

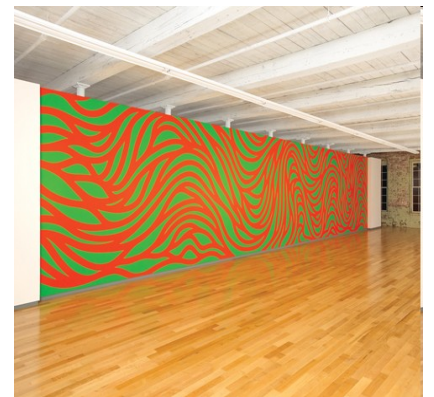
KIDSPACE

2010 - 11 CURRICULUM GUIDE

3rd – 8th GRADE
Kidspace Semester: Fall 2010



Three Museum Semester: Spring 2011



**Year-Long Theme: Color Forms,
Symbolism**

Philanthropic contributions from foundations and corporations help to sustain and build Kidspace’s major program areas including the artist residency program, curriculum development and teacher workshops, exhibitions, afterschool and public programs, and guided tours for Pre-K - 8 school groups.

Major season support for Kidspace is provided by the Ann R. Avis and Gregory M. Avis Fund; the Brownrigg Charitable Trust, Milton and Dorothy Sarnoff Raymond Foundation, and Alice Shaver Foundation in memory of Lynn Laitman; the Art Mentor Foundation Lucerne; the National Endowment for the Arts; and the James and Robert Hardman Fund and the Gateway / Pauline Young Music Fund, funds of the Berkshire Taconic Community Foundation.

Kidspace Director of Exhibitions and Education Laura Thompson curated Kidspace’s Fall 2010 exhibition *Color Forms I*. Kidspace is eternally grateful to the staff of the three museums for their consistent support of Kidspace, and especially to MASS MoCA’s who are responsible for promoting, designing, and installing the exhibition. The exhibition project also greatly benefited from the dedication and hard work of Kidspace Education Coordinator Shannon Toye, Summer Interns Chloe Higginbotham and Grace McEriny, and Fall Interns Kate Bullen and Leigh Dale who assisted with curriculum and program development, and designed interactive exhibition components. With special thanks to Summer Interns Chloe McEriny and Katlyn Beaver for developing the curriculum activities in this guide.



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YEAR-LONG THEME OVERVIEW

COLOR FORMS I

For the 2010-11 school year, Kidspace and the three museums—The Clark, WCMA, and MASS MoCA—have planned a year-long focus on color. Students will explore, patterns, line, form, and the symbolic use of color during each visit. Each museum will use their collections and changing exhibitions to expand students’ understandings of art and of art-making.

Students in grades 3 - 7 from the North Adams Public Schools and 3 - 8 from the North Berkshire School Union will visit Kidspace in the fall 2010 and the three museums in the spring 2011.

At Kidspace

This fall, the exhibition *Color Forms I: Pink and Blue Projects* will focus on the specific connotations behind the colors pink and blue and will be targeted to grades 3 - 8. Installation artist Portia Munson will use paintings, photographs, and everyday objects to organize an installation focusing on how the colors pink and blue help to shape and reinforce gender roles. Her work will also be used to discuss the mixed messages sent to children about gender and about mass consumption. The sheer quantity of collected pink and blue material goods to be displayed will make obvious how children are indoctrinated into the world of materialism and are taught social rules for gender identity.

This spring, Kidspace will feature part II of its *Color Forms* exhibition project, targeted to grades Pre-K - 2. Opening March 26, 2011, *Color Forms II: The Basic Utensils* features Soyeon Cho and Lisa Hoke. Both artists utilize found objects and recyclables in their artwork to create visually exciting, colorful patterned installations. Teachers are invited to the opening on March 26 and to participate in this exhibition as well.

About Portia Munson

Portia Munson is a visual artist who works in a variety of media including installation, painting, photography, and sculpture. Solo shows include exhibitions at PPOW Gallery, Yoshii Gallery and White Columns in NYC among others. Her work has been exhibited throughout the US, Canada & Europe in such venues as the Museum of Contemporary Art in Helsinki, Finland; the_Kunstahallen_Brandts_Klaedefabrik, Odense, Denmark; and in NYC at the New Museum, Ace Gallery, Exit Art, DC Moore Gallery and Affirmation Arts. Munson has taught at the Yale School of Art, Vassar Collage and SUNY Purchase. She holds a BFA from Cooper Union and a MFA from Rutgers University, and has received fellowships from Yaddo, MacDowell, Skowhegan, Fine Arts Work Center Provincetown, Art Omi, and others. Her work has been reviewed and written about in many publications including *The New York Times*, *Art in America*, *Newsweek*, *Harper’s*, *USA Today*, *The New Yorker*, *Flash Art* and *Artforum*. Portia Munson lives in the Catskill

Mountains of New York with her husband Jared Handelsman and their two children.

Artist Statement

Pink and Blue Projects for Kidspace at MASS MoCA explores our “individual” identity as defined by the objects we as a culture mass produce, consume and throw away. Made up of thousands of inexpensive products that are produced or packaged in the colors pink or blue, the installation reveals how we teach children gender roles as well as how to become “good” consumers.

