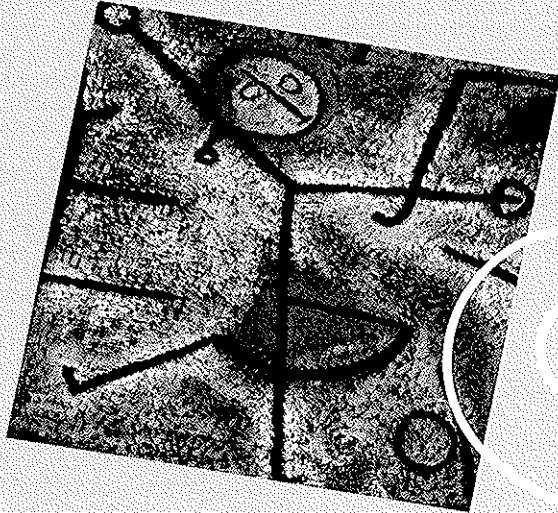


ABCs of Art

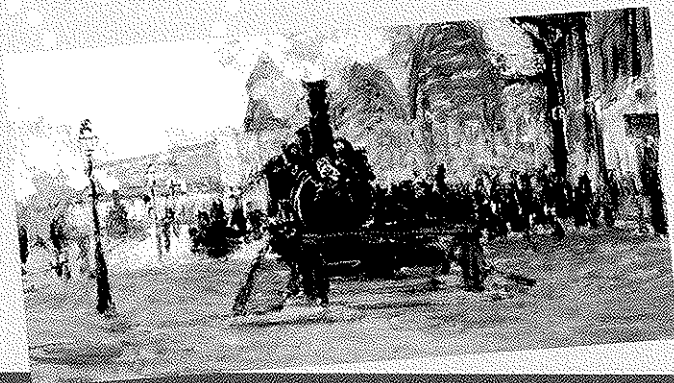


Play



Lines,
Shapes,
Colors

Transportation



**A Guide for
Early Childhood Education**

The Art Institute of Chicago

ABCs of ART

A Guide for Early Childhood Educators

Produced by

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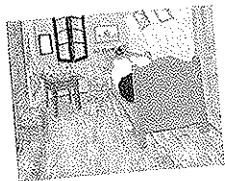
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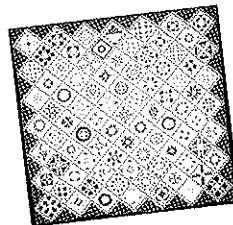
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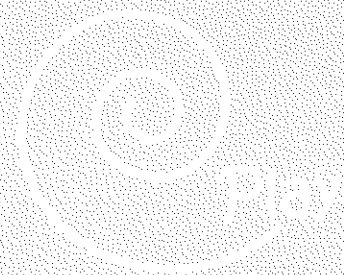
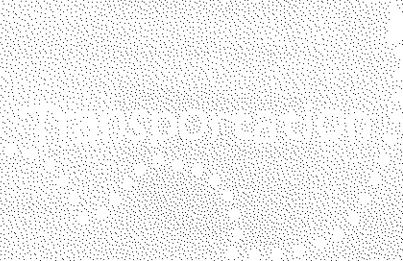
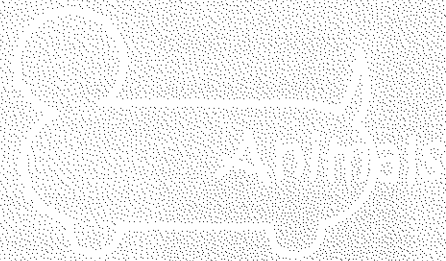
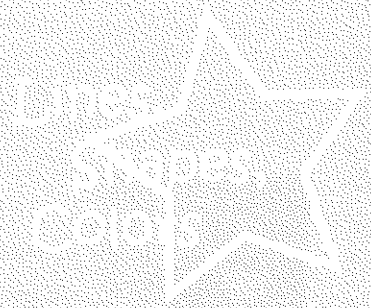
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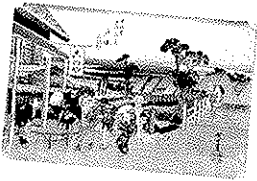
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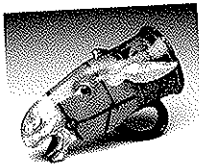
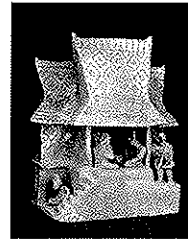
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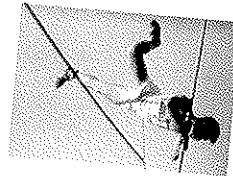
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Introduction

ABCs of ART is designed specifically for early childhood educators and their students. This guide invites teachers to use the Art Institute of Chicago as a learning environment beyond the walls of the traditional school.

Through varied experiences and activities within the museum, classroom, and home, students will discover and understand the marvel of artistic expression within them and in the world. The goals of this guide are for educators and their students to:

- Increase knowledge and appreciation of art
- Learn about other cultures through art
- Enhance ability to interpret art
- Make creations using various materials
- Experience the museum as a fun and exciting learning environment
- Expand vocabulary
- Increase literacy

This kit contains posters, a sample color necklace, art activities aligned with the Illinois State Goals, discussion questions, vocabulary words, literature connections, and guidelines for planning a visit to the museum.

We hope this guide will aid you and your students in becoming lifelong museum visitors and art enthusiasts.



Lines
Shapes
Colors



Animals



Transportation



Home



Play

Learning through Art

Object-based

Young children are very concrete in their approach to life and learning. Naturally, tangible objects in museums are an excellent bridge to learning with this age group. Additionally, the practice of bringing supplementary small objects into the museum, which are in some way related to the artwork helps to establish the connections.

Example:

If you have selected a painting such as Jan Steen's The Family Concert, bring examples of musical instruments that are depicted.

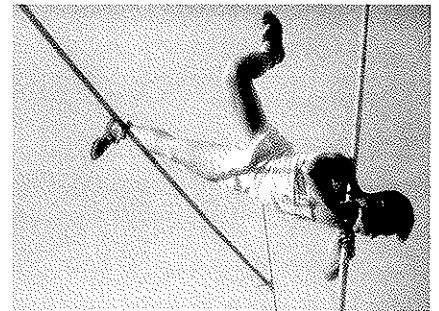


Inquiry

Who made it? What is it made of? How was it used? These are the kinds of questions that can be posed to young students when teaching about museum objects and cultural artifacts. Students can easily glean information about an artwork through thoughtful observation and the teacher's use of careful questioning.

Example:

Using Alexander Rodchenko's Untitled (Pole Vaulter), begin by asking: Tell me what you see. What is this person doing? What does this picture remind you of? How does it make you feel?

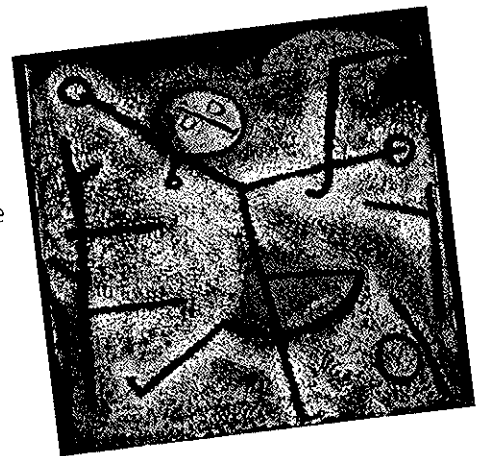


Interpretation

Beyond describing a work of art, students can interpret it. To interpret a work of art is to create meaning. There is not one way of seeing an artwork; therefore, it is necessary to acknowledge each student's personal understanding. While creating interpretations, young students are given the opportunity to use their imagination and critical thinking skills to analyze a work of art.

Example:

When talking about Paul Klee's Dancing Girl, students often have multiple interpretations such as "I think she is happy" or "She's lost in the woods" or "She just woke up and she's yawning." Let students explore their individual interpretations of what they see.



Play

Play and learning are fundamentally linked. Storytelling and pretend play can enhance learning in the museum. In early childhood education, both theory and practice encourage play as a fundamental component of a creative environment.

Example:

*When viewing the painting *Boy on a Ram* by Goya, you may first begin by asking the students to make up a story about the painting. Then, have them act it out.*

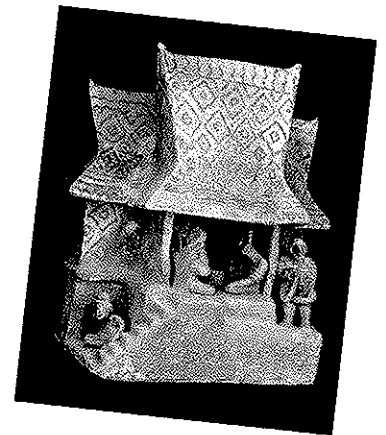


Multisensory

Encourage students to actively engage in the process of creating art through activities, which involve the senses. Tactile, visual, auditory, and other kinesthetic experiences should be included in student's learning whenever possible. Art objects become "alive" as sensory input increases.

Example:

Show the students Model House from the Nayarit culture. Have them create sketches of the art object, act out body postures of the people, pass around a material with a similar texture, or ask students to imagine what sounds they would hear in the house.

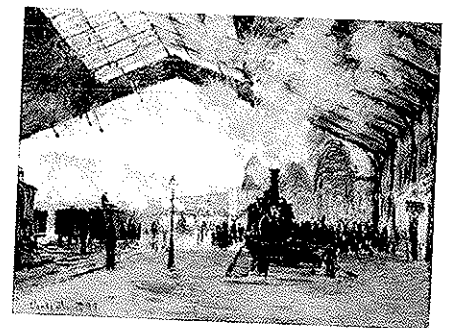


Activating Prior Knowledge

Young students are natural learners who enter new experiences with knowledge from past experiences. Young students can build upon prior knowledge by connecting new ideas learned in the museum to the current base of information they bring with them. Additionally, consider your students' experiences, backgrounds, and interests to determine the artworks on which to focus.

