ How do you know this picture is a painting? Where is the center of the painting? How do you know it’s the middle? What do you see in the center or the middle? Children might say the boat, oars, arms, the child, the mother.
- ✓ Explore colors in this painting. Ask children how many different colors they can identify. Where is the yellow in the painting? (Yellow is repeated in the boat, oars, and the woman’s hat.) Where is the blue in this painting? (Large parts of water, the inside of the boat, and the man’s belt are blue.)

Analyzing and Interpreting



Ask the following questions to stimulate thinking and discussion:

- The name of this painting is *The Boating Party*. Why do you think the artist named it that?
- Why do you think the man has his foot on the boat? Children might say for balance, to hold on, he’s going to use the oars, or he’s going to row. (He needs to push against that piece of wood to provide resistance.)
- Let’s demonstrate how the man might row. What if the boat rocks while you are rowing?
- Pretend or imagine the man and woman are talking to each other. What do they think the man and woman are saying or talking about?
- How is this painting like a photograph or other pictures we’ve seen? Children may say it has people, a boat, water, a baby, the color blue, etc.
- What season do you think it is? What clues are there?
- Are there other things you would like to tell me about this painting? Children might say: I saw it in a book; I like the water best; I think it was hard to paint; I want to go in or row a boat too.



Connecting and Extending

Introducing Vocabulary

balance	horizontal	sail
bonnet	oars	shoreline
curved	perspective	straight
horizon	rowboat	village



Connecting and Extending continued...

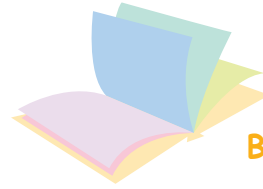
Related Family Literacy Experiences

Parents and children can:

- ✓ sing the song "Going on a Picnic" while waiting in lines or on a long drive.
- ✓ play with boats during bath time.
- ✓ eat a snack outside or walk to a park and have a picnic.

Related Educational Experiences

- ✓ Have the children plan a real (if possible) or pretend picnic. What do they want to eat? Where do they want to go? What do they need? Will there be places to sit? Will they need a large blanket or tarps? How could they get there? Make a list of what they need and check off what they have and what they still need to get or make.
- ✓ Discuss differences between real and make-believe or pretend.



Books

Mary Cassatt by Mike Venezia (Children's Press, 1991)

This book introduces the painter Mary Cassatt, known especially for her paintings of mothers with their children.

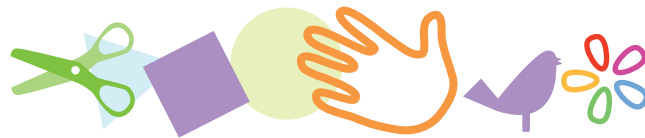
Mary Cassatt: Family Pictures by Jane O'Connor (Grosset and Dunlap, 2003)
Mary Cassatt is most famous for her paintings of mothers and babies, and that's what first attracts Claire, who has a new baby sister. Through research for her class report, Claire learns many surprising facts about Mary.

Suzette and the Puppy: A Story About Mary Cassatt by Joan Sweeney (Barron's Educational Series, 2000)

This picture book introduces children to a well-known painting, Little Girl in a Blue Armchair.

Where the Wild Things Are by Maurice Sendak (HarperCollins, 1963)

In his bedroom, young Max conjures up a fantasy world of forest and sea, and sails to a land where he becomes king of the wild things.



- ✓ Talk about different kinds of water (oceans, lakes, rivers, coves, etc.) and the different kinds of boats they might see on different bodies of water: ocean liners and freighters on the ocean or on a river that takes them to the ocean; tugboats that take big ocean liners and freighters out of narrow channels to the ocean; sailboats and motorboats on lakes or near the ocean shore; sailboats, motorboats, rowboats, canoes, and kayaks on rivers or lakes, etc. Use a book with some of these boats pictured.

The ideas listed are just a few of the many activities that could be used to

introduce or extend children's learning. Your knowledge of your children and families supports your ability to ensure positive learning experiences and outcomes for students. As an educator, you probably have ideas for books, songs, finger plays, and activities that you have thought of when introducing or extending children's learning related to the "A Head Start on Picturing America" artworks. We encourage you to confer with your colleagues, visit the local library or bookstore, and share your ideas with others.

14-B Brooklyn Bridge, c. 1919–1920

Joseph Stella (1877–1946)



14-B Joseph Stella (1877–1946), *Brooklyn Bridge*, c. 1919–1920. Oil on canvas, 84 x 76 in. (213.36 x 193.04 cm.). Yale University Art Gallery, New Haven, Conn. Gift of Collection Société Anonyme.

The Art

Joseph Stella painted his picture of the Brooklyn Bridge on canvas with oil paints. He created the painting in a special style called Futurism, which was a new, more modern way of thinking about art that began in Italy. The painting of the bridge is about the sights and sounds around it—the people, tugboats, trains, and trolley cars—as well as the bridge itself, with many lines, angles, and arches. The artist got the idea to paint the bridge after standing on it alone one night listening to the sounds and watching the lights and busy pace of the city below. He wanted the painting to show his feeling of being closed in with a lot of noise and color all around him.

The Artist

Stella was born near Naples, Italy. He came to the United States to study medicine but ended up enrolling at the New York School of Art. He later studied art in Paris, France. Stella believed the new art style called Futurism was a perfect way to capture life in New York during a time when the United States was moving toward the machine age. He was known as the first American Futurist.

The Historical Perspective

The Brooklyn Bridge is a type of bridge called a suspension bridge. When it opened in 1883, it was the largest suspension bridge in the world. The bridge was a symbol of the United States at a time of growing cities and rapid social change. Stella tried to capture the big size of the bridge and the movement of car lights at night in his painting.

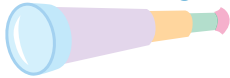


Conversations and Teaching Activities

Head Start Children ages 3 to 5

Encourage children to look closely at the artwork. What do you see? What colors are there? Introduce new vocabulary and books on bridges and related topics.

Describing



- ✓ What do you see in this painting?
- ✓ Does it look like a photograph or painting? How do you know?
- ✓ Do you see the traffic lights? What color are they? What colors are they on our streets?
- ✓ Have students find these objects:
 - ◆ Towers of the Brooklyn Bridge (top, center)
 - ◆ Traffic signal light (lower center)
 - ◆ Bridge cables (from the edges to the center of the composition)
- ✓ What time of day is it? (It is night. The sky is dark. There are deep, dark shadows and shining lights.)
- ✓ Are there any cars on the bridge? Some of the lights look like headlights.

Analyzing and Interpreting



Ask the following questions to stimulate thinking and discussion:

- What is a bridge? Why do we need bridges?
- What is the difference between a photograph and painting?
- What do you like about this painting?
- Encourage children to imagine what Stella heard as he stood on the bridge at night. The bridge is over a river. He might have heard tugboat horns, sirens, subway trains, and cars and trucks rumbling over the bridge.
- How would you feel if you were crossing this bridge? Where could people go when they cross a bridge?
- Do you think you could paint a picture of a bridge?
- Is there anything else you would like to say about this artwork?



Connecting and Extending

Introducing Vocabulary

arches	excursion	sash
balance	horizon	suspension
bridge	observer	trolley
commuters	piers	vehicles

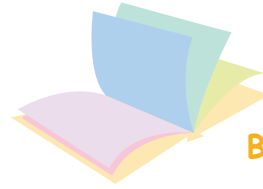


Connecting and Extending continued...

Related Family Literacy Experiences

Parents and children can

- ✓ study a bridge in their community.
- ✓ create the bridge using recycled materials.
- ✓ sing and play the game "London Bridge Is Falling Down."



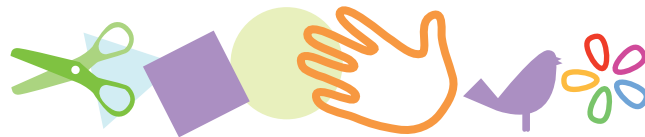
Books

Bridges Are to Cross by Philemon Sturges (Penguin Young Readers Group, 1998)
This book discusses different kinds of bridges, from train bridges to fortified castle bridges, and provides an example of each.

Pop's Bridge by Eve Bunting (Harcourt Children's Books, 2006)
This picture book about the building of the Golden Gate Bridge is told from the point of view of a boy whose father is on the crew.

Three Billy Goats Gruff by Paul Galdone (Houghton Mifflin Company, 1981)
Three clever billy goats outwit a big troll that lives under the bridge they must cross on their way up the mountain.

Twenty-one Elephants by Phil Bildner (Simon and Schuster Books for Young Readers, 2004)
A young girl asks P.T. Barnum to walk his 21 elephants across the Brooklyn Bridge to prove it is safe.



Related Educational Experiences

- ✓ Recognizing and learning different shapes, patterns, and positions in space are important for young children. Guide children in comparing various parts of bridges in terms of similarities and differences—long lines, short lines, and other words from the vocabulary list.
- ✓ Build bridges with blocks, Legos, clay, play dough, and art sticks.
- ✓ Record children's words on chart paper as they describe the troll, reading the list back to them as you point to each word.
- ✓ Allow children to make a troll puppet or drawing.

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15-A American Landscape, 1930

Charles Sheeler (1883–1965)



15-A Charles Sheeler (1883–1965), *American Landscape*, 1930. Oil on canvas, 24 x 31 in. (61 x 78.8 cm.). Gift of Abby Aldrich Rockefeller (166.1934). The Museum of Modern Art, New York. Digital Image © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

The Art

This oil painting is of a landscape showing factory buildings, a railroad track, a smokestack, and a canal, rather than a nature scene. A man crossing the railroad tracks is the only person visible in the painting. Everything seems so clean and perfect that the scene looks frozen in time. The painting is in a style the artist called “Precisionism,” which uses sharply painted forms and is influenced by modern technology. The painting does resemble other landscapes, though, by the quiet or stillness of its scene.

The Artist

Charles Sheeler worked as a professional photographer, often taking pictures of America’s factories and machinery. At one time, he was hired by the Ford Motor Company to photograph the company’s large automobile plant. He took pictures of canals, conveyor belts, assembly lines, and more. With six weeks of work put into producing the photographs that tell the story of Ford Motor Company’s success at the time, it is not surprising that this painting resembles some of his photographs from that project.

The Historical Perspective

Because the title of this painting includes the word “landscape,” we might expect to see a calm scene—one with flowing water, trees, paths, or beautiful flowers. Instead, Sheeler paints a landscape that reflects the nature of America at this time—its movement toward industry, or the machine age. In Sheeler’s painting, the forces of industry have taken over the forces of nature that once defined America.



Conversations and Teaching Activities

Head Start Children ages 3 to 5

Encourage children to look closely at this painting—the objects, the background, the way it is painted and the colors used. Ask questions, introduce new vocabulary, and identify books that relate to the theme or themes in the painting.

Describing



- ✓ What do you see in this painting? Make a long list of all the things the children see and count aloud with them how many they find. A small group of children could use a magnifying glass to focus attention on certain objects in the painting.
- ✓ Do you see any shapes in this painting?
- ✓ Eventually add some of the new vocabulary to the words children use. For example, the water is a canal, the large building is a factory, etc.

Analyzing and Interpreting



Ask the following questions to stimulate thinking and discussion:

- Does any part of the painting look like anything in our town (or community or neighborhood)? Children might say: we have railroad tracks; it's a factory; we have big buildings.
- Do you know what a factory is? You may have to explain that it's a place where people work to make things. Use local examples if appropriate.
- What do you think people make in this factory? What are some things in our classroom that could be made in a factory? Children might say: blocks; tables; chairs; windows; doors; etc.
- Are there other things you would like to tell me about this painting?

Connecting and Extending

Introducing Vocabulary

cargo
dam
factory
horizontal
landscape
machines
reflection
round
small/smaller/smallest
smoke
square
tall/taller/tallest



Books

Come Look with Me: Exploring Landscape Art with Children by Gladys S. Blizzard (Charlesbridge Publishing, 1996)

This book presents 12 color reproductions of landscape paintings by such artists as Vincent Van Gogh, M.C. Escher, and Georgia O'Keeffe, with questions to stimulate discussion and background information on each artist and painting.

Landscapes by Claude Delafosse (Scholastic, 1993)

Die-cut and transparent pages introducing landscapes as portrayed in art are featured.

Let's Look All Around the Town by Harold Roth (Grosset and Dunlap, 1988)

A photographic journey includes a construction site, fire house, market, and stores along Main Street.

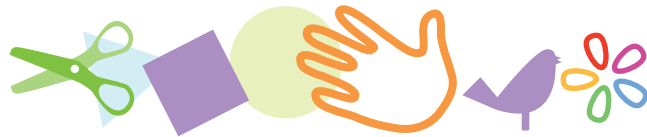


Connecting and Extending continued...

Related Educational Experiences

- ✓ If appropriate in your location, invite a factory worker to talk to the children about his or her work.
- ✓ Allow the children to “paint” a landscape by having simple pictures near the easel and on tables, with watercolors and paper available.
- ✓ Have the children match cutout shapes—like rectangles, squares, etc., to parts of the picture.
- ✓ During outdoor time, children can talk about clouds and sky. Some might want to paint “cloud pictures” while outdoors.
- ✓ Demonstrate a canal in the water table.

The ideas listed are just a few of the many activities that could be used to introduce or extend children’s learning. Your knowledge of your children and families supports your ability to ensure positive learning experiences and outcomes for students. As an educator, you probably have ideas for books, songs, finger plays, and activities that you have thought of when introducing or extending children’s learning related to the “A Head Start on Picturing America” artworks. We encourage you to confer with your colleagues, visit the local library or bookstore, and share your ideas with others.



Related Family Literacy Experiences

Parents and children can:

- ✓ talk about a local factory and learn about the jobs there and what the workers make.
- ✓ sing the song “I’ve Been Working on the Railroad” while waiting on long lines or going on car or bus trips.

15-B Chrysler Building, 1926–1930

William Van Alen (1883–1954)



15-B.1 William Van Alen (1883–1954), *The Chrysler Building, Manhattan, 1926–1930* (photographed in 1930). Located at 42nd Street and Lexington Avenue, New York. Steel frame, brick, concrete, masonry, and metal cladding, height 1046 ft. (318.82 m.). Photographic print. Library of Congress, Prints and Photographs Division, Washington, D.C.

The Art

The Chrysler Building was a special work of art when it was finished in 1930. At 77 stories high, it was the tallest building in the world. Very tall buildings are called skyscrapers. The building gets smaller at the top to allow sunlight to reach the streets. On the top of the Chrysler Building, there are seven overlapping arches that get smaller toward the top, making the building look taller than it is. The unusual decoration, a pattern of narrow triangles set in half circles, looks like a sunburst or the spokes of a wheel. At the top of the building is a shiny stainless steel spire, or point. American eagle heads stick out from some of the building's corners. Other corners are decorated with winged, round forms that look like a hood ornament or radiator cap on a car from that time period.

The Artist

William Van Alen was an architect, a person who designs buildings. Van Alen was known for his showy designs. He was one of the first people to use Art Deco designs in modern skyscrapers. Art Deco is a decorative style that highlighted sleek, smooth lines and often used unusual building materials. The Chrysler Building was Van Alen's most famous building.

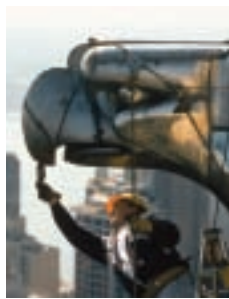
The Historical Perspective

Chrysler, who got rich in the car business, wanted to build the tallest building in New York City. With its steel and design, the Chrysler Building reminded people of Mr. Chrysler's cars and the modern machine age. The building also had Egyptian designs on its elevator doors. Everything Egyptian was popular at the time because of the discovery of King Tut's tomb in 1922. The Chrysler Building was the first building in the world to tower more than 1,000 feet above the ground.



15-B.2 above left, detail. Steeple of the Chrysler Building. © Photo Company/zefa/CORBIS.

15-B.3 above right, detail. Workers waterproofing Art Deco stainless steel eagle ornament of sixty-first floor. © Nathan Benn/CORBIS.



15-B.4 above left, detail. Thirty-first floor decoration based on radiator cap and hubcap designs. Photograph by Scott Murphy, Ambient Images, Inc.

15-B.5 right, detail. Art Deco elevator doors at the Chrysler Building. © Nathan Benn/CORBIS.





Conversations and Teaching Activities

Head Start Children ages 3 to 5

Encourage children to look closely at this photograph. Suggest that they focus on the Chrysler Building as a whole, compared to the other buildings around it. Ask them to look at some of the details, including those that are displayed in the photos at the side and some (like various lines and shapes, the background, the colors) that they may pick out by themselves. Introduce new vocabulary and find books that relate to the photograph.

Analyzing and Interpreting



Ask the following questions to stimulate thinking and discussion:

- The name of this photograph is *The Chrysler Building*. Why do you think it has that name?
- Are any other buildings as tall as the Chrysler Building?
- Why do you think the bottom of this building (point to it) is wider than the top of the building? Children might say for balance or to make it strong.
- Have you ever built a building like this with your blocks or cubes?
- What else might be in the air near the top of the building? Birds? Airplanes?
- Have you ever been in a very tall building? How did you feel?
- Are there other things you would like to tell me about this photograph?

Describing



- ✓ What is a photograph? How would you know something is a photograph?
- ✓ What is an architect? Do you know what an architect does?
- ✓ Have children point to the Chrysler Building and the other buildings around it. What can they say about the Chrysler Building compared to the other buildings in the photograph? What is in the center of the photograph? What is most of the background? (The sky is in the background.)
- ✓ Ask the children to keep looking closely and carefully. Then ask:
 - ◆ What shapes do you see in the photograph?
 - ◆ What kinds of lines do you see?
 - ◆ What do you think the name of the photograph is?
 - ◆ Why do you think this name was chosen?
- ✓ Invite children to find vertical lines. Talk about how horizontal lines follow the horizon—left to right—and vertical lines go up and down. The vertical lines are the lines of the building as they go straight up into the sky.
- ✓ Ask children if they know what a skyscraper is. Why would this building be called a skyscraper?
- ✓ Invite children to find the curved lines or point to them and follow with your finger. There are curved lines on the top of the Chrysler Building (see bottom pg. 94 15-B 2); on the elevator doors (see bottom pg. 94 15-B 5); under the eagle (see bottom pg. 94 15-B 3). Ask the children to find triangles. There are triangles near the top of the building; some are windows.
- ✓ Invite children to find squares and rectangles. There are squares and rectangles in the windows, in the bottom section of the building, and on the elevator door.



Connecting and Extending

Introducing Vocabulary

camera	ground
cement truck	ornate
circle	photography
crane	sidewalk
dump truck	skyscraper
front loader	spire

Related Family Literacy Experiences

Parents and children can:

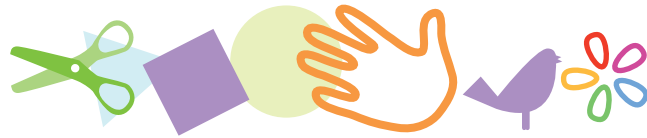
- ✓ talk about a time they might have seen a construction site.
- ✓ go on a scavenger hunt and look for different types of tools in their home and talk about what they are used for. Even forks and spoons are “helping” tools.
- ✓ sing the song “Tool Time” while waiting in long lines or during long drives.



Skyscraper by Dana Meachen Rau (Marshall Cavendish Benchmark, 2007)
A book for beginners explains skyscrapers.

The Little Skyscraper by Scott Santoro (Price Stern Sloan, 2001)
Jack, a young boy, becomes an architect to lead the battle to have a skyscraper declared a landmark and restored to its former glory.

Up Goes the Skyscraper! by Gail Gibbons (Aladdin, 1990)
The building of a skyscraper, step by step, is presented in simple text and illustrations.



Related Educational Experiences

Explore tools. Collect several examples of two or three categories of tools (kitchen tools, school or office tools, repair tools, woodworking tools). Talk to the children about what tools are: objects that make something easier to do. Demonstrate a few simple tools.

In small groups, provide a box or a marked area of a table or floor for each tool. Have children sort the collection of tools by where or how they think each tool would be used. Ask children questions as they are sorting and guide their thinking about what they are doing.

What kind of people would you need to help construct a building? (Answers might include carpenters, bricklayers, plumbers, window makers.) Do they wear special clothing and use any special tools to do their jobs? What does someone need to build?

Add props and clothing to your dramatic play area that reflect the clothing of the construction trades.

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16-A House by the Railroad, 1925

Edward Hopper (1882–1967)



16-A Edward Hopper (1882–1967), *House by the Railroad*, 1925. Oil on canvas, 24 x 29 in. (61 x 73.7 cm.). Given anonymously (3. 1930). The Museum of Modern Art, New York. Digital Image © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

The Art

Edward Hopper used oil-based paint on canvas to create this picture of an old, gray, French-style house in 1925. The big house, in a style called Victorian, was built years earlier for a large family, but in the painting, the house sits alone on the side of a railroad track. The light and shadows in the picture show that it is either morning or the end of the day when the sun is low. There are no people, stores, or other homes in the neighborhood, no street lights or wires for telephones, and no trees. The big sky behind the house is soft and more than one color. The railroad track is a reminder that times are changing and American life is becoming more modern and less simple. The painting is quiet and still. There are no signs of life in the house or in the picture.

The Artist

Edward Hopper used oil-based paint, watercolor, and printmaking to create his art. Hopper knew he wanted to be an artist at a young age. His parents were store owners. They supported his choice to become an artist and helped him. Hopper went to school in New York City, to become an illustrator for businesses that needed drawings and labels. Later, his wish to study art in Paris, France, came true. When Hopper returned to the United States, he had successful art shows and people began to buy his paintings. His paintings became famous for the real-life way they showed how Americans lived in the years between World War I and World War II. His paintings told stories that made people use their imaginations. Many showed places where people would gather, like restaurants, theaters, and offices.

The Historical Perspective

Hopper's painting tells the story of an America that was changing. More and more factories, towns, and cities were popping up where there had been farms and empty land. In the middle of the 1920s, when Hopper painted this picture, modern progress and the growth of cities were making America richer. People were suddenly able to move around from place to place more easily because of trains. The growing number of cities changed how America looked and the way people lived. People started moving to the Midwest and the West, and many towns lost their populations to the great rush west. Scenes like this house standing alone in Hopper's picture were a result of times that were changing.



Conversations and Teaching Activities

Head Start Children ages 3 to 5

Encourage children to look closely at this painting—the objects, the background, the colors used. Ask questions, introduce new vocabulary, and find books that relate to the artwork.

Describing



✓ This house has a big porch. Do you see the pillars? What do you think they do? Do you see the chimney? What does a chimney do? How many windows do you see on the house? Do you think these are all the windows in this house? Why?

✓ Describe the sky. Does the sky look the same every day? What does the sky tell you about the weather?

✓ Do you think it is morning or evening? Why?