The color coding in the toy section of mainstream stores is clear; there is no mistaking which aisles are meant for boys and which ones for girls. The packaging and products themselves are clearly branded with the identifying dominant pink or blue color. Boys and girls from a young age are drawn to, and learn to connect their identity/gender to blue superheroes or pink princess.

Starting with products for young children, pink and blue toys color-code roles and tasks. Girls are sold pink playthings including princesses gear, plastic play dishes and vacuums, fake nails, hair clips, dress-up makeup, and play baby dolls. Boys toys are often blue and include superheroes, plastic work tools, trucks, shovels, pails, toy guns, balls, bats, sports clothes, and dress-up police uniforms.

Colors influence and signify identity. From the time we are born, identifying pink or blue pacifiers and bottles are popped into our mouths there by acting as gender markers. Babies are wrapped in pink or blue blankets, and dressed in pink and blue hats and onesies. This color-coding remains with us to the grave with pink fake flower grave markers for Mom and blue ones for Dad.

Pink has taken on new connotations, - most recently as a marketing emblem for breast cancer awareness. Ironically most pink mass-produced products are made of carcinogenic, hormone-disrupting plastic. The environmental and health implications of all this plastic stuff are scary.

The Blue and Pink Debate in American Popular Culture

The historical significance of the colors pink and blue, linking to girls and boys, is a bit unclear. Though they are used to tell the difference between boy and girl babies in hospitals, there does not seem to be a definitive explanation for the overflow of blue and (especially) pink products that spill off of toy store shelves. Author and educator Jo Paoletti is in the final stages of completion for her new book, *Pink and Blue: Telling the Boys From the Girls in America*. She writes, “The story of gendered clothing for our youngest children is still unfolding, and will probably never be finished. Each generation learns a new set of rules, devised by the grown children of the previous generation. Each wave of parents dresses their sons and daughters in ways that represent their own memories and their present lives as men and women. Babies grow up, not in the parents’ cultures, but in their own, changing it by their very presence.” While the pervasive tendencies of pink and blue have an inexplicable hold over the

young people in today's world, who knows what the future will hold for these gendered shades.

Taken from a blog written by Mark Hoofenogle, MD, his thinking about the pink and blue debate is:

It's so embarrassing when scientists use poorly-constructed studies to blithely reinforce societal stereotypes. Today, LPH at [Second Innocence](#) brings us the latest example.

A new study by scientists from Newcastle University gives substance to the old adage 'Pink for a girl, blue for a boy'. Evolution may have driven women's preference for pink, according to the study published today. 'The explanation might date back to humans' hunter-gatherer days, when women were the primary gatherers and would have benefited from an ability to home in on ripe, red fruits. Culture may exploit and compound this natural female preference', says Professor Anya Hurlbert, Professor of Visual Neuroscience at Newcastle University.

The study, which is published in the latest issue of Current Biology, provides new scientific evidence in support of the long-held notion that men and women differ when it comes to their favorite colors. "Although we expected to find gender differences, we were surprised at how robust they were, given the simplicity of our test," says Professor Hurlbert.

LPH points out, this is really dumb for two glaring reasons. First, the pink=girl, blue=boy thing is a relatively new invention:

"...the generally accepted rule is pink for the boy and blue for the girl. The reason is that pink being a more decided and stronger color is more suitable for the boy, while blue, which is more delicate and dainty, is prettier for the girl." [Ladies Home Journal, June, 1918]

Second, it's just stupid to think you can take 171 brits who have been exposed to this stereotype their entire lives and expect a result to be reflective of some genetic effect. The explanations they come up with are cringe-worthy.

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However, Professor Hurlbert says she could only speculate about the universal preference for blue: 'Here again, I would favour evolutionary arguments. Going back to our 'savannah' days, we would have a natural preference for a clear blue sky, because it signaled good weather. Clear blue also signals a good water source', she says.

LPH's response is about right. Oh, those savvy homo habilis home makers. You probably use those same red-finding skills in the supermarket today! Well, that settles it. We can, in fact, use preferences formed by a very small, very homogeneous group to explain our genetic gender differences and there will always be someone with the right letters behind their name who is willing to back up even the stupidest stereotype. How does this kind of nonsense get published?

http://scienceblogs.com/denialism/2007/08/pink_is_for_girls_and_blue_is.php

Adding this to the debate is a piece written on a blog founded by professional journalists turned mothers:

It seems that looking through art history, boys and girls [typically wore long white gowns](#), similar to christening gowns. Then in later years, you see children depicted in suits or dresses- but not gender identifying colors. At some point this changed and certain colors were assigned genders. But not pink for girls and blue for boys! Apparently prior to the 1920's the color assignment [was actually reversed](#). The belief was that red hues were strong and fierce and therefore more appropriate for boys. Blue was paler and gentler. [An American newspaper in 1914 advised mothers](#), "If you like the color note on the little one's garments, use pink for the boy and blue for the girl, if you are a follower of convention." [The Sunday Sentinel, March 29, 1914.]

