

When I see a work of art, something happens in my heart. . .

# The Educator's Guide for

# the Museum



BY SUSAN VERDE • ART BY PETER H. REYNOLDS

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*Illustrated by Peter H. Reynolds • Designed by FableVision Learning*

  
Abrams Books  
for Young Readers

  
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## A Note from Susan Verde, Author of *The Museum*

Dear Readers,

I am thrilled you are sharing *The Museum* with your students. This story is meant to inspire and tap into the museum we all have inside.

My collaboration with award-winning author/illustrator Peter H. Reynolds on *The Museum* has been an incredible creative journey! I hope you enjoy this guide and that it will help take your students on a magical creative journey of their own.

This guide is meant to provide many experiences connecting your students to the joy and power of art and creativity. Together we can expose them to a variety of mediums and styles so they see the value in it all. Together we can highlight the collaboration between art and the viewer. Together we can help children view themselves as artists even into adulthood. And together we can make a museum experience one full of meaning and discovery.

I look forward to hearing how you have used this guide with your students and to seeing any “masterpieces” inspired by *The Museum*! Feel free to share on my Facebook page (<https://www.facebook.com/creativecollaboration>) as well as by email: [susan@susanverde.com](mailto:susan@susanverde.com)

Happy swirling, twirling, and creating! Don't forget. . . The world is your museum!



Susan Verde

Author of *The Museum*



## A Note from Peter H. Reynolds, Illustrator of *The Museum*

To my fellow artist,

As you may know, I am a big believer that EVERYONE is an artist. There are many ways to express yourself, and I encourage you to get brave and tell the world who you are, what you are thinking, feeling, and dreaming. It might be a painting, a song, a home-cooked meal, a landscaped yard, a letter or some other way of sharing with the world.

When I first read Susan Verde's poem entitled *The Museum* it resonated with my mission immediately.

I told her, "THIS is a book, and I want to be the illustrator."

I am not only excited about this lovely book, but I'm also thrilled to share this amazing guide to help children and other readers dive more deeply into the art and themes of *The Museum*. By the way, it was pointed out that my character in the book is barefoot — a detail I only noticed after it was published. Being barefoot is symbolic of being free. When I was six and our family moved from the city to the country, the first thing I did was to take off my shoes and run barefoot through the grass. That same joy and freedom is what I hope visitors to a museum feel during their visit, but also long after.

Dive deeply,



Peter H. Reynolds

Illustrator of *The Museum*  
FableVision Founder



# About *The Museum Book*

## Welcome to *The Museum*.

Step inside, no. . . skip inside to experience a spirit-lifting day of looking, exploring, interacting, and connecting with art, and feel the emotions that art can inspire in all of us. Written in charmingly simple rhyme, students will love moving from gallery to gallery with the exuberant and deeply feeling young girl at the heart of *The Museum*, as she poses, twirls, and swirls from one work of art to the next, sometimes stopping to analyze, sometimes pausing to observe an artwork that catches her eye, and sometimes engaging her imagination to more deeply experience the art before her.

Over the course of the book, her emotions range from giddy and silly, to contemplative, to sad, to frightened, and ultimately, to elation. Finally, as her day draws to an end, she realizes the power that exists within her imagination to create her own works of art. Inspired by her experiences at *The Museum*, she knows that those experiences will live on in her heart and mind forever.



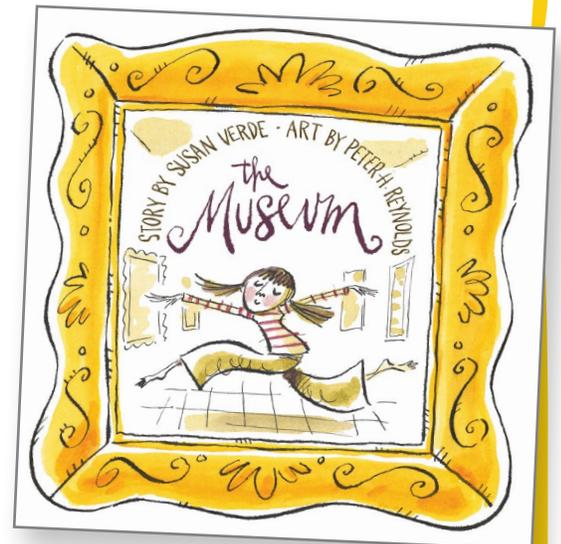
## Praise for *The Museum*:

*“Reynolds’ (Sky Color) swooping, calligraphic ink drawings give the pages balletic charm. The girl and her surroundings are rendered in light washes, while the paintings’ colors are full and intense. Debut author Verde makes an engaging case for understanding art as an experience rather than an object.”*

– **Publishers Weekly**

Visit these websites today to learn more about the book and order your copy today:

- [www.fablevisionlearning.com/themuseum](http://www.fablevisionlearning.com/themuseum)
- [www.susanverde.com/the-museum](http://www.susanverde.com/the-museum)



# Before Reading

Before reading *The Museum*, activate prior knowledge, provide background information, and preview vocabulary. Ask students: *What are feelings?* Next, ask students to name some feelings; list their responses on the board. Have students make facial expressions to convey each of the emotions on the list.



Introduce *The Museum*. Give students an opportunity to “read the cover” and predict what the book will be about. Next, ask students the following questions about their prior museum experiences:

- What is an art museum?
- What kinds of things do you see in an art museum?
- Have you ever been to an art museum? If so, what do you remember about it?
- Was there a particular work of art from your visit that you liked the most? Why?

Finally, preview the following vocabulary words that might be new to students:

stifle	frightful
reaction	giddy
action	collapse
pose	canvas
twinkly	landscape
exhausted	portrait
analyze	creation
fragrant	elation
delightful	glorious
energized	



# Connecting to the Curriculum

Read *The Museum* aloud, and then choose from the following Common Core-referenced\* activities to extend student engagement with the book:

## Dance/Physical Education

### This One Makes Me Want to Pose

In the beginning of the story, the girls exclaims, “I cannot stifle my reaction. My body just goes into action.” On the next page, she stands before a picture of a ballerina and reacts by posing on her “tippy-toes.” Show students a selection of works of art that feature dancers, such as paintings by Edgar Degas (1834–1917), Henri Matisse (1869–1954), and Charles Demuth (1883–1935). Give students an opportunity to get in touch with their inner dancer by playing a game of freeze pose. Bring students to a large space, such as the gym, multipurpose room, or playground. Bring along a variety of musical selections. (Be sure to have music of varying tempos.) Play each selection for 20–30 seconds. When the music stops, have students freeze in a pose. After this activity, give students paper and pencils, and allow them time to draw a self-portrait in a favorite pose.



## Visual Art

### Super-Swirly Lines in Motion

In one gallery, our young museum-goer becomes “all twirly-whirly” before what is a depiction of *The Starry Night*, by Vincent van Gogh. In this famous work of art, Van Gogh used spiralling lines to create a sense of turbulent motion in the night sky. Bring in a reproduction of *The Starry Night*, or use your classroom technology system to project the image found at the following website: [http://www.moma.org/collection/object.php?object\\_id=79802](http://www.moma.org/collection/object.php?object_id=79802). Point out the swirling, spiral shapes Van Gogh employed to create the illusion of motion. Have students “air trace” these lines. Ask students to identify other areas of the picture where Van Gogh used lines to create motion (the cypress tree in the left foreground). Give students drawing materials and time to experiment with using spirals and curving lines to create a “super swirly” original work of art. Display all completed work in a classroom gallery.



## Visual Art

### I Think I'll Analyze

Our character pauses in a quiet gallery and decides to “analyze the whos and whats and wheres and whys” in an attempt to construct meaning from the work she is viewing. Lead students in a basic art analysis lesson by presenting a realistic work of art and asking open-ended questions that encourage them to move beyond the “I like it/I don’t like it level.” Questions as basic as, “What do you see?” can lead in many different directions pertaining to color, line, mood, composition, and theme. Give students time to let their eye and brain process the visual information; then additional time to look again. What they see at first glance will gradually open up to more visual discoveries.



### I'm Giddy from all the Lines and Squiggles

Repeat the above exercise with an abstract work of art. Encourage students to identify the colors, lines, and shapes and how the artist arranged the elements to create a cohesive composition. Give students an opportunity to describe their emotional connection to the work of art.

## Visual Art

### Those Apples Would Be Such a Treat

During her visit, our young museum visitor works up an appetite as she progresses from gallery to gallery, finally stopping before a Cézanne-like still life of apples that look good enough to eat. Have students experiment with the still life genre. Arrange a selection of fruit in a simple bowl. Put the arrangement on a small table or desk positioned in the center of the room. Gather students around the arrangement so that each student is viewing it from a different vantage point. Make a model drawing using pencil. Point out areas of shadow and light, and teach simple shading techniques, such as cross-hatching. Give students time to draw the still life and lay in color, using crayons or colored pencils. After all work is completed, cut up the fruit and enjoy a class snack together to celebrate the creative process!