✓ Do you see the railroad track in front of the house? A railroad track is a long special road built just for trains. It looks like a ladder lying down. Have you seen a train going fast down the track? Where do you think the trains that run this track are going? What do you think they are carrying?

✓ Do you see vertical lines? Where are they? Horizontal? Where are they? Diagonal? Where are they? How about parallel lines? Do you see any of them? Where?

Analyzing and Interpreting

Ask the following questions to stimulate thinking and discussion:

- How can you tell this house is old? Why does this house look older than houses we see built today?
- What do you think the house looks like inside? Do you think it has stairs? Where do they go? Where is the top of the house? What is a basement? Where would the basement be? How would you get there? Do you think the house has a back door? It is hard to see the front door. Is it in the shade? How can you tell?
- Why do you think there are no people in this picture?
- Where are the people that live in the house?
- Why do you think the land is so flat?
- Do you know the names of any railroad cars that might be part of the train that goes along this track? How does a train let people know it is coming down the track?
- Have you ever been to a railroad crossing? What happens? What does it tell you to do? Did you have a long wait or a short one? Do you remember the names of any of the cars you saw?
- What do you think happens before a train begins its journey?
- Do you think people would like living so close to a railroad track? Why?
- Some trains can go fast! Have you heard the sound of a train when you are close to it? What sounds does the train make when it is going slowly? When it is going fast? When it slows down? When it is stopped and standing still?



Connecting and Extending

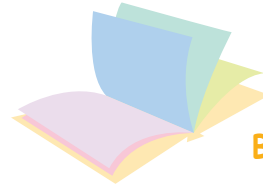
Introducing Vocabulary

box car	passenger car
caboose	porch
deserted	railroad tracks
diagonal	rumble
engine	train
horizontal	vertical
journey	

Related Family Literacy Experiences

Parents and children can:

- ✓ draw a picture about a train ride they took and talk about the experience.
- ✓ look up local train schedules and maps of routes on the Internet.
- ✓ imagine what the inside of the house looks like and draw a few rooms.



Books

Building a House by Byron Barton (Harper Trophy, 1990)

The building of a house is described through the roles of various construction workers.

Houses and Homes by Ann Morris (Mulberry Books, 1992)

This book offers photographs of houses and homes around the world, from the plains of Asia to the shores of Nigeria to the bustling downtown of London and Buckingham Palace.

How a House is Built by Gail Gibbons (Holiday House, 1990)

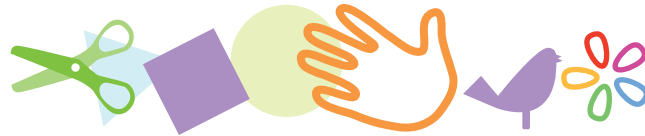
The activities that construction workers perform in building a house are explained.

My House: A book in Two Languages (Mi casa: un libro en dos lenguas) by Rebecca Emberley (Little Brown, 1990)

Illustrations, accompanied by captions in English and Spanish, identify items found in a house.

The Little House by Virginia Lee Burton (Weston Woods, 1991)

A small country house experiences changes as a city develops around it.



Related Educational Experiences

- ✓ If possible, visit a train station. Listen to the sounds (rumble of train wheels on the tracks, the train whistle) and have children imitate them. Maybe you are close enough to railroad tracks to hear these sounds outside your windows.
- ✓ Draw or build a house with blocks. Try to draw or build balconies, interesting windows and different kinds of roof lines.
- ✓ Walk through your community and see if you can find examples of new and old houses. If this is not possible, look through magazines, find and mount pictures, and use them for sorting and/or other games.

- ✓ Use the painting to introduce opposite concepts such as dark/light, top/bottom, loud/quiet, standing tall/lying flat, in front/in back.
- ✓ Use counting windows and pillars to draw attention to the painting and encourage recognizing and learning about different shapes.

The ideas listed are just a few of the many activities that could be used to introduce or extend children's learning. Your knowledge of your children and families supports your ability to ensure positive learning experiences and outcomes for students. As an educator, you probably have ideas for books, songs, finger plays, and activities that you have thought of when introducing or extending children's learning related to the "A Head Start on Picturing America" artworks. We encourage you to confer with your colleagues, visit the local library or bookstore, and share your ideas with others.

16-B Fallingwater, 1935–1939

Frank Lloyd Wright (1867–1959)



16-B Frank Lloyd Wright (1867–1959), *Fallingwater* (Kaufmann House), Mill Run, Pennsylvania, 1935–1939. Photograph courtesy of the Western Pennsylvania Conservancy. © 2008 Frank Lloyd Wright Foundation, Scottsdale, Ariz. / Artists Rights Society (ARS), New York.

The Art

This is a photograph of Fallingwater, a house designed for a rich businessman by a famous architect named Frank Lloyd Wright. Wright wanted this house to look like it was part of the landscape surrounding it. He studied the site from every angle before deciding where the house should be placed. Wright finally decided to build the house on the side of the cliff. He designed the house to be suspended above the waterfall and nestled into the side of a mountain so that it would look like part of nature itself. Wright built the house this way so the people living in it could enjoy the natural beauty around them without changing it. The house itself was modern, with terraces and rooms with glass walls. The walls that were not made of glass were built with stone.

The Artist

Wright lived in the early part of the 20th century and made his living as an architect. An architect is someone who designs buildings like homes, stores, offices, schools, and community centers. Wright was very different from architects who came before him and also from those who worked during the same time period he did. He did not just design buildings—he built buildings that became part of the natural world around them. Wright was not afraid to try different things. Buildings designed by Wright are still very famous, and people travel great distances to see them.

The Historical Perspective

The design of Fallingwater was one of the most original ideas in the history of architecture. Most country homes at that time were built back from the road on tidy lawns with pretty land surrounding them. Wright reversed that idea by building his houses into the landscape. He also used materials that made the houses seem like they were a part of the countryside, such as woods and stones found around the houses, and a lot of glass to make the inside of the houses blend into the outside. The designs Wright used in the homes he built in the 1930s were considered very new and modern. They are still considered unusual today.



Conversations and Teaching Activities

Head Start Children ages 3 to 5

Encourage children to look closely at this photograph—the objects, the background, the colors used. Ask questions, introduce new vocabulary, and find books that relate to the artwork.

Describing



- ✓ What do you see in this photograph?
- ✓ What is a balcony? Do you see balconies? Can you count them?
- ✓ Have children identify horizontal and vertical lines. Are there any diagonal lines in the photograph?
- ✓ How did Frank Lloyd Wright make this house look like it was part of nature?
- ✓ What is different about the water in the photograph?

Analyzing and Interpreting



Ask the following questions to stimulate thinking and discussion:

- The title of this photograph is *Fallingwater*. Why do you think this house is called Fallingwater?
- Why would someone who lives in a city enjoy this house?
- Point to and explain the balcony. What do you think it would feel like to stand on one of the balconies?
- What do you think you would hear or see if you were standing on the balcony?
- What might you see if you looked out one of the glass walls? Children might say trees and birds.
- Do you know the name of another famous house?
- Are there other things you would like to tell me about this photograph?



Connecting and Extending

Introducing Vocabulary

architecture	landscape	terrace
balcony	modern	vertical
cliff	nature	waterfall
horizontal	nestled	
innovative	suspended	

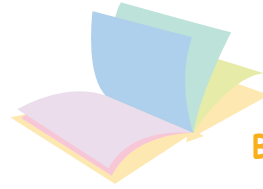


Connecting and Extending continued...

Related Family Literacy Experiences

Parents and children can:

- ✓ take art materials to the downtown area of their community and find a unique building to draw.
- ✓ take a nature walk and write down all of the sounds they hear.
- ✓ build different type of buildings using natural and recycled materials.



Books

Architecture Counts by Michael J. Crosbie and Steve Rosenthal (John Wiley and Sons, 1993)

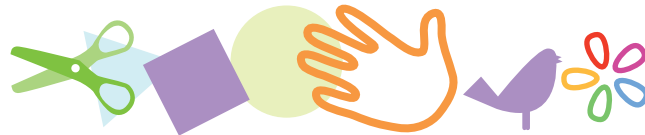
Readers are introduced to the numbers one through 10, as well as pictures of architectural features.

Houses and Homes by Ann Morris (Mulberry Books, 1992)

This book offers photographs of houses and homes around the world, from the plains of Asia to the shores of Nigeria to the bustling downtown of London and Buckingham Palace.

This is my House by Arthur Dorros (Scholastic, 1992)

This book explores houses and homes from places around the world. Each example includes the phrase “this is my house” in the language of the country where the structure is located.



Related Educational Experiences

- ✓ Walk around your Head Start center. Help children draw a map locating important places in the center, such as the office or the hallways.
- ✓ Recreate the Head Start center using construction objects in the block area or on a table top.
- ✓ Build houses with balconies and terraces using sturdy shapes of packing Styrofoam from electronics products or do the same with small cubes or Legos.
- ✓ Explore the neighborhood and talk about homes that are unique and different from others. Teach the poem “The House that Jack Built.”
- ✓ Use water and small rocks and plants to demonstrate the principles of a waterfall.

- ✓ Expand on the topic of a house and home for all creatures. A nest is a home for a bird; an ant hill is a home for an ant, etc.

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17-A The Migration Series, panel no. 57, 1940–1941

Jacob Lawrence (1917–2000)



17-A Jacob Lawrence (1917–2000), *The Migration of the Negro Panel no. 57, 1940–1941*. Casein tempera on hardboard, 18 x 12 in. (45.72 x 30.48 cm.). The Phillips Collection, Washington, D.C. Acquired 1942. © 2008 The Jacob and Gwendolyn Lawrence Foundation, Seattle / Artists Rights Society (ARS), New York.

The Art

The artist, Jacob Lawrence, used his own mother as a model for the woman in the painting doing laundry. Lawrence’s mother moved north before World War I. She spent long hours cleaning houses for other people. Lawrence used the public library in Harlem, New York, to read and learn more about the subject of his art. This painting of a woman doing laundry is part of a group of 60 paintings. Because Lawrence wanted his paintings to flow together to tell a story, he worked with one color at a time on all 60 paintings. The words below the paintings were written first and are an important part of each work.

The Artist

Jacob Lawrence was born in New Jersey. When Lawrence was 13 years old, his mother moved to Harlem with her three children. Lawrence always wanted to be an artist but thought he would have to do another kind of work when he grew up, such as cleaning clothes like his mother. However, two famous artists—a painter named Charles Alston and a sculptor named Augusta Savage—convinced Lawrence he could choose to earn a living as an artist.

In addition to his studies at the public library, Lawrence depended on true stories his family told him to help him with his painting. The stories were about how black people moved north to big cities to find better jobs and start new lives with their families. Lawrence’s paintings were so good, and told the story he chose so well, that he became very famous. Some of his paintings were shown in magazines and now are in important museums in big cities like New York, Washington, D.C., and Seattle, Washington. Lawrence went on to create many more pictures that told about his people, their families, the places they lived and worked, and the games they played.

The Historical Perspective

Black people began moving to northern cities in the United States from country areas in the south during World War I. They continued leaving the south through the period of the country’s history called the Depression and during World War II. Moving north was called “coming up,” and it was one of the most important things to happen in African American history. It changed big cities like New York; Chicago, Illinois; Detroit, Michigan; Cleveland, Ohio; and Pittsburgh, Pennsylvania—and the areas around these cities—forever.



Conversations and Teaching Activities

Head Start Children ages 3 to 5

Encourage children to look closely at this artwork—the objects, the background, the colors used. Ask questions, introduce new vocabulary, and find books that relate to the painting.

Describing



- ✓ What shapes and colors do you see?
- ✓ How does the person in the painting look?
- ✓ What is the person doing? Explain to the children that in the past, people didn't have washing machines and dryers, so clothes had to be washed and dried by hand.
- ✓ How is she doing the laundry? What is she holding? She is holding a laundry stick. How is she using the stick? What is she washing? What colors are the things she is washing?
- ✓ How many pieces of laundry are hanging up behind her? How many are in the water she is stirring with the stick?
- ✓ What is the woman wearing on her head? Do you think she looks cold or hot?
- ✓ Why are her arms bare? Does it look like what she is doing is easy or hard?

Analyzing and Interpreting

Ask the following questions to stimulate thinking and discussion:

- How does the painting make you feel?
- Do you think working as a laundress would be a hard job?
- Did you ever see someone wash clothes by hand? Have you washed clothes or dishes by hand? What was it like?
- Are there other things you would like to tell me about this painting?



Connecting and Extending

Introducing Vocabulary

concentrate	laundromat	washing stick
detergent	migration	wrinkle
fringe	museum	
journey	smock	
laundress	vat	



Books

Career Day by Anne Rockwell (HarperCollins, 2000)

Young children learn about the different kinds of work when special visitors share what they do in their jobs.

A Pocket for Corduroy by Don Freeman (Viking Press, 1978)

A little girl takes her stuffed bear to the laundromat, where they become separated.

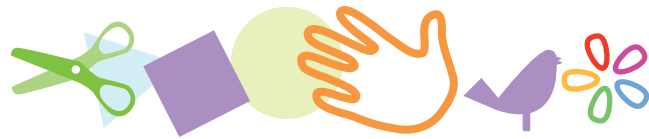


Connecting and Extending continued...

Related Family Literacy Experiences

Parents and children can:

- ✓ sort laundry together.
- ✓ hand wash some clothes and, after they dry, compare how they look with clothes that were machine-washed.
- ✓ share stories about family members who had or currently have physically challenging jobs.



Related Educational Experiences

- ✓ If the classroom has a “sensory” table or water table, the class could gather around it and pretend it is a wash tub, with or without water in it.
- ✓ Lawrence used tempera paint, commonly used in classrooms, to paint *The Migration Series*. Allow the children to explore the texture, smell, and colors of paint in the classroom. Mix existing colors to make new colors.
- ✓ Tell a story with paintings and explain the paintings with words. Use small boards as a surface for the children’s art, just as Lawrence did.
- ✓ Have children paint pictures of their families, neighborhoods, work they like to do or would like to try, things that happened in their families, a time when their families moved, a place they would like to live or travel to, cities, rural places, and people and places that help them learn. Take story dictation.
- ✓ Enhance the dramatic play area with laundry baskets, a box of laundry detergent, clothespins, a clothesline, an iron, hangers, sheets, shirts, or other articles of clothing.

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17-B The Dove, 1964

Romare Bearden, (c. 1911–1988)



17-B Romare Bearden (c. 1911–1988), *The Dove*. 1964. Cut-and-pasted photoreproductions and papers, gouache, pencil, and colored pencil on cardboard, 13 3/8 x 18 3/4 in. (34 x 47.6 cm.). Blanche Rockefeller Fund (377.1971). The Museum of Modern Art, New York. Digital Image © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York. Art © Estate of Romare Bearden Trusts / Licensed by VAGA, New York.

The Art

The Dove is a collage made of cut-up pictures, newspaper and magazine clippings, and colored paper glued to cardboard. Collage is another medium artists can use to create their art. The word “collage” comes from the French word that means “to glue.” *The Dove* is an artwork full of activity and includes animals, human body parts, fronts of buildings, and doorways. The dove in the picture is perched on a doorsill looking out over a busy scene in Harlem, New York. Because the collage has a mix of many different things, it creates a feeling of movement, excitement, and change in those looking at it.

The Artist

Romare Bearden was born in Charlotte, North Carolina. At the age of five, he moved to New York City with his family. Bearden’s mother was a writer who held gatherings of African American artists and leaders in the family’s home. Bearden graduated from New York University with a degree in math but made his living as a social worker. His art told stories about African American life in North Carolina, Harlem, and Pittsburgh, Pennsylvania.

The Historical Perspective

In July 1963, one month before the historic march on Washington, D.C., led by Martin Luther King, Jr., Bearden and 15 other African American artists formed a group called Spiral. The group tried to answer the question “What is black art?” and explore what black artists should do at a time when blacks and whites were separated in the United States. The symbol of the spiral and its direction—moving upward and outward—sent a positive message about the issues these artists cared about. *The Dove* was one of 21 works Bearden made when he was involved with Spiral.



Conversations and Teaching Activities

Head Start Children ages 3 to 5

Encourage children to look carefully at this collage. It is quite detailed and full of objects children could easily recognize and describe. Introduce new vocabulary and find books that relate to the images included in this collage.

Analyzing and Interpreting



Ask the following questions to stimulate thinking and discussion:

- The title of this artwork is *The Dove*. Why do you think the artist gave it that name?
- Do you think this is a real place? Why or why not?
- What one word would you use to describe this artwork? Children might say torn, messy, colorful, dark, busy, interesting.
- Why do you think the artist made this collage?
- Why do you think he included animals? Why a dove? Where have you seen doves or other birds included in artworks before? You may have already shown children posters of *The American Flamingo* or *The Peacock Room*. If so, help them recall these artworks. Perhaps compare and contrast these images with Bearden's collage.
- How does this artwork make you feel? What do you see that makes you feel this way?
- Are there other things you would like to tell me about this artwork?

Describing



- ✓ Use your "I Spy" telescope to look carefully at this collage. There are many parts of objects to see, but can you find some whole objects too? There are two cats, one black and one white. Can you find the bird in this artwork? Do you know what kind of bird it is?
- ✓ Bearden uses pieces of magazine and newspaper images to create new pictures. What do you see in this picture? Children might say people, windows, steps, a street, a sidewalk, a woman.
- ✓ Ask the children to look closely and carefully at the details of this collage and then ask: Can you find a dove (top)? A black cat (center)? A white cat (lower left corner)?
- ✓ If you made a collage, what would you include in it?
- ✓ Explain that Romare Bearden lived in New York City when he created this collage. He lived in Harlem, and this collage includes parts of what his neighborhood looked like to him. Guide the children to think about their own neighborhood. Then ask: Are there any parts of the collage that look similar to your neighborhood? How are they similar or different from the neighborhood where you live? Are there buildings made of brick? Are these apartment houses? Are there cats or other animals in the neighborhood? What kind? Are there any doves?



Connecting and Extending

Introducing Vocabulary

apartment	dove	peace
bricks	magazine	photograph
collage	neighborhood	symbol
doorway	newspaper	window sill

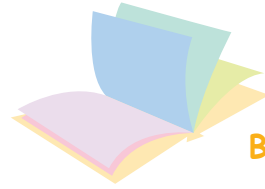


Connecting and Extending continued...

Related Family Literacy Experiences

Parents and children can:

- ✓ make a collage of pictures from magazines and newspapers that shows environments similar to their neighborhood.
- ✓ recreate their neighborhood using recycled materials such as shoe boxes, toilet paper rolls, yogurt containers, etc.
- ✓ read *Town Mouse, Country Mouse* and create a collage based on a country neighborhood.



Books

City Sounds by Craig McFarland Brown (HarperCollins Publishers, 1992)

This book enumerates the many different sounds a visitor might hear in the city, including the honking of trucks, the sound of a jackhammer, and the bonging of a big clock.

Me and Uncle Romie: A Story Inspired by the Life and Art of Romare Bearden by Claire Hartfield (Dial Books for Young Readers, 2002)

A boy from North Carolina spends the summer in New York City visiting the neighborhood of Harlem, where his uncle, collage artist Romare Bearden, grew up. The book includes a biographical sketch of Bearden and instructions on making a story collage.

Officer Brown Keeps Neighborhoods Safe by Alice K. Flanagan (Scholastic Library Publishing, 1998)

This book introduces a female deputy chief of the Hartford, Connecticut, police and discusses the things she is expected to do in her job.

The Jones Family Express by Javaka Steptoe (Lee and Low Books, 2003)

Steven tries to find just the right present for Aunt Carolyn in time for the annual block party. The book includes collage illustrations.

Town Mouse, Country Mouse by Jan Brett (Putnam Juvenile, 2003)

When the town mouse and the city mouse visit each other, they discover they prefer very different ways of life.

Related Educational Experiences

- ✓ Draw children's attention to the part of the collage that shows the dove. If possible, pass around a feather. Have children examine it and describe how it looks and feels. If you have already shown children *The American Flamingo* or *The Peacock Room* artworks, remind them of the birds pictured in these artworks. Display these posters side-by-side. Compare and contrast the bird images in these artworks. Discuss similarities and differences.
- ✓ Talk about sounds that birds make (humming, singing, screeching, etc.).

Have children make bird sounds they've heard. Ask them if they can recognize any birds by the sounds they make.

- ✓ Add descriptive words on your "word wall" or place them near the display of the poster of this artwork.
- ✓ Take a neighborhood walk or look at the area around your center. How is your neighborhood similar to or different from what is in *The Dove*?
- ✓ Construct an office or apartment building from large cardboard boxes. Add windows and doors. What were these buildings like in the books you read or the city you visited?

- ✓ Closely supervise children as they paint the buildings and add details. Review the photographs you took when you visited the nearby city. Could you create a post office and store fronts that you saw?

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18-A The Sources of Country Music, 1975

Thomas Hart Benton (1889–1975)



18-A Thomas Hart Benton (1889–1975), *The Sources of Country Music*, 1975. Acrylic on canvas, 72 x 120 in. (182.9 x 304.8 cm.). The Country Music Hall of Fame® and Museum, Nashville, Tenn. The Country Music Hall of Fame® and Museum is operated by the Country Music Foundation, Inc., a Section 501(c)(3) not-for-profit educational organization chartered by the State of Tennessee in 1964.

The Art

This mural was painted by Thomas Hart Benton. It was commissioned by the Country Music Hall of Fame and Museum in Nashville, Tennessee, to tell the story of the history of country music. Five scenes in the painting show different kinds of American folk music that led to country music. Square dancers move in time to fiddlers, women sing in a church choir, barefoot mountain women sing to a dulcimer, a cowboy sings with one foot on his saddle, and an African American cotton picker strums on a banjo, while across the river African American women dance. Country singer Tex Ritter is the model for the cowboy and the train is modeled after the Cannonball Special.

The Artist

Benton was born in Neosho, Missouri, in 1889 into a political family. His father was a congressman and his father's uncle, for whom he was named, was one of the first two senators from Missouri. Benton spent much of his childhood in Washington, D.C., where he was being groomed for politics. Instead, he decided to study art and to paint the "living world of active men and women." Benton wanted his art to look real and attract an audience that did not go to art museums.

The Historical Perspective

American folk music, which Benton celebrates in his picture, was quickly disappearing in the 1970s, even in the country, where it began. Country music was turning into a big business, which was very different from its local and regional beginnings. The steam engine in the picture shows that change has come and an older style of country life in America was coming to an end. Traces of these local traditions, though, lived on in the new style of country music.

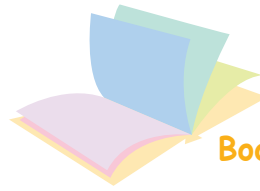


Connecting and Extending continued...

Related Family Literacy Experiences

Parents and children can:

- ✓ make different instruments out of recycled materials.
- ✓ take turns teaching each other different dances.
- ✓ sing “Abiyoyo” together, especially during long waits or on long car or bus trips.