I am not sure when the color reversal changed back to what we know today, nor is anyone else for that matter. There are varying opinions out there: that it occurred in the 1950's with the invention of appliances and products, that the [Nazi's use of the pink triangle](#) for homosexuals became an identifier for femininity or that it was a byproduct of trying to return to women being "women" after WWII during which they had been working in men's jobs (okay, that's my theory), but what we do know is that a girl often chooses pink and a boy does not. Why is this? [There is a scientific study by Princeton University](#) that explains that, "kids become aware by age two that there are two distinct genders and that they belong to one of them. Securing a place in one's gender is important to a child's psychological development. One easy way for a child to achieve this security is by adopting the color assigned to his gender by society and rejecting the other." However, the researchers still found that girls that were raised outside of the typical gender colors, still desired pink: they called this the Pink Frilly Dress (PFD) phase. But, honestly, is it truly possible for a child of North America to be raised outside of our gender coloring system?

[Two scientists from Newcastle University in England differ from the Princeton researchers](#). Based on their study, they felt that there was an actual genetic difference. They found that girls had a preference for red to light red hues over the universal preference to the blue color in different cultures.

<http://www.achildgrows.com/2008/10/27/gender-colors-pink-blue-andpurple/>

At WCMA

Color Effects II (Grades 3 - 8)

March 1 - May 13, 2011

Explore some of the emotional and optical effects of color and consider the different meanings that color can carry in different time periods, cultures, and contexts. Tours will include a variety of thought-provoking art objects from WCMA's collection, from a contemporary sculpture made from crayons to artwork from ancient Egypt and Assyria. Students will consider the impact of different color choices and discuss historical and cultural factors that influence how color is used and what it symbolizes or suggests. Color Effects tours will culminate in an art-making experience in the galleries.

At The Clark

The Clark will offer gallery talks in its permanent collection focusing on color, primarily the color red. "The Color Red" gallery talk will include a focus on color and symbolism (emphasis for 3rd - 8th grade).

At MASS MoCA

Installations and Wall Drawings

School group tours in the spring will focus on the significance of colors found in different artists materials and will explore the mood or emotion associated with these colors. Students will tour two exhibitions at MASS MoCA. *Katharina Grosse* is recognized for her vibrant, nearly explosive installations, which transform her exhibition sites into animated, three-dimensional paintings and draw comparisons to the Expressionists as well as graffiti artists. The artist will install several of her signature mounds of painted soil (reminiscent of giant piles of pigment) within the gallery, reimagining the architectural landscape with playful shifts of scale that emphasize the building's uncanny ability to visually expand and contract. Students will also visit the Sol LeWitt installation to investigate large colorful wall drawings. They will learn to look at these pieces for their symbolic and expressive color forms.

EXHIBITION PROJECT GOALS

KIDSPACE / THREE MUSEUM PROGRAM GOALS

- Art can be used to sharpen student visual literacy skills, which can be applied in many subject areas, including art, English language arts, science, math, health, and social studies.
- Creating their own works of art can help students to better understand artistic processes explored in museum exhibitions and their own physical execution of ideas.
- Interactions with artists and their artwork help students to more fully understand the artistic problem-solving processes.
- Curriculum materials and teacher workshops can motivate classroom educators to make multiple curriculum connections to the subject being explored at Kidspace.

COLOR FORMS / LEARNER OUTCOMES

Students will:

- discuss how an artist's selection of material influences meaning in works of art and their design quality;
- explain how social structures and material culture can inform our sense of self and gender, and may foster stereotypes;
- describe how images, art materials, and artifacts may evoke certain feelings;
- report how artists use color in a variety of mediums including installation art, photographs, paintings, and prints;
- identify their own perspectives on and experiences with mass consumption and gender identity;
- examine other cultural perspectives on color and how other artists have utilized color in their works.

PROGRAMS

Teacher Workshops: Kidspace and the three museums will offer three types of teacher workshops.

- **Color Forms I Workshops (all participating teachers required):** Hands-on teacher workshops focusing on the year-long theme will be held three times a year in the North Adams and North Berkshire schools. Session 1 will be held in September to review the year-long theme and curriculum guide, and to try a simple art project. Please bring your calendars as you will be able to sign up for your Three Museum Semester tours. Session 2 will be held in early January to review Kidspace and plan for the Three Museum Semester. Session 3 will be held in May to evaluate the year.
- **New Teacher Workshop (new teachers required / returning teachers who want a refresher):** One session will be held in the fall to introduce the Kidspace experience. Teachers will explore the Kidspace art education pedagogy in hands-on activities.
- **Mindful Arts Education Workshop (open to all teachers):** One session will be held in the fall to explore the impact of mindfulness and yoga practices on inspiring creativity.

Curriculum: This curriculum provides you with classroom activities that you can do with your students all year long. We have also continued to provide you with journal activities and hope that you will pass on the journals from last year.

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

Group Visits: Each class 3rd - 7th grade (NA) and 3rd - 8th grade (NB) will visit Kidspace this fall and the three museums in the spring. This is to pilot Kidspace exhibitions that are targeted more specifically to different grade levels. When at Kidspace, your students will have the opportunity to make a take home art project.

Artist Residencies: Artist residencies will take place in your schools with Portia Munson this October. The artist will work on a two-day project with North Adams 7th graders, Savoy's 4/5th graders, Clarksburg 5th graders, and Florida's 4th graders. The project will involve painting and will be installed along side Portia's work in Kidspace. (Students will receive their work back at the end of the exhibition in early March.)