### I'm Skipping Through a Field of Flowers

Landscape is one of the most popular and enduring genres in art. Bring in a selection of landscapes by artists such as J. M. W. Turner (1775–1851), Claude Monet (1840–1926), Paul Signac (1863–1935), Vincent van Gogh (1853–1890), Georgia O'Keeffe (1887–1986), Thomas Moran (1837–1926), Arthur Dove (1880–1946), Thomas Cole (1801–1848), and Paul Cézanne (1839–1906). Conduct a simple lesson on composing a landscape, modeling how to create foreground, middleground, and background, the horizon line, and simple perspective. Give students time to draw or paint an original landscape. If possible, take students out to a local park or scenic area in your community to draw *en plein air*.



## Visual Art

### I'm Starting to Feel So Sad and Blue

Explore how artists use color to create mood and evoke emotion. Bring in a selection of reproductions by Pablo Picasso from both his Blue and Rose Periods. Point out to students that cool colors (blue, green, violet) can produce feels of sadness, while warm colors (red, yellow, orange) can produce feelings of happiness and energy. Give students time to create a picture using only cool or warm colors. Encourage students to present their work to classmates. Offer students time to share their emotional reactions to the works of art.



### I've Been Scared, Silly, Mad, and Glad

As our young art lover is winding down her day at The Museum, she reflects on all the emotions she experienced while looking at art. Share the illustrations of her making four different facial expressions to express her moods: scared, silly, mad, and glad. Next, give students a piece of 11 x 17 inch paper, pre-folded into quadrants. Instruct students to make four separate portraits that reflect the four different emotions depicted in the illustrations; one portrait per quadrant. Allow students time to lay in color and share their work.



## English/Language Arts

### Its Rhythm Exists in all I See

Author Susan Verde organized the text of *The Museum* into a series of *couplets*: a unit of verse consisting of two successive lines, usually rhyming, having the same meter, and forming a complete thought or syntactic unit. (Definitions can be found at [www.thefreedictionary.com](http://www.thefreedictionary.com). Select a few couplets from the text and write them on the board. Ask students to identify the rhyming words in each pair. Next, show students a selection of art prints related to a topic or unit of study in which students are currently engaged. For example, if the class is studying plants, flower paintings by Georgia O’Keeffe would be perfect. If the class is learning about primary colors, an abstract painting by Piet Mondrian (1872–1944), such as *Broadway Boogie Woogie*, 1942–1943, would be an excellent choice. Give students time to analyze the picture and come up with a list of words related to the image. Using the word list, lead students in writing a class poem in couplets inspired by the picture. Post the finished poem alongside the art print.



## Social Studies/History/ELA

### My Museum. My Community.

Museums are an important part of any community. Ask students to offer ideas why museums are important places. Possible answers might include: museums bring people together to learn about history, museums have collections of important things and objects (artefacts), museums are fun to explore, etc. Make a list of all student responses and save the list for later. Next, share the website of your local museum, or of one closest to your community. Show students examples of the museum's exterior and interior, examples of its collection, and other interesting aspects of the site to acquaint students with the scope of the museum and its offerings. Next, read *The Museum* aloud. After reading, ask students to identify aspects of the book that are similar to their local museum. Consider arranging a field trip for students to visit the museum. After visiting the museum with your students, review the list that students generated at the beginning of this activity. Add more ideas and then craft a class thank you letter referencing some of the items in the list. Send the letter to the museum representative that you worked with.



### Dancers, Thinkers, and Screamers

In *The Museum*, award-winning author/illustrator Peter H. Reynolds presents illustrations in the style of artists that are giants of art history: Edgar Degas (French Impressionist painter and sculptor known for his works featuring the ballet), Vincent van Gogh (Dutch Post-Impressionist artist known for highly expressionistic paintings of flowers, landscapes, and interiors), Paul Cézanne (French Post-Impressionist, visionary artist known for still life and landscapes), Auguste Rodin (1840–1917, French sculptor, best known for *The Thinker*, 1879–89), Pablo Picasso (1881–1973, Spanish; arguably the most important artist of the 20th century, creator of Cubism), and Edvard Munch (1863–1944, Dutch Expressionist painter known for the iconic painting, *The Scream*, 1893–1910). Bring in or download reproductions of works by these artists. Introduce their names, countries of origin, and why they are considered masters of modern art. Give students an opportunity to create an artwork in the style of one of these great artists.