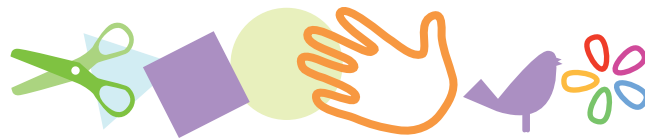
Books continued...

She’ll Be Comin’ Round the Mountain by Robert Quackenbush (Lippincott, 1973)
Illustrations portray the folk song, which also can be staged as a drama.

Skip to My Lou by Robert Quackenbush (Lippincott, 1975)
The story behind this folk song is accompanied by directions for dancing to the music.

Sweet Betsy from Pike by Glen Rounds (Children’s Press, 1973)
Betsy’s experiences as she travels to California during the Gold Rush are told in a folk song.

Ten Go Tango by Arthur Dorros (HarperCollins Publishers, 2000)
Ten groups of animals indulge in 10 different dances, from one osprey dancing ballet to 10 flamingos doing the tango.



Related Educational Experiences

- ✓ Invite a guitarist or other string players to visit the classroom, talk about their instruments, and play some music for the children.
- ✓ Use recorded folk and country music in the classroom to teach the children simple steps for country dance. Tap the beat with rhythm sticks.
- ✓ Take the children to a community children’s concert or performance to hear a live quartet or choral group.
- ✓ Compare different types of boats and what they are used for. Visit a train station, pier, or riverfront with the children.
- ✓ Add dress up props and musical instruments pictured in this painting to your dramatic play area.

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18-B Migrant Mother, 1936

Dorothea Lange (1895–1965)



18-B Dorothea Lange (1895–1965), *Migrant Mother* (Destitute pea pickers in California. Mother of seven children. Age thirty-two. Nipomo, California), February 1936. Black-and-white photograph. Farm Security Administration, Office of War Information, Photograph Collection. Library of Congress, Prints and Photographs Division, Washington, D.C.

The Art

This black-and-white photograph was taken in the 1930s during the Great Depression. The family is living outdoors with other people who are trying to get work picking peas. Two of the children are leaning on their mother with their heads turned away from the camera. A baby rests in her lap. Their clothes are torn and worn out. This picture became famous because it tells a very serious story about traveling farmers, known as migrant farmers or migrant workers. When the picture was first printed in newspapers, it made people think about how hard the lives of migrant farmers really were.

The Artist

Dorothea Lange was one of the very few well-known female photographers during this time in American history. She was known for taking pictures that made people think about things that affected them and their communities. Lange traveled around California with her mind set on finding a way to show how hard the lives of migrant workers were. She also wanted to reveal their pride, strength, and spirit.

The Historical Perspective

This picture was taken in 1936 during the Great Depression, when times were very hard. The system that controlled the country's money was failing. Many farm workers were so poor they could barely feed their families. But as a result of this picture and others, the government responded by sending 20,000 pounds of food to California migrant workers.



Conversations and Teaching Activities

Head Start Children ages 3 to 5

Encourage the children to look closely at the photograph and talk about the feelings of the mother and children. Ask questions, introduce new vocabulary, and find books that relate to the photograph.

Describing



- ✓ What is the first thing you notice in this photograph?
- ✓ Take a look at the mother's face. Is she a happy mother? Do you see the lines on her forehead? Does she look worried?
- ✓ What kind of clothes is the mother wearing? How many children do you see?

Analyzing and Interpreting



Ask the following questions to stimulate thinking and discussion:

- Look at the children. It is hard to see their faces. The face of the baby on the mother's lap shows the baby sleeping. How many of you have a baby at home? Do you think these two children wished they could sleep on their mother's lap too? When you don't want to smile for a camera, how do you feel? Are you tired?
- How do you act when you are hungry? Do you think the children feel hungry or tired? Are they looking away because they feel shy?
- Many people were so poor their cupboards were empty and they had no food in their refrigerator. Parents would worry if they would have enough food to eat one time each day. How many times do you eat each day?

Connecting and Extending

Introducing Vocabulary

comfort	ragged
depressed	sore
exhausted	staring
filthy	starving
hopeless	tattered
hungry	worried



Books

Going Home by Eve Bunting (J. Cotler, 1996)

A child whose family has moved from Mexico to California comes to appreciate the sacrifices his parents made so they could live better lives.

Lights on the River by Jane Resh Thomas (Hyperion Books for Children, 1994)

A young girl's memories of Christmas in Mexico with her grandmother help her cope with life as a migrant worker.

P is for Peanut: A Photographic ABC by Lisa Gelber and Jody Roberts (J. Paul Getty Museum, 2007)

A black-and-white photograph from the J. Paul Getty collection represents each letter of the alphabet.

Books continued on page 115

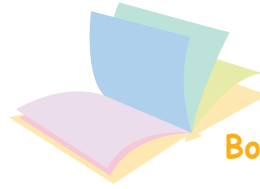


Connecting and Extending continued...

Related Family Literacy Experiences

Parents and children can:

- ✓ look at family pictures and talk about the expressions on people's faces.
- ✓ sing "Rock a Bye Baby" while holding dolls and/or stuffed animals.
- ✓ talk about what migrant workers do and how they live.



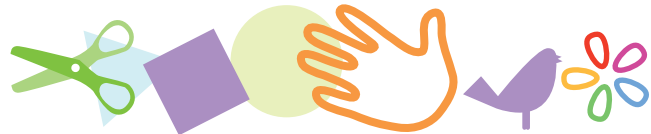
Books continued...

Voices from the Fields: Children of Migrant Farm Workers Tell Their Stories by S. Beth Atkin (Little Brown Young Readers, 2000)

Interviews, poems, and photographs describe the lives of migrant children.

Working Cotton by Shirley Anne Williams (Harcourt, Brace, Jovanovich, 1992)

The author relates her experiences as a young girl to depict life as a migrant worker in the cotton fields.



Related Educational Experiences

- ✓ Bring pea pods to the classroom and allow the children to open them to see how peas are grown. What makes plants grow? Bring a can of peas to demonstrate how many peas it takes to fill a can. What is the difference between the fresh and canned peas? How do they look? Feel?
- ✓ Discuss migrant farm workers, where they come from, and how they live as they travel from place to place looking for work.
- ✓ Discuss feelings and emotions. Since there are children in the picture, you can discuss how they might feel. If their mom is sad, how do they know, and how do they feel? And how is it different when she's happy?
- ✓ Invite a photographer with a professional camera to the classroom. Demonstrate how a picture can be taken without a person knowing. Compare that to the experience of a picture taken with the person's knowledge. Invite children to bring photos of themselves and their families. Talk in individual, small, or large groups about the pictures and the feelings portrayed by the faces.
- ✓ Another picture in the *Picturing America* series, *The Veteran in the Field*, shows a man harvesting wheat. Compare and contrast these two images. Discuss the differences between harvesting peas (as discussed above) and cutting wheat.

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19-A Freedom of Speech, The Saturday Evening Post, 1943

Norman Rockwell (1894–1978)



19-A Norman Rockwell (1894–1978), *Freedom of Speech* (*The Saturday Evening Post* 1943). Oil on canvas, 45 3/4 x 35 1/2 in. (116.205 x 90.170 cm.). The Norman Rockwell Art Collection Trust, Norman Rockwell Museum, Stockbridge, Mass. www.nrm.org. Printed by permission of the Norman Rockwell Family Agency. Copyright © 1943 Norman Rockwell Family Entities.

The Art

The people sitting around the man are looking up to him and listening to him speak at a town meeting. Against the dark background, the speaker looks light, making him stand out in the picture.

The Artist

Norman Rockwell is a special type of artist called an illustrator. Many Americans recognized Rockwell's style and works through reading *The Saturday Evening Post*, a magazine that Rockwell worked for. Rockwell wanted to be known not only as a successful illustrator, but also as a talented artist. He believed the series of illustrations called the *Four Freedoms* would help him reach this goal, but he also knew it would not be easy. Illustrators were considered different from other artists. However, Rockwell believed his art had the same moving effect on people as other types of art.

The Historical Perspective

Rockwell created this *Freedom of Speech* painting as one of four artworks that shows the four main freedoms addressed in a 1941 State of the Union speech by then President Franklin D. Roosevelt. They were freedom of speech and expression, freedom from fear, freedom from want, and freedom of worship. Rockwell's *Four Freedoms* paintings made many Americans think about these freedoms and value them. From the time the *Four Freedoms* were published in *The Saturday Evening Post* through their national tour and into the present day, the messages of freedom remain strong in our country, as does the appreciation of Rockwell's talent as an American artist.



Conversations and Teaching Activities

Head Start Children ages 3 to 5

Encourage children to look closely at this painting—the objects, the background, the way it is painted and the colors used. Ask questions, introduce new vocabulary, and identify books that relate to the themes in the painting.

Describing



- ✓ What do you see? What are the people in the painting doing? Children might say some people/men are looking, one man is standing.
- ✓ Why do you think these people are together? Where do you think they are?
- ✓ Do you see the woman? What is she wearing?
- ✓ Do you see something in the man's pocket? What do you think it might be? Why do you think that? If one child points out it's "a paper" or newspaper, have other children look more closely at that. Then ask why he would have this paper in his pocket. What might be on the paper?

Connecting and Extending

Introducing Vocabulary

agreement	magazine
attention	newspaper
freedom	opinion
illustrate	serious
illustrator	speech
inspire	
interrupt	

Analyzing and Interpreting



Ask the following questions to stimulate thinking and discussion:

Where are some places we can find people together in groups? Children might say church, school, in front of stores, at a meeting, etc.

- Why do you think these people are looking up at the man?
- Talk about "rules" for one person talking at a time. What does it mean to interrupt someone?
- Go back to the name of the painting and talk with the children about the word/concept "freedom." What do they think it means? Relate that to the more specific "freedom of speech," as in the title. Older children might be able to express what "freedom of speech" means.
- Are there other things you'd like to tell me about this painting?



Books

Fairytale News by Colin and Jacqui Hawkins (Candlewick Press, 2004)
Familiar fairy tales are told in the style of newspaper articles.

Squirrel Park by Lisa Campbell Ernst (Bradbury Press/Maxwell Macmillan International, 1993)

A young boy and a squirrel try to save an old tree in the center of town that is threatened by a plan for a new park.

Books continued on page 118

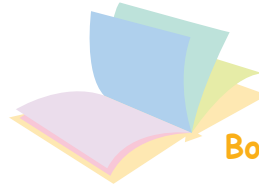


Connecting and Extending continued...

Related Family Literacy Experiences

Parents and children can:

- ✓ discuss past situations that seemed unfair. Using puppets and/or dolls, they can reenact the situation, take turns playing different roles, and create different outcomes.
- ✓ create “house” rules for the family to follow.
- ✓ research someone in their community who is doing something to make things better for everyone and write him or her a letter of support.



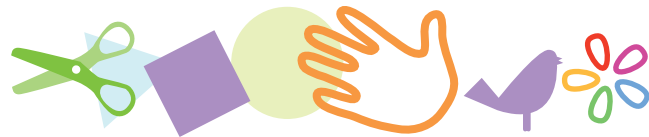
Books continued...

The Furry News: How to Make a Newspaper by Loreen Leedy (Holiday House, 1990)

Big Bear and other animals write, edit, and print their own newspaper, *The Furry News*. The book includes tips for creating a newspaper and defines a number of newspaper terms.

The Paperboy: Story and Paintings by Dav Pilkey (Orchard Books, 1996)

A newspaper boy and his dog deliver the early morning newspaper each day.



Related Educational Experiences

- ✓ Bring in a town newspaper or newsletter for the children to examine. Discuss how this might be important to the “freedom” represented in Rockwell’s painting.
- ✓ Have children share important class “news.” Write down their contributions on chart paper and post them. This is an example of communicating and sharing information in print.
- ✓ Talk with children about activities they are “free” to do. Have each child illustrate his or her favorite activity. Take story dictation about each child’s contribution. Make a class “freedom” book and put it in the library area to share with others.
- ✓ Help children understand that rules are designed to support individual freedoms. Discuss how this is so and create a set of classroom rules.

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19-B Selma-to-Montgomery March for Voting Rights in 1965, 1965

James Karales (1930–2002)



19-B James Karales (1930–2002), *Selma-to-Montgomery March for Voting Rights in 1965, 1965*. Photographic print. Located in the James Karales Collection, Rare Book, Manuscript, and Special Collections Library, Duke University. Photograph © Estate of James Karales.

The Art

This photograph was taken by the photographer James Karales. At the center of the crowd is the American flag. Several young children are included in the group of men and women who are marching in a long line that seems to go on forever. Looming above the crowd are low-rolling, massive, dark clouds. The marchers seem very focused on the road ahead and no one looks up at the clouds.

The Artist

Karales was born in Canton, Ohio, in 1930. His parents were from Greece. When Karales first entered college, he wanted to be an electrical engineer. However, on discovering the beauty and power of photography, he changed his major to photography. Karales became what is called a “photojournalist,” photographing many major moments in American history. In the 1960s, his photographs recorded events of the Civil Rights Movement and Vietnam War. What separated Karales from other photographers was his ability to capture the quiet and serious times during that especially turbulent period of American history.

The Historical Perspective

This photograph was taken during the 1965 Selma-to-Montgomery march, at the height of the Civil Rights Movement. People participated in a four-day march to protest the fact that African Americans were being discriminated against when they tried to vote. After the first group of marchers was turned back by police, a second group formed. This group was stopped by Dr. Martin Luther King, Jr., who did not want more violence. A final group of marchers set out six days later, after President Lyndon B. Johnson called out the National Guard to stop the violence and sent lawmakers a bill that would let African Americans vote. From the first stirrings of the War for Independence through the Civil War and Civil Rights Movement, the pursuit of freedom and equality has been the central aspect of our nation’s history. Americans, whether standing alone or marching together, are united by their devotion to these principles.



Conversations and Teaching Activities

Head Start Children ages 3 to 5

Encourage children to look quietly at the photograph and think about what they see. Ask them to think about how many people there are, where they might be going, and what kind of day it is. Introduce new vocabulary and find books that relate to the artwork.

Describing



- ✓ What is a photograph? Where do pictures come from?
- ✓ What do you see in this photograph? Is a photograph real or make believe?
- ✓ Let's look around the classroom and see if we can find a photograph.
- ✓ Who do you see in the photograph? Are there women, men, children, mommies, or daddies?

Analyzing and Interpreting



Ask the following questions to stimulate thinking and discussion:

- What time of day do you think it is? What makes you think that? Describe the weather. Children might say: it is probably cool since most people have on jackets; it is cloudy; and looks as though it will rain.
- How do you think the people in the photograph feel?
- Ask the children how it would feel if someone treated them differently because they ate something different, wore different clothes, or danced differently.
- Ask children where they think the people are going. Expand on this by asking them where they would like to travel. It would be great to have a map or globe readily available to point to the places.

Connecting and Extending

Introducing Vocabulary

camera	long
equal	many
flags	march
history	photography
hurry	procession
leader	short
line	strides



Books

A Sweet Smell of Roses by Angela Johnson (Simon and Schuster Books for Young Readers, 2005)

Two young girls sneak out of the house to join the Civil Rights marchers and listen to Dr. King speak.

If a Bus Could Talk: The Story of Rosa Parks by Faith Ringgold (Simon and Schuster Books for Young People, 1999)

Rosa Parks' refusal to give up her seat on a bus led to a boycott in Montgomery, Alabama, that lasted more than a year.

Martin Luther King, Jr. by Pamela Walker (Children's Press, 2001)

A book designed for early readers covers the biography of Martin Luther King, Jr.

Rosa Parks by Lola M. Schaefer (Pebble Books, 2002)

This is a brief biography of Rosa Parks, the black woman who refused to give up her seat on a bus.



Connecting and Extending continued...

Related Family Literacy Experiences

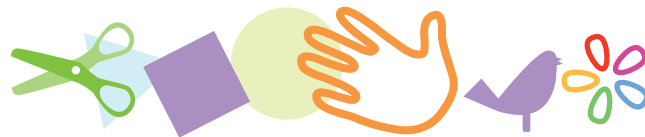
Parents and children can:

- ✓ talk about famous and familiar people they know who stand up for other people.
- ✓ vote on what they like to do together as a family. Family members can then submit their vote in a “secret” box. After everyone votes, the family can count the votes to find out which activity won. Family members could also vote on the best day for the “winning” activity to occur.

Related Educational Experiences

- ✓ Discuss freedom and responsibility. Talk about rules to protect everyone’s safety and to promote fairness.
- ✓ Discuss marching and parades. Practice marching or having a parade in the classroom or outside using different beats and tempos.
- ✓ Have children sort objects by shape and color. Children can sort and describe a variety of flags from around the world.
- ✓ Count the number of girls and boys from the photo and chart the results.
- ✓ Have children try to balance a balance scale with equal-weight objects.
- ✓ Take a walk outdoors to observe the weather.
- ✓ Have cameras available for children to become photographers or use toy cameras and have them pretend to take pictures.

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20-A Cityscape I, 1963

Richard Diebenkorn (1922–1993)



10-A Richard Diebenkorn (1922–1993), *Cityscape I*, 1963. Oil on canvas, 60 ¼ x 50 ½ in. (153.04 x 128.27 cm.). San Francisco Museum of Modern Art. Purchased with funds from Trustees and friends in memory of Hector Escobosa, Brayton Wilbur, and J. D. Zellerbach. © Estate of Richard Diebenkorn.

The Art

This painting is a landscape influenced by the northern part of California. It is divided into colorful rectangles and stripes. Houses with bits of bright color run along a strip of road that divides the two sides of the painting. The left side is based on a real location and the houses represent man's influence on nature. The right side is an invented, or made up, landscape showing natural, undeveloped land that man has not yet built on.

The Artist

Richard Diebenkorn grew up in California and spent most of his life and a great part of his career on the West Coast. The flat patterns he saw from an airplane when he flew over the deserts of New Mexico also influenced his art. Diebenkorn was known as an abstract artist. Some of his paintings, like this one, showed recognizable objects, but he also made paintings with shapes and colors that do not resemble anything in the natural world.

The Historical Perspective

Abstract art became popular among artists, including Diebenkorn, after World War II. Diebenkorn admired European artists such as Pablo Picasso, Henri Matisse, and Paul Cezanne, and American artists like Edward Hopper. As he developed his art, many different artists influenced his work. However, his paintings are mostly a reflection of his own life and spirit. Diebenkorn moved back and forth between different types of art rather than sticking with just one kind. The subjects of his art ranged from soldiers to his wife to landscapes of the West.



Conversations and Teaching Activities

Head Start Children ages 3 to 5

Encourage children to look closely at this painting—the images, background, and colors used. Introduce new vocabulary and find books that relate to the artwork.

Describing



- ✓ What do you see in this painting?
- ✓ Can you find some shapes in this painting? How about different lines—straight, curved, zigzag?
- ✓ What can you find on the left side of the painting? Is it different from the right side? How is it different?

Analyzing and Interpreting



Ask the following questions to stimulate thinking and discussion:

- Have you made a painting? Who is an artist? Are you an artist?
- Why do you think the artist made this painting?
- Can you pretend to be a bird flying in the sky and look down on us playing outside? What do you think the bird can see? How about a squirrel in a tree and a rabbit on the ground?
- If you had a choice, on which side of the painting would you rather live? Why?
- Are there other things you would like to tell me about this painting?

Connecting and Extending

Introducing Vocabulary

abstract	lot
aerial	nature
contrast	rooftops
depth	shade
emerald	shadow
fields	strokes
landscape	view



Books

C is for City by Nikki Grime and Pat Cummings
(Wordsong/Boyd's Mills Press, 2002)

Rhyming text that begins with each letter of the alphabet describes life in a city.

City Patterns by Nathan Olson (Capstone Press, 2007)

Photographs of objects and scenes found in a city teach readers to recognize patterns.

Do Skyscrapers Touch the Sky? by Time-Life Books Editors
(Time-Life for Children, 1994)

Twenty-two simple questions, accompanied by illustrations, introduce readers to city life.

It's my City! A Singing Map by April Pulley Sayre (Greenwillow Books, 2001)
A young girl creates a rhyming song that describes the city in which she lives.

The Construction Alphabet Book by Jerry Pallotta (Charlesbridge, 2006)
Pieces of construction equipment that begin with each letter of the alphabet are described in this book.

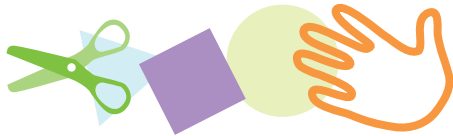


Connecting and Extending continued...

Related Family Literacy Experiences

Parents and children can:

- ✓ sing the song “Inch by Inch” while waiting in long lines or while driving.
- ✓ create a map of their neighborhood, including places they visit frequently.
- ✓ take art materials to a “landscape” and draw what they see.



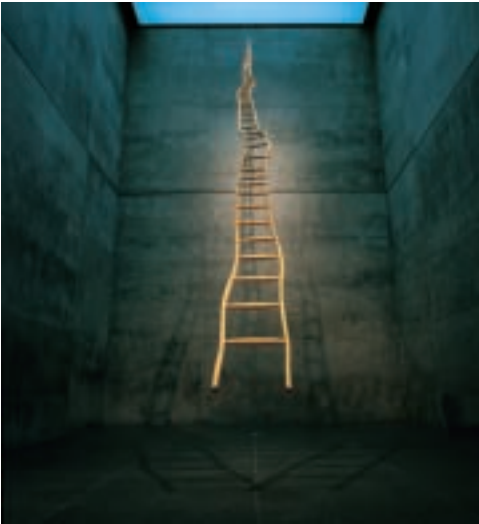
Related Educational Experiences

- ✓ Children can walk around their neighborhood, playground, and school/center and engage in a class project on representing the images they see on paper or using other medium. Develop a map of the areas they’ve seen.
- ✓ Children could take pictures of the same area, such as the playground, from different heights (for example, on the ground, on top of playground equipment, from inside the building through a window) and compare the similarities and differences in the pictures.
- ✓ Children could make their own pictures using different media (paint, crayons, chalk, collage materials) to show their vision of a store, park, lake, building, airport, etc., and then take a photo. Put the two pictures on a large piece of paper to show a child’s vision and the photo. Have children explain their art—why they created it the way they did.
- ✓ Let the class put on a play based on a storybook. Is the class’s version exactly the same as the book version? How are they alike and how are they different?
- ✓ Compare this landscape with one or two other landscapes available in the *Picturing America* series. Contrast the different perspectives of the artists, the different media used, and the different results.
- ✓ Promote children’s experimentation with a variety of different writing tools and materials, including crayons, paints, colored pencils, markers, and the computer. How do differences in the tools impact their own artworks?
- ✓ Discuss perspective. Do things look the same when we look down at the top of them or look up and see the bottom? If we go far away, compared to when we are closer? If we go to the right side and look back, or if we go to the left side and look back? If we were to go way up, and looked down from a tall building, compared to looking down from the top of the ladder on the slide?