Kidspace Public Hours: Kidspace is open for free! every day except Tuesdays from 11am to 4pm; art-making available on Fridays, weekends and during school breaks only. During the summer, Kidspace will be open every day from 11am to 4pm with art-making.

IMPORTANT DATES

September 2010

Fall Color Forms Teacher Workshops

Hands-on teacher workshop focusing on year-long theme and time to sign-up for Three Museum Semester

Time: 3:15 to 4:15pm
Dates: SULLIVAN - September 9 - AT SCHOOL
GREYLOCK - September 16 - AT SCHOOL
BRAYTON - September 23 - AT SCHOOL

Time: 11:45-12:45
SAVOY, FLORIDA, CLAKRSBURG - September 29 - AT KIDSPACE

Fall New Teacher Workshop

All new teachers and refresher for returning teachers. RSVP: kidspace@massmoca.org.

Time: 3:15-5:15pm
Date: September 30 - AT KIDSPACE

October 2010

Opening - Color Forms I with Portia Munson
Saturday, October 2 from 11am to 4pm

Artist Residencies - 4/5 Savoy, 5 Clarksburg, 4 Florida, 7 North Adams
October 4 - 8

Kidspace Visits - 3 - 8 grade NA and NB
Beginning October 13

November 2010

Fall Mindful Art Education Teacher Workshop

All teachers invited. RVSP: kidspace@massmoca.org.

Time: 3:30 - 5:30pm
Date: November 4 - AT KIDSPACE

January 2011

Winter Color Forms Teacher Workshops

Prep for Three Museum Semester

Time: 3:15 - 4:15pm

Dates: CLARKBURG- January 12 - AT SCHOOL
SULLIVAN- January 13 - AT SCHOOL
SAVOY- January 19 - AT SCHOOL
GREYLOCK - January 20 - AT SCHOOL
FLORIDA - January 26 - AT SCHOOL
BRAYTON - January 27 - AT SCHOOL

Three Museum Semester Visits - 3- 7 grade NA, 3 - 8 grade NB
Beginning January 31

March 2011

Opening - Color Forms II with Lisa Hoke and Soyeon Cho
Saturday, March 26 from 11am to 4pm

April 2011

Kidspace Visits - Pre-K - 2 NA and NB
April 4 - May 27

May 2011

Spring Evaluation Teacher Workshop
Review past year and discuss future plans for Kidspace

Time: 3:15 to 4:15pm
Dates: CLARKBURG- May 11 - AT SCHOOL
SULLIVAN - May 12 - AT SCHOOL
SAVOY - May 18 - AT SCHOOL
GREYLOCK - May 19 - AT SCHOOL
FLORIDA - May 25 - AT SCHOOL
BRAYTON - May 26 - AT SCHOOL

Kidspace News

Kidspace inaugurated its updated website this summer. Check it out to learn more about Kidspace and send us your photos and comments to add to our new blog at: kidspace@massmoca.org.

<http://kidspace.massmoca.org>

FIELD TRIP CHECKLIST

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

FALL CURRICULUM ACTIVITIES

Do Before or After Kidspace

1. INTRO DISCUSSION:

Before discussing the year-long topic, ask your students about their own perceptions of gender and color. Do they associate the colors pink and blue with girls and boys? Why do they think pink and blue have such a huge place in society? Ask them to imagine life in a completely pink world. What would food taste like? What would the world look like if everything was colored pink? How would it feel to live in a singular colored world - monochromatic world? Would pink still hold the same meanings? Ask the same questions about living in a completely blue world.

2. INTRO DISCUSSION: Color Forms I PowerPoint

Using the PowerPoint presentation, introduce the year-long thematic focus on color. The presentation includes the *Color Forms I* exhibition and make connections to your curriculum and the Three Museums, too. We have embedded the questions into the PowerPoint presentation.

After the Power Point presentation, ask students if they can think of colors that would represent boys and girls better than pink and blue. Ask your class what they expect to see at Kidspace in the *Color Forms I* exhibition. How big will the work be? What do they think they will also see at The Clark, WCMA, and MASS MoCA?

3. DISCUSSION: Stereotypes, Grades 6 - 8

This activity was created in part by Media Awareness Network www.media-awareness.ca

Materials: Large pad of paper and markers

The objective of this activity is to encourage students to develop their own critical intelligence with regard to culturally inherited stereotypes, and to the images presented in the media - film and television, rock music, newspapers and magazines. Using this activity, students can take a look at their own assumptions about what it means to be a man and what it means to be a woman. The brainstorming and discussion sessions are meant to encourage them to ask gender-specific questions as a step in the self-reflective process.

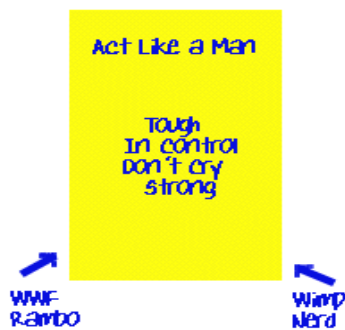
To Begin: Ask your students:

- How would you define "stereotype"?

