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# *Exploring Culture:* **The Museum**

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# ACKNOWLEDGMENTS

## Content Consultant

My thanks and appreciation to Edward Lambert, Museum of History and Industry, Seattle, Washington, for providing background information on museums. His insights and suggestions for resources were very helpful in the development of this unit.

## Class Test Sites

I am grateful to Mike Godhe and Tricia Lewicki, Beacon Hill Elementary School, Seattle, who allowed me to pilot this unit in their classrooms of third, fourth, and fifth graders. Their suggestions for organizing the unit and activities for student learning have enriched this learning experience. Their flexibility, enthusiasm, and support are greatly appreciated.

My thanks also to the following teachers who piloted *Exploring Culture: The Museum* unit in their classrooms. I am grateful for their ideas and suggestions in the development of this unit.

Helene Gilroy  
Sacred Heart School  
Bellevue, Washington

Ann Coyne  
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—Margit E. McGuire

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The Advisory Panel for the Storypath program reviewed and responded to every stage of this project's development. We sincerely thank the following Storypath advisors for their comments and recommendations:

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## STP660

978-1-56004-613-4

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Published by Storypath  
10200 Jefferson Boulevard  
P.O. Box 802  
Culver City, California 90232-0802  
1-800-421-4246  
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# *Exploring Culture* **The Museum**

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# ABOUT STORYPATH

## THE STORYPATH STRATEGY

Storypath offers both a structure for organizing the social studies curriculum and an instructional strategy for teaching. The structure is a familiar one: the story. The strategy is grounded in a belief that children learn best when they are active participants in their own learning, and places students' own efforts to understand at the center of the educational enterprise. Together, the structure and the teaching strategy ensure that students feel strongly motivated and have meaningful and memorable learning experiences.

Originally developed in Scotland during the 1960s, Storypath draws support from decades of experience with teachers and students. The approach has its roots in these beliefs about children and learning:

- The world is complex and presents many layers of information. Children know a good deal about how the world works and have a reservoir of knowledge that is often untapped in the classroom.
- When children build on that knowledge through activities such as questioning and researching, new understandings are acquired. Because children construct their own knowledge and understanding of their world, their learning is more meaningful and memorable.
- Problem solving is a natural and powerful human endeavor. When children are engaged in problem-solving, they take ownership for their learning.
- The story form integrates content and skills from many disciplines and provides a context for children to gain a deeper, more complex understanding of major concepts.

## AN INQUIRY APPROACH

Questioning, by both teacher and students, is a key component of Storypath. Through the story structure and the discourse it creates, the teacher guides students in their search for meaning and understanding as they acquire new knowledge and skills. Your questions, and the discussions they engender, cause students to:

- ask their own questions and think critically about what they know;
- use their prior knowledge to make sense of new information;
- connect personally to important social studies concepts.

The story structure and inquiry guided by unit goals provide the framework for students to integrate skills and complex content through problems they encounter. As they do so, their understanding of important concepts is extended and key connections are made.



## THE STORY STRUCTURE

For thousands of years, stories have helped us create order and make connections between events. Storypath's narrative structure helps students understand concepts that they often find difficult to comprehend in the traditional social studies curriculum.

Each Storypath unit centers on a unique and engaging story that provides a concrete context for understanding the social science content. This story may be based on actual historical events, as developed in *Struggle for Independence*. Or the story might instead be based on typical community or business structures, as developed in *Families in Their Neighborhoods* or in *Understanding the Marketplace*. From all of these structures, students develop a meaningful context for developing understanding of the topic.

### Typical structure of a Storypath unit

#### CREATING THE SETTING

Students create the setting by completing a frieze or mural of the place.

#### CREATING THE CHARACTERS

Students create characters for the story whose roles they will play during subsequent episodes.

#### BUILDING CONTEXT

Students are involved in activities such as reading, writing, and research to stimulate them to think more deeply about the people and the place they have created.

#### CRITICAL INCIDENTS

Characters confront problems typical of those faced by people of that time and place.

#### CONCLUDING EVENT

Students plan and participate in an activity that brings closure to the story.



# USING THE COMPONENTS

## TEACHER'S HANDBOOK

Each Storypath unit includes a Teacher's Handbook, which is designed to be flexible and easy to use.

### Episode Planning Guides

Each episode opens with an overview of the instructional plan and materials needed.

**BUILDING CONTEXT**  
**LIFE AND WORK IN COLONIAL BOSTON**

**3 EPISODE**

**INTRODUCING COLONIAL LIFE** page 28  
Students discuss colonial life and determine ways they can learn more about it.  
Materials: None  
Grouping: Whole class  
Schedule: Approximately 30 minutes

**RESEARCHING COLONIAL LIFE** page 28  
Students write a report describing the daily life and work of their characters.  
Materials: Teaching Master 5, Sample Report: *The Bakery*, T11 p. 62  
Teaching Master 6, *Making a Dinosaur or Potter*, T11 p. 63  
Portfolio 7, *Presenting a Report*, p. 10-11  
Portfolio 8, *Writing a Report*, p. 12  
Portfolio 9, *Self-Assessment*, p. 13  
Content Cards 2 and 3  
Optional: cardboard grocery boxes for dioramas, poster board for posters, construction and tissue paper; colored markers, crayons, colored chalk, glue, tape, scissors; assorted colors of paint, brushes, water cans  
Grouping: Family groups for planning and research; individually for writing the reports  
Schedule: 2-3 hours plus time for students to write reports

**CONCLUDING EPISODE 3** page 30  
Students reflect on the experience, add to the word bank, and write about life and work in colonial Boston.  
Materials: Portfolio 10, *Presenting a Report*, p. 14  
Portfolio 11, *Taking Notes: Daily Life*, Presentation, p. 15  
Preps for presentations: 4 students to choose  
Grouping: Whole class for the word banks; individually for the writing activity  
Schedule: Approximately 1½ hours

**EPISODE OBJECTIVES**  
■ **Culture/Social Interaction** Identify how events and needs were met in colonial times.  
■ **History** Describe how people's lives were affected by the conditions that existed in colonial times.  
■ **Comprehension** Identify how characters' work contributed to the economy of colonial Boston.  
■ **Social Skills** Organize, plan, and make decisions while planning reports with group members.  
■ **Critical Thinking** Identify criteria for quality reports.  
■ **Literacy** Conduct research, take notes, draft, edit, and write a report.  
■ **Literacy** Present and report to the class to share information.  
■ **Literacy** Listen actively to and take notes during oral presentations.

EPISODE 3  
Struggle for Independence 27

from the *Struggle for Independence* unit

### Teaching Notes

Each Handbook contains detailed support for instruction.

**INTRODUCING COLONIAL BOSTON**

**TIMELINE**  
Start a timeline to record and sequence the events that will be presented throughout the Storypath. Make the timeline horizontal and display it in the classroom. You might divide the timeline into ten-year segments, beginning with the year 1600 and ending with 1800. Let students add dates as the story progresses. Begin by posting these dates and events:  
■ 1621: First European settler in the area (Rev. William Blackstone)  
■ 1630: Boston founded  
After students create the frieze, let them speculate about when their buildings were built and add this date to the timeline. Many buildings in colonial Boston were built in the late 1600s and early 1700s. For the timeline, students might choose one date such as 1700.

**Launch the unit**  
Tell students that they will be creating a story about colonial Boston that begins around 1765. Ask a student to point out Boston's location on a map. Explain that often we can understand our own lives and communities better when we learn about the lives and communities of others in the past.  
Review with students the elements of a story: setting (when and where the story takes place), characters (the people in the story), and plot (critical incidents or important events). In this episode, students will create the setting for the story—a view of colonial Boston.  
Create groups of four or five students. Students will work with these same group members throughout the Storypath.

**Build background on colonialism**  
To build background, discuss the concept of slavery and the relationship of colonies to the mother country.  
colony: a group of people living in a new territory but keeping ties with the parent country  
colonian: people who live in a colony. Colonians usually remain citizens of the parent country.  
mother country (or parent country): the country from which colonists come, or the country of one's parents or ancestors, relating to colonies; the parent country continued to rule over the colonies, even though the colonists lived across the ocean.  
Then read the following information to the class:  
After Columbus's arrival in 1492, several European nations attempted to establish settlements in the Americas. The most successful settlements were the thirteen British colonies. Although the colonists lived far from

**LITERACY**  
Vocabulary  
• citizen  
• colony  
• democracy  
• mother country

EPISODE 1  
Struggle for Independence 15

from the *Struggle for Independence* unit

### Teaching Masters

Masters provide nonfiction content, writing models, or other information specific to the unit's content. These Masters can be copied for students, displayed in the classroom, or made into transparencies, depending on your teaching needs.

**EPISODE 4**  
**TEACHING MASTER**  
**T8**

Name \_\_\_\_\_ Date \_\_\_\_\_

**PUBLIC NOTICE: TAXES FROM BRITAIN**  
**Stamp Act, passed 1765**  
By an Act of Parliament, a tax must be paid to the customs official for any transactions involving the following items.

Item	Tax
Legal document submitted in a court of law	3 pence
College diploma	2 pounds
Bill of sale	4 pence
Liquor license	20 shillings
Will	5 shillings
Land purchase under 100 acres	3 shillings
Contract	2 shillings and 6 pence
Pack of playing cards	1 shilling
Pair of dice	10 shillings
Newspaper	1 penny
Advertisement in a newspaper	2 shillings
Almanac or calendar	2 pence
Any document listed above that is written in a language other than English	Double the tax listed above

**Townshend Acts, passed 1767**  
Taxes must be paid on the following items imported from Britain.

Item	Tax
For every 100 pounds of glass	4 shillings and 8 pence
For every 100 pounds of lead	2 shillings
For every 100 pounds of paint	2 shillings
For every pound of tea	3 pence
For every 500 sheets of paper	12 shillings

TEACHING MASTER  
Struggle for Independence 65

from the *Struggle for Independence* unit

### Assessment

Each Handbook contains strategies for assessing learning throughout the unit, as well as unit questions for review and synthesis activities.

**SYNTHESIS ACTIVITIES**

The following synthesis activities offer your students the opportunity to demonstrate what they've learned in this unit. These activities are also a powerful assessment tool for you because they're multidimensional. They allow for variances in students' abilities as learners.

**1. PORTFOLIO RESPONSE**  
**Activity**  
Have students review their Portfolio and identify at least five items that represent important ideas or skills learned. After students have selected the items, they should write at least one paragraph in response to the following questions:  
■ List three important ideas from your Portfolio. Why are these ideas important?  
■ What challenges did your character face? How did your character respond to these challenges?  
■ What are three costs and three benefits of seeking independence from Britain?  
■ What skills do you believe improved as a result of this unit? Explain why.  
**Criteria for Assessment**  
Learning objectives are demonstrated if  
■ the portfolio demonstrates an understanding of how the colonists lived, the effect of British rule on the colonists, the Boston Massacre, and how the colonists responded to and were shaped by the events of the time;  
■ the reflections are thoughtful, well organized, and clearly communicated;  
■ the paragraphs demonstrate appropriate writing conventions.

**2. ANALYSIS OF A CURRENT EVENT**  
**Activity**  
Students can locate a current event in the newspaper that they believe has similarities to events in the Storypath. Students should  
■ summarize the current event. What is happening? Why is there conflict? How are people responding to the conflict? What injustices have been identified?  
■ list three ways the event is similar to the events in the Storypath.  
■ write a paragraph offering suggestions for what the people who are involved in the conflict should do. Suggestions should be based on what students have learned from the Storypath.

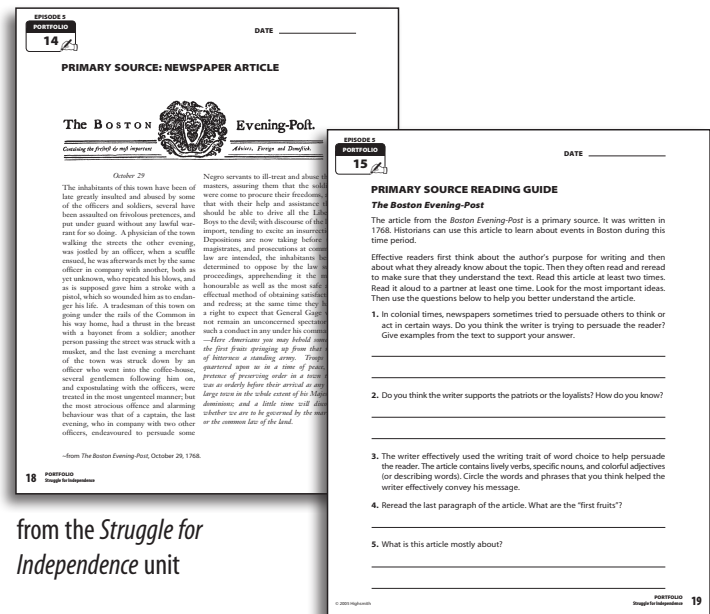
EPISODE 4  
Struggle for Independence 75

from the *Struggle for Independence* unit

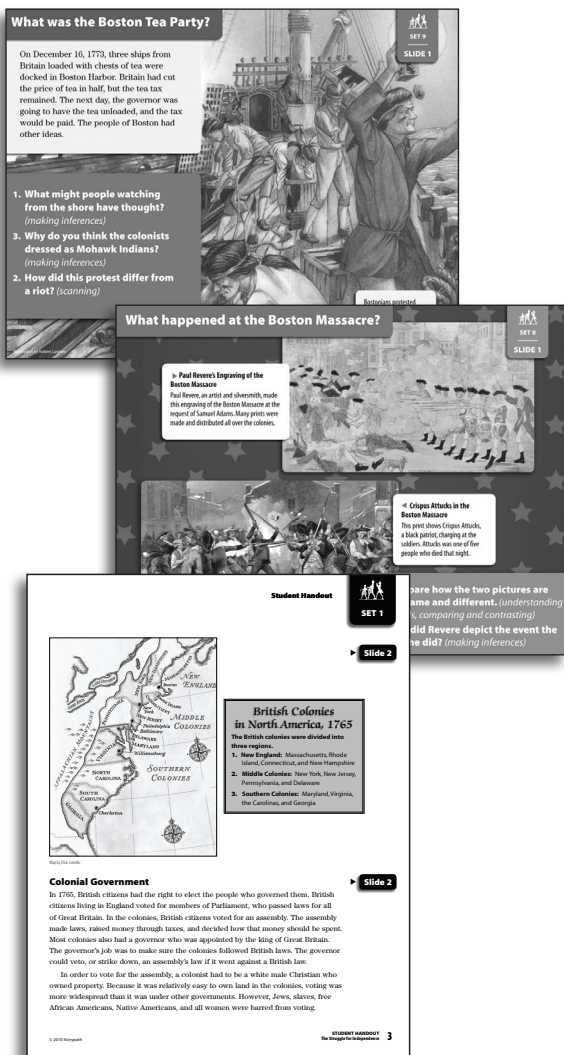


## STUDENT PORTFOLIO

Students use the Portfolio to read, write, conduct research, and complete other activities crucial to the specific Storypath unit. The Portfolio helps students manage their work throughout the unit. And when completed, the Portfolio becomes an authentic assessment tool.



from the *Struggle for Independence* unit



from the *Struggle for Independence* unit

## CONTENT SLIDE SETS & HANDOUTS

Each unit includes sets of Content Slides and Handouts that offer flexibility in how they are used to support student learning. The number of sets varies from unit to unit. The slides and handouts in each set provide focused non-fiction content and can be used for independent, paired, or small group reading.