# Using *The Museum* Before, During, and After a Trip to a Museum!

A field trip to an art museum can be a deeply rewarding educational experience for your young students. Use *The Museum* to prepare students beforehand and to extend their learning during and after the trip.

If you don't have the funding to take a field trip, visit museums online. There are many excellent websites. Do a quick search for these: **The Art Project**, powered by Google (visitors can explore museums or view art) and **The National Gallery of Art** (look under "Education" for free resources). Adapt the activities below as you see fit.



## Before the Trip

Read *The Museum* aloud. Discuss details of the fictional museum that students may see/do during their real trip to your local art museum, such as: realism and abstraction, analyzing a work of art, the elements of art referenced in the text (line, shape, color), motion in art, still life, portraiture, landscape, warm and cool colors, and how art can evoke feelings in the viewer.

Contact your local museum's education department in advance of the trip. Inquire about special tours for young children and what particular works of art are "must-sees." Make a list of 10–12 works that you plan to see on your tour. If possible, get images of these works in advance. Share these images with your students and discuss the subject of each, what students notice about the works, and the emotional reactions produced by each piece. This preparation will make the experience of seeing the actual works that much more rewarding!

## At the Museum

Lead students on a gallery-by-gallery scavenger hunt to identify works of art similar to those in *The Museum*. Examples include: pictures of dancers or people in motion; night scenes or works that employ curving lines to create the illusion of movement; still life; landscape; works that use predominantly cool or warm colors; abstracted portraits and/or abstract art; works that evoke a strong emotional response, such as *The Scream*, 1893–1910, by Edvard Munch (1863–1944).

## After the Trip

Back in the classroom, reread *The Museum* aloud. Ask students to make connections between the story and their own personal experiences while visiting the art museum. Give students drawing paper, pencils, and crayons/colored pencils, and have them draw a picture of their favorite memory from the trip.

# References

## Related Titles

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- Reynolds, Peter H. *Sky Color*. Candlewick Press, 2012.
- Rubin, Susan. *Matisse: Dance with Joy*. Chronicle, 2008.
- Whitman, Candace and Steven Wilson. *Lines that Wiggle*. Blue Apple Books, 2009.

## Online Resources

- <http://www.arteducators.org>
- <http://artsandactivities.com>
- <http://www.crayola.com/lesson-plans/>
- <http://www.deepspacesparkle.com>
- <http://www.kinderart.com/arthistory/munchscream.shtml>
- <http://www.kinderart.com/painting/landscaperesist.shtml>

## Texts for Educators

- *The Intelligent Eye: Learning to Think by Looking at Art*, by David H. Perkins (The Getty Center for Education in the Arts, 1994).
- *Third Mind. Creative Writing through Visual Art*, by Tonya Foster and Kristin Prevallet, eds. Teachers & Writers Collaborative, 2002.

# \*Primary Level Common Core Standards: ELA

## Kindergarten

### *Comprehension and Collaboration*

CCSS.ELA-Literacy.SL.K.3

Add drawings or other visual displays to descriptions as desired to provide additional detail.

### *Knowledge of Language*

CCSS.ELA-Literacy.L.K.5d

Distinguish shades of meaning among verbs describing the same general action (e.g., walk, march, strut, prance) by acting out the meanings.

CCSS.ELA-Literacy.L.K.6

Use words and phrases acquired through conversations, reading, and being read to, and responding to texts.



## First Grade

### *Craft and Structure*

CCSS.ELA-Literacy. RL. 1.4

Identify words and phrases in stories or poems that suggest feelings or appeal to the senses.

### *Range of Reading and Level of Text Complexity*

CCSS.ELA-Literacy.RL.1.10

With prompting and support, read prose and poetry of appropriate complexity for grade 1.

## **Primary Level Sight Words Found in *The Museum***

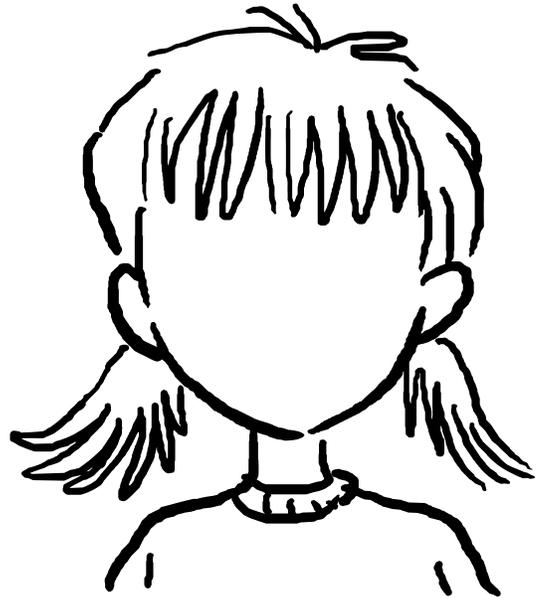
K: the, I, to, a, is, my, go, me, on, in, so, am, it, and, up, at, see, he, an, no.