- What are some typical examples? ("A group of teens in a store must be shoplifting," "Dumb Blondes," "Men don't cry," etc.)

These beliefs are so ingrained in our consciousness that many of us think that gender roles are natural, so we don't question them. Even if we don't consciously subscribe to them as part of our own belief system, our culture bombards us with messages about what it means to be men and women today.

The "Act Like a Man" Box



- Using this image as an example, write "Act Like a Man" at the top of the pad of paper and record student responses.
- Ask your students: What does it mean to act like a man? What words or expectations come to mind? (Begin by directing the question to the boys. The girls can then be encouraged to respond. Attempt to record students' own choice of words. If their responses are too wordy, ask them to simplify for display purposes. If the offers are slow to come, ask them to discuss the topic in pairs, then share with the class, or make specific prompts by asking what does it mean to "Act Like a Man" in sports, business, on a date, etc.)
- Draw a box around the entire list (see example).

Call this the "Act Like a Man" stereotype. Inside the box is a list of attitudes and behaviors that boys are expected to adopt in the process of becoming men in our society. Men and boys are not born this way; these roles are learned.

The "Be Ladylike" Box



- Write "Be Ladylike" at the top of a sheet. Ask your students: What does it mean to be ladylike? What words or expectations do you think of? (Begin by directing questions to the girls. Then encourage the boys to respond. Attempt to write the students' own choice of words on the flip chart. To prompt discussion, ask about being "ladylike" in sports, business, on a date, etc.)
- Draw a box around this list.

This is the "Be Ladylike" Box. It's a stereotype just like in the "Act Like a Man Box." Its' walls of conformity are

just as restrictive. Women also learn to conform to very specific role expectations as they grow up being female in our society.

Ask students:

- Where do we learn these gender roles?
- What people teach us these stereotypes? Entertainment? Sports? Media? (When the students respond "TV" or "movies," ask for specific examples to list.)
- Where do women learn these messages? (You may put "moms" on the paper and ask for discussion)
- What other people influence our learning of gender roles?
- Where else in society do we find these messages? (Ask for specific examples if general comments are made like "TV" or "magazines.")
- On your sheets of paper, write these responses on one side of the box. You may draw arrows to illustrate how these influences reinforce the wall of the stereotype box.

How Stereotypes Are Reinforced

- What names or put-downs are boys called when they don't fit the box?
- What names are women called if they step out of the stereotype box? (Allow students to be blunt with their slang in this educational context.)
- Write the names along the bottom of the appropriate box. (You may draw arrows to illustrate how they reinforce the wall of the stereotype box.)

Ask your students:

- How do these labels and names reinforce the stereotype box?
- How does it feel when we are called these names?
- What do you think the person who is using these put-downs is feeling?

These names are used in order to hurt people emotionally, and we react by retreating to the "safety" of the stereotype box.

Evaluating the Gender Stereotypes

Ask your students:

- How many boys in the class have never cried, hands up? ("Don't cry" has been chosen from the brainstormed list of stereotypical male traits. If it was not offered during the brainstorming, select another reference.)
- Does this mean that those of you who didn't put up your hands are wimps or nerds?
- What about the girls? How many want to be passive and delicate?

The problem is that we are told that we must perform these roles in order to fit in. It is important for all of us to make our own decisions about what we do. A stereotype rigidly confirms the belief that if you are a woman or a man, you must

perform these specific roles, and do them well. The bottom line is that stereotypes are destructive because they limit our potential!

4. INTRO JOURNAL ACTIVITY: Pink and Blue Blast From the Past

Language Arts Learning Standards: 8.2. Retell a main event from a story heard or read, 19.1. Draw pictures and/or use letters or phonetically spelled words to tell a story.

Art Pre-K-12 Learning Standard: 1. Students will demonstrate knowledge of the methods, materials, and techniques unique to the visual arts.

Materials: Popular children's' picture books about gender; Kidspage journals

Suggested Books:

Oliver Button is a Sissy by Tomie de Paola

Pink Me Up by Charice Mercil Harper

Horace and Morris but Mostly Dolores by James Howe

William's Doll by Charlotte Zolotow

Reckless Ruby by Hiawyn Oram

Willy the Wimp by Anthony Brown

Amazing Grace by Mary Hoffman

Activity 3.1: Read a Book

Because of the nature of the topic, it is hard to find great books that are age appropriate. Instead of reading a chapter book, ask students to select a picture book to analyze the themes of gender nonconformity and to pick out moments that they found most interesting and intriguing. After they have read their book, ask them to write down the main objectives of the story. As a class, have students share their books with the class, retelling the story as best they can without using the book. How were the gender roles handled in the book? Did they differ from the stereotypical roles that boys and girls are expected to fill?