Students use the slides to build context and deepen their understanding of the unit's content. You can use the slides as most appropriate to your situation along with the handouts. For those with laptops, display the appropriate slides for student reading and discussion or reproduce the slides as needed for each episode for individuals, pairs or small groups. The handouts may also be used without the slides.

In the overview of each episode, slide sets needed are listed and specific suggestions are provided for how to use the slides as you proceed through the episode. Best practice is for the slide to be available to the students either on a laptop in front of them or in hard copy. Then the teacher can use a large screen to display and support discussion related to the slide.

A "reading tips" chart in PDF format (located on the CD) provides quick reminders of key reading strategies. Reproduce "reading tips" for each student or group.

Note that the slides and handouts are conveniently available in a printable format on the CD.

# LITERACY AND STORYPATH

With the Storypath strategy, students deepen their understanding of major social studies concepts. Storypath provides literacy support to help students access and make sense of the social studies content. Students apply literacy skills such as reading comprehension, prewriting and writing skills, speaking and listening skills, and vocabulary development.

## Reading

Content Slide Sets and Handouts present opportunities for students to engage in focused content reading. Students can use the slides and handouts to engage in shared reading or listen as a teacher or another student reads.

**Colonial Exports**

Most of the colonies' exports were natural resources, or useful things from the land. Imports from Great Britain were mostly manufactured goods, or useful things made by people. Britain also sent ships and soldiers to protect the colonies.

Most colonies imported more than they exported. This was good for Britain, which profited from what it sold to the colonies.

Colony	Export
New England	fish, whale products, lumber, tar
Middle colonies	grain, iron
Southern colonies	cotton, tobacco, rice, indigo (a plant that produces a blue dye for coloring fabric)

**3. Identify items exported to Britain and imported to the colonies. How are these items different? (understanding visuals)**

Illustration by Chris Conrad. Original research from Historical Statistics of the United States: Colonial Times to 1970 by the U.S. Department of Commerce, the Bureau of Economic Analysis, Washington, D.C., Government Printing Office, 1975.

**British Colonies in North America, 1765**

The British colonies were divided into three regions.

- New England:** Massachusetts, Rhode Island, Connecticut, and New Hampshire
- Middle Colonies:** New York, New Jersey, Pennsylvania, and Delaware
- Southern Colonies:** Maryland, Virginia, the Carolinas, and Georgia

**Colonial Government**

In 1765, British citizens had the right to elect the people who governed them. British citizens living in England voted for members of Parliament, who passed laws for all of Great Britain. In the colonies, British citizens voted for an assembly. The assembly made laws, raised money through taxes, and decided how that money should be spent. Most colonies also had a governor who was appointed by the king of Great Britain. The governor's job was to make sure the colonies followed British laws. The governor could veto, or strike down, an assembly's law if it went against a British law.

In order to vote for the assembly, a colonist had to be a white male Christian who owned property. Because it was relatively easy to own land in the colonies, voting was more widespread than it was under other governments. However, Jews, slaves, free African Americans, Native Americans, and all women were barred from voting.

## Comprehension

Questions in each Content Slide Set help students focus on important content. Questions are labeled with suggested reading strategies.

## Visual Literacy

Each unit offers numerous opportunities to evaluate and respond to visuals such as photographs, maps, diagrams, and illustrations.

## Reading Tips

For easy reference, Reading Tips for using the reading strategies are included on the CD.

Struggle for Independence		
Reading Tips		
Reading Strategy	When do I use the strategy?	How do I use it?
Main idea/s supporting details	Use it to find the big idea, and then identify the facts and details that support it.	<ol style="list-style-type: none"> <li>1. Think about what you want to know and what you already know.</li> <li>2. Read the text and think: "What is the 'big idea' here?"</li> <li>3. Look for information that is important to the big idea. Some facts are interesting but not important.</li> <li>4. The details you find may cause you to change your big idea.</li> </ol>
Comparing and contrasting	Use it to find information that tells you how two or more ideas are alike and different.	<ol style="list-style-type: none"> <li>1. Think about what you want to know.</li> <li>2. Choose two events or ideas to compare and contrast.</li> <li>3. List important information about one event or idea.</li> <li>4. For each item on the list, look for information about how the other idea is the same or different.</li> <li>5. Look for clue words such as "similarly," "also," and "however."</li> </ol>
Making inferences	Use it to understand information not stated directly in the text, or to "read between the lines."	<ol style="list-style-type: none"> <li>1. Think about what you want to know and what you already know.</li> <li>2. Look for clues in the text that give you new information.</li> <li>3. Compare this new information with what you already know to figure out what the author is saying.</li> </ol>
Connecting	Use it to understand new information by connecting it with what you already know.	<ol style="list-style-type: none"> <li>1. Think about what new information you want to remember.</li> <li>2. Think about what you already know.</li> <li>3. Look for connections between the new information and what you already know from experience or reading.</li> <li>4. These connections will help you remember the new information.</li> </ol>
Scanning	Use it to quickly find the specific information you need.	<ol style="list-style-type: none"> <li>1. Think about what information you need to find.</li> <li>2. Move your eyes over the page looking for subheadings, italicized or bold print words, and key ideas.</li> <li>3. When you find what you're looking for, slow down and read carefully.</li> </ol>
Understanding visuals	Use it to find information presented in visual form, such as maps, graphs, photographs, diagrams, and timelines.	<ol style="list-style-type: none"> <li>1. Think about what you want to know and what you already know.</li> <li>2. Look for information that explains the visual. For example, look at labels, captions, axes, or map keys.</li> <li>3. Search for the specific information you want.</li> <li>4. Put the information into words to help you understand the visual.</li> </ol>

from the *Struggle for Independence* unit



Throughout each unit, students complete writing activities to prompt thinking as well as to demonstrate what they have learned.

from the *Struggle for Independence* unit

In each unit, students are exposed to specialized vocabulary for speaking and writing. Students create word banks in their Portfolio by recording content words.

from the *Struggle for Independence* unit

Students refine these skills by presenting ideas to the class and resolving issues through discussion and collaboration.

from the *Struggle for Independence* unit

Use the Reading Mini-Lesson Framework on p. 74 of the Teacher's Handbook to conduct reading mini-lessons.

from the *Struggle for Independence* unit

# ENGLISH LANGUAGE LEARNERS AND STORYPATH

English Language Learners, or ELL, is a term that applies to students whose primary language is not English. These students are in the process of acquiring English as a way to communicate ideas and gain content knowledge. They don't yet have the tools at their fingertips that native English speakers have that allow them to easily navigate classroom activities and contribute to classroom experiences. ELL students don't lack ability; they just don't know the language.

As ELL students gain experience in an English-speaking classroom, their abilities and comfort level increase. But remember that regardless of the progress made by ELL students, new material will revert them back to beginner status simply because they do not have the same background knowledge that a student who was born here does.

There are some very basic things the teacher can do to make the classroom a place of learning for ELL students. For example, text-rich activities, without visuals, should be avoided. Visually rich activities should be commonly used, and the senses should be engaged whenever possible. Music and kinesthetic activities, such as role-playing, are excellent tools for ELL students.

**Activate prior knowledge.** English language learners are similar to native English speakers in the most fundamental ways: they possess a great deal of prior knowledge, and are excited about sharing that knowledge. To provide scaffolding, preteach new vocabulary and introduce concepts with visuals that relate to the subject matter. When studying another time period, it is important to connect concepts to both the present and the past.

**Allow extra time for small group work.** ELL students will benefit from working with partners and small groups. These situations allow students more opportunities to contribute to conversations and complete tasks. In small groups, assign ELL students a specific task to complete, and allow them extra time to complete this task if needed. When you do have whole class discussions, you might have ELL students follow this discussion by working with a partner to recap the important ideas or the assignment.

**Model tasks and thought processes.** Modeling makes tasks and thinking processes more concrete. For example, if students are expected to write a short poem, model the process of writing a poem. Then have them refer to the model poem as they write their own.

**Develop vocabulary.** Vocabulary development is key to comprehension, so preteach vocabulary whenever possible. Use illustrated word banks and vocabulary exercises that encourage interaction with words. For example, students can write the word and draw an illustration of each word in the word bank and then verbally explain how the word relates to the big ideas in the unit.

**Allow use of the native language.** For students who possess few English words, allow them to complete writing activities in their native language. As they learn more English, they will begin to incorporate English into their written and oral language. This validates the students' native language and their prior knowledge, and also helps bridge the gap on their way to learning—and using—their new language.

**Encourage involvement in class discussions.** English language learners will likely be reluctant to contribute to whole group discussions, so encourage them to contribute in a way that is comfortable for them—words, phrases, simple sentences. Make sure the classroom is a safe and supportive environment.

**Modify assignments and assessments.** Students can use many different modes to communicate their understanding of unit concepts. Illustrating, cutting and pasting vocabulary activities, using graphic organizers such as timelines, and completing sentence stems are all excellent and valid methods for responding to content. ELL students should also work on and present material with a partner or in small groups whenever possible. In these situations, you will gain a more valid assessment of what ELL students have learned.

Additionally, at the beginning of the school year and anytime new material is introduced, limit the number and complexity of the activities you assign. Allow students to use methods other than writing to respond to information.



Look for this icon throughout this Teacher's Handbook. This icon indicates that an activity is particularly appropriate for English Language Learners.



# ASSESSMENT

Each Storypath unit offers a range of options for assessing student learning.

## Portfolio Assessment

The Student Portfolio provides ongoing assessment of student understanding of unit objectives through writing and other response activities.

## During Each Episode

Assessment suggestions are included throughout the Teacher's Handbook and align with the Student Portfolio. Complex thinking and problem-solving abilities are assessed as students role-play and respond to critical events throughout the unit.

EPISODE 7  
PORTFOLIO  
20

DATE \_\_\_\_\_

**WRITING: FRIENDLY LETTER**

**Episode event:** \_\_\_\_\_

Continue your letter writing to the same person in England. From your character's point of view, describe what happened to the shipment of tea. Include your family's response to it and tell whether or not you feel the colonists' actions were right or wrong.

Assessment: The letter is written from the character's point of view and includes accurate information about the event, an ethical issue, and the character's feelings about the event. Friendly letter format is followed.

24 PORTFOLIO  
Struggle for Independence

© 2005 Highminds

from the *Struggle for Independence* unit

**CONCLUDING EPISODE 6**

**Write about the massacre**

Tell students that they should continue their correspondence—letter writing—and describe their version of what took place at the “massacre.” Prompt this writing activity by saying that news of the event has spread throughout the colonies and across the sea. People in Britain have heard that the soldiers were attacked by a vicious mob. They want to know if this is true.

Have students write their letters onto Portfolio page 22. If time permits, read students’ letters aloud. Challenge students to look for examples of information and feelings in the letters that vary from the accounts given on the Teaching Master and on Content Card 8.

**ASSESS: The friendly letter**

- is written from the character's point of view;
- includes accurate information about the massacre;
- describes how the character feels about the events;
- follows the format for friendly letters.

To bring closure to the episode and to set the stage for the next episode, read the following narrative to the class.

**Narrative**

The day after the massacre, March 6, 1770, Col. Dalrymple moved his troops from Boston to Castle William on an island in Boston Harbor. Coincidentally, on the day of the massacre, Parliament was debating if it should keep the Townsend-Act taxes. On April 12, 1770, all the taxes, except the tax on tea, were repealed. Although not yet aware of the Boston Massacre, Parliament was persuaded to repeal the taxes by the other violence, protests, and particularly the boycotts. Parliament kept the tax on tea, however, to remind the colonists that it still had the right to govern them and tax them as it saw fit.

Sam Adams, a leader of the Sons of Liberty, has set up a Committee of Correspondence in Boston to keep in touch with other towns in Massachusetts and with the other colonies. News that used to take weeks to travel is now spread in days as special messengers ride day and night. They communicate news about taxes, Parliament, local gatherings, and other political news so that the towns and colonies can support each other. Committees of Correspondence have helped unite the colonies.