The ideas listed are just a few of the many activities that could be used to introduce or extend children’s learning. Your knowledge of your children and families supports your ability to ensure positive learning experiences and outcomes for students. As an educator, you probably have ideas for books, songs, finger plays, and activities that you have thought of when introducing or extending children’s learning related to the “A Head Start on Picturing America” artworks. We encourage you to confer with your colleagues, visit the local library or bookstore, and share your ideas with others.

20-B Ladder for Booker T. Washington, 1996

Martin Puryear (1941-)



20-B Martin Puryear (1941–), *Ladder for Booker T. Washington*, 1996. Wood (ash and maple), 432 x 22 3/4 in., narrowing at the top to 1 1/4 in. x 3 in. (1097.28 x 57.785 cm., narrowing to 3.175 x 7.6 cm.). Collection of the Modern Art Museum of Fort Worth, Gift of Ruth Carter Stevenson, by Exchange.

The Art

This work of art is a wood sculpture of a ladder. The ladder sculpture looks very different from a regular ladder. It is wider at the bottom and gets thinner and thinner the higher up it goes. The round rungs at the bottom of the ladder are 1 1/4 inches wide, compared to only 1/4 inches at the top. The crookedness of the ladder makes it look very hard to climb, and the different sizes of the rungs make it look longer than it really is. The ladder is actually 36 feet long. Instead of the ladder being set on the ground like a regular ladder, it dangles three feet off the floor, making it look as though it is floating in space. Wires hold the ladder in place.

The Artist

Martin Puryear was born in Washington, D.C. He studied woodworking in West Africa and Scandinavia and served in the Peace Corps. As an artist, he used the idea of a ladder that is hard to climb more than once in his art—for example, in an 85-foot, spiral wood staircase he created in a Paris church.

The Historical Perspective

Like Puryear's sculpture, the man it was named for—Booker T. Washington—could be understood in different ways. Washington was born into slavery in Virginia and became a well-known leader of the African American community. At age 25, he became the founder and first president of the Tuskegee Institute in Alabama. Under Washington's guidance, this school for African Americans became successful and respected. Washington also became respected by many blacks and whites. However, other African American leaders thought Washington's opinions about rights for African Americans were not strong enough. He thought it was more important for them first to work hard so they did not have to depend on whites. Although Washington quietly supported ending the separation of blacks and whites, he did not speak out openly against this until the end of his life. Puryear's ladder might make people think of climbing toward freedom and independence.



Conversations and Teaching Activities

Head Start Children ages 3 to 5

Encourage children to look carefully at this artwork. Introduce new vocabulary and find books that relate to it.

Describing



- ✓ Explain that the subject is the main thing in the picture. Then ask the children what they think is the subject of this artwork.
- ✓ What do you think this object is? How is it different from most ladders? Children might say it curves and gets narrower at the top.
- ✓ Ask the children if they think the ladder would be hard to climb and why. Children might say it would be very hard because it is long and curving and gets very narrow at the top.
- ✓ Where do you think this ladder goes? Children might say it leads to the light.

Analyzing and Interpreting



Ask the following questions to stimulate thinking and discussion:

- Have you ever seen a real ladder? How is this ladder different from ladders you have seen? How is this like most ladders?
- What do people do with ladders? Have you ever seen anyone use a ladder? Have you ever used a ladder? Can you see the ladder's shadow?
- Describe climbing. What other things can you climb/use to take you up or down? Children might say stairs, steps, elevators, escalators, sliding board, monkey bars.
- Are there other things you would like to tell me about this artwork?



Connecting and Extending

Introducing Vocabulary

bottom/top	high	rung
climb	ladder	sculpture
crooked	narrow	up/down
hanging	rail	width



Books

Falling for Rapunzel by Leah Wilcox (G.P. Putnam Sons, 2003)

To rescue Rapunzel from her tower, a prince yells for her to throw down her hair or a ladder. But being too far away to hear clearly, she tosses out various items from her room, including pancake batter.

Henry's Freedom Box by Ellen Levine (Scholastic Press, 2007)

A slave escapes to freedom by hiding in a box that is shipped to another city.

Books continued on page 127

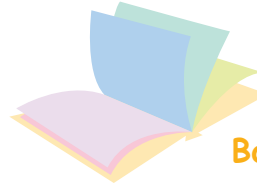


Connecting and Extending continued...

Related Family Literacy Experiences

Parents and children can:

- ✓ visit their local fire station and “interview” firefighters about their daily job and routine.
- ✓ read the book *Up!* and talk about similar experiences of moving upward.
- ✓ measure how high everyone in their family can reach and who would need ladders to reach different items in their home.



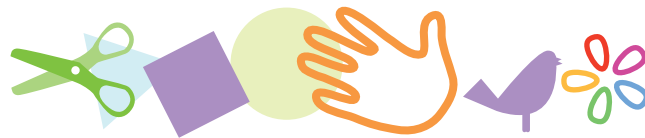
Books continued...

More than Anything Else by Marie Bradby (Orchard Books, 1995)

Nine-year-old Booker T. Washington works with his father and brother at the salt works but dreams of the day he’ll be able to read.

Up! by Kristine O’Connell George (Clarion Books, 2005)

Rhyming text and illustrations animate the feeling of “up” as experienced by a little girl with her father.



Related Educational Experiences

- ✓ Children can search publications (magazines, coloring books, books, and newspapers) and find pictures of ladders or other things to climb.
- ✓ Take a neighborhood walk. Explore how many ladders or climbing structures are in your community.
- ✓ Which community helper do you immediately think of when you think of needing a ladder? Read a book about firefighters.
- ✓ If possible, take a walking trip to the fire station or have a fire truck come to you. How high is the tallest ladder firefighters use?
- ✓ Think of a way children can recreate the sculpture in the poster in your classroom or outside. They can also label the parts of a ladder to reflect the new vocabulary.
- ✓ Ask children to point to and name different objects within sight (in the classroom or outdoors). Include the ceiling, floor, light fixture, vent on walls, tree limbs, etc. Ask which ones would need a ladder to reach the object and which would not. Make sure the heights of objects vary.
- ✓ “Measure” how high each child can reach and mark it on a wall chart—or children can measure and mark each other.

The ideas listed are just a few of the many activities that could be used to introduce or extend children’s learning. Your knowledge of your children and families supports your ability to ensure positive learning experiences and outcomes for students. As an educator, you probably have ideas for books, songs, finger plays, and activities that you have thought of when introducing or extending children’s learning related to the “A Head Start on Picturing America” artworks. We encourage you to confer with your colleagues, visit the local library or bookstore, and share your ideas with others.

A Head Start on
Picturing America

Family Activities



*Family Night
at the Museum*



Event Goals: For Parents and Children

Goals for Family Night at the Museum

To provide parents and children with opportunities to:

- 1 experience art in a fun, family-focused setting
- 2 experience the kind of learning that will occur in the classroom through **A Head Start on Picturing America**
- 3 engage in conversations about what they are seeing
- 4 learn about American history
- 5 experience creative art projects and sensory activities

Event Activities: For Staff

There are four distinct activities that will bring Family Night at the Museum to life:

- 1 staff planning prior to the event
- 2 welcoming activities
- 3 experiencing the art activities
- 4 concluding activities

Overview

Family Night at the Museum can serve as a “kick-off” activity for parents, families, and Head Start staff to introduce **A Head Start on Picturing America**. The event is designed as an exploration of art and history in a fun, family-oriented way. Family Night at the Museum introduces families to what their children will be learning in the classroom through **A Head Start on Picturing America**. Family Night at the Museum can be implemented any time during the program year, even after children have been introduced to the artworks in their classrooms.

Family Night at the Museum invites parents and children to discover the *Picturing America* artworks through conversation and hands-on experiences. The event provides families and children with engaging and fun activities centered on viewing and responding to the artworks. Children and their parents can create bold, bright prints; collages; and other arts and crafts. They can create their own masterpieces as they enter the world of art.

Descriptions included in **A Head Start on Picturing America** Resource Guide contain background information about the art, the artist, and the historical perspective for each artwork. These informative summaries can be printed and posted next to the art station for any artworks a Head Start program chooses to display during the “museum” event.



Staff Planning

Logistics

To determine the amount of time needed to plan a Family Night at the Museum event, consider the following:

- 1 When is the best time to introduce **A Head Start on Picturing America** to families?
- 2 What is the size of the event space?
- 3 Where will the Family Night at the Museum take place?
- 4 How many artworks will be displayed?
- 5 How many art station activities will be set up?
- 6 How can community partners will be involved?
- 7 What supplies are available and what supplies may need to be purchased or acquired through in-kind contributions?

Responses to these questions will directly impact the planning time. For example, showing five artworks instead of 20 will affect the amount of preparation, time, and materials required.



Staff Planning continued...

Planning Meeting Tasks

Event Design

- Choose the space for the event, keeping in mind the number of families who may attend.
- Choose the artworks to display. Look at the full set of prints when making selections because each artwork poster is double-sided (1-A and 1-B, 2-A and 2-B, etc.).
- Choose sensory and/or creative activities to set up at each art station (see Appendix C).
- Choose the Parent-Child Conversation Starters you would like to post at each art station (see Appendix D).
- Identify the materials you will need to set up the event. Consider the following:
 - ✓ adhesive tape or easels for mounting the artwork
 - ✓ craft or art supplies for the art station activities
 - ✓ sensory materials for other art stations
- Decide whether to serve refreshments or a meal.

Invitations

- Determine the date, time, and length of the event.
- Draft invitations to family members (see Appendix B).
- Determine how many families plan to attend.

Event Outcomes

- Decide how you will obtain information about whether the event met the intended goals (See the Concluding Activities Section of this Guide and Appendix F for a sample parent questionnaire.).
- Discuss who will be responsible for ensuring that parent feedback about the event is collected.

Translation and Interpretation

- To the extent possible, ensure written materials are available in the family's home language.
- To the extent possible, arrange for interpreters with appropriate language backgrounds to be available for families who speak languages other than English.

Role of the Facilitators of Fun and Learning (FFL)

FFLs are teaching staff, family services staff, family literacy coordinators, parent educators, interpreters, other Head Start staff, and volunteers who will participate as part of the team implementing Family Night at the Museum.

The role of FFLs is to support families as they engage in activities, and encourage conversation about the artworks.

This is a great opportunity for family service staff, teachers, and other Head Start staff to work together.

- Identify colleagues who will participate as FFLs for the event.
- Identify who will be responsible for the following functions:
 - ✓ designing and setting-up the event space
 - ✓ collecting materials and supplies for the art stations
 - ✓ preparing the Parent-Child Conversation Starters
 - ✓ creating and mailing invitations
 - ✓ contacting families and following up to see who will be attending
 - ✓ contacting community members who might be willing to volunteer and contribute to the event
 - ✓ welcoming and introducing families to the event



Staff Planning continued...

- Be sure interpreters understand the goals of Family Night at the Museum and are familiar with the artworks prior to the event.

Community Partnerships

- Consider how your local library or museum may participate in the event and how else they could support **A Head Start on Picturing America**.
- Consider how storytellers, artists, or other creative experts in the community may participate in the event.
- Consider what other community groups might be willing to partner in this adventure.

Before the Event

Final Preparations

- Read and be familiar with the Parent-Child Conversation Starters (see Appendix D for examples) and the Art, Artist, and Historical Perspective descriptions. The FFLs should be comfortable talking with families or answering questions about the artworks.
- Obtain all materials needed for the art stations.
- Select Parent-Child Conversation Starters for each artwork. Copy and paste selections into a separate document and enlarge the font. Print the Parent-Child Conversation Starters for each of the selected artworks and post them close to the art activity station (see Appendix D for examples).
- From Section II of **A Head Start on Picturing America** Resource Guide, print or make copies of the descriptions of the art, artist, and historical perspective sections to display with each artwork.

Day of the Event

Preparations

- Display the artworks.
- Post the Conversation Starters.
- Set up the creative and sensory activities.
- Set up refreshments.



Welcoming Activities

Things to Keep In Mind

Follow the Child's Lead

Because there are so many fun things to do and experience at Family Night at the Museum, families can move through the different art stations by following their children. Family members may have different comfort levels and/or interest in museums or fine arts. If necessary, the FFL at each art station can show parents and children how to do the activities. The FFL can also explain how an activity relates to a particular artwork. In addition, the FFL can encourage conversations between parents and children about what they see in the artwork, using the Parent-Child Conversation Starters. Family participation in the activities and FFL support should lead to a positive experience for everyone.

Upon Arrival

Schedule of activities

FFLs may greet families as they arrive. Invite families to participate in pre-event happenings, for example refreshments and conversations with other families.

The following suggestions may help communicate the schedule of activities for the event:

- 1** Have a flyer listing the schedule of activities and hand it to families before or during the event.
- 2** Post a large, flip chart-sized schedule of activities for the Family Night at the Museum in a common area where parents are likely to see it before and during the event itself.
- 3** Remember to consider languages spoken by families as well as literacy levels of families.

It is important that a designated FFL provide families with an orientation to **A Head Start on Picturing America: Family Night at the Museum**. Help families understand why Head Start is offering this event and the learning that can take place with children both at the event and in the classroom.

Support Accessibility

When getting the word out to families about the event, FFLs should ensure that written materials, including letters and flyers, are available in the family's home language. During the event, interpreters should be part of the planning, welcoming, and creative activities in order to support the experience of families who speak languages other than English.

In addition, adaptations may be needed for children or adults with visual impairments or other special needs. In these circumstances, FFLs should be prepared to give rich verbal descriptions of the artworks. Consider printing the Parent-Child Conversation Starters in a large, easy-to-read print. In general, consider sensory options that will allow children to experience artworks through various senses.



Welcoming Activities continued...

Upon Arrival continued...

Use a Star (Voting Token) to Cast Your Vote

The FFLs who circulate through the event may distribute voting tokens to parents and children. One token equals one vote. Tokens can be store-bought or made onsite. A simple shape cut from colored paper, such as a star, could serve as a token. Once parents and children have had a chance to visit the art stations, encourage parents to vote for the artwork they liked best or found most interesting. Encourage children to vote for the artwork they liked best.

If the artworks are displayed on a wall, families can post the stars or tokens on the wall with adhesive. If the artworks are displayed on easels, use a small, clearly labeled bag next to the artwork to collect the votes. Also, in order to differentiate between parents' and children's votes, you may wish to use different-shaped tokens for each group.

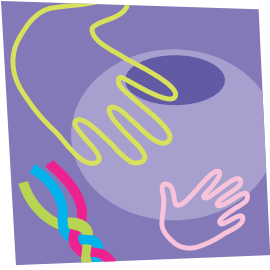
In the week after the event, you may choose to display the favorite artworks in a common area, such as a hallway or entrance. You may also use the votes to indicate which artworks could be explored further in the classroom.

Welcome to Family Night at the Museum

A brief 15-minute welcome is a very important aspect of Family Night at the Museum. The welcome should serve as an orientation to help families understand how Family Night at the Museum relates to Head Start family literacy goals and promotes a positive learning environment for parents and children.

The welcome and orientation should answer the following:

- What is **A Head Start on Picturing America**?
- What is Family Night at the Museum?
- Why are the art activity stations set up as they are?
- How will your program collect parent feedback about the event? (See the Concluding Activities Section of this guide for ideas and Appendix F for a sample parent questionnaire.)
- What are the goals and learning outcomes for Family Night at the Museum?
- Invite families to:
 - ✓ Learn more about art and history.
 - ✓ Create their own works of art.
 - ✓ Follow their child's lead as they engage in conversation and explore the artworks (See Appendix D for supporting details.).
 - ✓ Share their thoughts about the **Picturing America** artworks.
 - ✓ Discuss particular artworks with FFLs.
 - ✓ Have fun!



Experiencing the Art and the Activities

Displaying the Artwork

An example of the artwork setup is included in Appendix E. Programs can display as many as 20 artworks included in a single set. Selection of artworks for display is based on the size of the event space and consideration of the interest of the Head Start community. The spacing and arrangement of the artworks will depend on the size of the event space. The artworks should be displayed for easy viewing.

Suggestions to accommodate space:

- use both sides of easels stationed around the room
- use wall space and easels
- use adjacent hallways
- use additional available classrooms
- display fewer artworks

Art Station Activities and Tips

Art Station Activities and Tips include hands-on creative expression activities and sensory experiences that relate to an artwork and that can be set up adjacent to the artwork. These kinds of activities provide:

- hands-on experiences for children and parents
- opportunities for parent-child interactions and conversations
- chances to connect the artworks to real-life creative and/or sensory experiences

Art Station Activities

These activities include arts, crafts, painting, and other sensory experiences that offer parents and children opportunities to be creative in ways that relate to the specific artworks on display. Many examples of creative expression activities are identified in Appendix C.

Note: Choose activities that are the best suited for your program and families. Your planning team may choose to create additional activities that directly reflect current classroom teaching strategies.

Parent-Child Conversation Starters

The Parent-Child Conversation Starters reflect a research-based approach that has proven effective in supporting early language development and literacy. Active conversations between a child and adult can result from an adult following a child's lead. This specific approach is called "dialogic conversations" and focuses on the following:

- 1 Together, children and parents look at a picture book or something in their immediate environment (in this case, the Picturing America artworks).
- 2 Children and parents engage in conversation about it.
- 3 Parents use simple language to promote conversation with the child.

For the Family Night at the Museum, FFLs can help families apply effective and proven strategies that support children's development and school readiness, reflecting the following ideas:



Experiencing the Art and the Activities continued...

Parent-Child Conversation Starters continued...

- 1 Follow the child's lead. For example, when it is time to move to another picture, allow children to choose which artwork to view or talk about next.
- 2 Talk about what the child wants to talk about.
- 3 Wait 5 to 10 seconds after asking any questions to give the child time to think and respond.

Questions in conversations can help children expand many key language and literacy skills. There are several types of questions that are especially helpful in expanding children's responses:

- 1 Open-ended questions
 - a What is happening in this picture?
 - b The child practices putting his thoughts into his own words.
- 2 "Wh" questions (who, what, when, where, why)
 - a What is that? Why do you think that is that happening?
 - b At many different levels, children can put their thoughts into words.
- 3 Distancing questions
 - a What happened when we made your birthday cake?
 - b Children remember past events and relate them to the present and future.

For each of the artworks, there are suggested Parent-Child Conversation Starters listed in Appendix D. These include examples of open-ended, "wh," and distancing questions. Choose which questions to include at each art station or create your own. Copy the questions into a word document in a large size font. Remember to consider families' home languages and literacy levels. Print and post them near the respective artwork.

FOLLOW THE CHILD'S LEAD!!!



Concluding Activities

Counting Stars (Voting Tokens)

Toward the end of the event, let one of the FFLs count the voting tokens that parents and children used to designate their favorite artworks and activities. If you choose to gather everyone together for a formal closing, you may share the outcome of the voting by announcing the favorite artworks. After the event, showcase the most popular artworks in a common space where families are coming and going.

Communicating Upcoming Events

If you choose to gather for a formal closing, let families know about upcoming events related to A Head Start on Picturing America, both in and out of the classroom. Alternatively or in addition, as families head home, you may wish to give them a flyer listing future events.

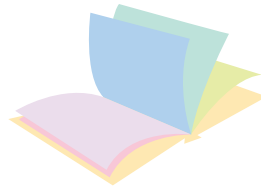
Measuring Success

Design an approach to measure the outcomes of event. Consider the following options:

- 1 Hold a team meeting to debrief and share possible next steps.
- 2 Use a form that allows parents to share their feedback about the event and express their attitudes about the art. One example of a parent questionnaire for Family Night at the Museum that can be used as is, or adapted to meet your needs, is included in Appendix F.

Appendix A

Annotated Book List





Appendix A

Annotated Book List

This compilation of books is organized by the artworks included in *Picturing America*. Most of the books listed are for use directly with young children and may be available in your classroom or local library. However, some books have a higher reading level and are for older children or adults. These higher level books offer background information for Head Start staff or parents who may want to find out more about the art, the artist, the historical perspective, or about the medium used by the artist.

Higher level books with noteworthy color illustrations or photographs can easily be shared with preschoolers without reading the text word-for-word. Many of the children's books link referenced in the Educational Experiences or Family Literacy Experiences described Section II, and/or the Art Station Activities and Tips in Appendix C. An asterisk * next to the title indicates the book is suitable for reading to preschoolers. You may consider some of the books without an asterisk appropriate for your own class, families and community.

1-A Various Artists, Pottery and Baskets, c. 1100 to c. 1960

***A Birthday Basket for Tia** by Pat Mora (Simon and Schuster Children's Publishing, 1997) Cecelia prepares a gift for her great-aunt's 90th birthday.

***Basket** by George Ella Lyon (Scholastic, 1990) Over many years, Grandma's basket becomes the subject of many humorous family legends.

***Basket Moon** by Mary Lyn Ray (Little Brown Books for Young Readers, 1999) After being sneered at by townspeople, a country boy rediscovers the beauty of his family craft and follows in his father's basket-making footsteps.

***Circle Unbroken: The Story of a Basket and Its People** by Margot Theis Raven (Square Fish, 2007) A grandmother tells of the beautiful sweetgrass baskets made by Gullahs that keep their African heritage alive.

The Cherokee: Native Basket Weavers by Therese DeAngelis (Coughlan Publishing, 2003) Cherokees of the American Southeast made baskets of river cane. When the Indians were sent to Oklahoma, they adapted new materials to continue their traditional basket weaving.

***The Pot that Juan Built** by Nancy Andrews-Goebel (Lee & Low Books, 2002) Juan Quezada is a Mexican potter who makes beautiful clay pots the same way potters in the area did hundreds of years ago.

A-1 1-B Various Artists, Mission Concepción, San Antonio, Texas, 1755

A Kid's Guide to Exploring San Antonio Missions National Historical Park by Mary Maruca (Western National Parks Association, 1999) This book provides an overview of the San Antonio Mission, its buildings, and the people who inhabited it, including Franciscan friars, Coahuiltecan Indians, Apache Indians, and Spanish soldiers.

***Architecture Counts** by Michael J. Crosbie, Steve Rosenthal (John Wiley and Sons, 1993) Illustrations of various architectural details introduce the numbers one through 10.

***Architecture Shapes** by Michael J. Crosbie, Steve Rosenthal (John Wiley and Sons, 1993) Double-page spreads feature a geometric shape on one side and a related architectural element on the other.

Spanish Missions by Melinda Lilly (Rourke Publishing, 2003) Spanish missions and their role in the American Southwest are explored.

Spanish Missions (National Places) by Risa Brown (Fitzgerald Books, 2007) This book describes the Spanish missions of the Southwest and their role.

2-A John Singleton Copley, Paul Revere, 1768

A Picture Book of Paul Revere by David Adler (Holiday House, 1995) This book provides an overview of Paul Revere's life, highlighting major events.

Paul Revere and the Bell Ringers by Jonah Winter (Aladdin, 2003) Young Paul Revere and his friends form a club whose members ring the bells at Christ Church, an experience that teaches him responsibility and other lessons he uses as an adult in the American Revolution.