Example:

*When looking at Claude Monet's *Arrival of the Normandy Train, Gare Saint-Lazare*, you can lead a discussion of your students' experiences in train and subway stations and playing with toy trains to link their lives to the unfamiliar picture of a train station in the late 1800s.*



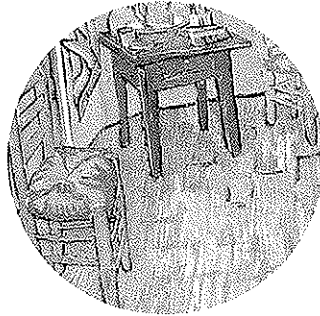
Developing a Visual Vocabulary

This section illustrates concepts that will help you facilitate discussions about artworks with your students. When looking at and discussing artworks, students will be engaged with these concepts, which will lead to a better understanding of their visual world while increasing their vocabulary. We suggest that you display these words with visual examples in the classroom.

Visual Language

Color

- Primary (red, blue, yellow)
- Secondary (orange, purple, green)
- Shade, light, dark, bright, pastel, fluorescent



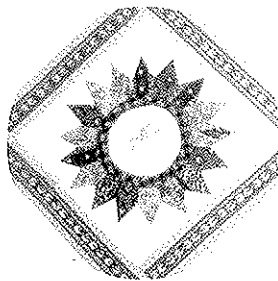
Line

- Vertical, horizontal, diagonal
- Straight, curved, wavy, zigzag
- Thick, thin
- Short, long



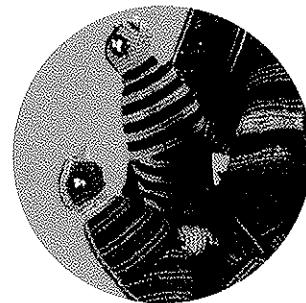
Shape

- Two-dimensional—square, triangle, circle, rectangle, oval, heart, diamond
- Geometric, organic



Form

- Three-dimensional—cube, sphere, cone, cylinder



Texture

- Rough, smooth, silky, bumpy, hard, soft, sandy



Forms and Materials

Drawing

- pencil, charcoal, pastel, ink, paint



Mixed Media

- any combination of materials



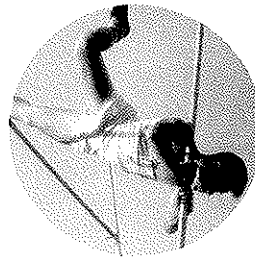
Painting

- oil, watercolor, acrylic, tempera



Photography

- film, digital



Print

- woodblock, etching, lithograph, screen



Sculpture

- stone, metal, wood, clay



Textiles

- quilt, rug, fabric, clothes



Planning an Art Institute Visit

Your visit to the Art Institute of Chicago can be fun, exciting, and educational. The most successful visits are usually those that are carefully planned.

What Is at the Art Institute?

The Art Institute of Chicago is one of the oldest and largest cultural institutions in Chicago, housing more than 270,000 art objects. Some of these may be as old as 5,000 years, while living artists created others.

Here is what you will find at the museum:



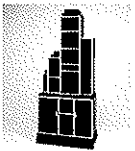
African and Ancient American Art



European Art 1400 to 1800



European Decorative Arts 1600 to 1900



American Decorative Arts 1901 to present



American Art to 1950



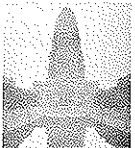
Impressionism and Postimpressionism



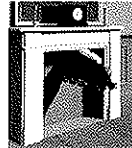
Ancient Egyptian, Greek, Etruscan, and Roman Art



Indian and Southeast Asian Art



Architecture



Modern Art



Arms and Armor



Photography



Chinese, Japanese, and Korean Art



Textiles



Contemporary Art



Thorne Miniature Rooms

with Young Students

Check out the Kraft Education Center, an especially welcoming place for young students and educators.

Hammerman Gallery
interpretation exhibitions for children

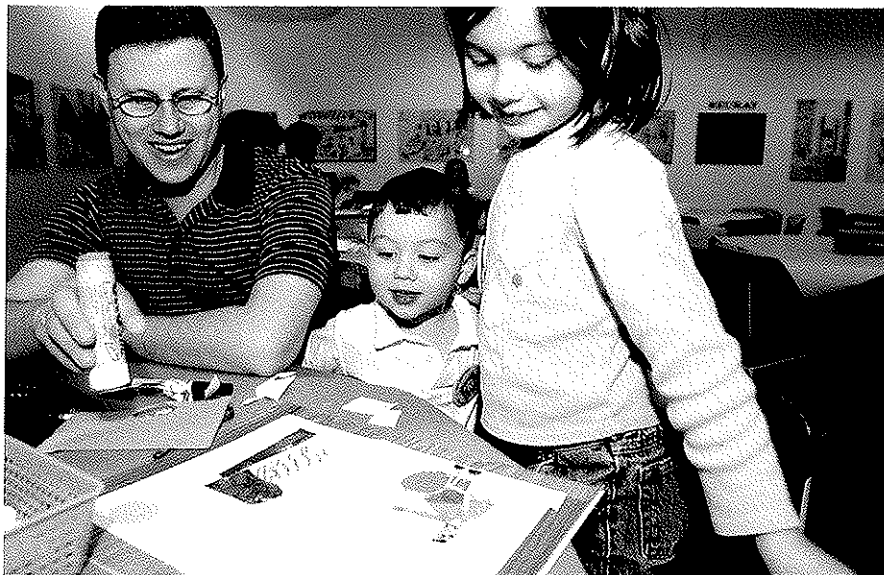
Welch Family Room
*for storytelling and activities
(a perfect setting for young children
to read books)*

Thoresen Gallery
*features rotating exhibitions of
children's book illustrations*

Touch Gallery of sculptures:
*from the collection that can be
touched by children and adults, too*

**Elizabeth Stone Robson
Teacher Resource Center**
free research facility for educators

Studios
hands-on art activities



Visit Checklist

Before Your Visit

First Steps

- ✓ How can the visit supplement your classroom instruction? Choose a theme and create objectives.
- ✓ Decide if you will arrange for a guided tour offered by the museum or if you will design and lead the tour.
- ✓ Check out the Art Institute's Web site at www.artic.edu/aic for guidelines on booking a tour, current school group tour offerings and exhibitions. All school groups must pre-register. (Note: On the Web site, click "Education" for tour information.)

Develop Your Tour

- ✓ Remember that quality is more important than quantity. It is recommend that tours last 45 to 60 minutes and consist of visiting 3 to 5 artworks for 5 to 15 minutes each.
- ✓ Select artworks that relate to your chosen theme and that will intrigue your students by visiting the Art Institute, the Teacher Resource Center, and/or the museum's Web site (www.artic.edu/aic) (Click "Education," then "Online Resources").
- ✓ What discussion questions would you ask students about the works of art? What activities could you do in the galleries that connect the art to your objectives? (see p. 15 for a museum supply list.)
- ✓ Map out the most convenient route. Please note that the location of artworks is subject to change and that the artworks included in this kit may not be on display.

In the Classroom

- ✓ Conduct pre-visit activities introducing the theme and selected works of art.
- ✓ Discuss the museum visit with students and chaperones (schedule, rules, purpose, expectations).
- ✓ Ask: What is an art museum? What will you see? What can you learn?

At the Museum

Spend Time Looking and Discussing

- ✓ Ask open-ended questions to generate discussion. (What do you see?)
- ✓ Make students think and respond critically. (What makes you say that?)
- ✓ Encourage different opinions.
- ✓ Draw it, act it out, create a story about it.
- ✓ Make connections to classroom lessons, books, and students' lives.

Think about Museum Issues

- ✓ Talk about a gallery and the type of works in it. How are they similar? How are they different? How are they arranged?
- ✓ Discuss the people who work in a museum: curators, security guards, art handlers, conservators, educators, volunteers.

After Your Visit

Discuss the Experience.

- ✓ What were likes and dislikes?
- ✓ What did the class learn about art museums?

Make Ties to the Curriculum.

- ✓ Integrate material from the visit into the classroom lesson.
- ✓ Refer back to the visit as much as possible.

Follow-up with an Activity or Project.

- ✓ Research an artist or style of art.
- ✓ Draw your favorite artwork from memory.
- ✓ Write a letter to an artist.
- ✓ Write a poem or short story about an artwork in the museum.
- ✓ Create your own exhibition.

Museum Manners

Discuss the reasons for following these rules in the museum to help students understand what will be expected of them during the visit. Practice using these museum manners prior to your visit.

Use Quiet Voices

Remember that if teachers use softer voices, students will too. But don't let that keep you from having a normal conversation with them. Allow your students to laugh out loud and express their delight, amusement, and curiosity for the images they see.

Walk at All Times

Museum floors can be slippery, so practice safety first just as you would in other indoor areas. Ask students to stay alert to large sculptures that may be placed in the center floors of some of the galleries.

When to Touch

Never touch works of art in the museum unless otherwise indicated. For instance, there are works of art that may be touched in the Touch Gallery located in the Kraft Education Center. To help satisfy young students' need to touch, remember to bring related materials into the galleries.

Stay with Your Group

As a precaution, provide students with identification tags that identify the school but not the students' names. Make sure chaperones know which students they are responsible for and always keep adult leaders at the front, middle, and at the back of the line.

Avoid Crowds

Crowds can be overwhelming for most of us but especially young students. Some galleries are more crowded than others. If the gallery you are visiting is congested, you may want to find a quieter space.