Discuss with students the issue of communication of the time. Ask, “What if the colonists knew that the Townshend Acts were going to be repealed? Do you think the Boston Massacre would still have occurred?” If students want to read about communication during this time period, refer them to Content Card 3.

**LITERACY**

**Writing and Listening**

- Write a friendly letter.
- Listen with a specific purpose.

**CUSTOMIZE**

**Speeches**

Instead of writing letters, you could have students prepare and give speeches about the Boston Massacre. This activity reflects the actual history of Boston, where speeches were made even years later at events that commemorated the Boston Massacre.

**CONTENT CARD C3**

46 EPISODE 6  
Struggle for Independence

from the *Struggle for Independence* unit

## Self-Assessment

Students have opportunities to assess their own work, such as writing and oral presentations. There are also opportunities for student reflection at the end of each episode.

**EPISODE 3**  
**PORTFOLIO**  
**9**

DATE \_\_\_\_\_

**SELF-ASSESSMENT**

**Report on Daily Life**

Use the rubric below to evaluate your report. The first column describes expectations for the assignment.

Rate yourself by putting a number in the second column.

1 = missed the mark; needs lots of work  
 2 = on target; met the basic requirements of the assignment  
 3 = outstanding work; went beyond expectations

In the last column explain why you assigned that number for that criterion.

**Ideas and Content**

Criteria for assessment	Rating	Explanation for rating
The content is accurate and realistic to the family created.		
The description of daily life is focused and includes relevant details.		
The relationship to Britain is included.		
Clear descriptions are included about tasks and tools/materials.		
The writing is insightful. The reader can picture daily life because of the vivid descriptions.		

**Organization**

Criteria for assessment	Rating	Explanation for rating
The introduction is inviting and a satisfying conclusion is provided.		
The sequence is logical and effective.		
The descriptions flow from one event to the other.		

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**PORTFOLIO**  
**Struggle for Independence**

**13**

from the *Struggle for Independence* unit

## Social Skills

A social skills master is provided to support student self-assessment and can be used at the teacher's discretion whenever students need to reflect and build on such skills.

**TEACHING MASTER**  
**T15**

Name \_\_\_\_\_ Date \_\_\_\_\_

**SELF-ASSESSMENT: SOCIAL SKILLS**

Social skills are an important part of belonging to a community. Use this chart to keep track of how well you work with others during this unit.

**Episode:** \_\_\_\_\_

Describe the group situation or event: \_\_\_\_\_

Criteria	I need to work on this.	I do this some of the time.	I do this most or all of the time.
I respectfully listened to others.			
I contributed actively to the group.			
I encouraged others to participate.			
I suggested solutions to problems.			
I did my fair share of work.			

One thing our group did well together: \_\_\_\_\_

One thing our group needs work on: \_\_\_\_\_

One thing I really did well: \_\_\_\_\_

One thing I could do better: \_\_\_\_\_

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**TEACHING MASTER**  
**Struggle for Independence**

**73**

from the *Struggle for Independence* unit

## End of the Unit

At the conclusion of the unit, synthesizing questions reinforce unit objectives. Optional synthesis activities are included to guide students to apply what they've learned. Each synthesis activity includes criteria for assessment—you decide how best to use these options.

**UNIT QUESTIONS FOR REVIEW**

**DISCUSSING COLONIAL BOSTON AND THE STRUGGLE FOR INDEPENDENCE**  
 Lead a discussion that reinforces the concepts and generalizations taught throughout this unit. The following questions encourage a discussion of major concepts. Include questions about any problem-solving situations you've added to the unit.  
 ❶ How was living in colonial Boston similar to living in a city today? How was it different?  
 ❷ How did people communicate over long distances? How did this affect the relationship between the colonies and Britain?  
 ❸ What were some major concerns of people living in colonial Boston? concerns of the British government?  
 ❹ If you had lived at that time, what would you have thought of the Sons of Liberty? Would you have been a friend of Sam Adams? Explain.  
 ❺ Why do people resort to vigilantism? What are some other ways people can take action and make their ideas known?  
 ❻ How would you describe the way the British government handled events during this time period?  
 ❼ Could the colonists have remained loyal but still have asked for change?  
 ❽ If Britain had never taxed the colonies, do you think the colonies would have still become an independent nation? Explain.  
 ❾ What do people look for in a government? Why were the colonists dissatisfied with their government?

**REFLECTING ON COLONIAL BOSTON AND THE STRUGGLE FOR INDEPENDENCE**  
 Students need time to reflect on their experiences and their progress through this unit. Have them respond to questions like these.  
 ■ What have I learned about colonial Boston and the events that led to independence?  
 ■ What was the most surprising thing I learned?  
 ■ What is the best work I did? Why was it good?  
 ■ What work could I have done better? How could I have done it better?  
 ■ What did I like most about working with others? What did I like least?

74

**Struggle for Independence**

from the *Struggle for Independence* unit

**SYNTHESIS ACTIVITIES**

The following synthesis activities offer your students the opportunity to demonstrate what they've learned in this unit. These activities are also a powerful assessment tool for you because they're multimodal. They allow for variations in students' abilities as learners.

**1. PORTFOLIO RESPONSE**

**Activity**  
 Have students review their Portfolio and identify at least five items that represent important ideas or skills learned. After students have selected the items, they should write at least one paragraph in response to the following questions.

- List three important ideas from your Portfolio. Why are these ideas important?
- What challenges did your character face? How did your character respond to these challenges?
- What are three costs and three benefits of seeking independence from Britain?
- What skills do you believe improved as a result of this unit? Explain why.

**Criteria for Assessment**  
 Learning objectives are demonstrated if

- the portfolio demonstrates an understanding of how the colonists lived, the effect of British rule on the colonies, the Boston Massacre, and how the colonists responded to and were shaped by the events of the time;
- the reflections are thoughtful, well organized, and clearly communicated;
- the paragraphs demonstrate appropriate writing conventions.

**2. ANALYSIS OF A CURRENT EVENT**

**Activity**  
 Students can locate a current event in the newspaper that they believe has similarities to events in the Storypath. Students should

- summarize the current event. What is happening? Why is there conflict? How are people responding to the conflict? What injustices have been identified?
- list three ways the event is similar to the events in the Storypath.
- write a paragraph offering suggestions for what the people who are involved in the conflict should do. Suggestions should be based on what students have learned from the Storypath.

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**Struggle for Independence**

from the *Struggle for Independence* unit

# PLANNING THE UNIT

## EXPLORING CULTURE THE MUSEUM

### MAKE KEY DECISIONS

**Decide on a Topic of Study.** This Storypath unit is organized with a focus on the study of culture, allowing you to select your own cultural group or groups to study. Students will use the context of a museum to develop an understanding of those cultures. For example, the classes that piloted this unit covered such topics as Native American tribal groups, their own state (Ohio), another country (Canada), and a continent (Europe). You could use any place, region, or time period as your focus. By creating their own museum exhibits, students have an opportunity to explore a particular culture in depth, while learning how museums create exhibits. As you move through this Storypath, you will be offered a range of options for adapting and extending the unit to meet your particular needs.

**Enrich the Assessment.** On pages 71–73, you will find the Objectives Overview chart for this unit. Your class will cover additional content strands based on the museum type and subject of study you choose.

**Prepare for Students' Research.** Students will need to locate and gather information about cultures from a variety of sources. You may want to assemble some resources for students beforehand. The Portfolio assists the research process; however, you may need to elaborate on the Portfolio pages, make them specific to your particular topic, or teach lessons on particular research skills.

**Make Space for the Storypath.** You will need enough wall space for students to make the museum frieze and to display themselves as museum employees and various other materials they complete during the unit. You may also need cardboard boxes for creating miniature, three-dimensional museum rooms. Large dishwasher or refrigerator boxes work well. Locally owned appliance stores are more likely to save boxes for classroom use than large chain outlets. Alternatives to this approach could include life-size displays (if you have the space), poster displays, or any other approach you want to use.

**Make Time for the Storypath.** In schools where subjects are divided among teachers, social studies and language arts teachers can work on the unit collaboratively. The art teacher can assist students in preparing the frieze, making the figures, and other activities that reinforce and integrate art principles.

**Plan a Field Trip.** Following Episode 7, you may wish to plan a field trip. You may be tempted to take the field trip at the beginning of, or early in, the Storypath; however, if you do this, students will tend to replicate the museum rather than construct their own understanding of such a place. When students visit a museum at the end of the unit, they have a purpose for such a visit. Generally, plan six to eight weeks to complete the unit.



## CUSTOMIZE THE UNIT

**Adapt the Unit.** There will likely be many times in this unit when you will want to modify the curriculum to suit your own needs and follow the logical progression of the story. Alternative activities or special arrangements are suggested at various points during the unit to assist you in adapting the unit to meet your unique needs. Frequently, students will provide an unanticipated twist to the Storypath or important learning opportunities will arise. The Storypath allows for the accommodation of those special circumstances.

There are times when students will role-play museum employees in the story to understand a particular viewpoint. At other times students will reflect on the events of this unit out of role so that they can examine and understand situations from their own perspectives. These are opportune times to help students connect their own experiences and deepen their understanding of the roles of workers and the operation of a museum.

**Connect to Other Storypaths.** Complementary units include and . In both of these Storypaths students create the people who lived and worked in these times to learn about the past. For other Storypath topics go to [www.teachstorypath.com](http://www.teachstorypath.com).

**Connect to the World of Work.** This unit reinforces the connection between the world of school and that of work. Students create resumes as they imagine themselves as museum employees, examine how museum staff members work together effectively, and use their knowledge and skills to create exhibits. Exploring the jobs of museum staff members makes the learning experience meaningful and relevant to the world of work.

## INVOLVE OTHERS

**Involve Families.** Family members and other adults can serve as excellent resources for you and your students. It is possible that family members have special knowledge about your cultures of study or museums. Invite them to share what they know.

**Involve the Community.** A guest speaker from a museum serves to enrich students' experiences. Visits by guest speakers should occur at the end of the unit when students can knowledgeably compare and contrast their own experiences with the new information they are receiving. This makes for a more powerful and memorable learning experience.

**Create a Learning Community.** An open and supportive atmosphere is essential for students to engage in the discourse that is basic to the learning process of the Storypath approach. Students should understand the value of reflective discussions and the importance of collaborative work in deepening their understanding of complex ideas. Consequently, students should be expected to listen carefully and respond thoughtfully and respectfully to each other's ideas.

# BUILDING CONTEXT

## DESIGNING A MUSEUM

### INTRODUCING THE MUSEUM

page 15

Students listen to and discuss a letter that invites them to submit designs for a new museum.

<b>Materials</b>	Teaching Master 1, <i>Invitation Letter from Museum Donor</i> , TH* p. 50 Content Slide Set 1
<b>Grouping</b>	Whole class
<b>Schedule</b>	Approximately 30 minutes

### DESIGNING THE MUSEUM FACADE

page 16

Students learn about design features, establish criteria for designs, and create designs for a museum facade.

<b>Materials</b>	Teaching Master 15, <i>Self-Assessment: Social Skills</i> , TH p. 64 Portfolio 1, <i>Self-Assessment: Museum Design</i> , p. 4 Content Slide Set 2 For creating the designs: ■ graph paper, pencils, colored pencils, crayons, or colored markers ■ optional: computer with graphics program
<b>Grouping</b>	Whole class to establish design criteria; individually, with a partner, or in small groups to create designs
<b>Schedule</b>	Approximately 2 hours. This activity can be spread over several days.

### CONCLUDING EPISODE 1

page 18

Students reflect on the design process.

<b>Materials</b>	Pocket folders or sturdy paper to make folders (one per student)
<b>Grouping</b>	Whole class
<b>Schedule</b>	Approximately 30 minutes

#### EPISODE OBJECTIVES



- **Social Skills** *Organize, plan, and make decisions while creating a frieze with group members.*
- **Critical Thinking** *Organize ideas from class discussion in new ways and apply those ideas to the museum designs.*
- **Critical Thinking** *Define the needs of a museum, establish criteria for the design, and then apply those criteria by creating a building design.*
- **Literacy** *Listen to and discuss a letter from a museum donor.*
- **Literacy** *Communicate design ideas by creating drawings of the front facade of the museum.*

# INTRODUCING THE MUSEUM

## AUTHOR NOTE

### A European Museum

In the classroom where I piloted this unit, we used Europe as a subject of study. In several of the author notes throughout this book, I will discuss how my students created a museum about daily life in Europe.

## TEACHING MASTER

T1

## LITERACY

### Vocabulary

- artifacts
- collection
- exhibit
- facade

## CONTENT SLIDE SET

1

## CUSTOMIZE

### Using Current Events

If your community has recently held a design competition for a public building, park, or stadium, you might find examples of submitted designs in your local newspaper or on the Internet. Students can use these designs as models.

## Launch the unit

Select a focus of study for *The Museum* unit. The type of museum students make and how the story unfolds will directly reflect the cultures or other topics you choose. For example, if your subject is ancient civilizations, students might make a museum that focuses on ancient artifacts. If you choose your community and its various cultural groups as a subject, students can make a local history museum.

Once the cultures are chosen, tell students that they will be creating a story about a new museum in their community. Discuss with them the elements of a story: setting (when and where the story takes place), characters (the people in the story), and plot (critical incidents). Explain that the story begins with the arrival of a letter from an anonymous donor.

## Discuss the letter

Complete Teaching Master 1, “Invitation Letter from Museum Donor,” by adding the cultures you have chosen and then read the letter to the class. Afterward, lead a discussion using the key questions below.