The Tool Box by Anne Rockwell (Walker and Company, 2006) A boy introduces readers to a saw, hammer and nails, and sandpaper to smooth wood and plaster.

***Who Uses This?** by Margaret Miller (HarperCollins Publishers, 1990) Brief text, in question-and-answer form, and accompanying photographs introduce a variety of objects, their purpose, and who uses them.

***Owl Babies** by Martin Waddell (Walker, 2002) Owl babies in the nest worry when their mother flies away that she won't return. She does.

2-B Various Artists, Silver of the 18th, 19th & 20th Centuries

A Day in the Life of a Colonial Silversmith by Kathy Wilmore (PowerKids Press, 2000) A typical day in the life of a silversmith is depicted, including the items he made and the people he encountered.

***Miss Spider's Tea Party** by David Kirk (Scholastic, 2006) In this counting book, bugs are afraid to come to Miss Spider's Tea Party until they learn how nice she is.

The Silversmiths (Colonial Craftsmen) by Leonard Everett Fisher (Benchmark Books, 1997) The works that colonial silversmiths created are examined.

3-A Grant Wood, *The Midnight Ride of Paul Revere, 1931*

And Then What Happened, Paul Revere? by Jean Fritz (Putnam Juvenile, 1996) Familiar, as well as unfamiliar, aspects of Paul Revere's ride are described.

***Anno's Journey** by Mitsumasa Anno Collins Publishers, 1997) This delightful book without words traces the author's journey through farm lands and pastures, small villages and crowded towns exploring landscape and architecture.

***Midnight Riders: A Fun Song about the Ride of Paul Revere and William Dawes** by Michael Dahl (Window Books, 2004) The ride of Paul Revere is told in a song set to the tune of "Over Hill, Over Dale."

Paul Revere's Ride by Henry Wadsworth Longfellow (Puffin, 1996) Atmospheric illustrations convey the tension and drama depicted by Longfellow's poem about Paul Revere's ride.

Paul Revere's Ride: A Level Three Reader by Cynthia Klingel and Robert B. Noyed (Child's World, 2002) This brief biography of Paul Revere highlights his role in the American Revolution.

***The Night Worker** by Kate Banks (Frances Foster Books, 2000) Follow a little boy whose father, an engineer, surprises him with a visit to the construction site where action goes on all night long.

***While You are Asleep** by Gwynne L. Isaacs (Walker, 1991) While most people are asleep, Marsha is working at the all-night doughnut shop, Phil is driving a taxi, Dr. Kim is in the emergency room at the hospital, and others are pursuing their night jobs.

3-B Gilbert Stuart, *George Washington (the Lansdowne portrait), 1796*

***Arthur Meets the President** by Marc Brown (Street Books, 1991) Arthur wins a writing contest and gets to meet the president.

George Washington's Breakfast by Jean Fritz (Putnam and Grosset Group, 1998) A young boy tries to learn what George Washington ate for breakfast. As he searches for clues, the boy learns personal facts about Washington.

George Washington's Teeth by Deborah Chandra and Madeleine Comora (Farrar Straus Giroux, 2003) This book uses a rhyme to describe Washington's struggle with bad teeth. There also is a timeline based on diary entries and other sources.

If You Grew Up with George Washington by Ruth Belov Gross

(Scholastic, 1993) This book describes colonial life in Virginia during the time George Washington grew up.

Pass the Buck: A Fun Song about the Famous Faces and Places on American Money by Michael Dahl (Coughlan Publishing, 2003) This book explains why certain historical people and places have been honored by appearing on American coins and paper money. The book is interspersed with verses of original song lyrics to be sung to the tune of "This Old Man."

4-A Emanuel Leutze, *Washington Crossing the Delaware, 1851*

***Row, Row, Row the Boats: Fun Song about George Washington Crossing the Delaware** by Michael Dahl (Picture Window Books, 2004) George Washington's adventures leading up to the Battle of Trenton are depicted in words that can be sung to the tune "Row, Row, Row Your Boat."

Washington Crossing the Delaware by Mary Tucker (Teaching and Learning Company, 2002) Poetry, discussion, and role play are used to convey what wartime conditions were like during the Revolutionary War.

When Washington Crossed the Delaware: A Wintertime Story for Young Patriots by Lynne Cheney (Simon and Shuster, 2004) This book tells of George Washington's leadership during the Revolutionary War battles of Trenton and Princeton.

***Who Sank the Boat?** by Pamela Allen (Putnam Juvenile, 1996) Five animals are in a rowboat that sinks. The book prompts readers to guess which animal caused the boat to sink.

***You Can't Take a Balloon into the Metropolitan Museum** by Jacqueline Preiss Weitzman (Dial Books for Young Readers, ca 2004) A wordless picture book follows a yellow balloon through museum adventures, visiting some famous and recognizable artworks along the way.

***Where the Wild Things Are** by Maurice Sendak (Harper Collins, 1963) A young boy named Max is creating chaos at home. In exasperation, his mother sends him to bed without any supper. In his bedroom Max conjures up a fantasy world of forest and sea, and sails to a land where he becomes king of the wild things.

4-B Hiram Powers, *Benjamin Franklin, 1862*

***A Picture Book of Benjamin Franklin** by David Adler (Holiday House, 1991) Benjamin Franklin's work as an inventor and statesman are highlighted.

***Benjamin Franklin** by Ingri D'Aulaire (Tandem Library Books, 1950) Meet one of America's most extraordinary historical figures.

Benjamin Franklin (Rookie Biographies) by Wil Mara (Scholastic Library Publishing, 2006) This biography of Benjamin Franklin notes his work as an inventor, printer, scientist, and statesman.

How Ben Franklin Stole the Lightning by Rosalyn Schanzer (HarperCollins Publishers, 2002) This book focuses on Benjamin Franklin's role as an inventor of whimsical gadgets and practical contraptions, with an emphasis on his experiment of flying a kite during a rainstorm.

Now & Ben: The Modern Inventions of Benjamin Franklin by Gene Barretta (Henry Holt and Company, 2006) Readers will learn about the inventions and inspiration of Benjamin Franklin and how they've stood the test of time.

The Giving Tree by Shel Silverstein (Harper Collins, 1964) A boy's lifelong relationship with a tree teaches lessons about the gift of giving and acceptance of another's capacity to love in return.

The Story of Benjamin Franklin by Patricia Pingry (Ideals Publications, 2002) This book provides a simple introduction to the multifaceted life of Benjamin Franklin.

5-A Thomas Cole, *The Oxbow*, 1836

Blueberries for Sal by Robert McCloskey (Viking Press, 1976) Little Sal and her mother have a surprising encounter while picking blueberries on the mountain slopes.

River by Shari Halpern (Macmillan, 1992) Explore the concept that "a river belongs to everyone"—animals and people need it for survival, so try to keep it clean and fresh.

Rivers: Nature's Wondrous Waterways by David L. Harrison (Boyd's Mill Press, 2002) Readers take a journey down a river, from the river's source high in the mountains all the way down to where it meets the sea.

The River by Nik Pollard (Chrysalis, 2002) Colorful collages illustrate the sights and sounds of a river, from its source in the mountains to the place where it pours into the ocean.

We're Going on a Bear Hunt by Michael Rosen (Simon and Schuster Children's Publishing, 1997) The new board-book edition of the book follows a family as they travel through river, mud, forest, and snowstorm in search of a bear—and quickly retrace their steps when they find one.

5-B N. C. Wyeth, *Cover Illustration for The Last of the Mohicans*, 1919

Hawk, I'm Your Brother by Byrd Baylor (Aladdin Books, 1986) A Native American Indian boy captures a hawk hoping that he can gain the Hawk's ability to fly.

Hiawatha by Henry Wadsworth Longfellow (Puffin, 1996) Verses from Longfellow's epic poem depict the boyhood of the Iroquois Indian, Hiawatha.

It Looked Like Spilt Milk by Charles G. Shaw (HarperCollins Publishers, 1988) A cloud appears to be a bird, a tree, an ice cream cone, and other objects familiar to children. This book can be used as a guessing game or gentle read-aloud.

Little Cloud by Eric Carle (Puffin Books, 1996) Little Cloud asserts his individuality by changing his shape constantly until it is time to join the other clouds.

More than Moccasins by Laurie Carlson (Chicago Review Press, 1994) Children learn Indian crafts and games.

6-A John James Audubon, *American Flamingo*, 1838

A Flamingo Chick Grows Up by Joan Hewett (Lerner Publishing Group, 2003) This book follows Puck, a Caribbean flamingo living at Busch Gardens in Tampa, Florida, from birth to independence.

Feathers for Lunch by Lois Ehlert (Harcourt Children's Books, 1996) An escaped housecat encounters 12 birds in the backyard but fails to catch any of them and has to eat feathers for lunch.

For Pete's Sake by Ellen Stoll Walsh (Harcourt Children's Books, 1998) Pete, an alligator who thinks he is a flamingo, worries when he begins to notice the differences between his flamingo friends and him.

Mrs. Fitz's Flamingos by Kevin McCloskey (HarperCollins Publishers, 1992) To improve her view, a Brooklyn apartment dweller buys flamingos at the department store and displays them outside her window.

Mud City: A Flamingo Story by Brenda Guberson (Henry Holt and Company, 2005) A baby chick hatches, learns to go out on its own, and then returns to its nesting place to build a nest of its own.

Ten Go Tango by Arthur Dorros (HarperCollins Publishers, 2000) Ten groups of animals indulge in 10 different dances, from one osprey dancing ballet to 10 flamingos doing the tango.

The Boy Who Drew Birds: A Story of John James Audubon by Jacqueline Davies (Houghton Mifflin Company, 2004) The young Audubon pioneered a technique essential to our understanding of birds.

6-B George Catlin, *Catlin Painting the Portrait of Mah-to-toh-pa—Mandan*, 1861/1869

A Painter by Douglas Florian (Greenwillow Books, 1993) This book briefly describes the tools of a painter, his subject matter, and his feelings as he creates pictures.

A Portrait of Spotted Deer's Grandfather by Amy Littlesugar (Whitman, 1997) A young boy convinces his grandfather to let artist paint his portrait.

Mother Earth by Nancy Luenn (Athenum, 1992) Explore with the artist the bounty that illustrates the earth's rich resources provided for all of us to enjoy and preserve.

Mouse Paint by Ellen Walsh (Harcourt, 1989) Three white mice get into jars of paint and learn what happens when they mix colors, and try out the results – a surprise ending awaits.

***Northern Lullaby** by Nancy White Carlstrom (Philomel Books, 1992) This beautifully illustrated Native tale glorifies nature including mountains, new fallen snow, the northern lights, and arctic animals weaving a song of slumber any young child will enjoy.

***Polar Bear Son: an Inuit Tale retold** by Lydia Dabovich (Clarion Books, 1997) A grandmother adopts an abandoned cub and helps him grow into a healthy adult; and now, he returns her love by sharing his catch of fish with her.

***Raven: a Trickster Tale from the Pacific Northwest** by Gerald McDermott (Harcourt, Brace & Co., 1993) Travel with the raven through a traditional American Indian story as he tries to bring the gift of light to the cold, wintery days and nights.

The Painter by Peter Catalanotto (Orchard Books, 1995) Although her father is busy working as an artist at home, he still finds time to spend with his daughter.

7-A Thomas Cole and others, Ohio State Capitol, 1838-1861

***Arches to Zigzags: An Architecture ABC** by Michael J. Crosbie (Harry N. Abrams, 2000) Rhymes and color photos introduce both the alphabet and diverse architectural elements, from decorative to structural.

***Architecture Counts** by Michael J. Crosbie and Steve Rosenthal (John Wiley and Sons, 1993) Readers are introduced to the numbers one through 10, as well as pictures of architectural features.

7-B George Caleb Bingham, The County Election, 1852

***Click, Clack, Moo—Cows that Type** by Doreen Cronin (Simon & Schuster, 2000) Follow this charming tale, illustrating the tenets of democracy, as the cows organize other barnyard animals to negotiate with Farmer Brown for basic “rights” such as electric blankets.

Election Day by Margaret McNamara (Aladdin Paperbacks, 2004) A new student promises to do her best if elected class president.

The City Mayor by Terri DeGezelle (Capstone Press, 2005) Readers learn how city officials are elected and make laws.

***The Day Gogo Went to Vote** by Eleanor Sisulu (Little Brown Young Readers, 1999) Great grandmother Gogo is determined not to miss her first chance ever to vote.

Voting in Elections by Terri DeGezelle (Capstone Press, 2005) This book explains the importance of voting and introduces readers to the voting process.

8-A Albert Bierstadt, Looking Down Yosemite Valley, California, 1865

Come Look with Me: Exploring Landscape Art with Children by Gladys S. Blizzard (Thomasson-Grant, 1992) Discussion questions provide the opportunity to learn about twelve landscape paintings and artists.

Follow the Water from Brook to Ocean by Arthur Dorros (HarperCollins Publishers, 1993) Find out how water flows from brooks to streams, rivers, over waterfalls, through canyons and dams, and eventually to the ocean.

How Mountains Are Made by Kathleen Weidner Zoehfeld (HarperCollins Publishers, 1995) Learn about all the different kinds of mountains.

***It Looked Like Split Milk** by Charles Shaw (Harper Collins, 1947) Something keeps changing shapes and children are kept guessing as to what it is.

***Little Cloud** by Eric Carle (Penguin Young Readers, 1998) Watch the sky and see a little cloud become a sheep, an airplane, trees, and a hat—before joining other clouds and raining.

Squirrel and John Muir by Emily Arnold McCully (Farrar Straus Giroux, 2004) A little girl meets future naturalist John Muir when he stays at her parents’ hotel.

***Two Bear Cubs: A Miwok Legend from California’s Yosemite Valley** by Robert D. San Souci (Yosemite Association, 1997) According to legend, a worm saves two bear cubs stranded atop the rock, El Capitan.

8-B Black Hawk, “Sans Arc Lakota” Ledger Book, 1880-1881

Feather and Fools by Mem Fox (Harcourt, 2000) In a rambling garden beside a clear blue lake, two flocks of birds begin to fear each other because of their differences.

Iktomi and the Buzzard: A Plains Indian Story by Paul Goble (Orchard Books, 1994) Iktomi rides across a river on the back of a buzzard.

***Moonstick: the Seasons of the Sioux** by Eve Bunting (HarperCollins, 1997) Explore the seasonal changes in nature and customs as the moon-counting stick helps keep track of the passing of time according to phases of the moon.

***Mother Earth** by Nancy Luenn (Athenum, 1992) Explore with the artist the bounty that illustrates the earth’s rich resources provided for all of us to enjoy and preserve.

***Mystery of the Navajo Moon** by Timothy Green (Northland, 1991) Join Wilma, a young Navajo child, as she rides a silvery horse into the star filled night skies in her dreams.

***Polar Bear Son: an Inuit Tale retold** by Lydia Dabovich (Clarion Books, 1997) A grandmother adopts an abandoned cub and helps him grow into a healthy adult; and now, he returns her love by sharing his catch of fish with her.

***Raven: a Trickster Tale from the Pacific Northwest** by Gerald McDermott (Harcourt, Brace & Co., 1993) Travel with the raven through a traditional Native American story as he tries to bring the gift of light to the cold, wintery days and nights.

***The Star People: A Lakota Story** by S. D. Nelson (Harry N. Abrams, 2003) Two lost children are guided through a strange area by their deceased grandmother, who appears as stars in the sky.

9-A Winslow Homer, The Veteran in a New Field, 1865

Farming by Gail Gibbons (Holiday House, 1990) Farm life is described, including daily chores and the planting and harvesting of crops.

***Planting a Rainbow** by Lois Ehlert (Harcourt Brace & Co., 1988) Follow the seasons of the year as Mother and child plant, anticipate, and enjoy the unfolding joys of a flower garden.

***Summer Sun Risin'** by W. Nikola-Lisa (Lee & Low Books, 2002) Follow a boy, who lives on the farm, through his action-packed day, beginning with a breakfast of eggs, toast, and fritters; and ending with bedtime story and restful sleep under a starry night.

***The Farm Alphabet Book** by Jane Miller (Scholastic Paperbacks, 1987) This picture book highlights an aspect of farm life for each letter of the alphabet.

***The Little Red Hen** by Paul Galdone (Houghton Mifflin Company, 1985) The little red hen finds none of her lazy friends willing to help her plant, harvest, or grind wheat into flour, but all are eager to eat the bread she makes from it.

***The Little Red Hen (Makes Pizza) retold** by Philemon Sturges (Puffin Books 2002). This is an updated version of the classic "little red hen" story, but with a charming and surprise ending!

9-B Alexander Gardner, Abraham Lincoln, 1865

Abraham Lincoln by Wil Mara (Children's Press, 2003) People called Abraham Lincoln "Honest Abe" because he believed in doing what was right.

Mr. Lincoln's Whiskers by Karen Winnick (Boyd's Mill Press, 1996) Eleven-year-old Grace Bedell writes to Abraham Lincoln suggesting that he grow whiskers to win himself some presidential votes. This story is based on a true incident.

So You Want to be President? by Judith St. George (Philomel, 2004) A humorous roundup of anecdotes and trivia is cast as a handbook of helpful hints to aspiring presidential candidates.

***The Story of Abraham Lincoln** by Patricia Pingry (Candy Cane Press, 2001) Simple words and pictures introduce very young children to the life of Abraham Lincoln.

10-A Augustus Saint-Gaudens, Robert Gould Shaw and the 54th Regiment Memorial, 1884-1897

***Billy and the Rebel: Based on a True Civil War Story** by

Deborah Hopkinson (Books for Young Readers, 2005) Billy and his family provide shelter to a Rebel soldier during the Battle of Gettysburg.

Li'l Dan, the Drummer Boy: A Civil War Story by Romare Bearden (Simon and Schuster Books for Young Readers, 2003) After his plantation is liberated by a unit of black Union soldiers, a young boy becomes their drummer.

The Silent Witness: A True Story of the Civil War by Robin Friedman (Houghton-Mifflin, 2005) The Civil War is portrayed through the experiences of Lula McLean, a young girl on whose father's farm the First Battle of Bull Run was fought.

10-B Various Artists, Quilts of the 19th and 20th Centuries

***Aunt Skilly and the Stranger** by Kathleen Stevens (Houghton Mifflin Company, 1994) A thief makes the mistake of trying to steal homemade quilts from Aunt Skilly and her goose named Buckle.

Cassie's Word Quilt by Faith Ringgold (Dell Dragonfly Books, 2004) This book introduces dozens of new words as Cassie takes readers on a tour of her home, school and neighborhood.

***Luka's Quilt** by Georgia Guback (Greenwillow Books, 1994) Luka and her grandmother disagree over the colors that should be in a quilt her grandmother is making.

***The Kindness Quilt** by Nancy Elizabeth Wallace (Marshall Cavendish, 2006) A young girl makes a quilt that illustrates acts of kindness she performed.

The Name Quilt by Phyllis Root (Straus and Giroux, 2003) Sadie enjoys hearing her grandmother talk about family members whose names are on a special quilt, but becomes sad when the quilt blows away in a storm.

11-A Thomas Eakins, John Biglin in a Single Scull, c. 1873

***Beneath the Bridge** by Hazel Hutchins (Annick Press, 2004) A little boy's miniature paper boat floats downstream on its way to sea.

***Little Bear's Little Boat** by Eve Bunting (Clarion Books, 2003) When Little Bear can no longer fit into his boat, he finds someone else who can use it.

***Mr. Putter and Tabby Row the Boat** by Cynthia Rylant (Harcourt Brace, 1997) On a hot summer day, Mr. Putter, his cat, Tabby, their neighbor, Mrs. Teaberry, and her dog, Zeke, go for a picnic and rowboat ride.

***My Red Rowboat** by Dana Meachen Rau (Compass Point Books, 2002) A father and child row a red boat across a lake to buy groceries.

Summer Olympics: The Definitive Guide to the World's Greatest Sports Celebration by Clive Gifford (Kingfisher Publications, 2004) Rowing single sculls is an Olympic sport.

11-B James McNeill Whistler, *Harmony in Blue and Gold, The Peacock Room, 1876-1877*

Colorful Peacocks by Deborah Underwood (First Avenue Editions, 2006) A delightful introduction to the peafowl family presents facts and color photographs in an easy-to-read format.

James McNeill Whistler (Getting to Know the World's Greatest Artists) by Mike Venezia (Children's Press, 2004) The life and work of the American-born painter who spent much of his life abroad is described.

Living with Peacocks by David Moyle (iUniverse, 2006) This little book provides insights into what it's like to actually live with one of the most spectacular animals on our planet—the peacock.

**Polar Bear, Polar Bear, What do you hear?* by Eric Carle (Henry Holt and Company, 1991) A variety of animals appear, heralded by the noises they make.

The Princess and the Peacocks Or the Story of the Room by Linda Merrill and Sarah Ridley (Hyperion, 1993) A princess in a portrait tells how the famous American painter, James McNeill Whistler, transformed a dreary room into the glorious Peacock Room.

12-A John Singer Sargent, *Portrait of a Boy, 1890*

Clothing in Art by Brigitte Baumbusch (G. Stevens Publishers, 2006) This volume focuses on clothing and includes many different genres of art as well as works from diverse cultures and time periods.

**Josiah True and the Art Maker* by Amy Littlesugar and Barbara Garrison (Simon and Schuster Books for Young Readers, 1995) An itinerant woman artist comes to paint the True family's portrait and makes a special brush for Josiah before she leaves.

Little Girl in a Red Dress with Cat and Dog by Nicholas B. A. Nicholson (Viking Press, 1998) A fictionalized story tells how this actual portrait of a young farm girl came to be painted by Ammi Phillips sometime around 1835 in Dutchess County, New York.

12-B Childe Hassam, *Allies Day, May 1917, 1917*

**Curious George at the Parade* by Margret Rey (Houghton Mifflin Company, 1999) George is excited to be in the city—it's the day of the big parade! But when the parade is delayed, George is distracted and another mischievous adventure begins.

**Did You Carry the Flag Today, Charlie?* by Rebecca Caudill (Random House Children's Books, 1988) An enthusiastic [Appalachian] mountain boy achieves the honor of carrying the school flag.

**Eloise and the Big Parade* by Lisa McClatchy (Simon and

Schuster Children's Publishing, 2007) It is the fourth of July and Eloise and Nanny are excited about the holiday parade.

Meet Our Flag, Old Glory by April Jones Prince (Little Brown, 2004) Rhyming text explains the history of the American flag. Guidance on the proper display of the flag is also included.

My Flag Book by Sarah L. Thomson (Collins, 2007) Basic questions posed in this book reveal facts about the American flag.

**You Can't Take a Balloon into the Metropolitan Museum* by Jacqueline Preiss Weitzman (Dial Books for Young Readers, ca 2004) A wordless picture book follows a yellow balloon through museum adventures, visiting some famous and recognizable artworks along the way including Allies Day.

13-A Walker Evans, *Brooklyn Bridge, New York, 1929*

**Bridges are to Cross* by Philemon Sturges (Puffin Books, 2000) Different kinds of bridges, from train bridges to fortified castle bridges, are examined, and an example of each is provided.