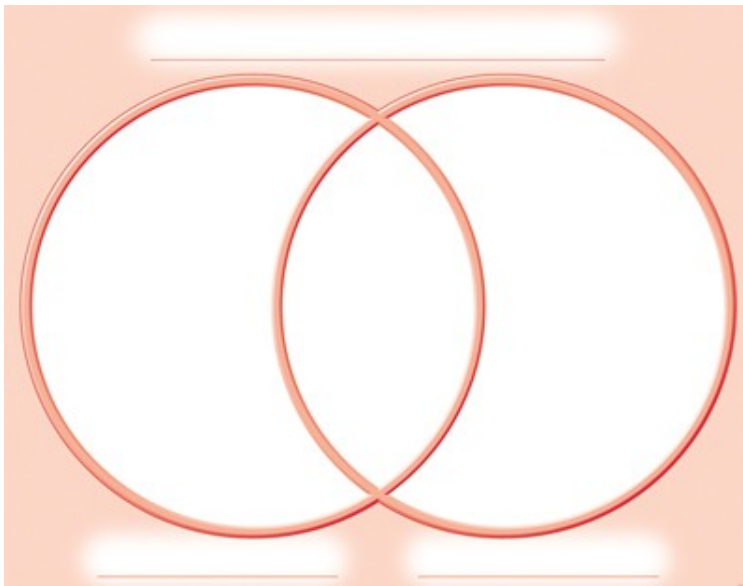
Activity 3.2: Drawing/Journaling Activity

Ask students to write their own stories using non-traditional gender roles. Encourage them use illustration in their journals as well. The stories can be short and simple, just like the books they just read, but should illuminate the main character's take on gender non-conformity.

5. ART / MATH: Venn Diagramming Girl / Boy

Math Learning Standards: Grades 3-4-4.D.3- Construct, draw conclusions, and make predictions from various representations of data sets including pictures, models, tables, charts, graphs, words, number sentences and mathematical notations; Grades 5-6-6.P.6 Produce and interpret graphs that represent the relationships between two variables in everyday situations; Grades 7-8-8.D.2 Select, create, interpret and utilize various tabular and graphical representations of data. Circle graphs, Venn diagrams, scatter plots, stem leaf plots, box-and-whisker plots, histograms, tables and charts. Differentiate between continuous and discrete data and ways to represent them.

Materials: Teacher selected ads from magazines that are directed at men and women, and some that are neutral; scissors; large pieces of paper; markers; glue sticks; writing paper; pencil/pen.



Activity: To better understand the use of pink and blue in advertising, as well as the use of gender stereotypes, ask students break up into groups to look through the magazines and catalogs to find images that will be sorted into three categories; Pink (girl), Blue (boy) and Neutral or Either/Or (purple). The categories should be very evident by the content of the ads; one directed at women, one at men, and one that could be neutral.

Have them cut out the images and collage them on a two-circle Venn diagram drawn on a large piece of paper. Students should draw the circles large enough to contain their images. One circle will contain the feminine advertisements, the other masculine. Where the two circles overlap, have your students fill in with the neutral ads. Students should work together in their groups to look through the ads and discuss which part of the diagram they belong in. While discussing, they should compile a list of descriptors that justify their ad placements. How did they know which side of the Venn Diagram to place the ads? What aspects of the ads made them overtly feminine / masculine / neutral?

After the project is completed, each group should present their Venn diagram to the class. Students should explain why the ads belong in each of the categories. The goal is to create a visualization of the patterns in advertising that are so prevalent in print media.

EXTENSION: Ask your students to create their own ad campaigns that take the ads from their Venn Diagrams and reverse them. How do you take an overtly masculine ad and

make it overtly feminine? By using the marketing strategies used in advertising, students will begin to understand the tactics used in advertising and the standard methods of portraying gender in ad campaigns.

6. ART / MATH / TECHNOLOGY: How We Look on Paper

Math Learning Standards: Grades 3-4 - 4.P.4 -Use pictures, models, tables, charts, graphs, words, number sentences and mathematical notations to interpret mathematical relationships; Grades 5-6 - 6.P.4-Represent real situations and mathematical relationships with concrete models, tables, graphs and rules in words with symbols.

Technology/Engineering Learning Standards: Grades 6 - 8- 3. Communication Technologies Broad Concept: Ideas that can be communicated through engineering drawings, written reports, and pictures; 3.4- Identify and explain how symbols and icons are used to communicate a message; 4. Manufacturing Technologies Broad Concept: Manufacturing is the process of converting raw materials (primary process) into physical goods (secondary process), involving multiple industrial processes, e.g., assembly, multiple stages of production, quality control; 4.1-Describe and explain the manufacturing systems of custom and mass production.

Materials: Kidspace journal; pen/pencil; graph paper; colored pencils/markers

Activity: This activity provides the opportunity for students to reflect on the mass quantity of material goods that are pink and blue in their lives. Introduce this activity with a discussion on consumer culture and mass production.

Consumer Culture - The overall desire of society to purchase certain items based on advertisement and media influence.

Mass Production - The production / manufacturing of an item in large quantities.



Show your students the photo of *Pink Child, Blue Child* by Portia Munson. (A copy can be found on the CD-ROM.)

Why did Portia name this piece *Pink Child, Blue Child*? Explain that Portia collects these items to exemplify the huge amounts of pink and blue material goods that we all consume.

Ask students complete a scavenger hunt activity as a

homework assignment. They should use their Kidspage journals to record all of the pink items and all of the blue items in their bedroom (or in their entire home), including clothing, toys, photos, house wares, and bedding.