- ❓ What is this letter asking us to do? (*submit building designs for a new museum*)
- ❓ What is to be the focus of the museum? (*Students should identify the cultures you have chosen as the focus of the museum.*)
- ❓ Why do we have museums? (*Lead students to brainstorm a list of possible reasons, such as for education and research, to collect things, and for public enjoyment. You can record their list for display. Students can revise the list as they learn more about museums.*)
- ❓ What kind of museums do you know about? (*This question, like the previous one, helps activate students’ prior knowledge about museums. Their responses might include museums about art, history, a famous person or family, space, and inventions. Accept all reasonable answers. To expand students’ knowledge about museums, have them read and discuss Content Slide Set 1.*)
- ❓ What did the letter say about the design? (*It should be eye-catching, attractive, and easily accessible to visitors.*)
- ❓ Why do you think the letter writer didn’t sign his or her name? (*Students might suggest that the donor doesn’t want to draw attention to himself or herself. They may also suggest that the donor wants people to focus on the creation of the museum, not on who donated the money.*)
- ❓ Do you know of any recent design competitions? (*Students might know about design competitions for buildings, memorials, or posters. This question will help students find a real-world model for this Storypath design competition.*)
- ❓ Why do you think there are competitions for designs of buildings and other things? (*Lead students to realize that competitions help ensure quality by giving an organization many different ideas to choose from. Holding a public competition also makes a project more of a public undertaking.*)

## AUTHOR NOTE

### The Anonymous Donor

Throughout this Storypath, the donor will provide the financial backing for the museum. For now, the donor functions as an outside impetus to get the story going.

## CUSTOMIZE

**ELL** In whole class discussions such as this one, encourage ELL students to

- share ideas first with partners;
- contribute words, phrases, or simple sentences;
- use visuals to make concepts more concrete;
- share their prior knowledge related to the topic;
- draw or write their ideas.



# DESIGNING THE MUSEUM FACADE

## CUSTOMIZE

### Establishing Criteria

Students could establish their own criteria for the designs through a problem-solving activity.

## Determine guidelines for the design

Explain to students that their designs will need to include a drawing of the front facade of the building. Remind them that the anonymous donor is looking for a design that is eye-catching, attractive, and easily accessible. Use questions such as the following to help students think more deeply about museums. Record the ideas so that students can use them as a reference when they create their designs. Guide the brainstorming so that students consider a wide range of possibilities for the guidelines.

- ❓ What does “easily accessible” mean? (*People can easily get to the museum, and people with special needs such as those in wheelchairs and those with visual or hearing impairments can also enjoy the museum.*)
- ❓ What would make a building “eye-catching”? (*Encourage students to brainstorm a list of interesting ideas. They might suggest features such as tall columns and bright exterior colors.*)
- ❓ What features would make a building attractive? (*In answering this question, students might begin to consider issues such as how a building fits in with its surroundings and what sort of building might be appropriate for a museum about your chosen subject.*)
- ❓ Should the subject of the museum be reflected in its design? If so, how? (*Students’ answers will depend upon your subject. For example, if the museum’s focus is Asia, students might suggest designing the museum using architectural styles from Asia. If the museum is about your local community, they might suggest incorporating local features into the design, such as a totem pole for a Pacific Northwest community or a ship’s mast for a seaport.*)

## Review design features

Encourage students to incorporate design features from various sources when they create their designs. Refer them to Content Slide Set 2 and have them identify the various design features used in the museums. If the subject is the history of your area, students might use photographs of local buildings to get ideas. Have them consider geometric shapes such as cylinders and cubes and how they could use those shapes in their designs. If the subject lends itself to the classical architecture characteristic of large museums, have students think about famous buildings or public buildings in your area that use columns and arches in their designs. If students want more examples of museum exteriors, refer them to the Content Slide Sets or other resources that show classical and modern museum designs. Have students think about the criteria for their designs as they discuss the examples and other sources of information. You can use the following questions to facilitate a discussion about using design features:

- ❓ Where should the entrance be placed on the design? (*Students will probably say in the center of the facade, but be open to innovative ideas.*)

## CUSTOMIZE

### Floor Plan

You could also have students make floor plans for their museum designs. This might fit naturally with your math curriculum.

## AUTHOR NOTE

### Learning Process

At this point, you are providing a range of design possibilities for students to consider. Encourage them to use as many outside sources for their design ideas. This will help them solve the problem of creating a design that meets the established criteria.



- ❓ How do you decide where to put special features? *(Students should keep both practical and aesthetic concerns in mind when placing special features. For example, a row of columns in front of the building can look good and also help hold up the roof of the building.)*
- ❓ How do architects use patterns in their designs? *(Students may suggest columns, rows of steps, and bricks with repeating designs.)*
- ❓ How large should various features be? How does the architect decide? *(Lead students to consider how the sizes of features such as doors and windows relate to aesthetics and function. For example, very large doors might look good but be hard for people to use. To solve this problem, some architects design large doorways two or three stories high with regular-sized doors at the bottom.)*

## AUTHOR NOTE

### Pacing

You will want to set a time limit for the design process so that students don't become overly invested in their design. When I selected a winning design (on behalf of the donor), I selected features from various designs to validate students' efforts.

### TEACHING MASTER

**T15**

## CONNECT

### Creative Arts

By visualizing and drawing museum facades, students follow the same procedures practiced by architects. They combine art with practical considerations to design buildings that are attractive and useful.



**ASSESSMENT**

## Make the designs

Now that students have prepared guidelines and learned about some fundamental design elements, they can get started on their designs. Have students work independently, with a partner, or in small groups to create their designs. If they have difficulty executing tasks or resolving issues in their groups, use those situations as opportunities to teach and strengthen group social skills. You can use Teaching Master 15, "Self-Assessment: Social Skills," TH page 64, to help assess students' development of these skills.

Two possible methods for creating the designs are offered below. Students can use one or both of these methods or invent their own method to create a design.

### Method 1: Graph paper

Have students first do some sketches on scratch paper. Then they can transfer their drawings to graph paper. Students should do their designs in pencil and then use colored pencils (if available) to color in their designs. If students start the drawing at the bottom edge of the paper, they might not have room for entrance details such as stairs. To solve this problem, have students start their structure about two-thirds of the way down the page. Alternatively, students can sketch their ideas free hand.

### Method 2: Computer drawing

If students have access to a computer with a graphics program, they may be able to create their designs on the computer. If your technology is not advanced enough for students to produce colored printouts, suggest that they print out their designs and then add details with colored pencils.

Distribute the Student Portfolios, and have students self-assess their designs using Portfolio page 4, "Self-Assessment: Museum Design."

## ASSESS: The designs

- are eye-catching, attractive, and easily accessible;
- include a facade with an entrance and other appropriate features;
- demonstrate careful preparation.

## CONNECT

### Mathematics

As students create their designs, they will

- use graph paper to make the facade to scale;
- organize doors, windows, and other features in relation to one another;
- use symbols and shapes to communicate.

## CUSTOMIZE



Drawing allows students an opportunity to express what they know without using words.

## PORTFOLIO

**1**



### **Create Portfolio folders**

When students complete their designs and self-assessments, have each of them make a folder with a pocket or distribute ready-made folders with pockets to each student. At the end of the Storypath, the pocket folders can be used to hold students' displayed work and other important items.

### **Share the designs and choose a winner**

Once the designs are completed, have students examine each other's work. You could either post the designs on a bulletin board for display and review or have students present their designs to their classmates, pointing out interesting features and other information.

You will need to determine a method for deciding which design will be chosen for the facade. Use one of the methods below or determine your own way to choose a design that will work best with your students and with your museum subject.

- Choose the design that you know will work best for the unit. Tell students that, after carefully reviewing all the designs, the donor has chosen the design. Be sure to provide students with feedback as to why the particular design was selected.
- Select three or four designs and point out the best design features of each. Ask the students who made the designs to work together to create one design that could then be used on the frieze.
- Have another teacher or an adult whom students don't know come to the classroom to judge the designs. He or she can make a list of one thing from each design that will eventually go on the frieze.
- After students have reviewed the designs, have them vote by secret ballot to choose a final design to submit to the anonymous donor.

## **CONCLUDING EPISODE 1**

### **Discuss students' experiences**

Give students time to reflect on their work. Encourage them to respond to questions like these:

- What have we learned about museums?
- Why is it important to carefully design a building such as this one in advance?
- What have we learned about making designs?
- How were you able to work together in groups to agree on a design?
- What did we accomplish by having a competition for the best design?
- Why do architects compete to have their designs chosen for various buildings?
- How do you think architects feel when their designs are not chosen?



# CREATING THE SETTING

## THE MUSEUM

# 2

# EPISODE

### INTRODUCING THE EPISODE

page 20

Students discuss a letter from the donor and choose a site for the new museum.

<b>Materials</b>	Teaching Master 2, <i>Letter About the New Museum's Location</i> , TH p. 51 Optional: map of your community
<b>Grouping</b>	Whole class to discuss the letter and list possible locations; pairs or small groups to discuss the locations
<b>Schedule</b>	Approximately 20 minutes

### CREATING THE MUSEUM SETTING

page 20

Students create a museum frieze.

<b>Materials</b>	Portfolio 2, <i>Frieze Guide</i> , p. 5 For the frieze: <ul style="list-style-type: none"> <li>■ one bulletin board or wall space, approximately 6' by 4', covered with white butcher paper</li> <li>■ various colors of construction and tissue paper</li> <li>■ chalk, colored markers, crayons, glue, scissors, masking tape</li> <li>■ craft materials such as paper doilies, aluminum foil, pipe cleaners, yarn, straws, cotton balls, and wallpaper scraps</li> </ul>
<b>Grouping</b>	Divide the class into small groups to work on various parts of the frieze.
<b>Schedule</b>	1 1/2 hours. Although the time can be spread over several days, students will probably want to create the setting in one session.

### CONCLUDING EPISODE 2

page 22

Students reflect on the experience, make a word bank, and write about the setting.

<b>Materials</b>	Portfolio 3, <i>Word Bank: The Museum Setting</i> , p. 6 Portfolio 4, <i>Writing: A Press Release</i> , p. 7 For the word bank: thick black markers, index cards or strips of paper
<b>Grouping</b>	Small groups for the word bank; individuals for the writing activity
<b>Schedule</b>	Approximately 1 1/2 hours, not including time for students to share their writing

#### EPISODE OBJECTIVES



- **Social Skills** *Organize, plan, and make decisions while creating a frieze with group members.*
- **Social Skills** *Determine an appropriate course of action to complete the frieze within a group.*
- **Critical Thinking** *Use criteria to decide on the best location for the museum.*
- **Critical Thinking** *Organize ideas from class discussion in new ways and apply those ideas to the frieze.*
- **Literacy** *Discuss the location of the museum, based on the information in a letter.*
- **Literacy** *Create a word bank describing the museum setting.*
- **Literacy** *Write a press release that describes the museum setting.*

## INTRODUCING THE EPISODE

### Locate the museum

Once students learn which design was chosen for the museum, they will be asked to decide where to locate it. Students will choose a place in their community to build the museum, and they will create a frieze representing the museum building and its setting. Introduce the episode by reading the next letter from the anonymous donor, Teaching Master 2, “Letter About the New Museum’s Location,” TH page 51. Use the letter and the questions below to initiate a discussion about the location of the museum. Make a list of student responses.

#### TEACHING MASTER

T2

#### CONNECT

##### Map Skills

Bring in a map of your community and have students consider sites based on criteria such as traffic patterns, accessibility, and location.

- ❓ What does the letter ask us to do? (*choose a site in the community for the new museum*)
- ❓ What are we supposed to consider in suggesting a location for the museum? (*The location needs to appeal to people who might not normally visit a museum and also be in a place where a lot of people would visit.*)
- ❓ How will the geographic setting affect the selection of the site? (*Guide students to consider the location related to people, places, and environments.*)
- ❓ Thinking about our community, where would be a good place for the museum? (*Students will probably suggest locating the museum in the center of town or in a business district. Make a list of students’ suggestions, and ask them to give reasons why certain locations are appropriate. Be open to creative suggestions, such as near a popular mall or at a historic site.*)

After working as a class to make a list of possible museum locations, have students work in pairs or small groups to discuss in detail the potential sites. Have each group select the suggestion it likes the best and support its choice with at least two reasons. Discuss students’ suggestions and as a class select the best choice. Explain that you will communicate this information to the anonymous donor.

#### CUSTOMIZE

##### Rewriting the Letter

To make the donor’s letter more pertinent to your students’ Storypath, you could rewrite it, including details about the final design.

## CREATING THE MUSEUM SETTING

#### CUSTOMIZE

##### Classroom Entrance

In addition to making a frieze, students could use art supplies to make the entrance to the classroom look like the entrance to their museum.

### Brainstorm details for the frieze

Explain to students that they will work together to create a frieze of their museum and its location—the setting for their story. Brainstorm with students the specific features that they will need to include on the frieze. More details will make the frieze rich and interesting. Use the following questions to initiate a discussion about the frieze. Make a list of students’ ideas.

- ❓ What might we find in the background of this setting? (*Students should list background details that are consistent with their community. Some possible responses include mountains, rolling hills, a city skyline, trees, and a lake.*)
- ❓ Where should we put the museum in the frieze? (*Because the museum is the focus of the Storypath, lead students to consider placing it in the center of the frieze.*)

#### AUTHOR NOTE

##### Learning Process

The frieze and its surroundings are a starting point. The frieze does not have to be an exact rendition of the place, but it should capture the “flavor” of the location. It gives students a common, concrete point of reference. By contributing to the construction of the museum and its setting, students become motivated to invest their time and energy in developing the story later on.

- ❓ What major features might be near the museum? (*Responses will depend on your community. Some possibilities include a park, a wooded area, a city street, a residential area, or the town square.*)
- ❓ What smaller features might be in the setting? (*Encourage students to add details such as street lights, crosswalks, flowers, signs, playground equipment, or whatever is appropriate to the setting.*)

### Start the frieze

Organize students into small groups to work on the background, foreground, museum building, and other areas based on students' brainstorming.