**Cross a Bridge* by Ryan Ann Hunter (Holiday House, 2004) Descriptions and illustrations of different kinds of bridges are presented.

Iggy Peck, Architect by Andrea Beatty (Abrams Books for Young Readers, 2007) Ever since he was a baby, Iggy Peck has built towers, bridges, and buildings. His building skills come in handy when his second-grade class is stranded on an island during a picnic.

**The Bridge is Up* by Babs Bell (Harper Collins, 2004) This cumulative picture book tells what happens when a bridge goes up. Vehicles arrive at the water's edge, but, "the bus can't go, the car can't go, the bike can't go... so everyone has to wait." Young children, who have trouble waiting, will enjoy seeing the increasing impatience of animal characters, who want to move on, and their satisfaction when the bridge comes back down.

**Three Billy Goats Gruff* by Paul Galdone (Houghton Mifflin Company, 1981) Three clever billy goats outwit a troll that lives under the bridge they must cross on their way up the mountain.

13-B Louis Comfort Tiffany, *Autumn Landscape—The River of Life, 1923-1924*

**Autumblings: Poems and Paintings* by Douglas Florian (Greenwillow Books, 2003) Short poems and paintings focus on the differences between seasons.

Come Look with Me: Exploring Landscape Art with Children by Gladys S. Blizzard (Thomasson-Grant, 1992) This book highlights the landscape paintings of 12 artists and provides discussion questions and biographical information on each artist.

**The Very Hungry Caterpillar* by Eric Carle (Philomel, 1987) Explore the changes and sequence of seasons with a hungry

caterpillar that eats a great quantity and variety of food before making a cocoon and taking a nap.

14-A Mary Cassatt, *The Boating Party*, 1893/1894

Mary Cassatt by Mike Venezia (Children's Press, 1991) This book introduces the painter Mary Cassatt, known especially for her paintings of mothers with their children.

Mary Cassatt: Family Pictures by Jane O'Connor (Grosset and Dunlap, 2003) Mary Cassatt is most famous for her paintings of mothers and babies, and that's what first attracts Claire, who has a new baby sister. Through research for her class report, Claire learns many surprising facts about Mary.

Mary Cassatt: Impressionist Painter by Lois V. Harris (Pelican Publishing, 2007) This is a very articulate and thoughtful book about a woman who followed her dream to become an artist and supported herself and her family in France and on the Continent.

***Suzette and the Puppy: a Story about Mary Cassatt** by Joan Sweeney (Barron's Educational Series, 2000) This picture book introduces children to a well-known painting, Little Girl in a Blue Armchair.

***Where the Wild Things Are** by Maurice Sendak (Harper Collins, 1963) A young boy named Max is creating chaos at home. His mother sends him to bed without any supper. In his bedroom Max conjures up a fantasy world of forest and sea, and sails to a land where he becomes king of the wild things.

14-B Joseph Stella, *Brooklyn Bridge*, c. 1919-1920

***Bridges Are to Cross** by Philemon Sturges (Penguin Young Readers Group, 1998) This book discusses different kinds of bridges, from train bridges to fortified castle bridges, and provides an example of each.

***City Sounds** by Craig Brown (Greenwillow Books, 1992) Follow Farmer Brown as he travels across a bridge into the city to pick up an important package and experiences the vehicular noise and chaos of the crowded streets and sidewalks; he's relieved to re-cross the bridge to arrive home to the comforting sound of baby chicks—"peep, peep, peep".

***Pop's Bridge** by Eve Bunting (Harcourt Children's Books, 2006) This picture book about the building of the Golden Gate Bridge is told from the point of view of a boy whose father is on the crew.

***The Bridge is Up** by Babs Bell (Harper Collins, 2004) This cumulative picture book tells what happens when a bridge goes up. Vehicles arrive at the water's edge, but. "the bus can't go, the car can't go, the bike can't go... so everyone has to wait." Young children, who have trouble waiting, will enjoy seeing the increasing impatience of animal characters, who want to move on, and their satisfaction when the bridge comes back down.

***Three Billy Goats Gruff** by Paul Galdone (Houghton Mifflin Company, 1981) Three clever billy goats outwit a big ugly troll that lives under the bridge they must cross on their way up the mountain.

Twenty-one Elephants by Phil Bildner (Simon and Schuster Books for Young Readers, 2004) A young girl asks P.T. Barnum to walk his 21 elephants across the Brooklyn Bridge to prove it is safe.

15-A Charles Sheeler, *American Landscape*, 1930

Come Look with Me: Exploring Landscape Art with Children by Gladys S. Blizzard (Charlesbridge Publishing, 1996) This book presents 12 color reproductions of landscape paintings by such artists as Vincent Van Gogh, M.C. Escher, and Georgia O'Keeffe, with questions to stimulate discussion and background information on each artist and painting.

Landscapes by Claude Delafosse (Scholastic, 1993) Die-cut and transparent pages introducing landscapes as portrayed in art are featured.

Landscapes by Penny King (Crabtree Publishing Company, 1996) This book provides inspiration for landscape painting by presenting the work of six different artists and then offers instructions for creating one's own work.

***Let's Look All Around the Town** by Harold Roth (Grosset and Dunlap, 1988) A photographic journey that includes a construction site, fire house, market, and stores along Main Street.

***Machines at Work** by Byron Barton (Harper-Collins, 1987) Workers at a construction site use a variety of machines to knock down a building and start constructing a new one.

***The Night Worker** by Kate Banks (Frances Foster Books, 2000) Follow a little boy whose father, an engineer, surprises him with a visit to the construction site where action goes on all night long.

15-B William Van Alen, *The Chrysler Building*, 1926-1930

***Abuela** by Arthur Dorros (Dutton, 1991) A little girl and her Abuela (grandmother) take a fantasy tour of New York City including a sighting of the famous Chrysler Building. Available in a Spanish language version.

***Noisy City Day** by Sara Anderson (Handprint Books, 2005) Sounds of the city are cleverly rhymed in this board book with cut-out pages.

***Noisy City Night** by Sara Anderson (Handprint Books, 2005) Explore night sounds in a city that includes the tall skyscrapers and bustling traffic.

***Skyscraper** by Dana Meachen Rau (Marshall Cavendish Benchmark, 2007) A book for beginners explains skyscrapers.

***The Little Skyscraper** by Scott Santoro (Price Stern Sloan, 2001) When threatened with demolition, Jack, a young boy who becomes an architect, leads the battle to have the Little Skyscraper declared a landmark and restored to its former glory.

Unbuilding by David Macaulay (Houghton Mifflin, 1980) A fictional account of the dismantling and removal of the Empire State Building describes the structure of a skyscraper and explains how such an edifice would be demolished.

***Up Goes the Skyscraper!** by Gail Gibbons (Aladdin, 1990) The building of a skyscraper, step by step, is presented in simple text and illustrations.

16-A Edward Hopper, House by the Railroad, 1925

Building a House by Byron Barton (Harper Trophy, 1990) The building of a house is described through the roles of various construction workers.

***Houses and Homes** by Ann Morris (Mulberry Books, 1992) This offers a photographic survey of living structures around the world from the plains of Asia to the shores of Nigeria to the bustling downtown of London and Buckingham palace.

How a House is Built by Gail Gibbons (Holiday House, 1990) The activities that construction workers perform in building a house are explained.

***My House: A book in Two Languages (Mi casa: un libro en dos lenguas)** by Rebecca Emberley (Little Brown, 1990) Illustrations, accompanied by captions in English and Spanish, identify items found in a house.

***The Little House** by Virginia Lee Burton (Weston Woods, 1991) A small country house experiences changes as a city develops around it.

***The Napping House** by Audrey Wood (Harcourt, 1984) Because of a tiny visitor, no one can sleep at naptime.

16-B Frank Lloyd Wright, Fallingwater, 1935-1939

***Architecture Counts** by Michael J. Crosbie and Steve Rosenthal (John Wiley and Sons, 1993) Readers are introduced to the numbers one through 10, as well as pictures of architectural features.

***Houses and Homes** by Ann Morris (Mulberry Books, 1992) This offers a photographic survey of living structures around the world from the plains of Asia to the shores of Nigeria to the bustling downtown of London and Buckingham palace.

***Simply Wright: A Journey into The Ideas Of Frank Lloyd Wright's Architecture** by Diane Bresnan Fleming (Castleconal Press, 2004) Architectural principles and the work of Frank Lloyd Wright are introduced in this book.

***This is my House** by Arthur Dorros (Scholastic, 1992) Explore a variety of houses and homes from places around the world. Each example includes the phrase, "This is my house" in the language of the country in which the structure is located.

17-A Jacob Lawrence, The Migration Series Panel no. 57, 1940-1941

***A Pocket for Corduroy** by Don Freeman (Viking Press, 1978) A little girl takes her stuffed bear to the laundromat, where they become separated.

***Career Day** by Anne Rockwell (Harper Collins, 2000) Young children learn about the different kinds of work people do when special visitors share what they do in their jobs.

Going North by Janice N. Harrington (Melanie Kroupa Books, 2004) A young African American girl and her family leave their Alabama home and head for Lincoln, Nebraska, where they hope to escape segregation and find a better life.

Harriet and the Promised Land by Jacob Lawrence (Simon and Schuster Books for Young Readers, 1993) A brief biography in verse recalls Harriet Tubman and her dedicated efforts to lead her fellow slaves to freedom.

The Great Migration: An American Story by Jacob Lawrence (Harper Collins, 1993) Walter Dean Myers' poem "Migration" adds to the story that Jacob Lawrence wonderfully paints.

17-B Romare Bearden, The Dove, 1964

***City Sounds** by Craig McFarland Brown (HarperCollins Publishers, 1992) This book enumerates the many different sounds a visitor might hear in the city, including the honking of trucks, the sound of a jackhammer, and the bonging of a big clock.

Li'l Dan, the Drummer Boy: A Civil War Story by Romare Bearden (Simon and Schuster Books for Young Readers, 2003) When a company of black Union soldiers tells Li'l Dan he is no longer a slave, he follows them and uses his beloved drum to save them from attack.

Me and Uncle Romie: A Story Inspired by the Life and Art of Romare Bearden by Claire Hartfield (Dial Books for Young Readers, 2002) A boy from North Carolina spends the summer in New York City visiting the neighborhood of Harlem, where his uncle, collage artist Romare Bearden, grew up. The book includes a biographical sketch of Bearden and instructions on making a story collage.

***Noisy City Day** by Sara Anderson (Handprint Books, 2005) Sounds of the city are cleverly rhymed in this board book with cut-out pages.

***Noisy City Night** by Sara Anderson (Handprint Books, 2005) Explore night sounds in a city that includes the tall skyscrapers and bustling traffic.

***Officer Brown Keeps Neighborhoods Safe** by Alice K. Flanagan (Scholastic Library Publishing, 1998) This book introduces a female deputy chief of the Hartford, Connecticut, police and discusses the things she is expected to do in her job.

***The Jones Family Express** by Javaka Steptoe (Lee and Low Books, 2003) Steven tries to find just the right present for Aunt Carolyn in time for the annual block party. The book includes collage illustrations.

***Town Mouse, Country Mouse retold and illustrated** by Jan Brett (Putnam Juvenile, 2003) When the town mouse and the city mouse visit each other, they discover they prefer very different ways of life.

18-A Thomas Hart Benton, The Sources of Country Music, 1975

***Abiyoyo** by Pete Seeger (Maxwell Macmillan International, 1994) Based on a South African folk song, this is a tale of a young boy and his father who return to their town after making an evil giant disappear.

***Clementine** by Robert Quackenbush (Lippincott, 1974) An illustrated depiction of the famous song, this book also introduces children to how people used to search for gold.

***Ol' Dan Tucker** by John Langstaff (Harcourt, Brace and World, 1963) Pictures tell the story of a banjo player as described in a folk song.

***She'll Be Comin' Round the Mountain** by Robert Quackenbush (Lippincott, 1973) Illustrations portray the folk song, which also can be staged as a drama.

Skip to My Lou by Robert Quackenbush (Lippincott, 1975) The story behind this folk song is accompanied by directions for dancing to the music.

Sweet Betsy from Pike by Glen Rounds (Children's Press, 1973) Betsy's experiences as she travels to California during the Gold Rush are told in a folk song.

***The Little Engine that Could** by Watty Piper (Philomel, 2005) The Little Blue Engine helps the toys get over the mountain before morning.

18-B Dorothea Lange, Migrant Mother, 1936

***Feelings** by Aliko (Mulberry Paperbacl, 1984) Sometimes it's hard to explain how you feel. Explore the many and varied feelings of young children in response to disappointment, happiness, and being alone to name a few.

Going Home by Eve Bunting (J. Cotler, 1996) A child whose family has moved from Mexico to California comes to appreciate the sacrifices his parents made so they could live better lives.

Lights on the River by Jane Resh Thomas (Hyperion Books

for Children, 1994) A young girl's memories of Christmas in Mexico with her grandmother help her cope with life as a migrant worker.

***On Mother's Lap** by Ann Herbert Scott (Clarion Books, 1992) Michael, a young Eskimo boy, finds there's room for everyone on Mother's lap including Baby.

***Owl Babies** by Martin Waddell (Walker, 2002) Owl babies in the nest worry when their mother flies away that she won't return. She does.

***P is for Peanut: A Photographic ABC** by Lisa Gelber and Jody Roberts (J. Paul Getty Museum, 2007) A black-and-white photograph from the J. Paul Getty collection represents each letter of the alphabet.

***Radio Man** by Arthur Dorros (Harper Collins, 1993) This story in English and Spanish illustrates scenes from the daily life of migrant farm workers.

***Voices from the Fields: Children of Migrant Farm Workers Tell Their Stories** by S. Beth Atkin (Little Brown Young Readers, 2000) Interviews, poems, and photographs describe the lives of migrant children.

Working Cotton by Shirley Anne Williams (Harcourt, Brace, Jovanovich, 1992) The author relates her experiences as a young girl to depict life as a migrant worker in the cotton fields.

19-A Norman Rockwell, Freedom of Speech, The Saturday Evening Post 1943, 1943

***Click, Clack, Moo Cows that Type** by Doreen Cronin (Simon & Schuster, 2000) Follow this charming tale, illustrating the tenets of democracy, as the cows organize other barnyard animals to negotiate with Farmer Brown for basic "rights" such as electric blankets.

Freedom by Amanda Rondeau (ABDO Publishing Company, 2003) Freedom of speech, freedom of religion, and the right to vote are among the rights and freedoms explained in this book.

Liberty by Allan Drummond (Frances Foster Books, 2002) This story recounts the unveiling of the Statue of Liberty in 1886 from a child's point of view.

Rules and Laws by Ann-Marie Kishel (Lerner Publications Company, 2007) This book explains how rules and laws are made and why they are important.

The Art of Freedom: How Artists See America by Bob Raczka (Millbrook Press, 2008) Brief descriptions relate works of art to aspects of American life.

19-B James Karales, Selma-to-Montgomery March for Voting Rights in 1965, 1965

A Sweet Smell of Roses by Angela Johnson (Simon and Schuster Books for Young Readers, 2005) Two young girls sneak out of the house to join the Civil Rights marchers and listen to Dr. King speak.

If a Bus Could Talk: The Story of Rosa Parks by Faith Ringgold (Simon and Schuster Books for Young People, 1999) Rosa Parks's refusal to give up her seat on a bus led to a boycott in Montgomery, Alabama, that lasted more than a year.

Little Cloud by Eric Carle (Puffin Books, 1996) Little Cloud asserts his individuality by changing his shape constantly until it is time to join the other clouds.

Martin Luther King, Jr. by Pamela Walker (Children's Press, 2001) A book designed for early readers covers the biography of Martin Luther King, Jr.

Rosa Parks by Lola M. Schaefer (Pebble Books, 2002) This is a brief biography of Rosa Parks, the black woman who refused to give up her seat on a bus.

20-A Richard Diebenkorn, *Cityscape I*, 1963

C is for City by Nikki Grime and Pat Cummings (Wordsong/Boyd's Mills Press, 2002) Rhyming text that begins with each letter of the alphabet describes life in a city.

City Patterns by Nathan Olson (Capstone Press, 2007) Photographs of objects and scenes found in a city teach readers to recognize patterns.

Do Skyscrapers Touch the Sky? by Time-Life Books Editors (Time-Life for Children, 1994) Twenty-two simple questions, accompanied by illustrations, introduce readers to city life.

It's my City! A Singing Map by April Pulley Sayre (Greenwillow Books, 2001) A young girl creates a rhyming song that describes the city in which she lives.

The Construction Alphabet Book by Jerry Pallotta (Charlesbridge, 2006) Pieces of construction equipment that begin with each letter of the alphabet are described in this book.

20-B Martin Puryear, *Ladder for Booker T. Washington*, 1996

A Ladder to the Stars by Simon Puttock (Henry Holt and Company, 2001) On her seventh birthday, a little girl wishes she could dance with the stars in the sky. Eventually her wish comes true.

Falling for Rapunzel by Leah Wilcox (G.P. Putnam Sons, 2003) To rescue Rapunzel from her tower, a prince yells for her to throw down her hair or a ladder. But being too far away to hear clearly, she tosses out various items from her room, including pancake batter.

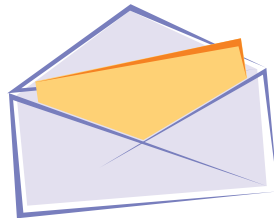
Henry's Freedom Box by Ellen Levine (Scholastic Press, 2007) A slave escapes to freedom by hiding in a box that is shipped to another city.

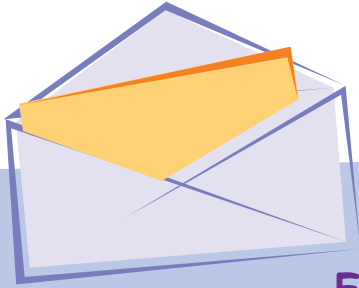
More than Anything Else by Marie Bradby (Orchard Books, 1995) Nine-year-old Booker T. Washington works with his father and brother at the salt works but dreams of the day he'll be able to read.

Up! by Kristine O'Connell George (Clarion Books, 2005) Rhyming text and illustrations animate the feeling of "up" as experienced by a little girl with her father.

Appendix B

Letter of Invitation to Family Night at the Museum





Appendix B

Letter of Invitation to Family Night at the Museum

Parent's Names

Parent's Address

Parent's Town/City, State, and Zip Code

Dear _____,

A Head Start on Picturing America is excited in welcoming you and your family to attend a **Family Night at the Museum** event. It will be a wonderful time for you and your family to enjoy art in fun-filled ways.

During Family Night at the Museum, you will have an opportunity to experience famous artworks with your family.

Family Night at the Museum promises to be a night of family fun and learning.

We look forward to seeing you there!

RSVP Coordinator at 123-456-7891

Sincerely,



Appendix C

Introduction to Art Station Activities & Tips



Appendix C

Introduction to Art Station Activities & Tips

The *Art Station Activities & Tips* are set up throughout the area where artworks are displayed. The set up for these art stations may include a table and chairs or a rug for a floor activity. In general, the activities at each station provide:

- hands-on experiences for the child
- opportunities for parent-child interactions
- Connections of the artworks to concrete experiences

Appendix C provides descriptions of several art station activities for Family Night at the Museum. It is important to choose activities that are the best fit for your program and families.

Birds of a Feather is an example of a multi-sensory art station activity. Each station is designed to be multi-sensory, emphasizing kinesthetic, tactile, auditory, and visual sensory experiences. It is important that the activities help bring the art works to life.

Facilitators of Fun and Learning (FFL)

FFLs are teaching teams, family service workers, family literacy coordinators, parent educators, other Head Start staff, and volunteers who will participate in Family Night at the Museum. FFLs are responsible for:

- knowing information about the artwork and artist
- understanding how the artwork and art activity are connected
- creating a model of the activity for the art station(s) they will support
- engaging families as they visit an art station
- assisting children and families to ensure successful outcomes

Setup

Art stations should be placed strategically throughout the event space. Each art station activity should have a connection to the artwork.

Key Elements of Art Stations

- 1** The **Description** section provides some basic information staff can use to facilitate conversations with families as they interact with the particular art station activity.
- 2** The **Procedure** section is designed to help FFLs understand how to conduct the art station activity.
- 3** The **Materials** section provides a list of materials needed for each activity. All materials should be available and placed at each station before the event begins. In some cases, it is important that materials are prepared before the event begins.
- 4** The **Art Station Tips** section is designed to give FFLs ideas about skills and concepts that can be emphasized as children and families interact at the art station. The sensory experiences provide ideas that can be used to create a sensory-based art station. (There may not be a suggested sensory experience for each suggested art activity).
- 5** Pay attention to the **Related Artworks** section. This section provides ideas about which artworks are related to each activity. Your program staff may want to position the stations near the artworks, as suggested in this section. Staff may have additional ideas about matching artworks with activities. Each artwork and corresponding activity should have a common theme or idea. For example, the activity “Climbing the Ladder—One Step at a Time” corresponds with the artwork *The Ladder of Booker T. Washington*. In addition, your program may have new or different ideas about art station activities. Art station activities listed in this section are examples that can be replicated as described or adapted to better support the families in your community. For additional ideas about art activities that relate to artworks, refer to *Section II: Conversation and Teaching Experiences in the sections entitled Related Educational Experiences and Related Family Literacy Experiences*.
- 6** The **Related Children’s Book** section provides the opportunity to have children’s books displayed at the art stations. This is a strategy to emphasize the connection among the art activity, the artwork, and family literacy. In order to make this connection, FFLs can read the storybook to children, say a few words about how the book relates to the painting, or use any other creative idea that enriches the art stations’ connection to family literacy.

There are additional children’s books listed in Appendix A: Annotated Book References. This section provides children’s books for each of the 40 *Picturing America* artworks.

Mirrors, Mirrors All Around Us

Description

A mirror reflects what is in front of it. Mirrors can show us how we look. When preschool children look at themselves in the mirror, they react differently. Some may appear bashful, while others are excited and enamored with what they see.

Materials

- Childproof, unbreakable mirrors (or other items that create a reflection)

Step

Do This

- 1 In the art station, place mirrors or other items that can serve as a mirror to the left, right, and front.
- 2 Families can look at the *Picturing America* artwork displayed at this station and encourage children to imitate the pose.
- 3 Talk to children about posing and what it looks like. For example, tell children that sometimes a pose can make it look like you are thinking.
- 4 Children can pose in a standing or sitting position.

Art Station Tips

- Use the painting as a teachable moment to reinforce or introduce
 - ◆ vocabulary—posing, reflection, thinking



Related Children's Book

Owl Babies by Martin Waddell. Owl babies in the nest think about their mother flying away. They think she won't return. She does.