Supply List

Let your students be creative in the museum. Besides looking and talking, students learn while actively engaged. Feel free to bring supplies with you and use them in the museum. The teacher and chaperones must carry these supplies in a bag no larger than 11 x 17 inches. No backpacks of any size are permitted in the galleries.

Suggested Supplies

- * Colored pencils
- * Crayons
- * Clipboards
- * Cloth
- * Individual sheets of paper
(no bigger than 11 x 17 inches)
- * Pencils
- * Pipe cleaners
- * Plastic ruler
- * Stapler
- * String
- * Tape
- * Texture samples (beaded items,
silk, leather, and canvas)
- * Tissue paper
- * Yarn

Supplies NOT Allowed

- * Backpacks
- * Charcoal
- * Clay
- * Glue
- * Glue sticks
- * Ink
- * Markers
- * Paint
- * Pads of paper
- * Scissors
- * Spiralbound notebooks
- * Water

Note:

If you have questions about materials allowed in the galleries, please call the Teacher Resource Center (312) 443-3719 before your visit.

Using Art in the School, Museum,



You can integrate art into your curriculum through classroom lessons, museum visits, and homework assignments. To help you do this, this section contains 12 artworks from the Art Institute, suggested themes, discussion questions, and interdisciplinary activities. In addition, color posters of the images, activity sheets, and a sample color necklace are included in this kit to enhance student engagement. There are many other possible themes that these artworks and others will fit into. What's your theme?

A Thematic Approach to Teaching Art

	Lines, Shapes, Colors	Animals	Transportation	Home	Play	What's your theme?
	X			X		
	X				X	
	X	X				
	X			X		
		X		X	X	
		X	X		X	
			X			
			X			
	X			X		
		X		X		
					X	
			X			

and Home

Thematic Literature Connections

Lines,
Shapes,
Colors

Alphabet City by Stephen T. Johnson

When a Lines Bends...A Shape Begins by Rhonda Gowler Greene and illustrated by James Kaczman

A Color of His Own by Leo Lionni

Eye Spy Colors: A Peephole Book by Debbie MacKinnon with photographs by Anthea Sieveking

I Spy Shapes in Art by Lucy Micklethwait

Animals

Click, Clack, Moo: Cows That Type by Doreen Cronin and illustrated by Betsy Lewin

Kitten's First Full Moon by Kevin Henkes

What Do You Do With A Tail Like This? by Robin Page and Steve Jenkins

The Three Pigs by David Wiesner

The Stray Dog by Marc Simont

Transportation

Don't Let the Pigeon Drive the Bus! by Mo Willems

The Little Engine That Could by Watty Piper

Boats by Shana Corey and illustrated by Mike Reed

Transportation

How Will You Get There, Maisy? by Lucy Cousins

Bunnies on the Go: Getting from Place to Place by Rick Walton and illustrated by Paige Miglio

Home

Where the Wild Things Are by Maurice Sendak

The Relatives Came written by Cynthia Rylant and illustrated by Stephen Gammell

Me and My Family Tree by Joan Sweeney and illustrated by Annette Cable

Raise the Roof! by Anastasia Suen and illustrated by Elwood H. Smith

The Alligator in the Closet and Other Poems around the House by David L. Harrison and illustrated by Jane Kendall

Play

From Head to Toe by Eric Carle

The Cat in the Hat by Dr. Seuss

Emily Loves to Bounce by Stephen Michael King

Olivia by Ian Falconer

Duck, Duck, Goose! by Kirsten Hall and illustrated by Laura Rader

Lines,
Shapes,
Colors

Animals

Transportation

Home

Play

Art and Activity Ideas

This painting shows us Van Gogh's bedroom. The room is simply furnished, except for the artist's own paintings hanging on the walls. By depicting a personal space, Van Gogh essentially created a portrait of himself.



Vincent van Gogh (Dutch, 1853–1890).
The Bedroom, 1888.
Oil on canvas.
Helen Birch Bartlett Memorial Collection.

My Room



- Describe Van Gogh's bedroom. What objects are in the room? How many beds, chairs, tables, doors, and paintings are in the room? What do these objects tell us about Van Gogh?
- As a homework assignment, have your students sketch their bedrooms.
- How does the room make you feel? What objects are kept there? What does your bedroom say about you?
- Make a shoebox diorama of your bedroom. Include items that show your interests and hobbies. Display the boxes around the classroom and try to match each with its maker.
- In the museum, students can draw pictures of their bedroom.

Illinois State Goals: 4, 25, 26 (see p. 43)

Exploring Paint



- Van Gogh is famous for thickly applying colorful paint to his canvases. The thick brushstrokes appear to recreate materials and textures in a realistic manner.
- Have students explore how it feels to use paint of various thicknesses. Students can use tempera paint straight out of the bottle, mixed with water, and mixed with flour.
- Have students also experiment using an assortment of tools to apply the paint. Try various paintbrushes, plastic utensils, hands, and plastic bags with the corner cut off. Which tools work best with each of these paints?
- Using their favorite thickness of paint, have students paint a picture.
- Encourage students to decorate their bedroom walls at home with their paintings like Van Gogh did.

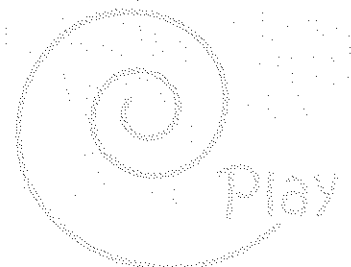
Illinois State Goals: 11, 25, 26

Lines, Shapes, Colors

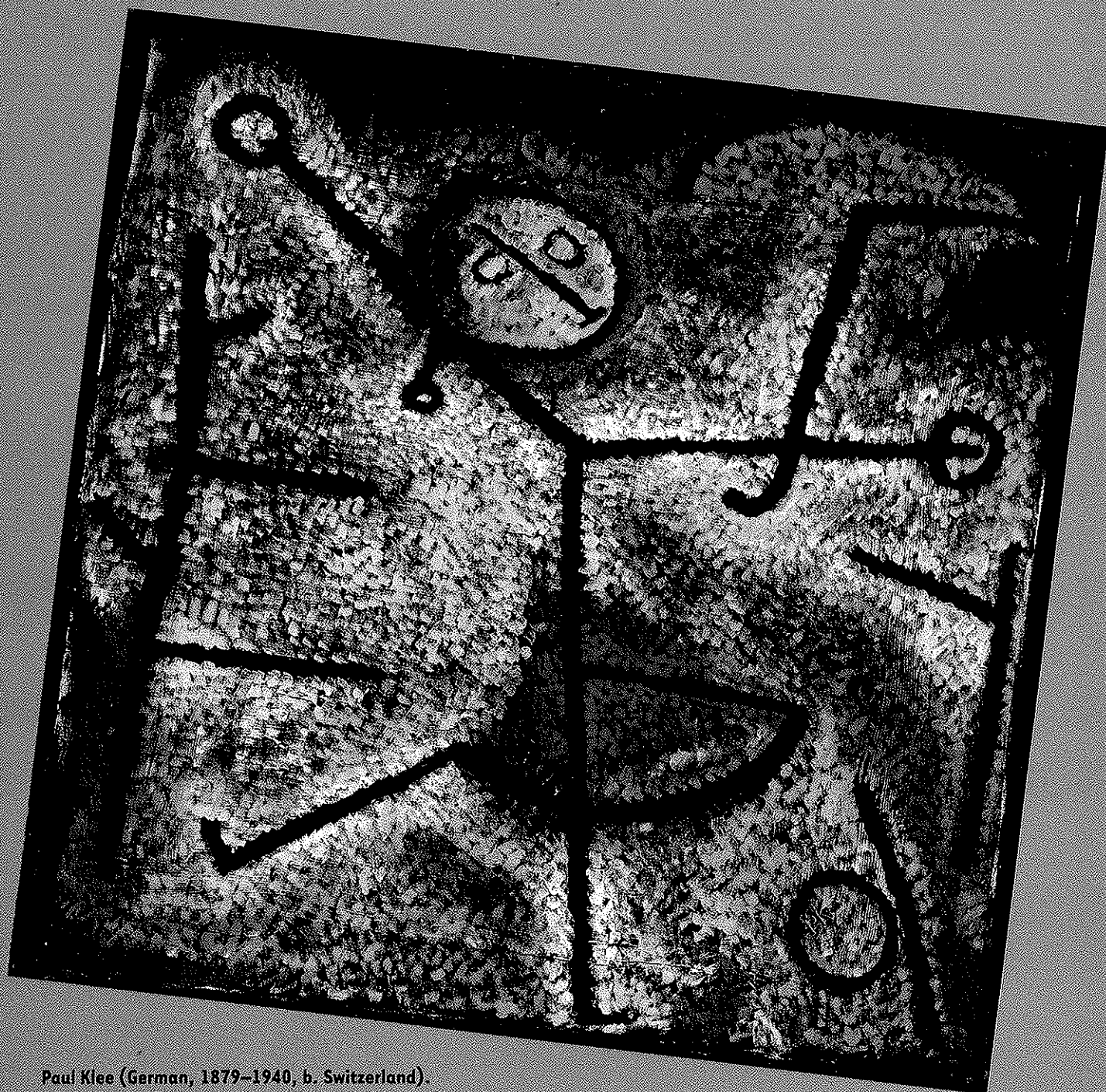


Transportation

Home



Although this painting looks simple at first glance, the artist has given us a great deal of information to read with our eyes. This whimsical painting portrays a girl dancing in the rain and can be used to show that many exciting things are made out of lines, shapes, and colors.



Paul Klee (German, 1879–1940, b. Switzerland).
Dancing Girl, 1940.
Oil on cloth.
Gift of George B. Young.