Guide each group to decide

- what to include in its section of the frieze;
- the sizes of buildings, geographical features, and other features such as stop signs;
- where to place the various features;
- who is responsible for each feature.

Have students complete Part One of Portfolio page 5, "Frieze Guide," as a good starting point for organizing their part of the frieze.

### Organize the work

There are a number of ways students can accomplish their work on the frieze. Here's one method for organizing students' work:

**Step 1** Have each group meet to form an overall plan for its section of the frieze. Suggest to students that they make the frieze from the perspective of the viewer standing across the street looking at the setting.

**Step 2** Students use pencil to outline the major sections of the frieze so that it will be easier to talk about as they plan. If necessary, provide some sample items in different sizes to help keep the objects on the frieze in scale. For example, showing students the size of a tree in the foreground and one in the background provides a sense of scale for other items.

**Step 3** When the overall plan is done, students in the background group can work at the frieze while students in the other groups work at their desks on the museum itself and other features of the middle ground and foreground. Students may want to sketch objects first before actually making them for the frieze.

**Step 4** Students in the museum group and other groups take turns adding their features to the frieze while students in the background group work at their desks on details for the background, such as faraway buildings, clouds, and even birds.

### Guide student work

Once students begin work on the frieze, try to restrict your role to asking questions about the various tasks they are engaged in. If necessary, you can also help students understand creative arts concepts such as proportion, scale, texture, color, and depth. Students need to make decisions themselves about the features so that they build ownership of

### CONNECT

#### Creative Arts

Before students start on the frieze, discuss

- how the objects in the foreground will differ from the objects in the background;
- how to use colors in the foreground and background—foreground colors are sharper and brighter while background colors are more muted;
- how to add texture to the frieze.

### PORTFOLIO

2



### AUTHOR NOTE

#### Modeling

I usually demonstrate a few art techniques to get students started. Folding paper to provide a more three-dimensional appearance to a building or curling paper to make a tree more interesting are simple, straightforward techniques.

### AUTHOR NOTE

#### Pacing

Set a time limit for creating the frieze, otherwise students will most likely want to continue working for a long time. They can add to their setting when extra time permits.

their museum and its setting. To help students monitor their own work, have them discuss what went well and what they would do differently—by completing Part Two of Portfolio page 5, “Frieze Guide.” Students should be able to work effectively with others by demonstrating the following behaviors: staying on task, helping others, appropriately asking for help, sharing, and disagreeing respectfully.



## CONCLUDING EPISODE 2

### Discuss the setting

Once the setting is completed, initiate a discussion about it. Here are some questions to guide the discussion:

- What do you like about this place?
- Does the museum fulfill the donor’s requirements about design and location?
- How does the museum fit into the community?
- How does the geographic setting influence the design and location of the museum?
- What were some of the challenges that groups encountered in creating the frieze?
- What are the benefits of all of us working together on the frieze?

### AUTHOR NOTE

#### Using Writing

It’s important that students undertake language activities that help them gain ownership of the setting and develop a rich vocabulary for talking about the place. A word bank will help students develop vocabulary that they can use in their writing and other activities as the Storypath progresses.

### Create a word bank

Assign one student from each group to be the recorder, and have the groups brainstorm a list of words that describe the entire frieze. (Students shouldn’t feel confined to describing only the section their group made.) Using a thick black marker, the recorder can write the words on index cards—one word on each card. Post the words next to the frieze. Encourage students to write as many words as they can; all the words should be posted even if there are duplications. In this way, each student will have contributed to the word bank. Individually, students can add words to Portfolio pages 6, “Word Bank: The Museum Setting.”

### Write a press release

Introduce students to the concept of a press release and why a museum would issue one. As students write a press release, they can gain experience in clearly presenting facts about the new museum. Although students have not yet created the museum staff and exhibits, they can report on the donor, the new construction and museum design, and the museum’s place in the community. Students can use vocabulary from the word bank in their press releases. Portfolio page 7, “Writing: A Press Release,” will guide students through the process.

Students can exchange press releases with a partner to review. If the resources are available, students can use a computer to prepare a final copy to share with the class.

### CUSTOMIZE

**ELL Vocabulary**  
As you create the word bank, encourage students to illustrate the vocabulary words.







## ASSESSMENT

### ASSESS: Press release

#### Content and ideas

- includes accurate and clear information about the museum;
- clearly explains the design for the museum;
- explains the choice of the museum's location and provide relevant details.

#### Organization

- includes an inviting introduction that makes the reader want to read more;
- shows how the main ideas connect through the use of thoughtful transitions;
- logically and effectively sequences the information;
- includes a title that captures the reader's attention.

#### Conventions

- includes correct spelling and capitalization;
- includes complete sentences;
- includes effective use of punctuation.

## AUTHOR NOTE

### Dramatize the Event

To dramatize the press release experience, you can have one read over the class intercom as a special announcement. Students love the drama and even though they know this isn't real, they enjoy the excitement of the press release.

## CUSTOMIZE

### Technology

If you have access to a digital camera, take photos of the frieze and print them to accompany the press release.

Consider displaying the press releases around the school or sending them home to parents. In this way, students write for an authentic purpose.

# 3

# EPISODE

## CREATING THE CHARACTERS THE MUSEUM EMPLOYEES

### INTRODUCING THE MUSEUM EMPLOYEES

page 25

Students brainstorm a list of jobs for the museum.

**Materials** Teaching Master 3, *Job Titles for Museum Employees*, TH p. 52  
Portfolio 5, *Job Titles for Museum Employees*, p. 8  
Content Slide Set 3

**Grouping** Whole class

**Schedule** Approximately 30 minutes

### CREATING THE MUSEUM EMPLOYEES

page 26

Students create themselves as museum employees.

**Materials** Teaching Master 4, *A Stand-Up Figure Outline*, TH p. 53  
Optional: Teaching Master 5, *Employment Letter*, TH p. 54  
Portfolio 6, *A Stand-Up Figure*, p. 9  
Portfolio 7, *Writing: A Resume*, p. 10

For the characters:

- cardboard (for stand-up figures)
- various colors of construction and tissue paper
- ribbon, lace, buttons, cotton balls, fabric, wallpaper scraps, paper doilies
- colored markers, crayons, colored chalk, glue, scissors
- optional: wool fiber or yarn for hair

**Grouping** Students work independently

**Schedule** 1 hour

### CONCLUDING EPISODE 3

page 28

Students introduce themselves in role to the class.

**Materials** Portfolio 8, *Prepare for Introduction*, p. 11

**Grouping** Independently or with a partner to practice introductions; whole class for presentations

**Schedule** Approximately 1 1/2 hours spread over several days

#### EPISODE OBJECTIVES



- **Culture/Social Interaction** *Demonstrate an understanding of how people work together to create and maintain a museum and its exhibits.*
- **Critical Thinking** *Organize ideas from class discussion in new ways to create an employee for the museum.*
- **Literacy** *Write a resume that describes skills, characteristics, and experience.*

# INTRODUCING THE MUSEUM EMPLOYEES

## Launch the episode

Explain to students that, now that they have their museum, their story needs characters to work at the museum. In this episode students will imagine themselves as adults applying to work in a museum, blending what is true about themselves with what they imagine about themselves as adults. Students will learn about the various museum jobs and apply for those of most interest. However in Episode 5, they will all be involved in creating the exhibits regardless of the specific job in which they are “employed.”

### AUTHOR NOTE

#### Learning Process

If students suggest something out of context, I ask them to explain their ideas. They often have plausible responses that provide new insights. But even implausible responses help students build ownership for the place they create. We can correct any misconceptions after students learn more about the subject.

## Activate prior knowledge about museum employees

Brainstorm with students the jobs that are needed in a museum. If necessary, use the following questions to start the discussion. During the brainstorming, create a list of students’ ideas.

- ❓ What kinds of activities go on at a museum? (*From past field trips to museums and other experiences, students should have some sense of what happens at museums. Possible answers might include that people view exhibits, listen to tour guides, and buy items at the gift shop.*)
- ❓ Who are the people that you see working in a museum? (*Students may mention employees such as ticket takers, security guards, gift shop workers, and museum restaurant workers. Such employees are vital to the day-to-day running of any museum. Although students may later wish to apply for such jobs, they should consider jobs that have more to do with creating exhibits.*)
- ❓ Who do you think chooses the objects to put on display at a museum? (*This question will help students consider behind-the-scene jobs such as exhibit designer, curator, and museum director. Encourage students to speculate on how items are chosen for display at a museum.*)
- ❓ Why would people such as historians and scientists be important to a museum? (*Lead students to realize that such people are experts in the objects that museums display. Their knowledge is crucial in creating historically and scientifically accurate displays.*)
- ❓ How might a museum reach people in the community and encourage them to visit? (*Students might suggest by advertising in newspapers. This question should lead students to think of jobs such as public relations officer, writer, advertising director, and educator.*)

After the brainstorming session, you could display Teaching Master 3, “Job Titles for Museum Employees,” which contains a list of job titles and brief job descriptions. This list also appears as Portfolio page 8. You can refer students to this list to use as a resource when they are creating their resumes. If they are interested in learning more about museum workers, refer them to Content Slide Set 3.

### CUSTOMIZE

#### Management Tip

Before launching the episode, decide whether students will make full-length figures, stand-up figures, or another type of figure of your choosing to represent their characters. If students make stand-up figures, they can add them to the miniature exhibit models that they make in Episode 5.

TEACHING  
MASTER

T3

PORTFOLIO

5



# CREATING THE MUSEUM EMPLOYEES

## CUSTOMIZE

### Clothing Styles

It may be helpful to discuss appropriate clothing for different jobs in a museum. For example, is it appropriate for the museum director to dress in jeans and a T-shirt?

TEACHING  
MASTER

T4

PORTFOLIO

6

7



## AUTHOR NOTE

### Learning Strategies

I've found that it works best to have students make their figures first—so they start with the concrete—and then move to the less familiar resume. Students can always change their figures to reflect new thoughts they have about themselves as a result of doing the resumes.

## Make figures

Explain to students that each of them will imagine themselves as adults and apply for jobs at the museum. Students can begin imagining themselves in general terms, such as age, education, life experiences, and so on. Remind students that all the employees will be adults. Students will make the visual representations of themselves and then prepare resumes. Encourage them to use their imaginations but to be believable.

When students have listed general traits about themselves, have them use Portfolio page 6, "A Stand-Up Figure," or Teaching Master 4, "A Stand-Up Figure Outline," TH page 53, to create their figures.

## Complete the characters' resumes

Once students have created their characters, refer them to Portfolio page 10, "Writing: A Resume." Explain that a resume briefly describes a job applicant's work experience, education, and interests. Tell students that resumes need to be carefully prepared, well organized, and easy to read. Eventually, students can display the resumes along with their figures.

To generate ideas for the resumes, discuss the various categories, such as "Previous work experience" and "Education." Students can complete the resumes after the discussion. Here are some questions to get the discussion under way:

- ❓ What kind of work experience might you have prior to coming to a museum? (*Museum workers could have almost any kind of job previously, though some jobs—such as docent, teacher, and anthropologist—relate to museum work more directly than others. Encourage students to choose past work experience that is appropriate for their type of museum.*)
- ❓ What kind of educational experiences might people need in order to work in a museum? (*Museum workers could have almost any kind or amount of educational experience, such as a college degree in history or science. However, the employees would probably have specific knowledge about the subject that the museum covers.*)
- ❓ What skills would be important for working in a museum? (*Students might suggest skills such as the ability to work well with other employees, being hardworking, and being creative.*)
- ❓ What special interests might a museum worker have? (*Students might suggest a wide range of interests from collecting stamps to traveling. Encourage them to consider how special interests might relate to their jobs.*)
- ❓ How do job applicants select people to serve as references? (*You may need to briefly define references as people that an employer can call to find out more about a prospective employee's background. Good references are people who know the person well and would say positive things about how he or she can contribute to the museum. Students can make up a name and occupation or select someone who knows them.*)

## CUSTOMIZE

### Making the Figures

Students can use copied photos of themselves and "age" their faces by adding details that make them look older. Have them consider hair styles, clothing, and other features that will make them look older. These can then be displayed with their resumes.

## CUSTOMIZE

ELL

Students can write the resumes working with partners.



## TECHNOLOGY

### Resume Writing

Students can find excellent resources on the Internet for writing resumes.



## ASSESSMENT

## Guide student work

At this point in the Storypath, there is a great deal of activity, as students must decide on their roles in the museum and complete their resumes. You might need to facilitate students' work and clarify directions. As students make figures, monitor the resumes so that there is a range of job choices. For example, if everyone wants the role of museum director, the class should discuss what other options might be considered. Furthermore, the jobs should reflect the learning focus you have for your Storypath. Since the resume includes "Jobs sought," you can assign appropriate jobs, keeping in mind that students will later work cooperatively in teams to create exhibits. One team might consist of a curator, exhibit designer, educator, public relations officer, and docent. Any combination of workers will be fine, as long as there is a curator in charge of each exhibit.

### ASSESS: The resumes

- include all necessary information;
- demonstrate understanding of the relationship between job roles and past education and experiences;
- are believable;
- include strong action words directly related to the job sought;
- demonstrate appropriate use of conventions for resume writing;
- demonstrate evidence of careful editing.

### Assign jobs

Based on student resumes, assign jobs. Explain that you have consulted with the "anonymous donor" to make these decisions. You can simply list the job assignments or complete the Teaching Master 5, "Employment Letter," TH page 54, for each student. Remember, all students will be involved in designing and constructing the exhibits so the job roles become blurred at that point.

## TEACHING MASTER

T5

## CUSTOMIZE

### Assigning Roles

You can assign two students to be codirectors of the museum. The students can either work together to make decisions or divide the management responsibilities between them.