In school, ask students to create graphing representations of their pink and blue collections. If using a line or bar graph, use categories of items on the x axis and amount of items on the y axis. Categories could be very broad or more specific (ex. toys, bedding, clothes, school supplies, sporting equipment). Use graph paper and pink/blue markers to represent your findings. Ask students if what they learned about themselves from this project. Did they expect to have that much pink and blue?

EXTENTION: To extend this activity, use Microsoft Excel to create a spread sheet of the entire class and their pink and blue products.

7. ART / LANGUAGE ARTS: Feeling Colorful, Cinquain Poems

Language Arts Learning Standard: GENERAL STANDARD 14: Poetry - Students will identify, analyze, and apply knowledge of the theme, structure, and elements of poetry and provide evidence from the text to support their understanding.

Materials: Kidspage journals, pens/pencils, Cinquain poetry template

Activity: Pink and blue make most people think of girls and boys respectively; however, the colors themselves have different meanings and are used to describe different feelings in the English language. For instance, if someone were to “be feeling blue”, s/he would be sad or melancholy, and if you were “tickled pink”, you’d be feeling happy and giddy. Using cinquain poetry (a five line poem made up of specified parts of speech and a certain number of syllables) as a template, and ask your class to write descriptive poems expressing the feelings and emotions that are often connected to the colors pink and blue. The goal will be to identify different parts of speech, as well as explore feelings associated with these gendered colors. Give the students a chance to share their poems with the class. Were there common themes within the poems? Were there similar feelings or emotions?

Modified Cinquain Format

- Line 1: 1 word title (noun)
- Line 2: 2 descriptive words (adjectives)
- Line 3: 3 words that express action
- Line 4: 4 words that express feeling
- Line 5: 1 word (synonym or reference to title in line 1)

(A true cinquain uses a 2, 4, 6, 8, 2 syllable format. Teachers often use the modified version to introduce the cinquain, and move to the true format after students have gotten the hang of the modified.)

EXTENSION: To extend this activity, ask students to write poems using other colors as their first word. What emotions do other colors express?

8. EVALUATION

After their visits to Kidspace, you might have students complete the student evaluation form in their journals. Or as a group, complete the evaluation form. In May, as a class compile your answers to bring with you to the teacher workshop.

SPRING CURRICULUM ACTIVITIES

Do Before or After Three Museum Visits

Your students will visit the three museums in the spring 2011. The Clark and WCMA will use their permanent collection of European and American paintings to discuss the symbolic use of color and color theory. MASS MoCA will focus primarily on the Sol LeWitt wall drawings to explore color theory. The following are activities relating to the three museums that can be completed before or after your Three Museum visits.

1. WCMA - Colors in Context

Materials: Kidspace Journals

After seeing Portia Munson's work at Kidspace, you know that the colors pink and blue have a meaning in our culture: they are often used to represent gender. Do blue and pink always symbolize boys and girls? Discuss other meanings of pink and blue (ex. pink is the color for breast cancer awareness, blue is the color police cars, etc.),

Ask students to now think about the use of color in the English language. When we say that someone is "feeling blue," is he or she actually blue? What is the meaning of "in the red?"



While at the WCMA, you will see three paintings that prominently feature the color blue. Using the following list of blue phrases, ask students to re-title the Edward Hooper piece (which can be found on the CD-ROM). Ask your students to write a short story in their Kidspace Journals based on the new title they have given to the Hooper painting. In the story, they should use the painting's mood and what they find illustrated in it to support their choice of title.

Blue Phrases:

True blue
A bolt from the blue
Once in a blue moon
Something new, something old, something borrowed, something blue
Blue plate special
Blue streak

Blue in the face
Color me blue
The wild blue yonder
Blue moon

2: The Clark - Shades of Red

Materials: color print outs of world flags (available at www.photius.com/flags/alphabetic_list.html), pencils, colored paper, scissors, glue sticks.

Goals: Students will become more aware of the world of color around them.

- Students will consider the cultural meanings that have been attributed to different colors.
- Students will consider colors as they exist in nature and in human-made things.

The Clark will further investigate color in gallery talks focusing primarily the color red and symbolism. This activity explores the symbolic use of colors as a means to build national identity.

Break your class into small groups and give each group a copy of the “flags of the world” hand out.

Have your students find which color(s) are most represented in the flags. (Red, blue and green are the most frequently used colors). Point out that some flags have distinct images while others are designs.

Have the small groups discuss why countries might choose these colors/images/designs - what might they represent? In particular, ask your students to consider how frequently the color red appears. Ask them to think about the color red and brainstorm a list of red things found in nature and another list of human-made red things. Ask them to consider how “red” is often used to communicate the need to be alert both in nature and in the human-made world. Have your students consider why “red” is such a common color in the flags of the world. Ask them to think about what red might mean symbolically and compare it to “blue” or “green”, and what those colors may symbolize. An interesting discussion grounded in real possibilities is more important than “correct” answers.

Extension: Have each student make a flag that represents them, personally. What colors do they like? What do these colors communicate?