Singing in the Rain



- What does this painting show? Is this a boy or a girl? Where is the person? What is the weather? What is the person doing? What is the person's mood?
- We can see a girl with a ponytail holding an umbrella. She appears to be dancing with her head tossed to the side, outstretched arms and legs, and swinging skirt. On the left, five black strokes surrounded by green paint make up the trunk and branches of a tree.
- Have students discuss their personal experiences of being outside in the rain. Do they like it or dislike it? Have students write about and illustrate their experiences.

Illinois State Goals: 4, 25, 26

Types of Lines



- Ask students to identify the types of lines in the painting. Do they see straight and curved lines? What about lines that go back and forth? Up and down?
- As students identify types of lines, have them make these lines with their bodies.
- Lying on the floor, have students make a dancing pose like the girl and make a tree with their body. Ask them how it feels to be in these poses. What lines are their bodies making?
- To help students realize that lines are everywhere, have students make a list of the different types of lines they can identify around the house. Have students sketch an object that contains each of the following lines: straight, curved, wavy, and zigzag.
- Give each student a piece of black paper and an assortment of yarn and string of various lengths and textures. What types of line "drawings" can they make?

Illinois State Goals: 4, 9, 19, 25, 26

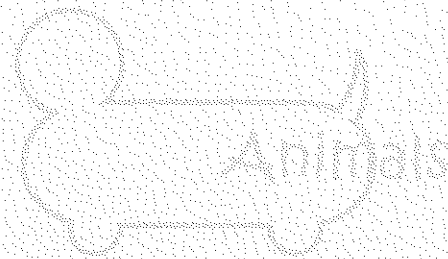
Alphabet Animals



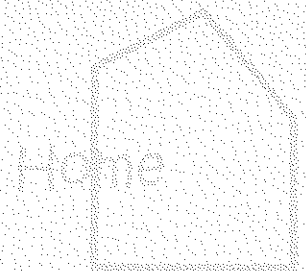
- Letters of the alphabet are also made up of lines. Can students see any letters in this painting?
- Help the alphabet come to life by making creatures out of the letters of the alphabet.

Illinois State Goals: 1, 25, 26

Lines, Shapes, Colors



Transportation



Play

This beaded crown is the most important symbol of royal power and authority for a Yoruba king. The crown's beaded veil serves to protect people from the king's gaze and hide his face. The king could not rule without the support of previous kings (represented by the faces on the crown) or the power of older women (represented by the 16 birds).

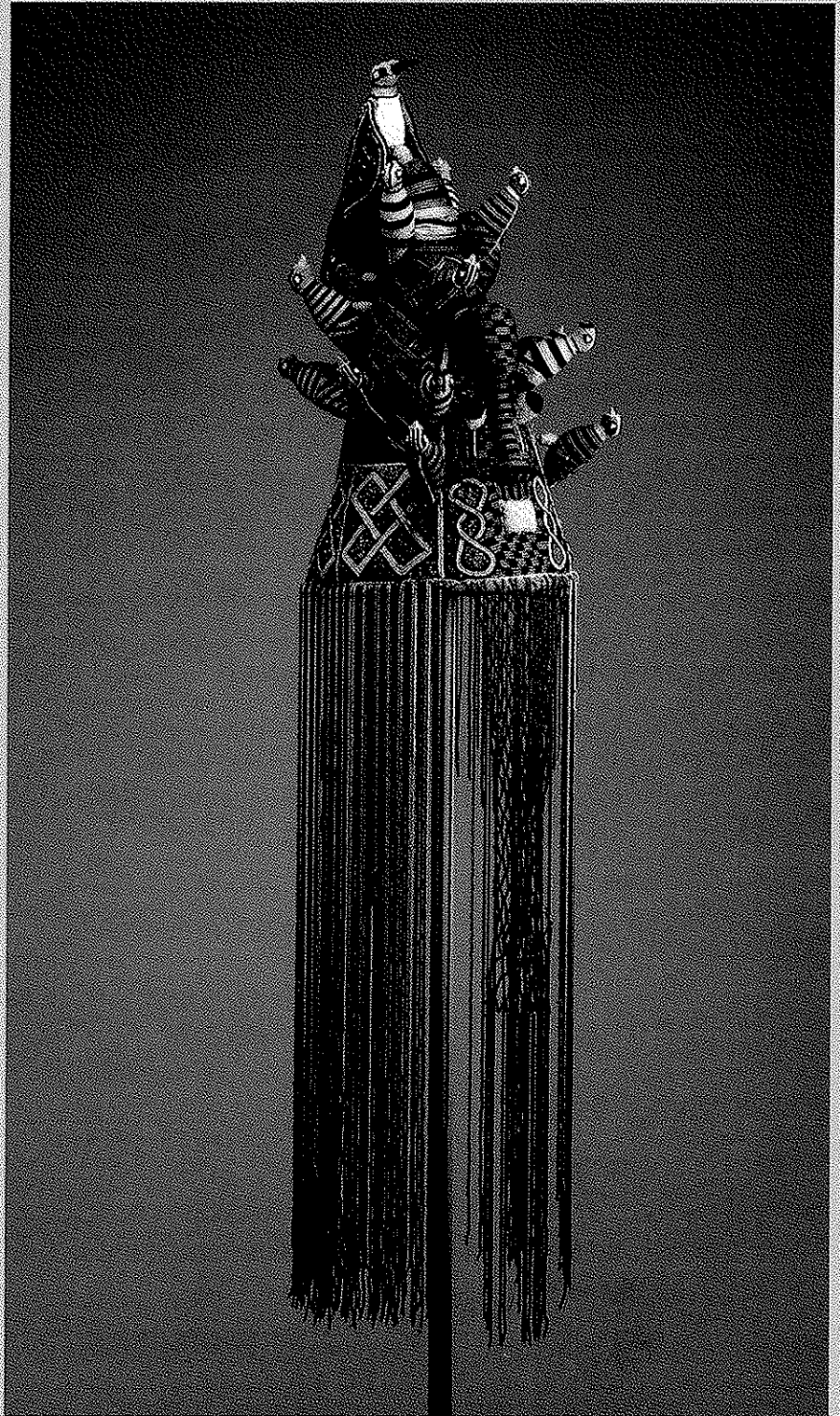
Crown (Ade)

***Owned by the King (Dagburewe) of Idowa,
1875–1975.***

Nigeria, Idowa, Ijebu; Yoruba.

Glass beads, fabric, string, copper alloy.

Cora Abrahamson Endowment.



Identifying People



- What is this? Who would wear a crown like this?
- This was the crown of a Yoruba king. He would have worn it on his head and the long beaded strands would have covered his face.
- What types of things can people wear on their heads? Who would wear these? We can identify many people's roles by what they wear on their head. Have students come up with examples.
- Have students bring in pictures of people wearing something on their head, such as kings, queens, police officers, nurses, soldiers, baseball players, religious figures, brides, etc.
- Have students draw portraits of themselves wearing a special hat or crown. This drawing can incorporate the images they brought in.
- Have students create a story of them in this new role.

Illinois State Goals: 4, 16, 25, 26, 27

Special Women



- Using color necklaces, have students identify colors they see in the crown. What shapes do you see? What is this made of? What would it feel like? Pass around a beaded object. Have students describe the way it feels.
- Do you see a face? What animals do you see? Explain to your students that the birds help the king be a better ruler by calling on the spiritual forces of women.
- Who is an important woman in your life (mother, grandmother, aunt)? What makes her special? What colors and patterns remind you of her?
- Have students create a bird for this special woman. First, cut a piece of paper to form the body. Cover with fabric using glue. Next, students create colorful designs for their birds using beads, string, fabric, feathers, etc. Encourage students to use colors and materials that remind them of this important person.
- Finally, have students share their birds with their classmates describing the lines, shapes, colors, and textures of their creations and describe the woman they made it for.
- In the museum, students can create a two-dimensional colorful bird using fabric, beads, feathers, yarn, etc.