## AUTHOR NOTE

### Student Leadership

I've found that students you least expect can assume a leadership role in the Storypath. I think this happens because students can imagine themselves in roles outside of the confines of the classroom. Giving those students an opportunity to practice these roles through the Storypath opens up new possibilities for them.

### Optional Activity: Make identification cards

To help students remember job roles and exhibit assignments, have them create identification cards. Students can wear the ID cards during Storypath time.

Name: \_\_\_\_\_

Job role: \_\_\_\_\_

Exhibit: \_\_\_\_\_

## CONCLUDING EPISODE 3

### PORTFOLIO

8



### ASSESSMENT

### Meet the museum employees

Have students use their resumes to prepare their introductions. Using Portfolio page 11, “Prepare for Introduction,” have them take on the identities they’ve created as they practice presenting their introductions to a partner.

### ASSESS: Introductions

- demonstrate eye contact was maintained with audience;
- demonstrate pronunciation was clear and easy to understand;
- are spoken at an appropriate volume;
- utilize notes sparingly (student did not read from them);
- do not include filler words (*uhm, uh, like*);
- do not include fidgeting, rocking back and forth, or pacing;
- demonstrate good posture;
- include relevant information about work and life experience(s) related to the museum job.

After students have practiced their introductions with a partner and incorporated any improvements they’ve thought of—have students introduce themselves to the whole class. After each group’s introductions, allow time for students’ questions in role as they meet their new colleagues. Ask questions yourself to stimulate students’ thinking. For example, “How might Drew (a researcher) and Sonja (an exhibit designer) cooperate to get their jobs done?”

### Discuss students’ experiences

Give students time to reflect on their work. Encourage them to respond to questions like these:

- Why are you well suited for the museum job?
- What skills do you have that are important to the job?
- Why would an employer like to have you as a coworker?

### AUTHOR NOTE

#### Developing Ownership

As students give their introductions, listen for information that you can weave into the Storypath. For example, someone might have a background in history. Therefore, you might later incorporate a discussion on how historians work in a museum. Using information that students have contributed reinforces their ownership of the story.

### CUSTOMIZE

#### Managing the Introductions

Spread the introductions over a number of days. This will allow enough time for all students to introduce themselves to the whole class. Students will get to know their roles as the story unfolds, and this time frame will maintain students’ interest. Meanwhile, you can proceed to Episode 4.

# BUILDING CONTEXT

## ORGANIZING THE MUSEUM

# 4

# EPISODE

### CHOOSING AN ORGANIZATIONAL THEME

page 30

Students decide on the organizing theme of the museum.

**Materials** Portfolio 9, *How to Organize Exhibits*, p. 12  
Portfolio 10, *Exploring Culture*, p. 13  
Content Slide Sets 5 and 6

**Grouping** Whole class

**Schedule** Approximately 30 minutes

### CREATING A MISSION STATEMENT

page 30

Students decide on a mission statement.

**Materials** Teaching Master 15, *Self-Assessment: Social Skills*, TH p. 64  
Content Slide Sets 1 and 7

**Grouping** Whole class

**Schedule** Approximately 30 minutes

### CONCLUDING EPISODE 4

page 32

Students discuss how they might create exhibits to carry out their mission statement.

**Materials** None

**Grouping** Small groups

**Schedule** Approximately 20 minutes

#### EPISODE OBJECTIVES



- **Social Skills** *Participate in a group setting to decide on an organizing theme for the museum.*
- **Social Skills** *Work with others to plan and write a mission statement for the museum.*
- **Critical Thinking** *Organize information from class discussion in new ways to decide on an organizing theme and to create a mission statement.*
- **Literacy** *Read about and discuss the concept of culture.*
- **Literacy** *Create a museum mission statement.*

# CHOOSING AN ORGANIZATIONAL THEME

## Get started

In this episode, students will determine the overall organization of their museum. They will also write a mission statement for their museum. These tasks lay the groundwork for Episode 5, when teams of students will create miniature museum exhibits. Students will also role-play their museum jobs.

## Provide background knowledge

First, students will need to decide how their museum exhibits will be organized. Introduce the concept of a staff meeting. Call the meeting to order and introduce the idea that museums are usually organized with one of three themes: chronological, topical, and environmental. Have them read Portfolio page 12, “How to Organize Exhibits,” which defines these three themes and provides examples of exhibits. Ask students to think of additional examples of how each theme might be used by a museum. If students need further modeling on how to organize museum exhibits by theme, refer them to Content Slide Set 5.

PORTFOLIO

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PORTFOLIO

10



Next, introduce Portfolio page 13, “Exploring Culture,” and have students read and discuss the concept of culture and how it relates to their specific topic of study. Have students think about how the various attributes of culture can be shown in an exhibit. At this point, you are introducing and exploring ideas. Later, students will need to decide what aspects of culture will be the focus for their exhibits.

## Select an organizational theme

Discuss with students how they would like to organize their museum. Students should consider the advantages and disadvantages of each approach based on the subject of their particular museum. They can decide on one approach or a combination of approaches. Then have students complete Portfolio page 12, “How to Organize Exhibits,” and be prepared to support their answers. Suggest that the museum curators and director lead a meeting to decide on two or three ways to organize the museum. Afterward, the entire class can vote or arrive at a consensus to decide the method they will use.

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ASSESSMENT

## ASSESS: Museum exhibit

- identifies a choice for the museum organization;
- demonstrates an understanding of the various approaches to organizing an exhibit.

## CUSTOMIZE

### Organizing Theme

Students may decide that the museum can be organized in more than one way, such as with chronological and environmental exhibits.



## AUTHOR NOTE

### Looking Ahead

At this point you have established the subject, and the class is choosing an organizing theme for the museum. Make sure that the focus of the museum is still broad enough so that students can make distinctive exhibits when they break into groups in Episode 5.

# CREATING A MISSION STATEMENT

## Introduce the concept of mission statements

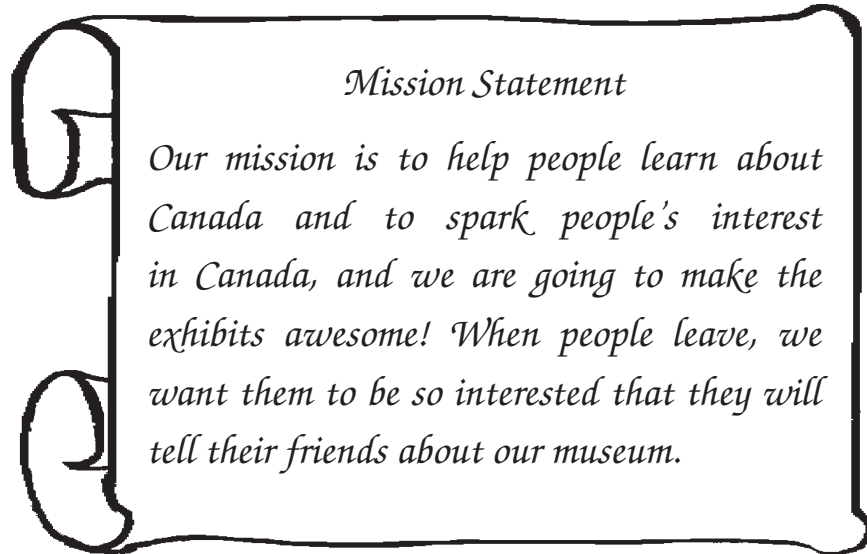
Announce to the class that the anonymous donor has asked the museum staff to create a mission statement for the museum.



Explain that a mission statement is a short paragraph that clearly states why the museum was created. A mission statement helps a group stay focused on an important goal. If your school has a mission statement, begin by having students identify what it is and discuss why it is important to the school.

Write these two questions on the board to help keep students focused on the task:

- What is the goal of our museum?
- What do we want people to learn as a result of visiting our museum?



◀ This was the mission statement of one of the pilot classrooms, which made a museum about Canada.

#### AUTHOR NOTE

##### Guiding the Process

I found that students needed a lot of prompting with this process. The mission statement is a fairly abstract concept, but it is vital to focusing the work of the museum and is worth the time.

#### Conduct a meeting of the museum staff

Have the museum director conduct a meeting with the entire staff to consider how to write the mission statement. Ideally, students will determine a method to create a mission statement that everybody agrees upon. However, if you feel that students need further guidance, suggest they use the following method:

**Step 1** The museum staff holds a brainstorming session to create a list of possible goals for the museum. Staff members with ideas raise their hands and wait to be called on by the director. One staff member writes the ideas on the board.

**Step 2** Once several ideas have been listed, the director and one or two curators write the final mission statement.

**Step 3** The staff reconvenes to hold an approval vote for the mission statement. If the statement is not approved, the writers revise it based on additional ideas and comments.

**Step 4** When a final mission statement is approved, it is copied, shared with the staff and the anonymous donor, and prominently displayed.

#### CUSTOMIZE

**ELL** Students could individually or in small groups draft a mission statement to present to their class.

Share these goals with students before the meeting begins:

- Demonstrate an understanding of mission statements.
- Suggest ideas for the mission statement that relate to the theme of the museum.
- Participate effectively in the meeting by listening carefully to others, letting everyone share ideas, being respectful, and waiting to be called on.

Remind students that they should stay in role and think about how their characters would respond to the problem. Use Teaching Master 15, “Self-Assessment: Social Skills,” TH page 64, to assess students’ progress.

Have students read about the mission statement of the Smithsonian in Content Slide Set 1 and the Wright Museum in Content Slide Set 7.

TEACHING  
MASTER

T15

#### CUSTOMIZE



The Content  
Slide Sets

provide visuals that put  
concepts about museums  
in context.



## CONCLUDING EPISODE 4

### AUTHOR NOTE

#### Guiding the Process

When my class made a European museum, they chose the topical theme of daily life in Europe and wrote a mission statement to that effect. When we discussed how this mission could be carried out with exhibits, students made an essential step in the learning process. They listed examples of daily life, which helped make this abstract idea more concrete.

#### Brainstorm topics for museum exhibits

As a class, have students discuss what kind of museum exhibits they might create in order to carry out the mission. Have them list their ideas, as they will be useful during the next episode.

#### Discuss students’ experiences

You can also review important concepts from this episode by asking questions such as these:

- Why is it important to decide how to organize exhibits before starting work on them?
- Why is the organizational theme we’ve chosen appropriate to our subject?
- How does the museum’s mission statement reflect its role in the community?
- In what ways does the museum have a responsibility to serve the community?

This is also a good time to have students reflect on how well they’re contributing as members of the museum staff.

- What contributions have I made to the group?
- How can I work more effectively with the group?

# BUILDING CONTEXT

## CREATING EXHIBITS

# 5

# EPISODE

### INTRODUCING EXHIBITS

page 35

Students begin planning museum exhibits.

**Materials** None

**Grouping** Whole class

**Schedule** Approximately 20 minutes

### CREATING EXHIBITS

page 35

Students research, plan, and construct their exhibits.

**Materials** Optional: Teaching Master 6, *Note Taking*, TH page 55

Portfolio 11, *Teamwork at the Museum*, p. 14

Portfolio 12, *Information on Organizing Exhibits*, p. 15

Portfolio 13, *Mounting an Exhibit*, p. 17

Portfolio 14, *Digging Deeper*, p. 19

Portfolio 15, *Making a Brochure*, p. 20

Portfolio 16, *Self-Assessment: Exhibit and Brochure*, p. 22

Content Slide Sets 4, 6, and 7

For the exhibits:

- cardboard boxes, poster board
- various colors of construction and tissue paper
- colored markers, crayons, glue, masking tape, scissors
- fabric, wallpaper scraps, yarn, cotton balls
- optional: magazines, such as *National Geographic*, that can be cut up and used in the exhibits

**Grouping** Groups of 4–5

**Schedule** Approximately 2 weeks, depending on extent of students' research

Students plan and hold meetings to inform each other about their exhibits.

<b>Materials</b>	Portfolio 17, <i>Making a Presentation</i> , p. 23 Portfolio 18, <i>Taking Notes: Museum Presentations</i> , p. 24 Exhibits designed by students
<b>Grouping</b>	Small groups to practice the exhibit presentations; whole class during the presentations
<b>Schedule</b>	Approximately 2 hours or longer, depending on the number of exhibits

### EPISODE OBJECTIVES



- **Culture/Social Interaction** *Identify important artifacts and explain their role in a particular culture.*
- **Culture/Social Interaction** *Identify how cultures meet basic needs of food, clothing, shelter, and a need to belong. Identify how cultural groups meet these needs based on social conditions and physical environments.*
- **Culture/Social Interaction** *Explain how cultures are shaped by, as well as change, their physical environment.*
- **Culture/Social Interaction** *Cite examples of how culture is expressed through language, stories, folktales, music, artistic creations, and celebrations.*
- **Culture/Social Interaction** *Identify how cultural interaction shapes cultural groups.*
- **Social Skills** *Organize, plan, and make decisions to create an exhibit with group members.*
- **Social Skills** *Practice compromising and negotiating to resolve any conflicts that might occur between museum workers.*
- **Critical Thinking** *Organize ideas from class discussion in new ways to create an exhibit.*
- **Critical Thinking** *Identify criteria for successful exhibits and brochures.*
- **Literacy** *Read a variety of resources as part of exhibit research.*
- **Literacy** *Take notes from reading materials and oral presentations.*
- **Literacy** *Compare and evaluate primary and secondary sources.*
- **Literacy** *Write an exhibit brochure based on research.*
- **Literacy** *Give a presentation about the museum exhibit.*



## INTRODUCING EXHIBITS

### CUSTOMIZE

#### Exhibit Descriptions

If time is limited, you may have students create an exhibit description instead of a brochure. The description should include important information about the exhibit and how it relates to the museum's subject as a whole.