Grade 1: this, look, for, had, all, be, did, eat, not, mom, now, of, then, when, from, who, just, I'm, make, into, that, what, where, want, know, take

# Many Feelings... Many Faces

When we experience a feeling, or emotion, it shows on our face. Some examples of feelings are: happy, sad, angry, nervous, calm, shy, silly, and excited. There are lots more! How are you feeling right now?

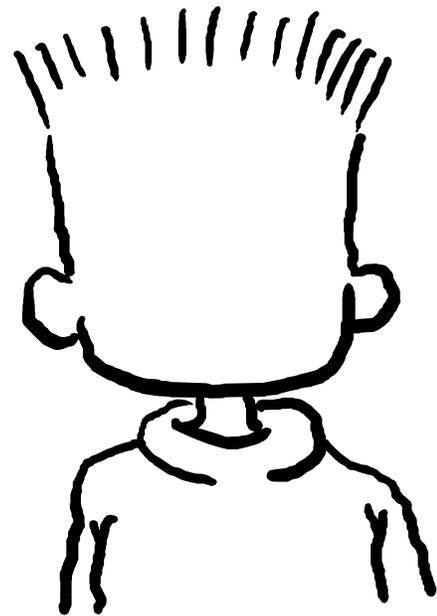
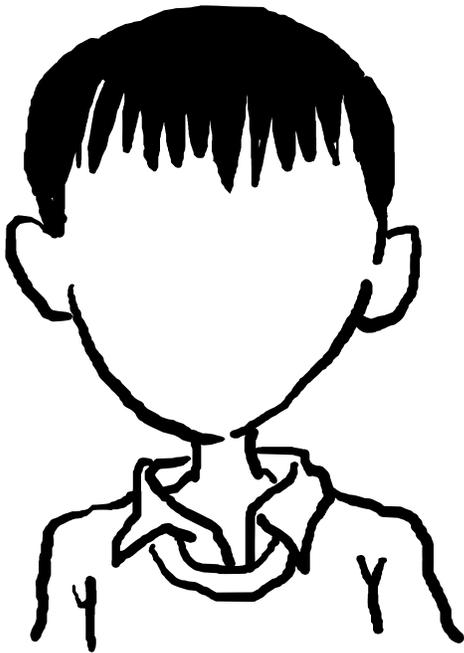
Make each of these faces come to life by drawing a different facial expression on each one. Make sure each expression is full of feeling!