Illinois State Goals: 4, 25, 26

Lines,
Shapes,
Colors

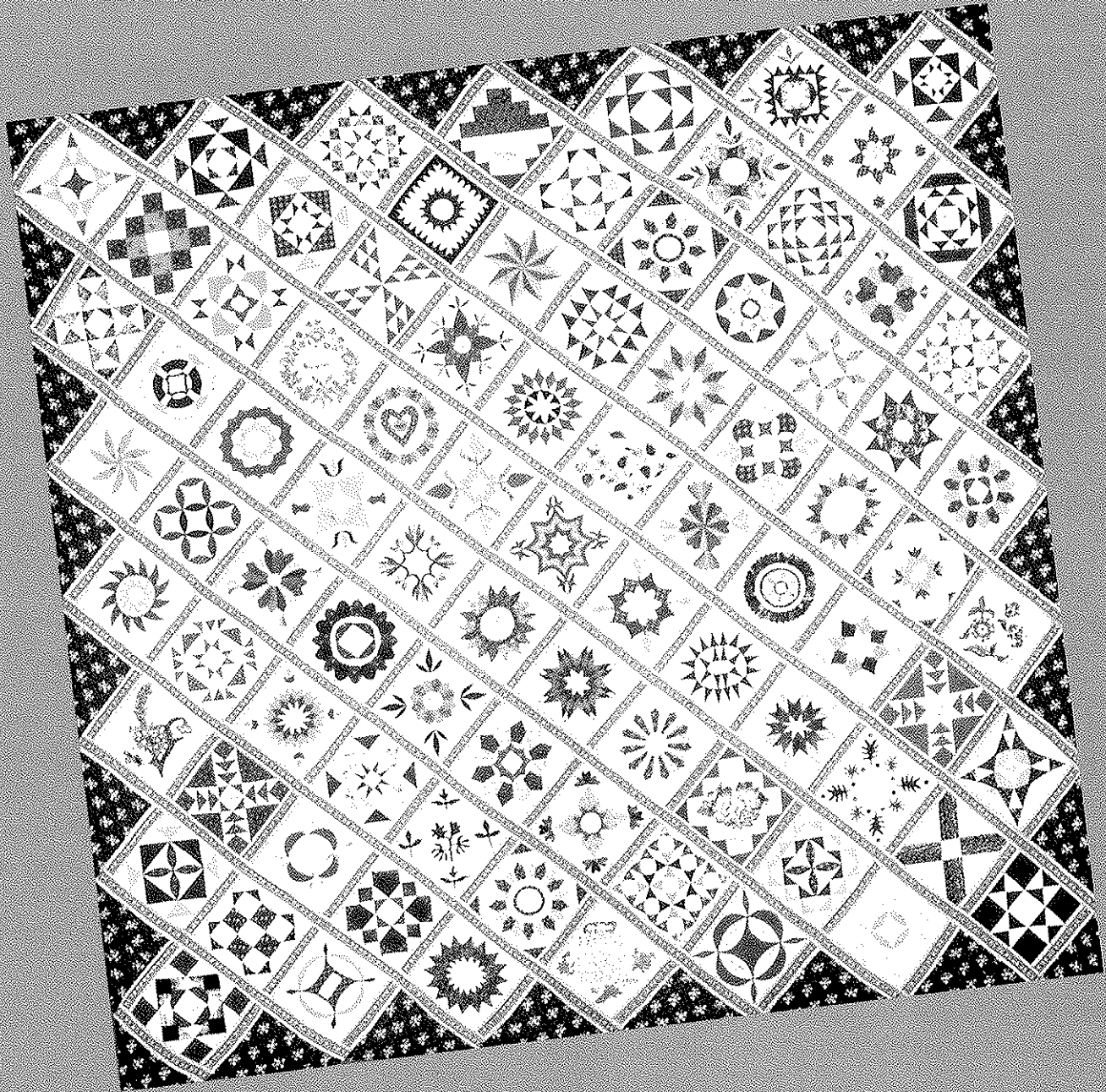
Animals

Transportation

Home

Play

This cheerful bedcover is a "friendship quilt" made for a woman named Ella Maria Deacon in 1842 in the area of Mount Holly, New Jersey. The superb condition of this quilt preserves the ingenious and skilled workmanship that went into it.



Quilt, 1842.

Made for Ella Maria Deacon (1811–1894).

United States, New Jersey, Mount Holly.

Cotton, plain weaves; pieced; appliqued with cotton, plain weaves, some printed in a variety of techniques, some glazed; quilted; inscriptions in ink; edged with woven tape; backed with cotton, plain weave; printed.
Gift of Betsey Leeds Tait Puth.

A Quilting Bee



- What is this? What would you do with this? Where would you find it?
- Explain to students that this is a bedcover. Bring in a quilt to help students understand what it is and how it feels.
- How is this made?
- If custom were followed, the 85 individual sections were completed at the various homes of those involved, and then joined together with needle and thread at a final gathering called a quilting bee. The quilting bee was often a lively time of eating, drinking, dancing, and conversation.
- Using a few small pieces of cloth, show students how to sew them together to make a larger piece of cloth.
- Have students make a drawing of the design or image that appears on their bedcover. Have students share it with their classmates.

Illinois State Goals: 4, 16, 25, 26, 27

Community Quilt



- Using color necklaces, discuss the variety of colors in the quilt. Ask students to identify the shapes and patterns.
- Have students collaboratively make a quilt made out of paper or fabric. Give each student a square piece of paper/fabric and several pieces of colored paper/fabric in various shapes. At home, with a family member, have each student design his or her own square.
- When all students are done, glue all of the pieces on a large piece of paper/fabric. Invite family members to see the community quilt.
- In the museum, students can design their sections using felt pieces. Students can arrange their sections together to get an idea on how a quilt is made.

Illinois State Goals: 4, 9, 25, 26

Lines, Shapes, Colors

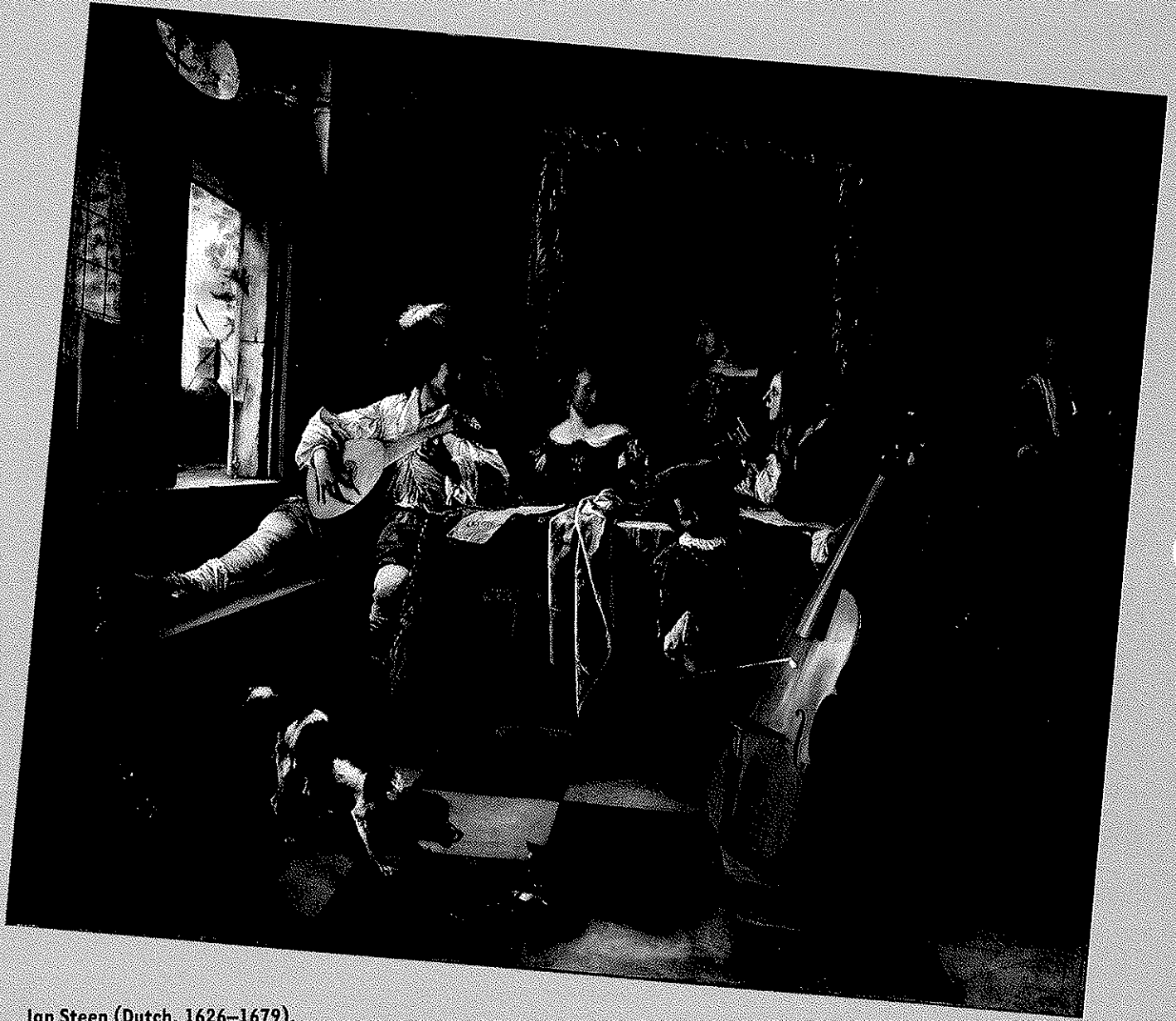


Transportation

Home



Painter Jan Steen is best known for his humorous scenes of daily life. He loved to show people eating, drinking, dancing, or playing music. The man strumming a lute may be Steen himself. The other figures may represent members of Steen's family.



Jan Steen (Dutch, 1626–1679).
***The Family Concert*, 1666.**
Oil on canvas.
Gift of Timothy B. Blackstone.

Music and Art



- What is going on in this painting? What instruments do you see?
- Give students a chance to explore how sounds are made with various types of musical instruments. (Small instruments can be played quietly in the museum.) How are the sounds made? Describe the sounds.
- If you were in the painting, what would you hear?
- Play various types of music. What type of music fits this scene? Why?
- Have students dance while listening to several types of music, such as classical, jazz, and hip-hop. How do your movements change according to the music?
- Have students make drawings while listening to different types of music. How do the drawings relate to the music?

Illinois State Goals: 4, 19, 25, 26

Family Gatherings



- How does your family celebrate? What do people do at your family gatherings? Do people sing, watch movies, play games, eat?
- Have students look at and talk about family photographs with their family.
- Have students bring in one of their favorite family photographs and share with the rest of the class.
- Have students make a drawing or write a story about a family gathering.

Illinois State Goals: 3, 4, 25, 26

Animal Adventures



- What animals are in the painting? What are they doing? Are the dog and cat friends? Are they interested in the music? If they could talk, what would they say?
- Read and discuss books that tell stories about animals and their adventures.
- Ask students to create a story about the animals in this painting. Have them illustrate their stories in a comic book format.