### CUSTOMIZE

#### Grouping Options

Depending on students' abilities, you may want to let them work independently or have them work through each of the steps together. If students are assigned in groups based on job relatedness, they will better understand the interdependent roles of various workers in the museum.

### Get started

At the conclusion of Episode 4, students discussed how they might carry out their mission statement. In this episode, students will implement their ideas. They will work in groups to create various exhibits for their museum. They will make miniature representations of museum rooms and of the objects on display. They will also make full-size brochures identifying and discussing the objects in the exhibits.

Students may think of ways to use their specific talents to contribute to the creation of the exhibits. However, it is most important that students create the exhibits collaboratively. A student's role should not limit how he or she can contribute to this process.

### Plan and research

Tell students that the museum staff must now create museum exhibits and brochures. Use the questions below to initiate discussion.

- ❗ How could you learn about your topic? (*Students could ask the librarian where to find information, look in encyclopedias and reference books, and access information electronically using the Internet or CD-ROMs.*)
- ❗ How will you decide what to include in your exhibit? (*Remind students about their organizing theme and mission. They will also have to keep in mind the size and scale of their exhibits.*)
- ❗ How can your team work together to create the exhibit? (*This question can be used to establish cooperative learning skills for working on the exhibits and creating the brochures.*)

### CUSTOMIZE

#### Technology

If resources are available, students could create multimedia presentations to accompany their exhibits, using various forms of technology, such as

- a tape or CD player with music and sounds appropriate to the exhibit;
- multimedia software.

## CREATING EXHIBITS

### CUSTOMIZE

#### Museum Layout

The class may want to consider the route visitors will use to walk through the exhibits in their museum. Is there a logical order to how the exhibits should be arranged in the classroom? Will benches be set up to give visitors places to rest?

### Establish criteria for exhibits

Before students create their exhibits, have them decide what constitutes quality work. Ask, "What will a quality exhibit look like? A quality brochure?" Brainstorm with students a list of criteria for each. Although students will not make a brochure until their exhibits are completed, it will be good to have sets of criteria for both as they work. Guide them to include general criteria, such as the following:

### Read for information

To reinforce students' understanding of culture and how displays might be organized to foster cultural understanding, have students read and discuss Content Slide Sets 6 and 7.

### AUTHOR NOTE

#### Learning Process

When students can establish their own criteria, they know the expectations for their work. This guides their research and gives them a sense of ownership for the exhibits.



## CONNECT

### Evaluating Web sites

Encourage students to use critical thinking skills to evaluate the Web sites they use for researching their exhibits and brochures. To find more information on this topic, type "evaluating Web sites" into an Internet search engine.

#### Exhibit

- well organized
- carefully prepared
- attractive
- accurate information
- reflects the mission of the museum
- objects in the exhibit are to scale

#### Brochure

- accurate information
- written in own words
- sources identified
- key information included
- engaging words to attract readers' attention
- well sequenced
- consistent layout
- attention to spelling and grammar
- punctuation effectively used

You will want to make the criteria into a checklist to distribute or post for student use. The list can be used for assessment and may be modified as students continue their research and discover other important criteria they want to include.

### Organize the work

There are many ways to organize students as they work on their projects. Here's one method for organizing students' work.

**Step 1** In the last episode, students made a list of possible exhibits that fit the museum's mission. This list should now be narrowed down to the number of exhibits the class wants to create. Divide the class into groups and have each select one of the exhibits. Each team should have a curator who acts as the leader.

**Step 2** Have each group hold a staff meeting to discuss ways to work together effectively. Portfolio page 14, "Teamwork at the Museum," will facilitate this process.

**Step 3** Revisit the three design options for exhibits by having students in a staff meeting read and discuss Portfolio page 15, "Information on Organizing Exhibits." Depending on students' skills, they can do this as a whole class as you guide the discussion or they can meet in their groups to accomplish this task. Then explain that they will need a work plan to accomplish their tasks. As a whole class, discuss each of the steps and due dates using Portfolio, page 17, "Mounting an Exhibit."

#### PORTFOLIO

11



#### PORTFOLIO

13



## AUTHOR NOTE

### Clarifying the Focus

Groups working on the European museum found it challenging to connect the concept of daily life to the information they were gathering. I suggested that they consider their own daily activities, such as playing sports or musical instruments, shopping, or home activities, and then try to find information about similar activities in European countries.

#### PORTFOLIO

12





**Step 4** Determine a strategy for students to access the resources they need for their research. Read and discuss Content Slide Set 4 to learn how museum exhibits are prepared. Then have students research their particular topic using resources such as reference books, the school library, the Internet, and CD-ROMs. Refer students to Portfolio page 17, “Mounting an Exhibit,” to use as a guide in their work. You may also want to refer students back to Portfolio page 15, “Information on Organizing Exhibits,” as they think about how to present their exhibit topic.

**Step 5** After students make an overall plan, they can conduct the necessary research and complete their exhibits. Then introduce Portfolio page 19, “Digging Deeper,” and use this to have students consider the quality of their exhibits.

**Step 6** Refer students to Portfolio page 20, “Making a Brochure.” Students continue work in their groups to create brochures based on their exhibits.

## CUSTOMIZE

### Research Plan

You may have another research strategy that you have used with students in the past. Adapt your own process to this project as needed.



## LITERACY

### Note Taking

If students need help with note taking, display and/or distribute Teaching Master 6, “Note Taking,” TH page 55, and use it to reinforce these skills.

### Optional: Note taking strategies

You may want the students to create a method for organizing their note taking. One strategy that works well is to glue small envelopes on the inside of a manila folder, three envelopes on each side. The envelopes will hold the note cards that the students create during their research. As students write notes, they can begin to organize the information into categories and then label the envelope for each category. Then as they read information and take notes, they can place the note cards in the appropriate envelope. When students are ready to write their brochures, the note cards are organized into categories, which helps students think about how to organize their brochures.

## LITERACY

### Vocabulary

As students encounter unfamiliar words related to their exhibits, add the words to the class and Portfolio word banks.

## CUSTOMIZE

**ELL** Model the process of organizing the research and preparing the brochure. Then provide a written model for students' reference.



**ASSESSMENT**

### Guide student work

As students make their exhibits, your role is to assist groups as needed and, when necessary, teach mini-lessons in the format of a “staff meeting” to clarify content, develop skills, or introduce or clarify new vocabulary.

Students will likely be enthusiastic about creating exhibits. Such strong feelings may lead to disagreements with some groups. You can use these conflicts as opportunities to help students learn about the importance of good interpersonal skills in the workplace.

### ASSESS: The exhibits

- are well organized;
- are carefully prepared;
- are attractive;
- reflect accurate information;
- reflect the mission of the museum;
- contain objects that are to scale.

## CONNECT

### Creative Arts

Students can apply design techniques to the construction of their exhibits by

- conveying ideas visually;
- considering how objects are spaced and balanced in the display;
- choosing appropriate background colors for the walls.



## ASSESSMENT

### ASSESS: The brochures

#### Content and Ideas

- include accurate information;
- are written in students' own words;
- include sources for materials that are copied, such as photos or quotations;
- include key information that explains the exhibit;
- use engaging words that attract the readers' attention.

#### Organization

- are in a logical and effective sequence;
- include page headings of the same size and style of writing;
- demonstrate a design that is consistent throughout the brochure.

#### Conventions

- include correct spelling and capitalization;
- include effective use of punctuation.

#### Optional Activities: Create additional items

Students can extend their learning by creating promotional materials or other items to supplement their exhibits. You could also have some students create promotional items as their primary responsibility during this episode. These activities would require students to learn about the museum exhibits and work with those who are creating the exhibits. Here are some possible products students can create:

- press releases
- promotional banners
- posters
- miniature models of the gift shop, theater, or restaurant
- art pieces related to museum exhibits that could be sold in the gift shop
- food that is representative of the museum's focus that could be sampled or "sold" in the restaurant
- theater productions, musical presentations, or multimedia presentations

**Assessing additional items** Students should be able to

- demonstrate a knowledge of the museum exhibits by creating suitable items;
- successfully model their items on what one would find in a museum;
- provide accurate information about exhibits.

#### AUTHOR NOTE

##### Pacing

You may find that the exhibit itself is adequate, and it's time to move on to Episode 6. Factors to consider are educational goals, student interest, time, and the pacing of the story.

## CONCLUDING EPISODE 5

### Plan staff meetings

When the exhibits are completed, explain to the director that all the employees should know about the various exhibits of the museum. He or she will need to plan a series of meetings for the staff to share their exhibits. Have the director decide how to organize the meetings and then let that student run the meetings. Discuss with the director ways to run a meeting and establish time frames.

### Share the exhibits

Explain to students that they should make their presentations in role to other museum staff members. If students worked together in a group, they should also give the presentation as a group. Each worker should discuss the element in the exhibit related to his or her specialty.

Refer students to Portfolio page 23, “Making a Presentation,” to prepare for their presentations. These guidelines are included, but you may want to add others:

- Share three important facts about the topic.
- Use props or costumes in the presentation.
- Make the presentation interesting.
- Include special information or details.
- Have students practice their presentations in small groups. Have them make improvements before giving the presentation again to the “museum staff.”

Give students a chance to ask questions after each presentation. The presenters may need to conduct further research in order to answer some questions at a later time. This will encourage students to learn from a “need to know.” Have students use Portfolio page 24, “Taking Notes: Museum Presentations,” while listening to the presentations.

### ASSESS: Museum presentations

- include three important facts;
- are organized;
- are accurate and demonstrate careful research;
- are delivered clearly and confidently;
- reflect enthusiasm for the topic.

### Reflect on the museum exhibits

To reinforce concepts related to the exhibits, discuss the following questions with students. You can also use these questions to assess students’ understanding.

- ❓ What purpose does a museum serve in the community? (*Now that students have made and presented their exhibits, they should have a greater appreciation for what museums offer to people in the community. Students might respond that museums serve an educational purpose in the community.*)

#### PORTFOLIO

17



#### ASSESSMENT

#### CUSTOMIZE

##### Grouping Options

In order to increase participation, you may want to have groups discuss these questions first and then present their answers to the whole class.

#### LITERACY

##### Oral Communication

Sharing information about a specific topic—an exhibit—develops students’ oral communication skills.

#### PORTFOLIO

18





- ❓ What will people learn when they visit your museum? (*Students should focus on the subject matter of the museum, such as, “Our museum will teach people about a part of the world they might not have known about before.”*)
- ❓ Why is it important for the information used in museum exhibits to be accurate? (*If information in an exhibit is inaccurate, its educational purpose would be undermined.*)
- ❓ Why is it important to convey the information clearly? (*so that people do not misunderstand or misinterpret the exhibit*)
- ❓ How do art designs help us create an attractive exhibit? (*Encourage students to reflect on the various strategies they used to create attractive exhibits, such as background colors and the careful placement of objects on walls.*)

### **Reflect on group skills**

Have students discuss how well their team worked together. They could hold the discussion first in small groups and then as a whole class. Use the following questions for the discussion.

- Did everyone have an opportunity to share his or her ideas in the design of the exhibit?
- What are some things you disagreed about?
- What did you do when you disagreed in your group?
- What are some ways to work together effectively?
- What could you do better next time when you work in a small group?

### **Reflect on world cultures**

The focus on world cultures is broad-based so it will be important to guide students to generalize about their learning from the presentations of the exhibits. Ask students to think about how these cultures are alike and different. Even though it is likely that not all the exhibits focused on the same topics, you can help students construct a chart with categories related to food, clothing, shelter, the arts, environmental influences, beliefs, celebrations, and interaction with others. Comparing and contrasting cultural groups can foster such understandings as:

- All cultures are faced with meeting basic needs of food, clothing, shelter, and a need to belong. Each cultural group meets these needs based on the social conditions and the physical environment.
- All cultures both shape and are influenced by their physical environment.
- People express their culture through language, stories, folktales, music, artistic creations, and celebrations.
- Through interaction, people of different cultures influence each other.

# CRITICAL INCIDENT

## THE CONTROVERSY

# 6

# EPISODE

### INTRODUCING THE CRITICAL INCIDENT

page 42

Students receive a letter from a member of the community objecting to one or all of the exhibits in the museum.

**Materials** Teaching Master 7, *Letter from a Community Member*, TH p. 56

**Grouping** Whole class

**Schedule** Approximately 30 minutes

### RESPONDING TO THE CRITICAL INCIDENT

page 44

Students respond to the letter by changing their exhibits, writing persuasive letters, making posters, or creating radio or TV ads. They also prepare for a mediation meeting.

**Materials** Teaching Master 8, *A Persuasive Letter*, TH p. 57  
Teaching Master 9, *A Poster*, TH p. 58  
Teaching Master 10, *Television and Radio Ads*, TH p. 59

For the posters or signs:

■ poster board, colored markers, crayons, glue, tape

Optional: For the TV and radio ads:

■ camcorder, VCR/DVD, monitor, tape recorder and tapes

For the meeting:

■ Teaching Master 11, *Preparing for the Meeting*, TH p. 60

■ Teaching Master 12, *Invitation to a Meeting*, TH p. 61

■ Teaching Master 13, *Background Information for the Guest Speaker*, TH p. 62

■ Teaching Master 14, *Meeting Agenda*, TH p. 63

**Grouping** Independently or in small groups, depending on students' response

**Schedule** 2–3 hours

### CONCLUDING EPISODE 6

page 46

Students reflect on their response to the controversy.