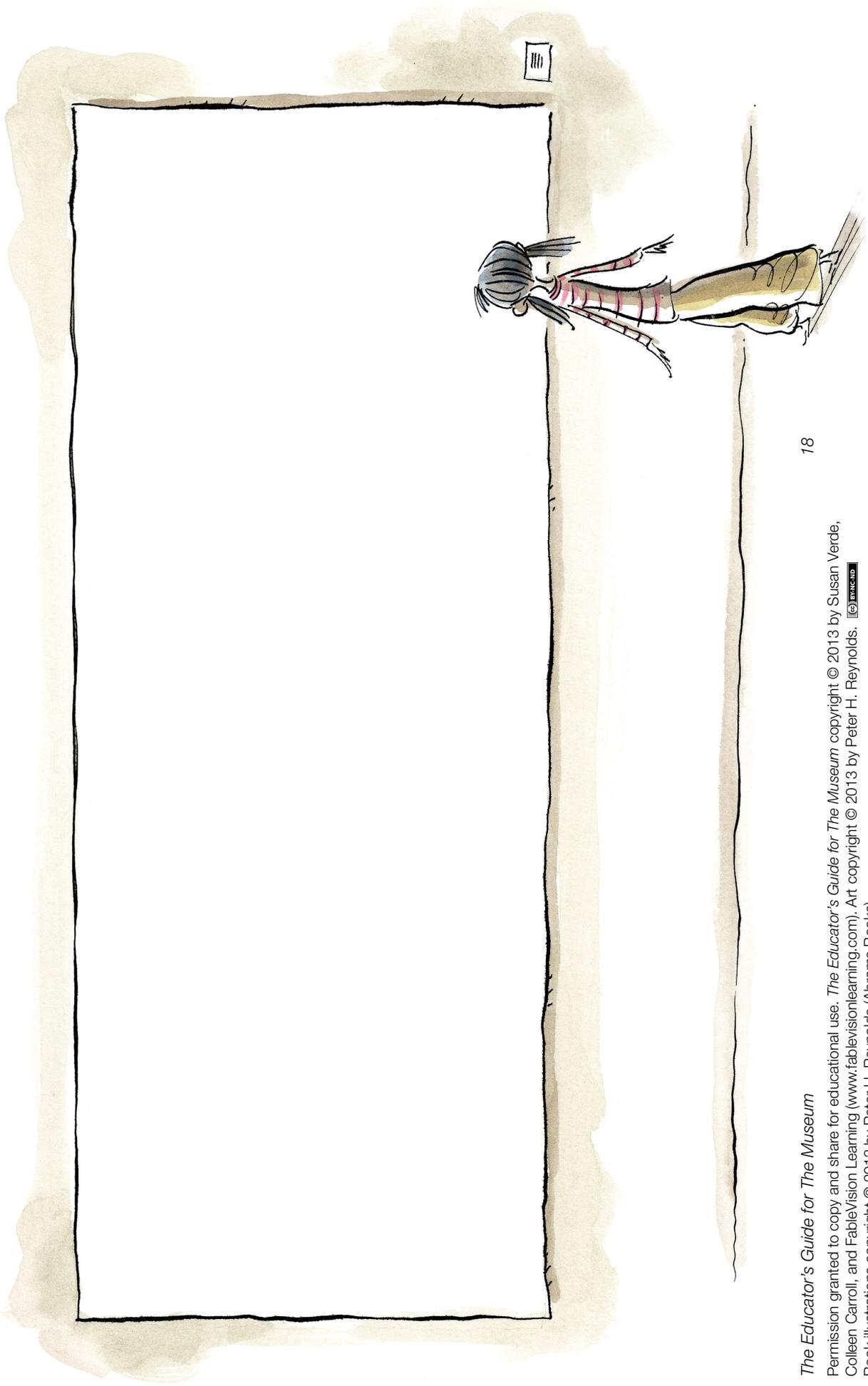
# Many Feelings... Many Faces

When we experience a feeling, or emotion, it shows on our face. Some examples of feelings are: happy, sad, angry, nervous, calm, shy, silly, and excited. There are lots more! How are you feeling right now?

Make each of these faces come to life by drawing a different facial expression on each one. Make sure each expression is full of feeling!



Fill this page the way you choose...



# Name That Feeling

Look at each picture below and think about what the girl might be feeling.  
Write a feeling word in the space below each picture.





# Jump for Joy!

The young girl in *The Museum* gets so energized by what she sees and feels, she just has to move! Look at each picture below, and then pick the word(s) that best describes her action. Write the word(s) you choose under each picture. (You can use each word more than once.)

twirl tumble stride spin pose leap kick bend



\_\_\_\_\_



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# Faces, Fields, & Fruits (GENRES IN ART)

This is a **landscape**. A landscape is a picture of natural scenery, such as a field of flowers or a mountain range.