Related Artworks

- 2-A John Singleton Copley, *Paul Revere*, 1768
- 9-B Alexander Gardner, *Abraham Lincoln*, February 5, 1865
- 4-B Hiram Powers, *Benjamin Franklin*, 1862
- 3-B Gilbert Stuart, *George Washington*, 1796
- 5-B N.C. Wyeth, *Cover Illustration for the Last of the Mohicans*, 1919

Escape to the City

Description

A cityscape is the urban version of a landscape. Townscape is roughly the same as *cityscape*. The number of people and size of buildings can show the difference between a city and a town. In the arts, a cityscape (urban landscape) is an artistic representation, such as a painting, drawing, print or photograph, of a city or urban area. City streets are full of exciting shapes. Follow the steps below to make your own city scene.

Materials

- 8½" x 11" sheet of sketch paper or construction paper (white and black)
- Crayons, pastels or colored pencils
- Soft pencils
- Ruler

Step

Do This

- 1 Lightly sketch the outline of different buildings across the bottom of the paper (rectangles and squares).
- 2 Draw taller buildings behind. You can show the child how to use a ruler to keep the lines straight.
- 3 Sketch in building details, such as doors and windows. Make details smaller in the background so some buildings look farther away.
- 4 Go over the outlines with wax crayons, pastels, or colored pencils. Use a different color for each building.
- 5 Color the rest of your picture using strong, bright colors. Paint a blue sky behind your city, or use white paper. To draw a city at night, use bright red, yellow, white, and blue crayons on black paper. Use tiny, brightly colored dashes for lit-up windows.

Art Station Tips

- Use the painting and art activity to reinforce or introduce:
 - ◆ shapes—rectangles, squares
 - ◆ vocabulary—neighborhood, day, night
 - ◆ colors—black, white, red, blue

Related Children's Book

Noisy City Night by Sara Anderson. Sounds of the city at night are cleverly rhymed in this board book with cutout pages.



Related Artworks

- 12-B Childe Hassam, *Allies Day*, May 1917, 1917
- 3-A Grant Wood, *Midnight Ride of Paul Revere*, 1931
- 20-A Richard Diebenkorn, *Cityscape 1*, 1963
- 17-B Romare Bearden, *The Dove*, 1964

Happy Faces...Sad Faces

Description

Faces and expressions are important. Humans can adopt a facial expression, which shows our emotions. Sometimes you cannot help making a facial expression. It just happens based on how you feel. Some expressions can be understood between people from different cultures—happiness, sadness, and anger are examples.

Materials

- Hand held childproof, unbreakable mirrors
- Optional: Happy face stickers

Step

Do This

- 1 Talk about feelings facial expressions with children
- 2 Then give children a mirror, ask them to look into the mirror and make a happy face. Ask the children what happens to their eyes, mouth, eyebrows when they make a happy face.
- 3 Repeat Step 2 using another facial expression
- 4 (Optional) Before the children leave, put a happy face sticker on the back of their hand.

Art Station Tips

- Use the painting and art activity to reinforce or introduce:
 - ◆ recall, decision-making (choosing)
 - ◆ vocabulary—better, worried, happy, sad, scared, thinking
 - ◆ feelings—happy/sad
 - ◆ parts of the face—eyes, nose, mouth, eyebrows, eyelashes, ears

Related Artworks

- 5-B N.C. Wyeth, *Cover Illustration for The Last of the Mohicans*, 1919
- 18-B Dorothea Lange, *Migrant Mother*, 1936
- 12-A John Singer Sargent, *Portrait of a Boy*, 1890



Related Children's Book

- *Owl Babies* by Martin Waddell. Owl babies in the nest think about their mother flying away. They think she won't return. She does.
- *Feelings* by Alike. Sometimes it's hard to explain how you feel. Explore the many and varied feelings of young children in response to disappointment, happiness, and being alone, to name a few.

Straws Can Be for Painting

Description

Blowing paint with a straw makes the paint wander in wiggly lines and creates wonderful and unusual shapes. Sometimes a straw painting may start to look like something recognizable—such as a fluffy chick, a flower, a person’s hair, or an insect.

Materials

- Straws
- Sketch/ Paint Paper
- Paintbrushes (a variety of sizes)
- Crayons
- Water (to make paints runny)
- Paints

Note: Add water to the paints to make them runny.

Step

Do This

- 1 Choose a paint color. Drip a large blob of paint onto the paper with a brush.
- 2 Gently blow the paint with the straw. The paint will spread across the paper in wiggly lines.
- 3 Add different colors one by one.
- 4 Parents can ask children what they think the wiggly lines look like.
- 5 Add details with a crayon or paintbrush to complete the painting.

Art Station Tips

- Use this activity to reinforce or introduce:
 - ◆ physical experience—blowing
 - ◆ skill—visual discrimination decision-making (choosing)
 - ◆ vocabulary—straw
 - ◆ all colors



Related Story

Use the picture that was created from the straw painting to stimulate story telling.

Related Artworks

- 10-B Various Artists, *Quilts: 19th through 20th Centuries*
- 14-B Joseph Stella, *Brooklyn Bridge*, c. 1919-1920

Make it Abstract

Description

You don't have to make your paintings look realistic. Many famous artists painted using bright colors and interesting shapes. This is called abstract art.

Materials

- 8 ½" x 11" paper
- Pencils
- Paints
- Paintbrushes (a variety of sizes)
- Crayons
- Glue
- Colored paper
- Magazines
- Newspapers

Step

Do This

- 1 Families can decide with their children what their abstract art will look like.
- 2 Tear colored paper or magazine pages as you need them.
- 3 Glue the torn colored paper on the 8½" x 11" piece of paper, creating the artwork that the family talked about.
- 4 Add details as needed with crayons, paints, or pencils.

Art Station Tips

- Use the painting and art activity to reinforce or introduce:
 - ◆ skill—recall, creative imagination
 - ◆ vocabulary—travel, traffic, light, bridge
 - ◆ colors—red, green, blue
 - ◆ concept—night and day, stop and go, first and last

Related Artworks

- 14-B Joseph Stella, *Brooklyn Bridge*, c. 1919-1920
- 20-A Richard Diebenkorn, *Cityscape I*, 1963



Related Children's Book

- *The Bridge is Up* by Babs Bell. This cumulative picture book tells what happens when a bridge goes up. Vehicles arrive at the water's edge, but "the bus can't go, the car can't go, the bike can't go, so everyone has to wait." Young children who have trouble waiting will enjoy seeing the increasing impatience of animal characters who want to move on and their satisfaction when the bridge comes back down.
- *City Patterns* by Nathan Olson. Photographs of objects and scenes found in a city teach readers to recognize patterns.

What's in Your Neighborhood?

Description

A collage is made by putting together different forms to create a new whole. A collage may include newspaper clippings, ribbons, colored papers, parts of other pictures, photographs glued to a piece of paper—creating a new whole!

A neighborhood is also called a community. In many neighborhoods, some of the neighbors know each other. Many times, children in the neighborhoods play together. Cultures use different words to describe neighborhoods.

Make a collage of a neighborhood from scraps cut or torn from magazines. Choose a theme you find interesting. Look at the examples of collage themes listed here for ideas:

Materials

- Cardboard or poster board (variety of colors)
- Plenty of old newspapers and family-focused magazines
- Safety scissors
- White glue
- Colored tissue paper

Step

Do This

- 1 Families can talk about what's in their neighborhood.
- 2 Find pictures in magazines or newspapers that represent the family's neighborhood. Using safety scissors, children can cut out as many pictures as they want or tear the pictures out of magazines.
- 3 Arrange the pictures on the cardboard or poster board until the family likes the way they look.
- 4 Glue the pictures onto the cardboard or poster board.
- 5 The finished product should be a collage of their neighborhood.

Art Station Tips

- Use the painting and art activity to reinforce or introduce:
 - ◆ skill-recall, visual discrimination decision-making (choosing)
 - ◆ vocabulary-neighborhood, community
 - ◆ all colors
 - ◆ all shapes
 - ◆ same/different

Related Artworks

- 17-B Romare Bearden, *The Dove*, 1964



Related Children's Book

- *Noisy City Day* by Sara Anderson. Sounds of the city are cleverly rhymed in this board book with cutout pages.
- *Abuela* by Arthur Dorros. Collage illustrations of New York City burst with energy and beauty. The book is a spirited tribute to the power of love and family pride between Rosalba and her grandmother.

Flags Waving High

Description

A flag is a piece of cloth, usually rectangular, of distinctive color and design. It is used as a symbol. One of the most popular uses of a flag is to symbolize a nation or country. Flags represent honor and pride.

Materials

- Cotton cloth, such as muslin
- Pinking shears or adult scissors
- Small paintbrushes
- Paints
- Water in cups
- Dowel sticks (optional)

Step

Do This

- 1 Cut the cloth into 10" x 16" rectangles. You will need to use pinking shears or adult scissors.
- 2 Children can create the likeness of a flag, e.g., the American flag, a flag of their native or ancestral country, or any other flag they design.
- 3 Children can paint the flag.
- 4 Optional- Glue a dowel stick down one side on the back to create a waving flag.

Art Station Tips

- Use the painting and art activity to reinforce or introduce:
 - ◆ skill—recall, motor coordination
 - ◆ vocabulary—flag, marching, honor, pride

Related Artworks

- 12-B Childe Hassam, *Allies Day*, May 1917, 1917



Related Children's Book

Meet Our Flag Old Glory by April Jones Prince. Rhyming text explains the history of the American flag.

Pots...Pots...Pots

Description

A potter's most basic tools are the hands, but many additional tools have been developed over the long history of pottery, including the potter's wheel or turntable, shaping tools, rolling tools, cutting/piercing tools and finishing tools. Pottery can be made in many shapes. This art activity shows you how to make a simple clay pot and decorate it with lively colors and patterns.

Materials

- Air-drying or modeling clay
- Water

Art Station Tips

- Use the activity to reinforce or introduce pottery and clay.

Step

Do This

- 1 Roll the clay into a ball between the palms of your hands. It should be about half the size of a tennis ball.
- 2 Holding the ball in one hand, push the thumb of your other hand into the middle of the ball.
- 3 Form a space in the middle of the pot by gently pinching the sides between your thumb and fingers. Keep turning the pot as you pinch, to keep the sides the same thickness.
- 4 When you like the pot's shape, flatten the bottom by tapping it gently on a flat surface. Decorate it by adding pieces of clay to the surface.



Related Children's Book

The Pot That Juan Built by Nancy Andrews-Goebel. Juan Quezada is a Mexican potter who makes beautiful clay pots the same way potters in the area did hundreds of years ago.

Related Artworks

- 1-A Various Artists, *Pottery and Baskets*, c. 1100 to c. 1960

A Basket for Me

Description

Basket weaving is one of the most widespread crafts in the world. It is hard to say just how old the craft is. Basket weaving is practiced by many cultures of the world. For example, Hispanic, Middle Eastern, African, and American Indian cultures are just a few of those that have made basket weaving a part of their cultural history.

A wide variety of patterns can be made by changing the size and color of the weave.

Materials

- Yarn (different colors) or raffia
- Paper plates with cut slits
- 8½" x 2" strips of construction paper (different colors)
- Stapler
- Glue

Step

Do This

- 1 Prepare 7-inch paper plates by cutting 2-inch slits from the outer edge toward the center of the plate. Space the cuts approximately two inches apart. Continue cutting until you have cut slits around the entire paper plate.
- 2 Using a weaving technique, weave yarn or raffia, a dried palm reed, back and forth between the cut slits around the paper plate until it is finished.
- 3 Bend the paper plate upward. The sides should be completely covered with yarn or raffia. The bottom should not be covered with yarn or raffia.
- 4 Using colored construction paper, cut strips 8½" x 2" in different colors.
- 5 Glue or staple an 8½" x 11" strip of construction paper on the left side, then glue or staple the other side of the construction paper strip to the right side of the paper plate. This will create a handle.
- 6 When finished, you should have a basket.

Art Station Tips

- Use the painting and art activity to reinforce or introduce baskets and weaving.
- You may ask for a parent or community member who has experience with basket weaving to come in and volunteer to show basket weaving.

Related Artworks

- 1-A Various Artists, *Pottery and Baskets*, c. 1100 to c. 1960



Related Children's Book

- *A Birthday Basket for Tia* by Pat Mora. Cecelia prepares a gift for her great-aunt's 90th birthday.

Let's Go On A Scavenger Hunt

Description

A scavenger hunt is a game in which people work together to find items from a list. For the Scavenger Hunt, the goal is to find all the items on the list.

Materials

- Printed copy of **A Head Start on Picturing America** Scavenger Hunt list formatted to include a designated space to jot down which artwork contained each item

Related Artworks

- The scavenger hunt items should represent your program's choices of artworks.

Step

Do This

- Give families a list of different items to find in the *Picturing America* artworks.
- As families are walking about sharing thoughts and ideas about the *Picturing America* artworks, they will look for the items on the Scavenger Hunt list. The items should not be very difficult to find. Here is a sample list:
 - flags
 - boat
 - a ladder
 - sun going down (setting)
 - person riding a horse
 - dancing
 - musical instruments
 - a pink bird
 - boy sitting in a chair
- Families should be able to name the artwork where they found each item.

Note: This could be a good activity for families who have older siblings with them. The older siblings could be responsible for completing the **Let's Go On A Scavenger Hunt**.

Tea Time

Description

At one time afternoon tea was a light meal eaten between 3 pm and 5 pm in the United Kingdom. However, changes in social customs and working hours mean that most British people now only take afternoon tea on special occasions. Traditionally, loose tea would be served in a teapot with milk and sugar. Many British people still have a cup of tea and a snack at teatime.

Materials

- Teapot (real or make-believe)
- Cups and saucers (real or make-believe)
- Spoons (real or plastic)
- Water or tea
- Napkins (real or paper)
- Creamer bowl (real or make-believe)
- Sugar bowl (real or make-believe)

Step

Do This

- 1 Have tea or water available. Set up the tea cups, saucers, and spoons. Pour tea or water into the teapot. As parents are serving the tea or the tea is being served by their children, engage in conversation.

Art Station Tips

- Sing the Song "I'm a Little Teapot."

Lyrics: I'm a little teapot, short and stout,
Here's my handle, here's my spout,
When I give a whistle, hear me shout,
"Tip me up and pour me out."
- Use the painting and art activity to reinforce or introduce:
 - ◆ positions—top, side, front, behind
 - ◆ counting—1, 2, 3
 - ◆ reciting and memory skills, singing



Related Children's Book

Miss Spider's Tea Party by David Kirk. In this counting book, bugs are afraid to come to Miss Spider's tea party until they learn how nice she is.

Related Artworks

- 2-B Various Artists, *Silver of the 18th, 19th, and 20th Centuries*
- 2-A John Singleton Copley, *Paul Revere*, 1768

A Picture Book

Description

Wordless picture books serve as an initial step towards reading. Their stories are told entirely through a sequence of illustrations. As children follow the pictures, they verbalize the action in their own words, a process that builds vocabulary and comprehension skills. Children may interpret the stories in their own way and, in the process, learn that stories have a beginning, middle, and end.

Materials

- Cardstock or construction paper
- Yarn
- Scissors
- Glue
- Crayons
- Magazines w/child and family themes
- Hole punch
- Newspapers



Related Children's Book

Each child's wordless picture book story.

Step

Do This

- 1 Families can decide on a short story title.
- 2 Allow children to talk about the actions of their short story. Use the magazine pictures to help with ideas.
- 3 Families can use magazines or newspapers to find pictures that will show the actions of the short story. Families can work together to show the actions of the short story by drawing some or all of the pictures. A three- or four-page story is suggested.
- 4 Draw or glue one picture on each page (the size of 3"x5" index cards) in sequence.
- 5 When families have finished the short story, make sure the pictures are in the order that shows a beginning, middle, and end.
- 6 Use a hole puncher to punch two holes on the left of the story cards or at the top of the story cards. Tie yarn through the holes in the story cards. Now take a minute and have your child read the story to you.

Art Station Tips

- Use the painting and art activity to reinforce or introduce:
 - ◆ skill—recall
 - ◆ concept—creativity and imagination
 - ◆ vocabulary word—storytelling

Related Artworks

- 12-A John Singer Sargent, *Portrait of a Boy*, 1890

Have You Had Your Wheat Today?

Description

Wheat is a cultivated grass. It is the second most-produced food: corn is the first and rice is the third. Wheat grain is used to make flour, breads, cookies, cakes, pasta, noodles, and some breakfast cereals.

Materials

- Plastic baggies
- Grains of wheat
- A slice of white bread
- A slice of wheat bread
- A cookie
- Plastic bowls/open containers
- Oatmeal grains
- Flour (white and wheat)
- Pasta (different shapes and colors)
- Whole grain breakfast cereals

Note: Put the grains of wheat in a bowl that will give families an opportunity to feel and smell the grains. Other foods that you can put in separate bowls are the oatmeal grains and pasta. The white bread, wheat bread, and cookie can be placed in separate baggies. The selected breakfast cereals and flours can be placed in separate baggies.

Step

Do This

- 1 Talk about the wheat grains in the bowl. Let children put their hands in the bowl of grains. Let them smell it.
- 2 Tell children that on the table are some foods made from these wheat grains.
- 3 Families can ask the children what foods are on the table. Ask children if they know which foods are made from wheat.

Art Station Tips

- Use the activity to reinforce or introduce:
 - ◆ concept—different
 - ◆ vocabulary—wheat, grains
 - ◆ concept—predicting
 - ◆ skill—science investigation
 - ◆ sensory experience—wheat , yeast, bread, flour, cereal, grains



Related Children's Book

The Little Red Hen by Paul Galdone. When a hen wants to bake some bread, her friends are too lazy to help her. She makes it herself.

Related Artworks

- 9-A Winslow Homer, *The Veteran in a New Field*, 1865

Climbing the Ladder—One Step at a Time

Description

A ladder is used to reach something taller than you. There are many reasons to use a ladder. Firemen use ladders to rescue cats from trees. Roofers use ladders to climb on roofs and fix water leaks. Telephone workers use ladders to climb up telephone poles. Painters use ladders to help reach high parts of the walls and ceilings.

A ladder is also used as a positive symbol: “moving up the ladder,” “climbing the ladder of success,” and “getting to the top.”

Materials

- 11"x17" or 8½"x11" construction paper (black)
- White glue
- Popsicle sticks

Step

Do This

- 1 Allow each child to have a black sheet of construction paper.
- 2 Have parents show children how to lay popsicle sticks up and down on the black construction paper.
- 3 Then show children how to lay two popsicle sticks right to left on top of the up and down popsicle sticks.
- 4 Children will glue the popsicle sticks up and down on the black construction paper.
- 5 Now, let children glue popsicle sticks left to right on top of the up and down popsicle sticks.
- 6 When children have finished, allow the glue to dry on the ladders. Tell families they can come pick up their ladders before they leave.

Art Station Tips

- Use the painting and art activity to reinforce or introduce:
 - ◆ skill—recall, guessing/estimation
 - ◆ vocabulary—ladder, climb, rungs (steps)
 - ◆ counting
 - ◆ visual/physical experience: imitate climbing a ladder

Related Artworks

- 20-B Martin Puryear, *Ladder for Booker T. Washington*, 1996



Related Children's Book

A Ladder to the Stars by Simon Puttock. On her seventh birthday, a little girl wishes she could dance with the stars in the sky. Eventually, her wish comes true.

Are You Puzzled?

Description

Puzzles are created to make you think. In a basic picture puzzle, pieces are put together in order to create a picture.

Materials

- Colored copy of the selected artwork
- Cardstock or construction paper of the same size as the reproduced artwork
- Markers

Art Station Tips

- Use the painting and art activity to reinforce or introduce:
 - ◆ skill—recall, matching, motor
 - ◆ vocabulary—puzzle, pieces
 - ◆ colors—blue, yellow, black
 - ◆ number recognition

Step

Do This

- 1 Reproduce the artwork in color. The larger it is, the better it will be for the children. (Note: Steps 1 to 7 must be done before the Family Night at the Museum event.)
- 2 Laminate the artwork or reproduce on heavy cardstock.
- 3 Cut the artwork into several pieces shaped differently. The size of the artwork should determine the number of pieces. They are now puzzle pieces.
- 4 Using a marker, write a number on the back of each puzzle piece.
- 5 On another piece of cardstock or paper that is the same size as the paper used to reproduce the artwork, trace each of the puzzle piece shapes. Be sure to trace them in the order from top to bottom, left to right.
- 6 Match each cut out piece with the same shape on the whole piece of paper.
- 7 Now write the same number that is on the back of the puzzle piece in the corresponding space on the whole piece of paper.
- 8 During Family Night at the Museum, lay the whole piece of paper on the art station table with the puzzle pieces of the artwork placed in order on top of the whole paper.
- 9 Allow families to mix up the puzzle pieces and place them back in the appropriate place. Children may use their imagination or match the numbers on the back of the puzzle pieces with the spaces on the whole piece of paper.

Related Children's Book

Autumblings: Poems and Paintings by Douglas Florian Short poems and paintings focus on the differences between seasons.



Related Artworks

- 20-A Richard Diebenkorn, *Cityscape I*, 1963
- 17-B Romare Bearden, *The Dove*, 1964
- 17-A Jacob Lawrence, *The Migration Series, no. 57*, 1940-1941
- 16-B Frank Lloyd Wright, *Fallingwater*, 1935-1939
- 14-B Joseph Stella, *Brooklyn Bridge*, c. 1919-1920
- 13-B Louis Comfort Tiffany, *Autumn Landscape—the River of Life*, 1923-1924

Build on Your Imagination!

Description

A person who creates the picture of how a building or house will look is called an architect. A person who builds the buildings or houses is called a construction worker.

Materials

- Blocks
- Imagination

Step

Do This

- 1 Work together as a family.
- 2 Use the building blocks to create a building.
- 3 Congratulate your success.

Art Station Tips

- Use the painting and art activity to reinforce or introduce:
 - ◆ shapes—round, rectangle, triangle
 - ◆ vocabulary words—dome, building, pillar



Related Children's Book

Arches to Zigzags: An Architecture ABC by Michael J. Crosbie. Rhymes and color photos introduce both the alphabet and diverse architectural elements, decorative to structural.

Abuela by Arthur Dorros. Collage illustrations of New York City burst with energy and beauty. A spirited tribute to the power of love and family pride between Rosalba and her grandmother (Page 25 shows a picture of the Chrysler building.).

The Napping House by Audrey Wood. Because of a tiny visitor, no one can sleep at naptime.

Related Artworks

- 16-A Edward Hopper, *House by the Railroad*, 1925
- 15-B William Van Alen, *Chrysler Building*, 1926-1930
- 7-A *State Capitol, Columbus, Ohio*, 1838-1861

A River Runs Through It

Description

A river is a natural stream of water, usually freshwater, flowing toward an ocean, a lake, or another stream. Usually, larger streams are called rivers while smaller streams are called creeks, brooks, and many other terms. There is no general rule that defines what can be called a river.

Rivers have been used as a source of water, for food, transport, as a defensive barrier, as a source of power to drive machinery.