Illinois State Goals: 1, 3, 4, 25, 26



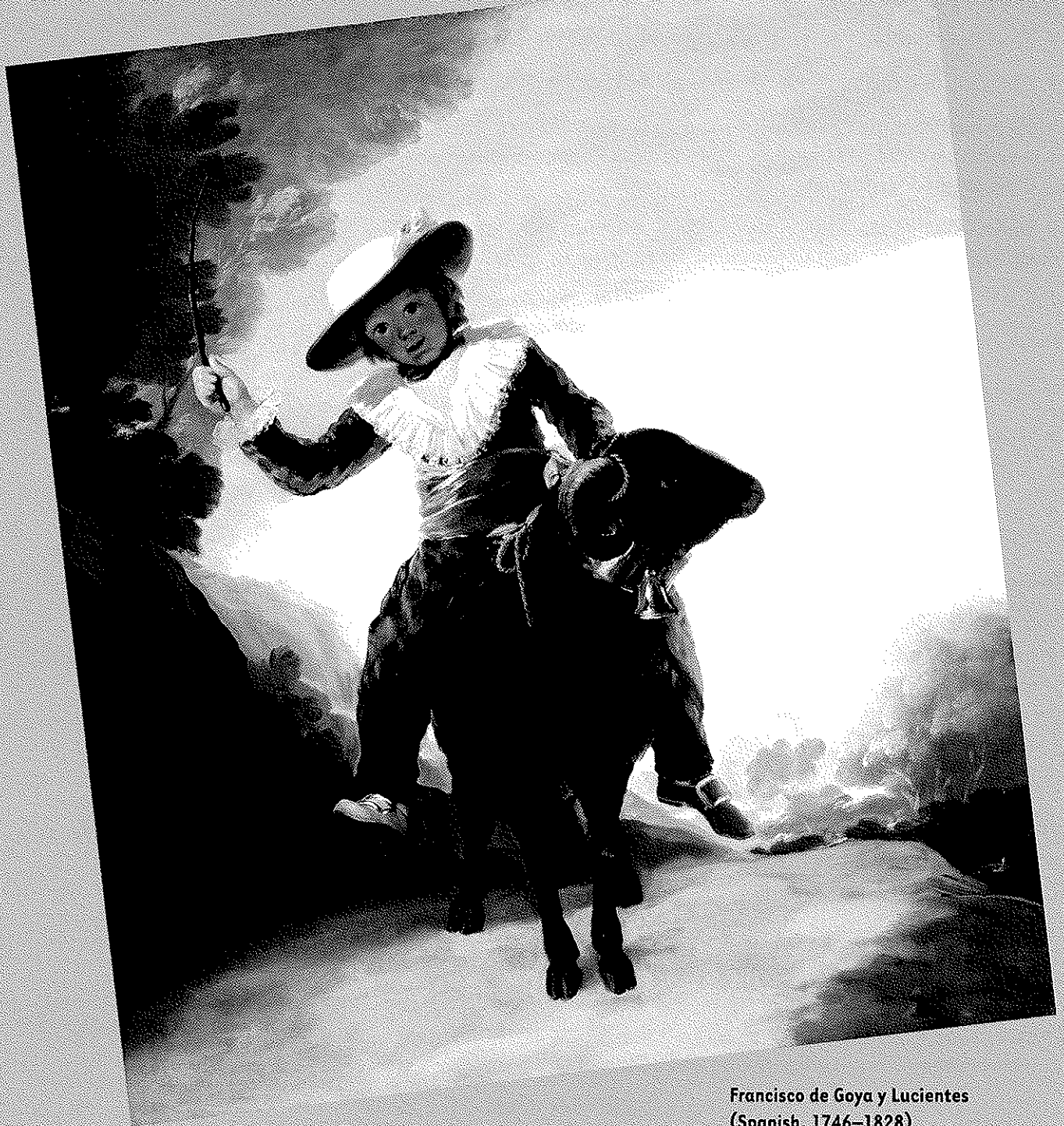
Animals

Transportation

Home

Play

In some of his work, Goya produced large oil paintings of Spanish people of all ages engaged in their favorite activities. In this picture, Goya portrays an elegantly dressed young boy riding a ram on a bright spring day.



Francisco de Goya y Lucientes
(Spanish, 1746–1828).
Boy on a Ram, 1786/87.
Oil on canvas.
Gift of Mr. and Mrs. Brooks McCormick.

Animals as Transportation



- What is this person doing? Is it a boy or girl? What kind of animal is he riding? What is he wearing? Is he having fun? Why do you think the ram has a bell on his neck? Why does the boy have a stick in his hand? What is the weather like? Where do you think they are going?
- Have you ever ridden an animal? If so, what type? Have students draw pictures and tell stories about their experiences riding animals.
- Discuss the various types of animals that provide transportation, such as camels, horses, donkeys, mules. What do these animals transport? (people, supplies, etc) Where do they go?

Illinois State Goals: 4, 16, 25, 26

Exploring Materials



- This painting depicts many different textures. Bring materials represented in the painting such as rope, wood, leaves, metal, fur. Pass around the materials one at a time. Ask students to identify the materials illustrated in the picture.
- Where else will you find these materials? Do you see these materials in the classroom, on the playground, in your home?
- Have students explore the materials even more by creating a collage with materials they collect from their homes and their neighborhoods. In the museum, a temporary collage can be created without using glue.

Illinois State Goals: 4, 12, 25, 26

Fashion Designer



- What is the boy wearing? What colors and patterns do you see? What are his clothes made out of and how do you think they would feel?
- Gather fabric with various textures, colors, and patterns. Have the students feel and describe the fabric. What are you wearing? How are the boy's clothes in the picture different than yours? How are they similar?
- As a class, students will design an outfit. On a large sheet of paper, cut out a simple silhouette of a person. Hand out a few fabric swatches to each student. One at a time, students are to place a piece of fabric on the paper person.
- Discuss the outfit. Would you wear this? Where would you wear it?

Illinois State Goals: 4, 9, 25, 26

Lines
Shapes
Colors

Animals

Transportation

Home

Play

Monet used loose, quick brushstrokes to depict the movement of the crowd and the smoke billowing from the steam engine. To capture such a moment according to some, Monet asked engineers to load the train's engine with coal and send out great puffs of smoke.



Claude Monet (French 1840–1926).
Arrival of the Normandy Train, Gare Saint-Lazare, 1877.
Oil on canvas.
Mr. and Mrs. Marin A. Ryerson Collection.

Make a Train



- What do you see? Can you find the train, the tracks, the steam, the people, and the lamppost? What type of place is this? Can you find the artist's signature?
- Have students imagine that they are at this train station. What can you see? Hear? Smell? Feel?
- Have students make a train set together starting out by bringing empty boxes from home. In class, cover boxes with paper and have each student decorate his/her own train car. Wheels can be made out of bottle caps, soda cans, toilet paper or paper towel tubes, buttons, etc. String the train cars together and pull the train around the room.
- In the museum, students can form a line and walk around the gallery as a train. Choo! Choo!

Illinois State Goals: 4, 19, 25, 26

Changes over Time



- Monet often worked on several canvases at once, painting the same subject from different angles or at different times of day. This work is one of 12 that the artist made of a busy railroad station.
- Have students create a series of drawings or paintings. Select an object or scene that will change throughout a day, week, or year (such as the playground, a growing flower, a tree). This can be done either at home or school.
- After the period of time, compare and contrast the pictures.

Illinois State Goals: 12, 25, 26

Lines

Shapes

Colors

Animals

Transportation

Home

Play

Hiroshige kept a picture diary of his journey between the cities of Tokyo and Kyoto, which was 292 miles in length and took about 12 days to walk. This print represents one of the places he stopped for a rest along the way. The waitress on the left greets her incoming guests.



Utagawa (Ando) Hiroshige (Japanese, 1797–1858).
Branch Road at Motomachi, Totsuka
from the series *Fifty-Three Stations on the Tokaido*, 1833.
Woodblock print on paper.
Clarence Buckingham Collection.

Travel Log



- What is going on in this picture? How did the people get to the restaurant? What kinds of things are they carrying?
- Have you traveled on a long trip? How did you get there? What did you take with you? Did you stop along the way? What did you do to occupy your time as you traveled?
- Have students talk about different places they go on a regular basis, such as school, home, grocery store, park, relative's homes, etc. Each day have them make a sketch of a place they visit. Encourage them to include people's actions, decorations, weather, etc. At the end of the week, have students share their travel log.
- Alternatively, students can make travel logs of their visit to the museum, including the bus ride, sketches of the different artwork they see, lunch, etc.

Illinois State Goals: 4, 25, 26

Discover Printmaking



- Have students reflect upon the images they depicted in their travel log. Have them choose one picture to use to make a Styrofoam relief print.
- Using Styrofoam trays, have students draw their pictures onto the tray using Popsicle sticks. Make sure students' lines are deep and thick.
- Cover student's Styrofoam images with paint. Avoid getting the paint in the indentations.
- Lay a piece of paper over the Styrofoam tray. Press lightly and lift print.