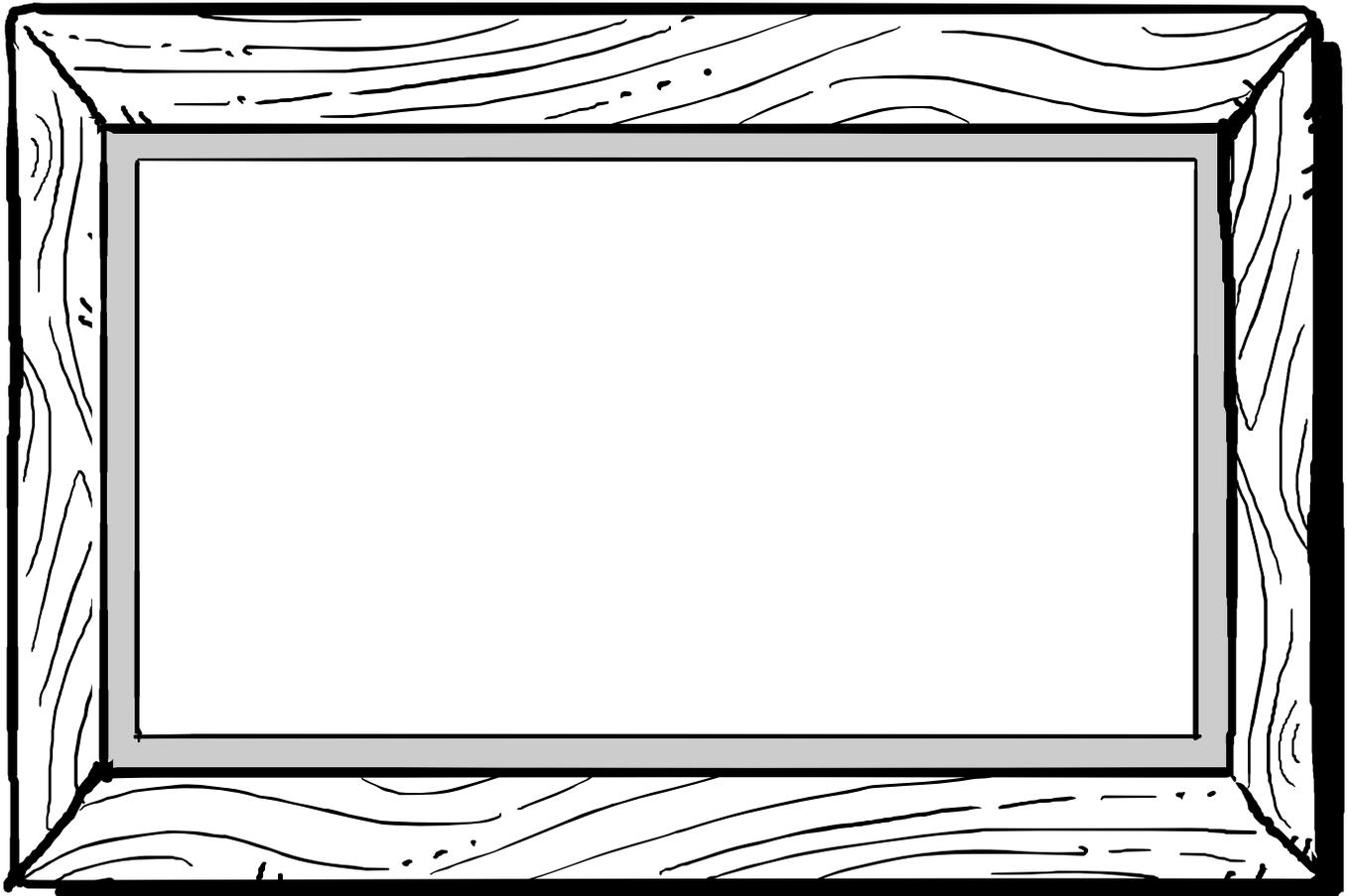
This is a **portrait**. A portrait is a picture of a person. Sometimes a portrait just shows a person's face.



This is a **still life**. A still life is a picture of objects, such as fruits or flowers.



**Pick a genre — landscape, portrait, or still life — and make your own work of art.**



# Name That Style

When the subject of a work of art looks realistic, or as it actually looks in life, then the style is called **realism**.