Materials

- Very large sheet of butcher paper
- White and/or blue "8½ x 11" sheets of construction paper or paint paper
- Water colors
- Paint brushes
- Water in developmentally appropriate-sized containers: use styrofoam cups and cut away the top part of the cups
- Tape

Step

Do This

- 1 Ensure the painting is displayed at child's eye level.
- 2 Next to the painting, hang a very large piece of butcher paper. As families finish their watercolor art, let them know you will hang their picture on the butcher paper next to the actual painting.
- 3 Share with each family that they are artistic and will recreate the painting displayed at the art station.
- 4 Make sure children/families have an 8½" x 11" sheet of white or blue construction paper.
- 5 Children/families can glue white cotton balls on the paper to represent clouds.
- 6 Children/families can use the watercolors to recreate the scene in the painting.
- 7 As they finish their artwork, hang it on the butcher paper. As they leave, they may get their art to take home.

Art Station Tips

- Use the painting and art activity to reinforce or introduce:
 - ◆ colors—green, brown
 - ◆ concept—predicting the weather (rain); connecting status of clouds to rain
 - ◆ creativity and imagination
 - ◆ vocabulary words—clouds, river, rain, trees

Related Artworks

- 5-A Thomas Cole, *The Oxbow*, 1836



Related Children's Book

- *The River* by Nik Pollard. This book describes the sights and sounds of a river, from its source high in the mountains to the place where it meets the sea.
- *Blueberries for Sal* by Robert McCloskey. Little Sal and her mother have a surprising encounter while picking blueberries.

In the Woods

Description

Woods are areas covered with trees, leaves, grass, and twigs. Sometimes, rivers, lakes, and waterfalls can be found in the woods. It is also home to animals like bears, squirrels, wolves, birds, and other animals.

Materials

- Twigs
- Leaves
- Grass
- Blocks
- A simulation of water sounds (optional)

Step

Do This

- 1 Have the twigs, building blocks, grass, and leaves available on the art station table.
- 2 If possible, simulate or play the sound of water.
- 3 Allow families to use the twigs, leaves, and blocks to recreate the picture in the painting.

(Note: This is a great opportunity to have a conversation with the children as they have fun recreating the picture in the painting.)

Art Station Tips

- Use the painting and art activity to reinforce or introduce:
 - ◆ creativity and imagination
 - ◆ vocabulary—waterfall, country, woods
 - ◆ all colors
 - ◆ all shapes
 - ◆ inside/outside

Related Artworks

- 5-A Thomas Cole, *The Oxbow*, 1836
- 16-B Frank Lloyd Wright, *Fallingwater*, 1935-1939

Related Children's Book

We're Going on a Bear Hunt by Michael Rosen. The book follows a family as they travel through river, mud, forest, and snowstorm in search of a bear—and quickly retrace their steps when they find one.



Taking Action

Description

Voting is a way for people or groups to show how they think or feel about something. During Family Night at the Museum, families will have an opportunity to vote for the painting they like best. They will also have a chance to freely share their thoughts and suggestions about the event.

Materials

- Stars (or other voting token)
- Family Night at the Museum Parent Questionnaire
- Soft pencils

Art Station Tips

- Use the painting and art activity to reinforce or introduce:
 - ◆ skill—recall
 - ◆ creativity and imagination
 - ◆ vocabulary—vote, voting

Step

Do This

- 1 Talk about voting by explaining to families that they have an opportunity to vote at Family Night at the Museum. They will also voice their opinions by sharing what they think about the event.
- 2 Give each family member a star or other voting token.
- 3 Share with family members that they will use the voting tokens to vote for the painting they like best. *Note: At this point, share with families the system your program has decided to use for determining the artworks that families liked best.*
- 4 Give each family an evaluation form.
- 5 Ask families to complete the parent questionnaire before they leave.
- 6 Ask family members to come back by this art station to drop off their parent questionnaire before they leave. This is an opportunity for their ideas and opinions to be heard.



Related Children's Book

Click, Clack, Moo Cows that Type by Doreen Cronin. Follow this charming tale, illustrating the tenets of democracy, as the cows organize other barnyard animals to negotiate with Farmer Brown for basic “rights,” such as electric blankets.

The Day Gogo Went to Vote by Eleanor Sisulu. Great grandma Gogo is determined not to miss her first chance ever to vote.

Related Artworks

- 7-B George Caleb Bingham, *The County Election*, 1852
- 19-A Norman Rockwell, *Freedom of Speech*, *The Saturday Evening Post*, 1943

Music to My Ears

Description

A mission is a school or other institution founded for religious education and/or evangelization. Many Spanish missions today are considered historic landmarks. The first missions were built 400 years ago. The church was the focal point of the missions. Ranching and farming were also very important to missionaries who lived in the missions.

Invite families to enjoy the music as they work to recreate the Mission Concepción.

Materials

- Culturally appropriate Latin/Hispanic music
- Blocks
- CD or tape player

Step

Do This

- 1 Select tapes of culturally appropriate Latin/Hispanic music.
- 2 Play the tapes continually during the Family Night at the Museum event.
- 3 Display the painting *Mission Concepción, San Antonio, Texas*, at child's eye level.
- 4 Have blocks available (preferably cathedral blocks).
- 5 Invite families to use the blocks to recreate the Mission Concepción while listening to music.

Art Station Tips

- Include tactile experience: Place pieces of stone on the tables.
- Use the painting and art activity to reinforce or introduce:
 - ◆ round
 - ◆ colors
 - ◆ shapes
 - ◆ attributes—old, new, different, same

Related Artworks

- 1-B *Mission Concepción, San Antonio, Texas, 1755*



Related Children's Book

Architecture Shapes by Michael J. Crosbie, Steve Rosenthal. Double-page spreads feature a geometric shape on one side and a related architectural element on the other.

Choo! Choo! Here Comes the Train

Description

Trains are a way to travel from one location to another. Many people in big cities use trains everyday to go from one place to the next. They are usually called commuter trains. Many people also use trains to travel long distances. They are called passenger trains. There are trains used to transport cows, chickens, and other animals, as well as other types of cargo such as cars and machines. They are called freight trains.

Trains run on two tracks called rails. Trains are made up of railcars. Trains can be made longer or shorter by adding or taking away rail cars.

Invite children to enjoy the trains on the track. Encourage them to pretend they are train conductors.

Materials

- Trains
- Train tracks

Step

Do This

- 1 Display the artwork, *American Landscape*.
- 2 Set up train tracks and trains on the floor or tabletop for this art station.
- 3 Encourage children to engage in play with the trains.
- 4 Encourage children to focus on the trains in the artwork

Art Station Tips

- Use the painting and art activity to reinforce or introduce:
 - ◆ train sounds
 - ◆ vocabulary—train, caboose,



Related Children's Book

The Little Engine that Could by Watty Piper. The little engine helps the toys get over the mountain before morning.

Related Artworks

- 15-A Charles Sheeler, *American Landscape*, 1930

Ledger Art

Description

Lakota Indians marked the passage of time by drawing pictures of memorable events on calendars called winter count. They sometimes drew the images on animal skins and also used other materials they could find. The 1800s was a time of great change for American Indians. As paper and art tools were acquired through trade and other means, ledger art became a favorite form of art. Ledger books were valued because they were portable and provided many surfaces for drawing and painting.

Materials

- Newsprint
- Finger Paints
- Wet cloths for clean-up

Step

Do This

- 1 At the art station, have materials such as newsprint, paper or old writing tablets.
- 2 Using these recycled materials, have children finger paint pictures that tell the story of a family event.

Art Station Tips

- Use the painting and art activity to reinforce or introduce:
 - ◆ recycling
 - ◆ storytelling
 - ◆ sensory experience—finger painting

Related Artworks

- 8-B Black Hawk, “*Sans Arc Lakota*”
Ledger Book, 1880-1881



Related Children's Book

Star People: A Lakota Story by S. D. Nelson. Two lost children are guided through a strange area by their deceased grandmother, who appears as stars in the sky.

Birds of a Feather

Description

Birds are usually characterized by feathers, a beak with no teeth, and the laying of hard-shelled eggs (many different shapes and sizes). They also have a lightweight but strong skeleton. All birds have forelimbs modified as wings and most can fly. A flamingo is an example of a bird that cannot fly. Some birds, such as parrots, are very intelligent. Many social species of birds exhibit cultural transmission of knowledge across generations.

Materials

- Non-breakable, childproof mirrors (or another mirror-like object that creates a reflection)
- Tape player or CD player
- A variety of feathers
- Tape or CD of Peter and the Wolf (musical version)
- Simulated bird's nest
- A variety of birds' eggs

Step

Do This

- 1 Optional: Play any version of Peter and the Wolf quietly as background music.
- 2 If available, place a long mirror or mirror-like object in the station.
- 3 Display bird feathers.
- 4 Display a simulated bird's nest with different sizes and shapes of birds' eggs.
- 5 Encourage children to imitate bird sounds.
- 6 Encourage children to imitate bird movements with arms, legs, neck, and feet as they watch themselves in the mirror.

Art Station Tips

- Use the painting and sensory experiences to reinforce or introduce the concepts or skills:
 - ◆ physical movement
 - ◆ physical coordination
 - ◆ colors—pink, green
 - ◆ body parts—arms, legs, neck, feet

Related Artworks

- 11-B James McNeill Whistler, *The Peacock Room*, 1876-1877
- 6-A John James Audubon, *American Flamingo*, 1838

Related Children's Book

Feathers for Lunch by Lois Ehlert. An escaped housecat encounters 12 birds in the backyard but fails to catch any of them and has to eat feathers for lunch.



Appendix D

Parent-Child Conversation Starters



Appendix D

Parent-Child Conversation Starters

The following is a list of the name of the artwork and artist as well as conversation starters.

Artwork	Conversation Starters
<p>1a. <i>Pottery and Baskets</i>, c. 1100 to c. 1960</p>	<p>What do you think the artists used to make the baskets?</p> <p>Which do you think would be good for holding water? What do you think the other baskets would be good for carrying?</p> <p>Have you ever used a shopping basket or a laundry basket? What do you put in these baskets?</p>
<p>1b. <i>Mission Concepcion</i>, <i>San Antonio, Texas</i>, 1755</p>	<p>Why do you think someone decided to paint a sun on the building? What would you paint on the building?</p> <p>Which building do you think is the oldest? How can you tell?</p> <p>Think about where you live. How is where you live different from the building in the picture?</p>
<p>2a. John Singleton Copley, <i>Paul Revere</i>, 1768</p>	<p>What do you think the man (Paul Revere) is thinking about?</p> <p>What is he holding? What kind of expression is he making?</p> <p>Do you know anyone who likes to drink tea?</p>
<p>2b. <i>Silver of the 18th, 19th, & 20th Centuries</i></p>	<p>Who would you invite to drink tea with you?</p> <p>What do you think the other pots are used for?</p> <p>Do you have a teapot at home? How do you know when the water in a teapot is hot?</p>
<p>3a. Grant Wood, <i>The Midnight Ride of Paul Revere</i>, 1931</p>	<p>Where do you think the man (Paul Revere) is going on horseback?</p> <p>What time of day do you think it is? Why?</p> <p>Where have you seen a horse? What sound does a horse make?</p>

Artwork

Conversation Starters

3b. Gilbert Stuart,
George Washington, 1796

What do you think George Washington may be doing in this picture?

What do you think the fabric or cloth in this picture feels like?

George Washington is on the quarter and the one dollar bill. Have you ever bought anything with quarters? What did you buy? Have you ever bought anything with a one dollar bill? What did you buy?

4a. Emanuel Leutze, *Washington Crossing the Delaware*, 1851

How do you think the men in the boat feel?

What would make the boats go faster?

When was the last time you saw a boat? What did the boat look like?

4b. Hiram Powers,
Benjamin Franklin, 1862

What do you think the man (Benjamin Franklin) is thinking about?

What do you think the statue is made of?

Have you ever seen a statue? Where did you see it?

5a. Thomas Cole, *The Oxbow*, 1836

Where would you like to be in this picture? Why?

Why are the clouds dark and gloomy?

Have you ever gone for a hike or a long walk in the woods? What did you see?

5b. N.C. Wyeth, *Cover Illustration for the The Last of the Mohicans*, 1919

Tell me about the painting on the man's body.

What is behind the man in the picture?

Have you ever had your face painted? If so, where were you when you had it painted?

6a. John James Audubon,
American Flamingo, 1838

What do you think a flamingo eats? How do you think it catches its food?

What do you think the flamingo is about to do?

Have you seen a flamingo? Tell me about it.

Artwork

Conversation Starters

6b. George Catlin, *Catlin Painting the Portrait of Mah-to-toh-pa—Mandan*, 1861/1869

Why do you think the man with the big headdress is important?
 What is the artist holding?
 Have you ever used paint? If so, what did you paint?

7a. *State Capitol, Columbus, Ohio* 1838-1861

What do you think is inside the dome on top of the building?
 What shapes do you see in the picture?
 Have you seen a building like this? How is the building used?

7b. George Caleb Bingham, *The County Election*, 1852

Why do you think the people are gathered outside?
 What are the two boys doing?
 Have you ever seen anyone vote?

8a. Albert Bierstadt, *Looking Down Yosemite Valley, California*, 1865

What kind of wildlife (animals) do you imagine live here ?
 Where do you see trees reflected in the water?
 Have you ever been swimming? Where did you go? Did you like it?

8b. Black Hawk, "*Sans Arc Lakota*" *Ledger Book*, 1880-188

Why do you think these people are together?
 What are the people holding in their hands? What do they have in their hair?
 Have you ever gone to a folk dance or a pow wow? What were people doing?

9a. Winslow Homer, *The Veteran in a New Field*, 1865

What do you think the wheat will be used for?
 What is the man doing?
 How does bread or cereal you eat look different from the wheat in the picture?

Artwork

Conversation Starters

9b. Alexander Gardner, *Abraham Lincoln*, February 5, 1865

What do you think would be the hardest thing about being the President of the United States?
 What is a President?
 How do you know someone is a leader?

10a. Augustus Saint-Gaudens, *Robert Shaw Memorial*, 1884-1897

Where do you think these men are going?
 What is above the soldiers?
 Have you seen a horse before? What did it look like? How did the horse move?

10b. *Quilts: 19th through 20th Centuries*

Which quilt do you think is the warmest? Why?
 What different colors do you see? What different shapes? Do you see patterns in the quilts?
 How do you think quilts are made?

11a. Thomas Eakins, *John Biglin in a Single Scull*, C. 1873

What is the man doing?
 What do you think the man is thinking about?
 Have you ever been in a boat? Where did you go?

11b. James McNeill Whistler, *The Peacock Room*, 1876-1877

What do you think this room is used for?
 What do you notice about the walls?
 Have you ever seen a peacock? Where did you see it? What sound did it make?

12a. John Singer Sargent, *Portrait of a Boy*, 1890

What is your favorite book? Why?
 Why do you think the boy is wearing these clothes?
 Have you ever dressed up for a special event? What made it special?

Artwork

Conversation Starters

12b. Childe Hassam, *Allies Day*,
May 1917, 1917

Why do you think the people are marching?
How do the flags look the same? How do the flags look different?
Have you ever been to a parade? What was it like?

13a. Walker Evans, *Brooklyn
Bridge*, New York, 1929

Why do you think the photographer took a picture of the bridge?
What shapes do you see in the picture?
Have you ever crossed a bridge? How did you cross the bridge? Where did you go? What did you see?

13b. Louis Comfort Tiffany,
*Autumn Landscape—The River
of Life*, 1923-1924

What do you see through the window?
What sounds do you think you would hear if you were in this picture?
How do you know it is autumn?

14a. Mary Cassatt,
The Boating Party, 1893/1894

Where do you think these people are going?
Why do you think this lady is wearing a fancy dress?
Have you ever been on a boat? Who were you with? Where did you go?

14b. Joseph Stella, *Brooklyn Bridge*,
c. 1919-1920

What do you like about this picture and why?
Where is the traffic light that let's the cars know when to stop and go?
Have you ever traveled at night? Who were you with? What did you see?

15a. Charles Sheeler,
American Landscape, 1930

What do you think the train is doing?
Where is the man in this picture?
Have you ever seen your reflection in water? Where were you?

Artwork

Conversation Starters

15b. William Van Alen,
Chrysler Building, 1926-1930

What might you see from the top of the Chrysler building?
What are some shapes you see in the picture?
Have you ever been inside a tall building? What did you see inside?

16a. Edward Hopper,
House By the Railroad, 1925

Tell me as much as you can about this house.
Where are the pillars? What do you think the pillars do?
Have you ever been on a train? What did you see from the window?

16b. Frank Lloyd Wright,
Fallingwater, 1935-1939

Why is this house called Fallingwater?
Would someone who lives in a city enjoy this house? Why?
Have you ever seen a waterfall? What do you think you would hear if you were standing near a waterfall?

17a. Jacob Lawrence, *The Migration Series*, no. 57, 1940-41

Tell me what this woman is doing.
What type of laundry (clothes) is the lady washing? How does your family wash clothes?
Have you ever seen someone washing clothes like this? Do you think it is easy or hard?

17b. Romare Bearden, *The Dove*, 1964

Look at the people in this picture. What is different about the people in this picture?
What else do you see?
How is this neighborhood the same as the neighborhood where you live? How is it different?

Artwork

Conversation Starters

18a. Thomas Hart Benton, *The Sources of Country Music*, 1975

What do you think is being celebrated?
 What types of musical instruments do you see?
 Have you ever been to a party with music? What did you do? What were you celebrating?

18b. Dorothea Lange, *Migrant Mother*, 1936

What is the mother thinking about?
 What are the two children doing?
 Have you ever felt worried (sad)? Why? Who helped you feel better?

19a. Norman Rockwell, *Freedom of Speech, The Saturday Evening Post*, 1943

Why do you think these people are together?
 Who do you think the man is talking to?
 When have you shared what you think with someone?

19b. James Karales, *Selma-to-Montgomery March for Voting Rights in 1965*, 1965

Where do you think people are marching?
 What do these clouds tell you about the weather?
 Can you tell me about something you might do that is easier to do with a friend?

20a. Richard Diebenkorn, *Cityscape I*, 1963

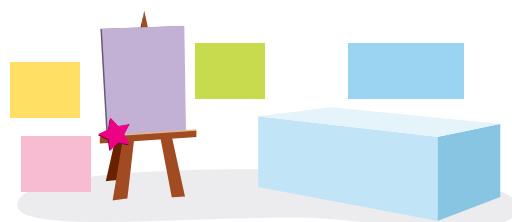
Why do you think this picture shows houses on one side and fields on the other side?
 What do you think will be planted in the fields?
 Have you ever planted a garden? What did you plant?

20b. Martin Puryear, *Ladder for Booker T. Washington*, 1996

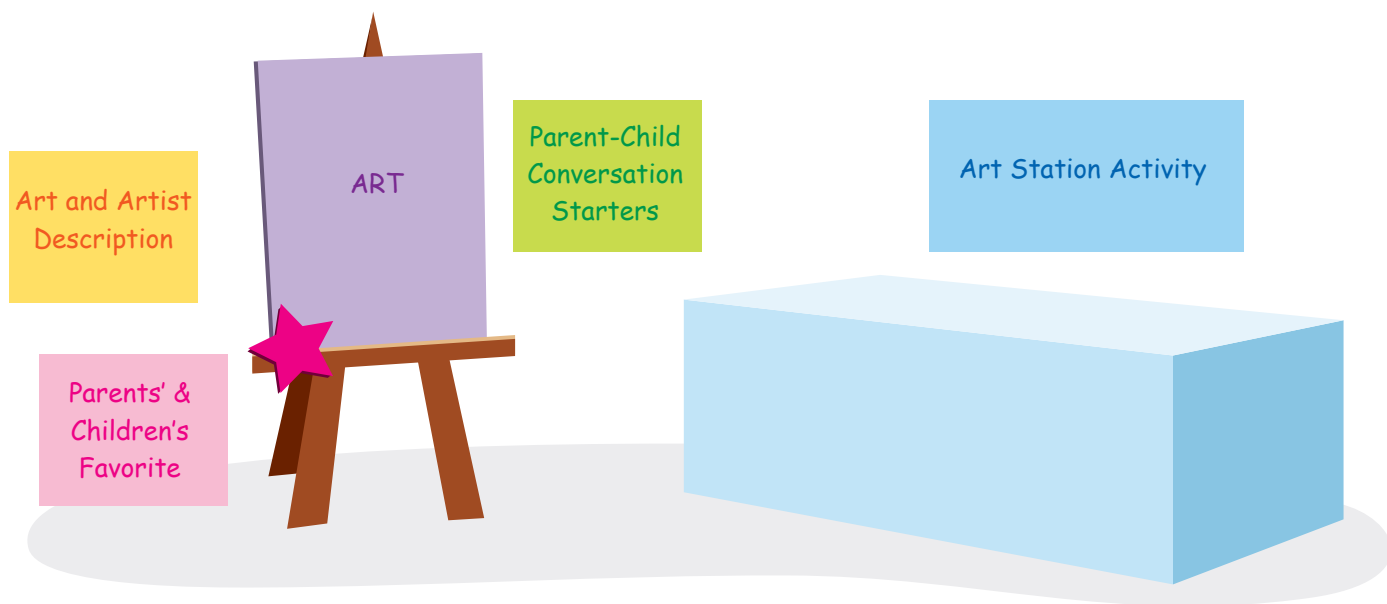
How do you think the artist made the ladder?
 Where do you think the ladder is going?
 Have you ever seen someone use a ladder? What did they use it for?

Appendix E

Art Station Setup



Appendix E Art Station Setup



Appendix F

FAMILY NIGHT AT THE MUSEUM
SAMPLE PARENT QUESTIONNAIRE



APPENDIX F**FAMILY NIGHT AT THE MUSEUM
SAMPLE PARENT QUESTIONNAIRE****Instructions:**

Please mark an X on the box that best tells how you feel about each statement.

1 When I look at art, I appreciate it.

Strongly Disagree	Disagree	Somewhat	Somewhat Agree	Agree	Strongly Agree
1	2	3	4	5	6

1 I like the chance to see art.

Strongly Disagree	Disagree	Somewhat	Somewhat Agree	Agree	Strongly Agree
1	2	3	4	5	6

3 I think of ways to use art with my child(ren) to help improve their learning.

Strongly Disagree	Disagree	Somewhat	Somewhat Agree	Agree	Strongly Agree
1	2	3	4	5	6

4 I am comfortable talking with my child(ren) about art.

Strongly Disagree	Disagree	Somewhat	Somewhat Agree	Agree	Strongly Agree
1	2	3	4	5	6

5 I would like more opportunities for my child(ren) to learn about art at school.

Strongly Disagree	Disagree	Somewhat	Somewhat Agree	Agree	Strongly Agree
1	2	3	4	5	6

6 My family uses opportunities to enjoy art at home (for example, arts and crafts, painting, drawing pictures).

Strongly Disagree	Disagree	Somewhat	Somewhat Agree	Agree	Strongly Agree
1	2	3	4	5	6