Illinois State Goals: 25, 26

Lines

Shapes,
Colors

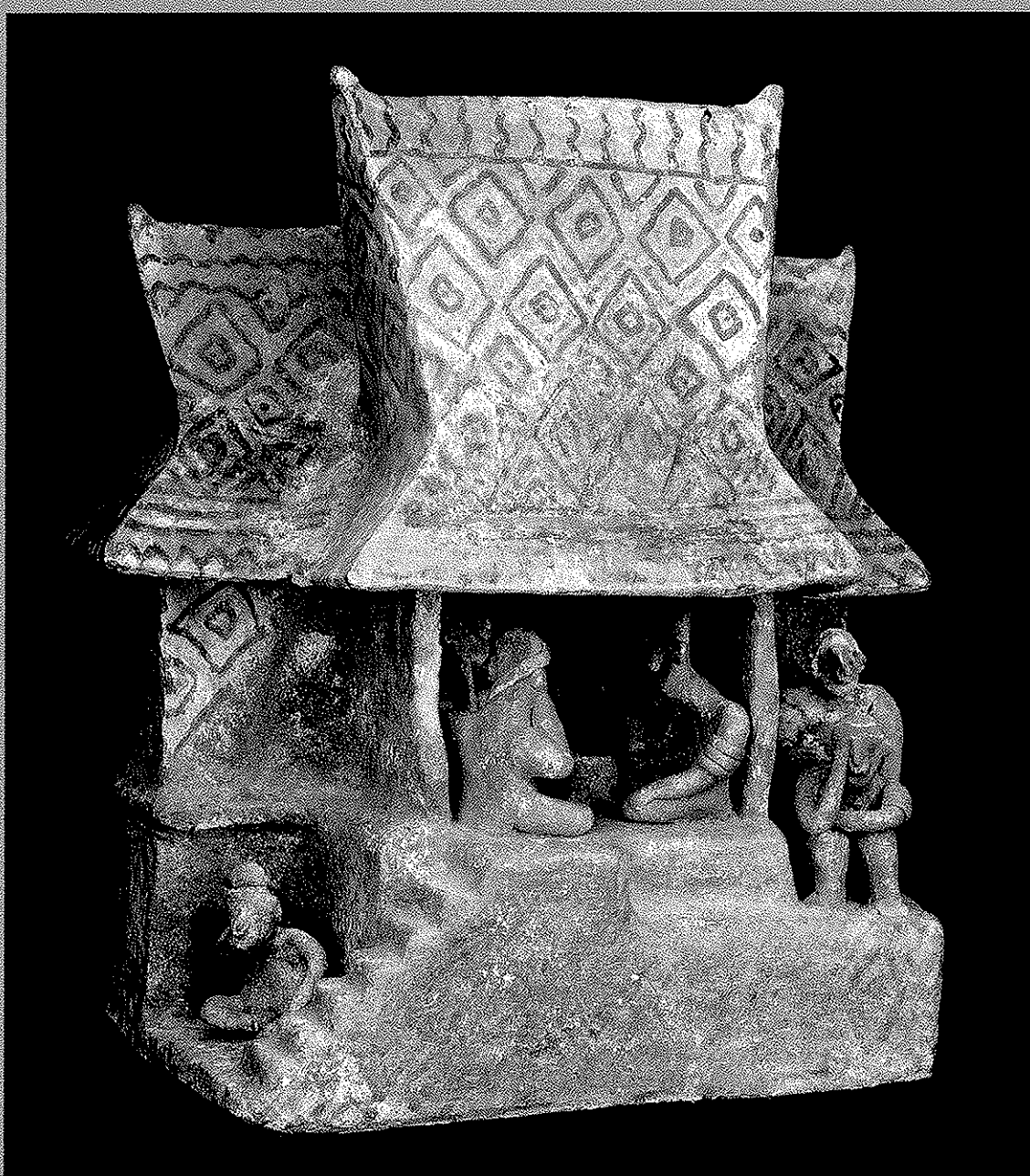
Animals

Transportation

Home

Play

This small model of a house was a tomb sculpture from the ancient people of the Nayarit region of West Mexico. This lively house contains different groups of people both alone and together, multiple levels, and a geometrically patterned roof.



Model House, A. D. 200.
Mexico; Nayarit culture.
Ceramic, pigment.
Gift of Ethel and Julian Goldsmith.

Social Gatherings



- What is this? How many people do you see? What are they doing? Where are they? What is this made out of?
- Have students look closely at the postures of the people and imitate the various poses. Ask them how they feel in each of these poses.
- Have each student make a clay figure like the ones in the picture.
- Make a clay base and have the students place their figures together to make a collaborative sculpture of a social gathering. What are the people doing? Where are they? Why are they together?

Illinois State Goals: 4, 19, 25, 26

Build a House



- Discuss the house and its multiple levels. Talk about the shape and design of the roof, the walls, the stairs, and the room.
- Have students make a model house out of construction paper. Divide the students into small groups. Give each group a couple of sheets of construction paper. Instruct students to create a house by folding and tearing the paper.
- Have groups share their designs with each other.

Illinois State Goals: 4, 25, 26

Long-Lasting Materials



- This object was made from clay, yet it has lasted for nearly 2,000 years.
- Engage students in a study about the decomposition of materials. Have students bring in objects from home that are made from different materials, such as metal, dough, clay, newspaper, or fabric.
- Have students bury the objects for a period of time or put them through a series of weathering tests to see which stands up best.

Illinois State Goals: 4, 12, 25, 26

Lines,
Shapes,
Colors

Animals

Transportation

Home

Play

This 2,500-year-old drinking vessel is in the shape of the head of a donkey. The realistic ears, eyes, and open braying mouth of the donkey would surely give joy to anyone drinking from this cup.



Douris (Greek, active 5th century B.C.).
Rhyton (Drinking Vessel) in the Shape of a Donkey Head, 465/455 B.C.
Terracotta, red-figure technique.
Museum Purchase Fund.

A Donkey Cup



- What is this? What animal does it look like? How could this be used as a cup? What material is this cup made of?
- How would you set this cup down if it were filled? Would you cover the top with your hand, balance the cup on its nose, drink all of its contents first, or something else? The ancient Greeks would have drunk all its contents because this cup cannot stand up.
- Have students play with clay or dough and experience how it can be molded into various shapes. How could you form the clay or dough into a cup? Have students make their own clay cups.

Illinois State Goals: 4, 16, 25, 26, 27

Animals around the House



- If a cup could take the shape of a donkey's head, what other household items could be in the shape of an animal?
- Have students list common household items (chair, table, lamp, etc.) and favorite animals (bear, turtle, giraffe, etc.). Have students look around their homes to gather ideas.
- Have students design a household item in the shape of an animal. Students could watch part of a *Flintstones* cartoon or movie for inspiration.

Illinois State Goals: 25, 26

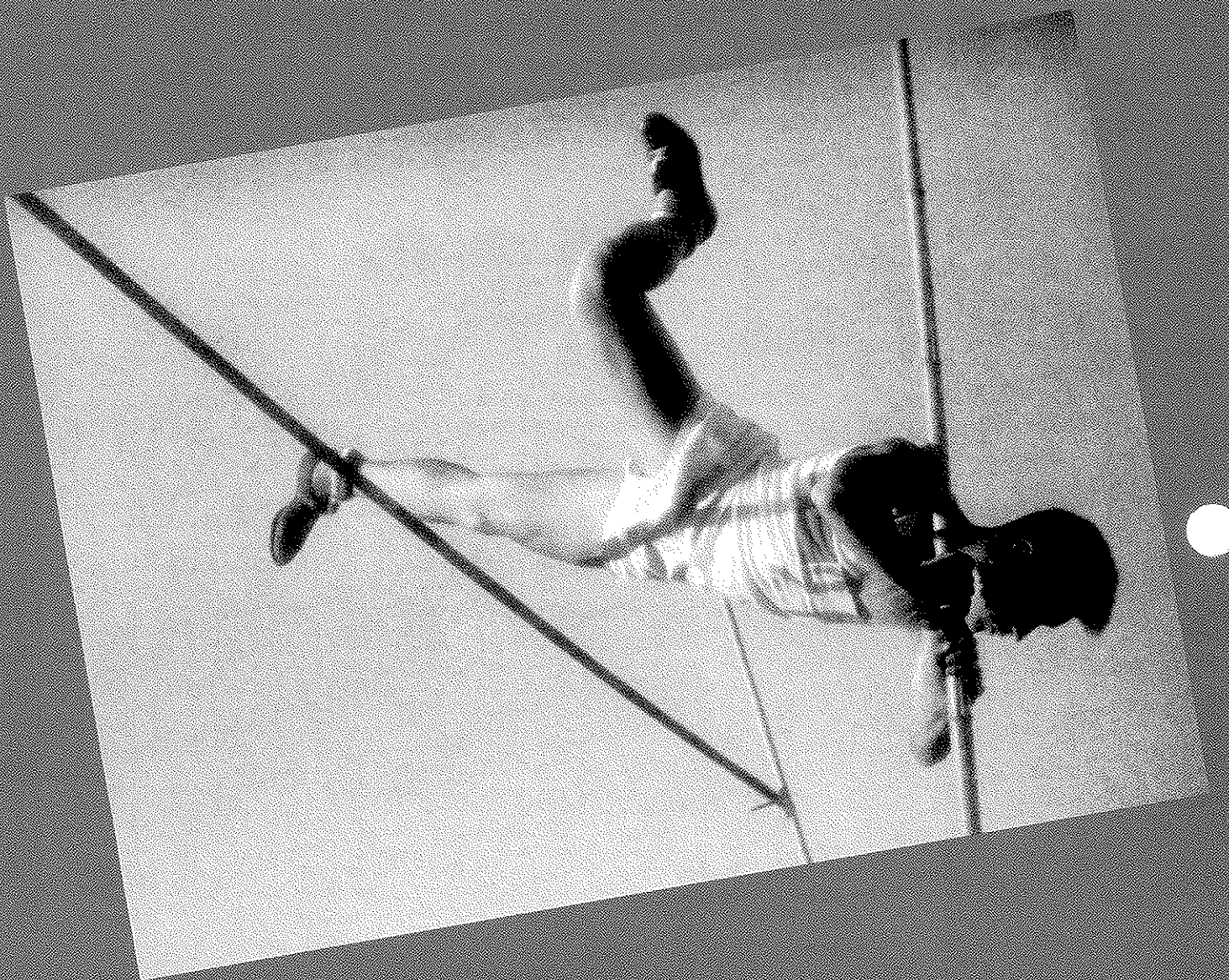
Animals

Transportation

Home

Play

Suspended in midair, legs splayed, this pole vaulter must have been photographed in the split-second that he catapulted over the photographer's head. Rodchenko liked to use radical points of view, such as extreme up and down angles and tilted horizons, as a way of looking at things in a new way.



Alexander Rodchenko (Russian, 1891–1956).
Untitled (Pole Vaulter), c. 1936.
Silver-gelatin print.
Wirt D. Walker Endowment.

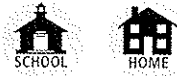
Children in Motion



- What is this man doing? What does he have in his hand? Why are his feet off the ground? Explain pole vaulting.
- The energy of this photograph comes from capturing this man in motion. Explore different types of quick movements with the students. Play a game where you have students jump up and down, turn around, run in place, wave their arms in circles, etc. As they're in motion, say "freeze" and have them hold their poses as if they have become a photograph.