3: MASS MoCA - Following the Rules

Materials: White paper; colored pencils (gray, yellow, red, blue); rulers

Sol LeWitt

Wall Drawing #85

Courtesy of the LeWitt Collection, Chester, CT

A wall is divided into four horizontal parts. In the top row are four equal divisions, each with lines in different direction. In the second row, six double combinations; in the third row, four triple combinations; in the bottom row, all four combinations superimposed



When visiting MASS MoCA, your students will view wall drawings by Sol LeWitt. Have your students create their own interpretation of his instructions. On a white piece of paper, ask your students to use a ruler to separate the paper into four horizontal sections. Follow the instructions listed below for Sol LeWitt's Wall Drawing 85 using the following sequence:

Vertical lines = gray
Horizontal lines = yellow
Diagonal left = red
Diagonal right = blue

Have students compare their different wall drawings with a partner and discuss why they are different.

MA ART LEARNING STANDARDS

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

ART

- **Pre-K-12 STANDARD 1: Methods, Materials, and Techniques**
Students will demonstrate knowledge of the methods, materials, and techniques unique to the visual arts.
- **Pre-K-12 STANDARD 3: Observation, Abstraction, Invention, and Expression**
Students will demonstrate their powers of observation, abstraction, invention, and expression in a variety of media, materials, and techniques.
- **Pre-K-12 STANDARD 4: Drafting, Revising, and Exhibiting**
Students will demonstrate knowledge of the processes of creating and exhibiting artwork: drafts, critique, self-assessment, refinement, and exhibit preparation.
- **Pre-K-12 STANDARD 5: Critical Response**
Students will describe and analyze their own work and the work of others using appropriate visual arts vocabulary. When appropriate, students will connect their analysis to interpretation and evaluation.
- **Pre-K-12 STANDARD 6: Purposes and Meanings in the Arts**
Students will describe the purposes for which works of dance, music, theatre, visual arts, and architecture were and are created, and, when appropriate, interpret their meanings.
- **Pre-K-12 STANDARD 7: Roles of Artists in Communities**
Students will describe the roles of artists, patrons, cultural organizations, and arts institutions in societies of the past and present.
- **Pre-K-12 STANDARD 9: Inventions, Technologies, and the Arts**
Students will describe and analyze how performing and visual artists use and have used materials, inventions, and technologies in their work.
- **Pre-K-12 STANDARD 10: Interdisciplinary Connections**
Students will apply their knowledge of the arts to the study of English language arts, foreign languages, health, history and social science, mathematics, and science and technology/engineering.

TECHNOLOGY / SCIENCE

- **Pre-K - 2 STANDARD 1: Materials and Tools**
Central Concept: Materials both natural and human-made have specific characteristics that determine how they will be used.
- **3 - 5 STANDARD 2: Engineering Design**
Central Concept: Engineering design requires creative thinking and strategies to solve practical problems generated by needs and wants.
- **Pre-K - 2 STANDARD 1: Physical Sciences**
Sort objects by observable properties such as size, shape, color, weight, and texture.

- **3 - 5 STANDARD 1: Physical Sciences**
Differentiate between properties of objects (e.g., size, shape, weight) and properties of materials (e.g., color, texture, hardness).

LANGUAGE ARTS

- **STANDARD 1: Discussion**
Students will use agreed upon rules for informal and formal discussions in small and large groups.
- **STANDARD 2: Questioning, Listening, and Contributing**
Students will pose questions, listen to the ideas of others, and contribute their own information or ideas in group discussions or interviews in order to acquire new knowledge.
- **STANDARD 23: Organizing Ideas in Writing**
Students will organize ideas in writing in a way that makes sense for their purpose.

STUDENT EVALUATION

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

<p>Teacher name (optional): _____</p> <p>School name: _____</p> <p>Grade level and/or subject: _____</p> <p># of years involved in Kidspace / Three Museum Semester Programs: _____</p>

KIDSPACE EXHIBITION: *Color Forms I: Pink and Blue Project*

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

2. What did you learn about mass consumption and the way pink and blue affect our lives?

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

4. Recall some of the materials each artist used to represent the colors red, blue, yellow, green, orange, purple, white and black.

5. Describe any similarities in *Color Forms II* to past Kidspace exhibits.

6. Describe any pieces of art you saw at WCMA, The Clark or MASS MoCA that were similar in color to Lisa Hoke's or Soyeon Cho's work.

TEACHER EVALUATION

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

<p>Teacher name (optional): _____</p> <p>School name: _____</p> <p>Grade level and/or subject: _____</p> <p># of years involved in Kidspace / Three Museum Semester Programs: _____</p>

Check here if your students continued to use the journals provided by Kidspace.

CURRICULUM

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

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

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

ABOUT ARTIST RESIDENCY

1. In a couple of sentences, please let us know your thoughts on the content of this program and the final outcome of the art-making projects.

2. Please share with us your thoughts on the schedule and the timing of artist residencies.

ABOUT VISITS TO KIDSPACE AND THREE MUSEUMS

Rate on a scale of 1 to 5 (1 = strongly disagree, 5 = strongly agree)

	Kidspace	The Clark	MASS MoCA	WCMA
My students enjoyed their tour and felt welcomed and engaged at the museum.				
Tour guides allowed my students to express themselves and validated their opinions.				
My students made connections to past Kidspace and three museum experiences.				
If applicable, the project (art, writing) at the museum was appropriate for my grade level.				

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

Please note additional comments or concerns.