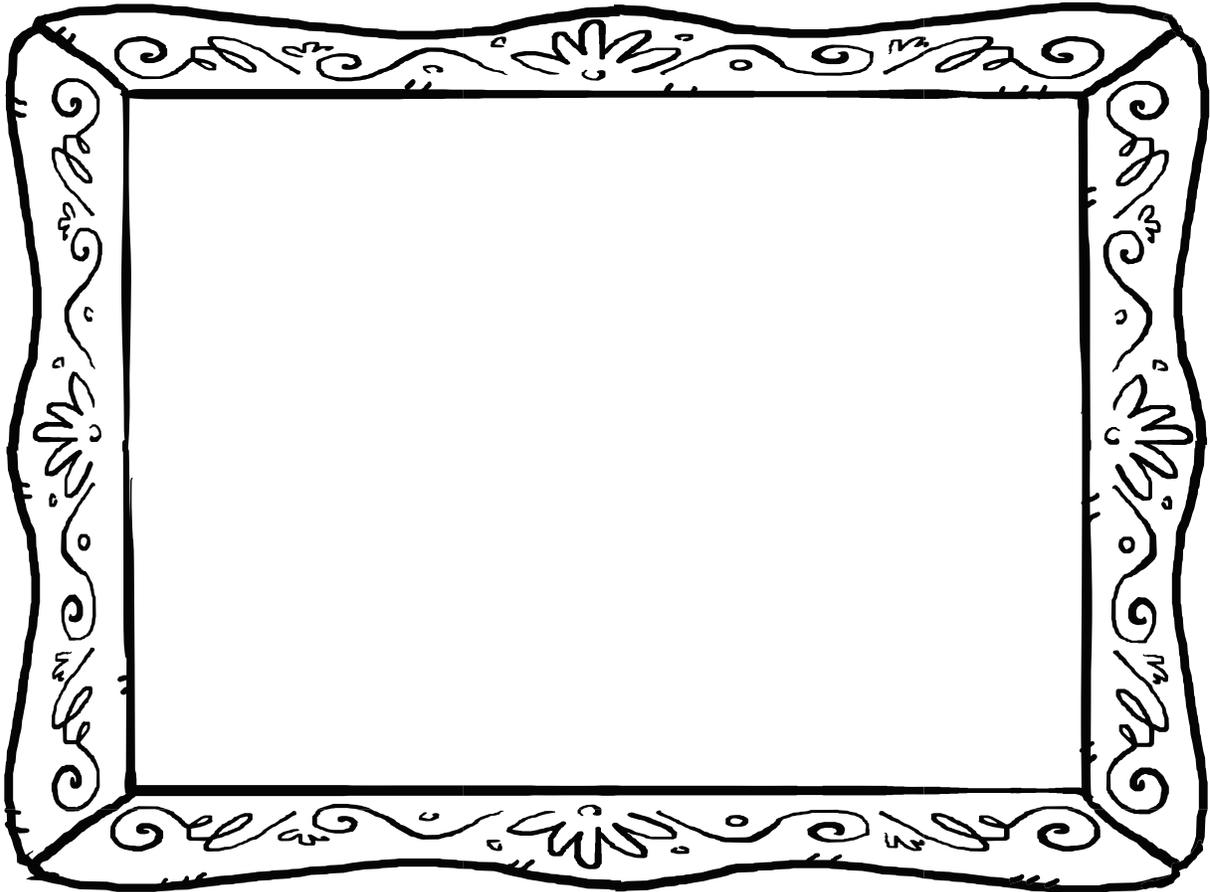
When a work of art is made up of combinations of lines, shapes, and colors, and DOES NOT look like a real person, place, or thing, the style is called **abstract**.



When a work of art is a little bit of both realism and abstraction, the style is called **abstracted**.



Choose your favorite style, and make your own work of art!



## The Team Behind This Guide and *The Museum*

**Susan Verde**, author of *The Museum*, grew up in New York City in a household filled with books, music, and the smell of mocha chip pies, which her mother made for their neighborhood restaurant. As a girl, she often wrote stories and poetry to share with family and friends, some of which were published in her high school poetry magazine. Susan earned a bachelor's degree in elementary education and a master's degree in reading remediation, and taught as an elementary school teacher in Bridgehampton, New York. In addition to writing, Susan teaches yoga to children. She lives in East Hampton with her three kids. *The Museum* is Susan's debut children's book. To learn more, visit: [www.susanverde.com](http://www.susanverde.com)

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**Peter H. Reynolds**, illustrator of *The Museum*, is a *New York Times* best-selling author and illustrator. Well known for his books *The Dot*, *Ish*, *Sky Color*, and *The North Star*, as well as for his illustration work on Megan McDonald's *Judy Moody* series, Reynolds inspires readers with his uplifting messages about the importance of authentic learning. Peter is the founder of FableVision, an award-winning transmedia studio located in Boston's Innovation District, as well as FableVision Learning, an innovative K–12 educational publishing company. He is also the founder of The Blue Bunny Books and Toys Store in Dedham Square, MA, and can often be found there on Saturday mornings. Learn more at: [www.peterhreynolds.com](http://www.peterhreynolds.com)

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This educators guide was written by **Colleen Carroll**, children's book author, teacher, curriculum designer, literacy specialist, and education consultant. Visit Colleen's website at: [www.colleencarrollbooks.com](http://www.colleencarrollbooks.com)

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This guide was designed by **FableVision Learning**. Along with offering *The Museum* book, FableVision Learning creates and publishes best-in-class tools that engage students, helping them develop essential 21st Century skills. The design team for this guide included: Peter H. Reynolds, Julia Young, and Courtney Willis. Discover more educator resources: [www.fablevisionlearning.com](http://www.fablevisionlearning.com)

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*The Museum* is published by **Abrams Books for Young Readers**, an imprint of ABRAMS that publishes best-selling and award-winning fiction and nonfiction books for children and middle grade readers. Learn more at: [www.abramsbooks.com/abramsyoungreaders.html](http://www.abramsbooks.com/abramsyoungreaders.html)