Illinois State Goals: 4, 19, 25, 26

Sports Photography



- Have students take pictures of their classmates while playing sports at recess or in physical education class.
- Have students title the pictures and create an exhibition with the photographs. Invite parents and family members to see.

Illinois State Goals: 19, 25, 26

Points of View



- Explore different points of view with your students. Create paper frames by cutting a small square in the middle of a piece of paper for each student.
- Have students look through their frames at various objects from below, above, at an angle, close up, far away, etc. For instance, a student may lie down on the floor and look up through her frame at a classmate.

Illinois State Goals: 25, 26

Lines
Shapes
Colors

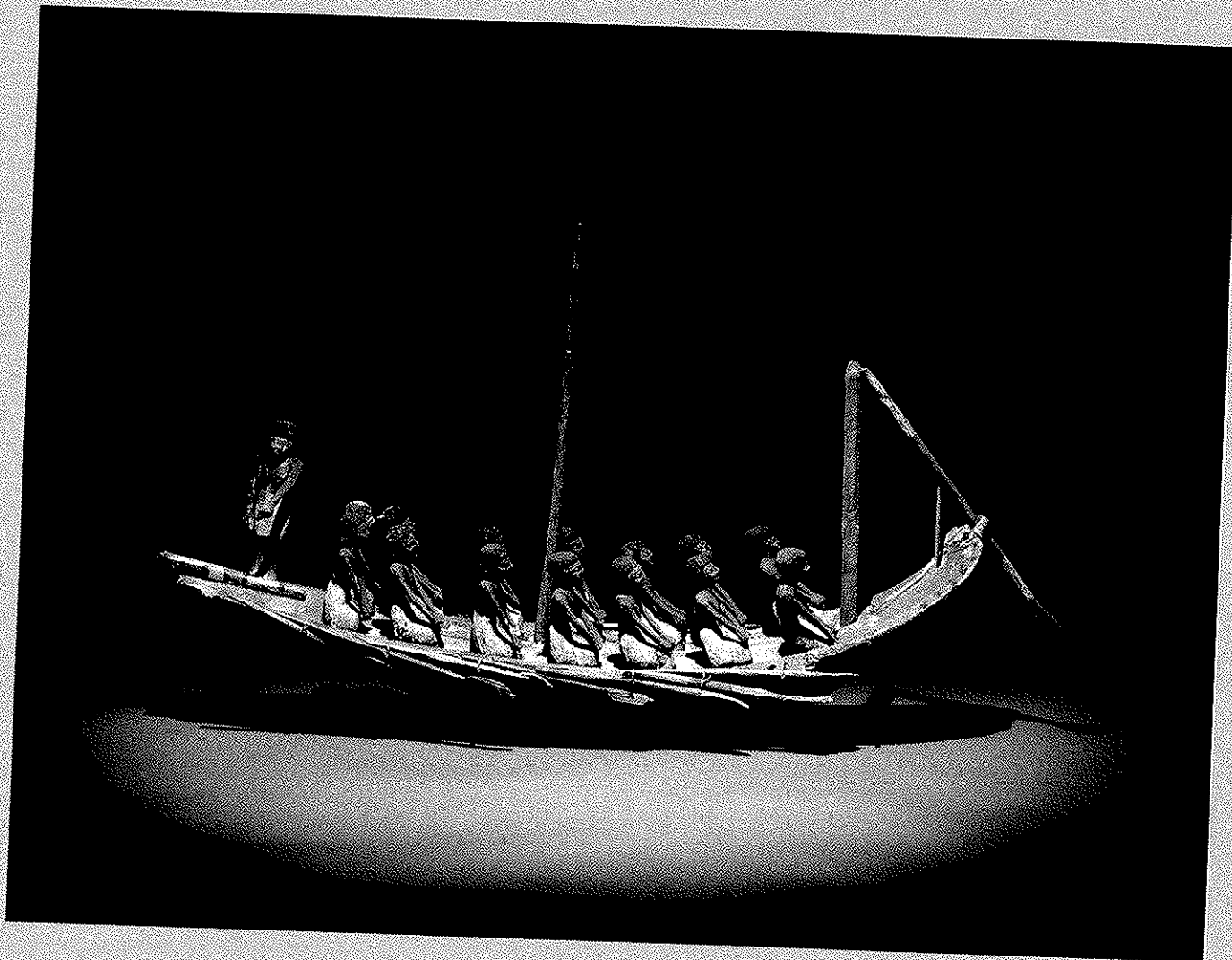


Transportation

Home

Play

Boats were the most important means of transportation in ancient Egypt. This model of a boat, complete with its crew, was placed in an ancient Egyptian tomb to insure that the deceased would have transportation in the afterlife.



*Model Boat. Egypt, Middle Kingdom (2134–1784 B.C.).
Gift of Henry H. Getty, Charles L. Hutchinson,
Robert H. Fleming, and Norman W. Harris.*

Types of Transportation



- What is this? What are these people doing? What is this made out of? How does this boat move?
- Boats were the most important means of transportation in ancient Egypt, moving people and goods up and down the Nile.
- Have you ever been on a boat? How big was the boat? How did the boat move? Ask a family member about an experience on a boat. Share stories with classmates.
- What types of transportation are in your community?
- The oarsmen on this model boat were paid workers. Have students discuss transportation jobs in our society. What skills are needed by the different people?
- Have students draw a picture or write a letter to a bus driver at your school.

Illinois State Goals: 4, 16, 25, 26, 27

Tomb Objects



- Discuss the ancient Egyptian practice of placing objects like this model boat in tombs for use in the afterlife.
- Assign the exercise of loading an ancient Egyptian tomb with objects that were needed to live a full, productive afterlife. Have each student select one object from the categories of buildings, food and drink, animals, people, and entertainment to create in clay.
- Display the objects around the classroom and discuss how each object was of value to the ancient Egyptians.

Illinois State Goals: 4, 16, 25, 26, 27



Transportation

A large, dotted outline of a house, containing the text 'Home' in a simple font.

Home

A large, dotted spiral shape containing the text 'Play' in a simple font.

Play

Appendix

List of Images

Vincent van Gogh (Dutch, 1853–1890). *The Bedroom*, 1888. Oil on canvas. Helen Birch Bartlett Memorial Collection.

Paul Klee (German, 1879–1940, b. Switzerland). *Dancing Girl*, 1940. Oil on cloth. Gift of George B. Young.

Crown (Ade) Owned by the King (Dagburewe) of Idowa, 1875/1975. Nigeria, Idowa, Ijebu; Yoruba. Glass beads, fabric, string, copper alloy. Cora Abrahamson Endowment.

Quilt, 1842. Made for Ella Maria Deacon (1811–1894). United States, New Jersey, Mount Holly. Cotton, plain weaves; pieced; appliquéd with cotton, plain weaves, some printed in a variety of techniques, some glazed; quilted; inscriptions in ink; edged with woven tape; backed with cotton, plain weave; printed. Gift of Betsey Leeds Tait Puth.

Jan Steen (Dutch, 1626–1679). *The Family Concert*, 1666. Oil on canvas. Gift of Timothy B. Blackstone.

Francisco de Goya y Lucientes (Spanish, 1746–1828). *Boy on a Ram*, 1786/1787. Oil on canvas. Gift of Mr. and Mrs. Brooks McCormick.

Claude Monet (French 1840–1926). *Arrival of the Normandy Train, Gare Saint-Lazare*, 1877. Oil on canvas. Mr. and Mrs. Marin A. Ryerson Collection.

Utagawa (Ando) Hiroshige (Japanese, 1797–1858). *Branch Road at Motomachi, Totsuka* from the series *Fifty-Three Stations on the Tokaido*, 1833. Woodblock print on paper. Clarence Buckingham Collection.

Model House, c. A.D. 200. Mexico, Nayarit culture. Ceramic, pigment. Gift of Ethel and Julian Goldsmith.

Douris (Greek, active 5th century B.C.). *Rhyton (Drinking Vessel) in the Shape of a Donkey Head*, 465/455 B.C. Terracotta, red-figure technique. Museum Purchase Fund.

Alexander Rodchenko (Russian, 1891–1956). *Untitled (Pole Vaulter)*, c. 1936. Silver-gelatin print. Wirt D. Walker Endowment.

Model Boat Egypt, Middle Kingdom, (2134–1784 B.C.). Wood with pigment. Gift of Henry H. Getty, Charles L. Hutchinson, Robert H. Fleming, and Norman W. Harris.

Illinois State Goals

The following Illinois State Goals are met in the activities described in the Art and Activity Ideas section.

Language Arts

IL State Goal 1: Read with understanding and fluency.

IL State Goal 3: Write to communicate for a variety of purposes.

IL State Goal 4: Listen and speak effectively in a variety of situations.

Mathematics

IL State Goal 9: Use geometric methods to analyze, categorize and draw conclusions about points, lines, planes and space.

Science

IL State Goal 11: Understand the processes of scientific inquiry and technological design to investigate questions, conduct experiments and solve problems.

IL State Goal 12: Understand the fundamental concepts, principles and interconnections of the life, physical and earth/space sciences.

Social Science

IL State Goal 16: Understand events, trends, individuals and movement shaping the history of Illinois, the United States and other nations.

Physical Development and Health

IL State Goal 19: Acquire movement skills and understand concepts needed to engage in health-enhancing physical activity.

Fine Arts

IL State Goal 25: Know the language of the arts.

IL State Goal 26: Through creating and performing, understand how works of art are produced.

IL State Goal 27: Understand the role of the arts in civilizations, past and present.

For more information, visit <http://www.isbe.state.il.us/iis/>