**Materials** Portfolio 19, *The Controversy*, p. 25  
Content Slide Set 8

**Grouping** Whole class

**Schedule** Approximately 30 minutes

#### EPISODE OBJECTIVES



- **Culture/Social Interaction** *Recognize the influence that a museum has on individuals in the community.*
- **Social Skills** *Make group decisions and take action to respond to the controversy.*
- **Critical Thinking** *Define problems facing the museum because of the controversy; then make a decision to solve the problems.*
- **Civic Competence** *Practice civic discussion and participate in a meeting to deal with the controversy and find common ground.*
- **Literacy** *Write about the controversy and the resolution.*

# INTRODUCING THE CRITICAL INCIDENT

## CUSTOMIZE

### Management Tip

Before you begin this episode, you might

- ask two adults to assist with the community meeting—one will play the role of the mediator; the other the community representative;
- arrange for the meeting to be videotaped—you can use the video during the reflection process;
- invite adults to picket the museum to heighten the dramatic effect.

## Plan the controversy

In this episode, students will receive a letter from a community member objecting to some aspect of their museum. By now, students have built an attachment to the museum, so the impending controversy should motivate them to take action.

Before you begin this episode, you will need to select a focus for your controversy. Some possible controversial topics are listed below, but how you choose a topic depends entirely on your Storypath. To avoid singling out one or two groups, you may want to choose a controversy that applies to all of the exhibits.

### Scenario 1: Imbalanced viewpoint

Something is left out of the exhibits so that they do not represent a balanced viewpoint of the topic. Examples:

- In an exhibit on famous people in history, all of the people shown are men.
- In exhibits on old-growth logging in the Amazon, the viewpoint of the loggers is not fairly represented. A logger wants people to know that he needs to work in order to feed his family.
- In the presentation of a country's culture, a minority group is omitted and a person of that background is upset.

### Scenario 2: Misleading language or misinformation

Parts of the exhibits are labeled offensively or do not depict a time, place, or topic accurately. Examples:

- In many of the exhibits in a natural history museum, independent Native American nations—such as the Sioux and Cherokee—are not identified as such. Instead, these nations are referred to simply as “Indian tribes.”
- In an exhibit on European history, all women in the 1950s are depicted as homemakers, ignoring the many women of the time who worked outside the home. A variation of this controversy could be an objection to language suggesting that homemakers do not have jobs.

When selecting a topic for your controversy, keep the following considerations in mind:

- Does the controversy involve more than the work of one or two students? If possible, choose a controversy that cannot be “blamed” on only a few students.
- Is the topic complex enough so that an obvious or simple solution is not possible?
- Are students developmentally prepared to deal with the controversy?
- How will parents and other community members react to the focus of the controversy?

## CONNECT

### Government

This episode will help students understand the tension between freedom of expression and respect for the rights and opinions of others. Grappling with the controversy will show students how problems are solved in a democratic society.

- Have there been similar controversies in your community? This would provide students with a real-life example of how such controversies are handled in their own community. On the other hand, it could have negative consequences if some people think that you are taking a particular position on the issue.

### Set the stage

Explain to students that a local newspaper carried an article on the new museum that is ready to open soon. Explain that it based its article on the brochures for the exhibits, which the museum public relations officer supplied. Tell students that one community member read the article and sent a letter of protest to the museum director. Distribute Teaching Master 7, “Letter from a Community Member,” TH page 56. You may need to rewrite the letter, adding specific details based on your Storypath and the controversy you have chosen. If possible, include the actual names of students, such as the museum director.

#### TEACHING MASTER

T7

#### AUTHOR NOTE

##### The Meeting

Students will take the meeting very seriously and will play their roles with maturity and thoughtfulness. Teachers tell me that students often exceed their expectations by taking the problem seriously, listening carefully to each other, and clearly articulating ideas.

### Discuss the critical incident

Suggest to the director that a meeting be called to discuss the letter. Students should discuss the issues in their museum roles. The director—or you as the Storypath narrator—could use the following questions to start the discussion and help students decide how they will respond to this news.

- ❓ What does the letter tell us? (*A community member is unhappy with one or more exhibits in the museum.*)
- ❓ Why does the person object to the exhibit? (*Students should discuss the particulars relating to their controversy.*)
- ❓ Who has the right to decide what’s included in a museum? (*Students will probably say that the museum staff should make these decisions. Encourage students to consider the rights of the museum staff versus the rights of a community member. Accept all responses.*)
- ❓ Does one member of the community have the right to protest what is in the museum? (*Remind students that the U.S. Constitution guarantees everyone the right to freedom of speech.*)
- ❓ Why do you think the community member objects to what we put in our museum? (*Lead students to understand that since the museum is part of the community, the community member has an interest in the museum’s exhibits. Students may suggest that the museum’s exhibits represent the community’s beliefs.*)
- ❓ How might this controversy affect your relationship with the anonymous donor? (*Students should consider that the donor might be concerned about the controversy. They may suggest that the museum staff must remain faithful to the mission statement. You might want to introduce the possibility that the donor could reduce the museum’s funding if he or she is unhappy with the decisions made by its staff.*)

#### CUSTOMIZE

##### Letter to the Editor

The letter could come in the form of a letter to the local newspaper or part of a radio broadcast.

#### CUSTOMIZE



The use of role-play here and throughout is an excellent learning tool for students.

#### LITERACY

##### Vocabulary

- freedom of expression
- freedom of speech

- ❓ How can we respond to this concerned community member? (*Lead students to identify appropriate ways they might respond to the controversy. If they agree with the criticism, they should fix their exhibits. If they disagree, they should explain their position to the community member and the public. Students might suggest an advertising or education campaign explaining their exhibit and the mission of the museum. They might decide to create signs, posters, radio or television ads, and letters to the editor of the newspaper. Make a list of all suggestions. Students should understand that they can influence the public by making their voices heard.*)

#### AUTHOR NOTE

##### Responding to the Controversy

In the pilot classroom, a protester objected to a European museum, saying that resources should be spent on an American museum. Students had to defend the museum. They insisted that people need to be educated about both the United States and Europe, and that there are other museums in our community about our country.

#### AUTHOR NOTE

##### Students' Responses

In the pilot classroom, students brainstormed a list of responses to the protester. Their ideas included

- writing letters to the newspaper;
- sending a letter out on the Internet;
- circulating a petition in support of the museum;
- asking other museums for support;
- asking famous people to endorse the museum.

## RESPONDING TO THE CRITICAL INCIDENT

### CONNECT

#### Creative Arts

- Students can use various forms of technology to create signs, banners, and multimedia presentations.
- Students with musical training can play background or introductory music for TV or radio advertisements.

#### TEACHING MASTERS

T8-10



#### ASSESSMENT

### Take action

The best way for students to learn about taking community action is to decide themselves how to respond to this critical incident. You could suggest that they work independently, in pairs, or in groups to carry out one of the methods that the class discussed.

If students have decided to change one or more exhibits, they will need to make a plan for doing so and communicate what they did. If they disagree with some or all of the criticism, they will need to formulate a response. This is a good opportunity to reinforce students' civic responsibilities and the strategies they can use to influence others. Stress the importance of using facts to support their stand on the issue. Encourage students to research and incorporate the necessary facts to strengthen their position.

If appropriate, students could use one or more of the following Teaching Masters to help them carry out their plans: Teaching Master 8, "A Persuasive Letter," Teaching Master 9, "A Poster," and Teaching Master 10, "Television and Radio Ads," TH pages 57–59.

### ASSESS: The response

Use students' work to assess how well they've created an appropriate response to the problem. If students have decided to change their exhibits, consider the following criteria:

- Have the changes resolved the problem?
- Have the changes introduced any new problems?
- Do the changes compromise the exhibit in any way?
- Do the changes reflect an understanding of the museum's role in the community?

If students have decided not to change their exhibits, consider the following criteria to evaluate their response:

- Is the message clear?
- Does it include important information about the museum?
- Will it persuade people to support the students' position?



Students can hold informal staff meetings to share their projects with one another or to decide if any changes to the exhibit solve the problem. Have the director decide how to organize and run the meetings. Remind students to remain in their museum roles.

### Find common ground

Students can learn about negotiation, compromise, mediation, and finding common ground by holding a meeting. Discuss with students the concept of “finding common ground” and the benefits of taking this approach. Students could represent the museum, and two adults could take the roles of mediator and the concerned community member. You could have a few students prepare for the meeting while the others complete their letters, posters, or advertisements.

First, give a copy of Teaching Master 12, “Invitation to a Meeting,” TH page 61, to the director, who can call a meeting and read it to the class. Students can decide which museum staff members are best suited to participate in the meeting. Three students in role could represent the museum and work together to prepare for the meeting. Teaching Master 11, “Preparing for the Meeting,” TH page 60, will help the students participating in the meeting.

Teaching Master 13, “Background Information for the Guest Speaker,” TH page 62, contains useful information for the adult playing that role. Teaching Master 14, “Meeting Agenda,” TH page 63, contains a possible meeting format for the mediator to follow.

Prepare the room for the meeting; then have the mediator introduce the event and moderate the meeting. A question-and-answer period after the meeting gives all students, not just the meeting participants, the opportunity to participate and demonstrate what they know. It may be that no common ground will be reached during the meeting. The mediator will need to be prepared for this outcome and should not force students into a position that they do not necessarily hold.

### ASSESS: The meeting

- demonstrated the preparation of important facts about the museum exhibit to support a position;
- demonstrated a sincere effort to work together to solve a problem;
- resulted in finding common ground with the community member, if possible. If not, respect for the community member’s viewpoint was demonstrated.

Based on the outcome of the controversy, narrate the story to connect this episode to the concluding episode.

#### TEACHING MASTERS

T 11  
T 12

#### TEACHING MASTERS

T 13  
T 14



#### ASSESSMENT

#### LITERACY

##### Persuasive Speaking

When students participate in a meeting, they

- use details and facts to convey their message;
- provide reasons why their position is correct;
- deliver opinions to persuade others.

#### LITERACY

##### Word Choice

Discuss with students how language or words can make a difference in how issues are discussed. Brainstorm two lists of words with students: inflammatory words—such as *hate*, *won’t*, *lie*, *disrespectful*, and *cheater*—and consensus-building words—such as *helpful*, *compromise*, *understand*, *thank you*, and *point of view*.

## CONCLUDING EPISODE 6

### Discuss the critical incident

Have the class hold an out-of-role discussion about the critical incident. Use questions like these to stimulate student reflection:

- What were the issues surrounding the controversy?
- How can citizens make their voices heard when they are concerned about their community?
- Why is it important for people to seek common ground when conflicts arise?
- Do we have real-life examples of conflicts like this one in our own community?
- If so, how has the community handled those conflicts?
- What have we learned from this experience?

If students decided to change their exhibits, use these questions to analyze the decision:

- Why did the museum decide to change the exhibits?
- Did the changes make the exhibits better? How?
- Did the changes hurt the exhibits in any way? How?

If students decided that it was inappropriate to change their exhibits, ask the following questions:

- Why was it important for the museum to keep the exhibits the same?
- Why was it important for the museum to clearly communicate its position?
- What did this conflict teach us about freedom of speech and freedom of expression?
- What did this conflict teach us about the rights of an individual to object to something in the community?
- How might freedom of expression and individual rights conflict at times? Is this conflict good or bad for a community?

As students reflect on the outcome of the controversy, they may have questions about how real museums have dealt with similar issues. You can refer them to Content Slide Set 8 for this information.

You may want to have students create a Venn diagram to compare their controversy with the one described in Content Slide Set 8. To reinforce student learning, have them complete Portfolio page 25, “The Controversy.”

### ASSESS: Students’ participation in the controversy

- demonstrates a clear understanding of the problem;
- demonstrates an understanding of freedom of expression and finding common ground, by relating these concepts to the controversy.

### AUTHOR NOTE

#### Student Confidence

The purpose of this episode is to help students understand the persistent issues and dilemmas of our democracy and to develop a belief in students that they can influence others when they know their facts, clearly communicate them, and act on their civic responsibilities.

### LITERACY

#### Vocabulary

- common ground
- responsibilities
- rights



ASSESSMENT

### PORTFOLIO

19



# CONCLUDING EVENT

## THE GRAND OPENING

# 7

# EPISODE

### PLANNING THE GRAND OPENING

page 48

Students plan the grand opening of the museum.

**Materials** Portfolio 20, *Creating an Invitation*, p. 26  
Content Slide Set 9

**Grouping** Whole class

**Schedule** Approximately 30 minutes

### HAVING THE GRAND OPENING

page 49

Students hold the grand opening event.

**Materials** Depending on the students' specific plans, the following materials may be needed:

- art supplies
- food
- music

**Grouping** Small groups or individuals for the preparations; whole class for the event

**Schedule** 1–2 hours

### CONCLUDING EPISODE 7

page 49

Students reflect on their grand opening and discuss what they learned about museums and their topic of study during the Storypath.

**Materials** None

**Grouping** Whole class

**Schedule** Approximately 30 minutes

#### EPISODE OBJECTIVES



- **Culture/Social Interaction** *Explain the role that museum artifacts play in particular cultures while giving a guided tour.*
- **Culture/Social Interaction** *Recognize the influence that a museum has on individuals in the community.*
- **Social Skills** *Work with others to plan and organize the grand opening.*
- **Critical Thinking** *Organize ideas from the Content Slide Sets and class discussion in new ways to plan the grand opening.*
- **Literacy** *Write invitations to the museum's grand opening.*

# PLANNING THE GRAND OPENING

## Discuss plans

Explain to students that they should plan a grand opening of their museum now that they have addressed the controversy surrounding the exhibits. Ask them to think about the kind of grand opening that would be appropriate for the museum. Guide the discussion so that students make plans that are appropriate to the Storypath. It is likely that students will decide on a speech or similar activity; if not, raise this as a possibility and have the class decide who would be the most appropriate staff member to give the speech. Encourage students to consider several activities for the grand opening. For example, they might

- have a ribbon-cutting ceremony;
- hold a ceremony honoring the anonymous donor;
- have a speech by the museum director;
- provide food that represents the topic of the museum;
- create posters or signs announcing the grand opening;
- write a press release announcing the grand opening;
- create television or radio announcements for the grand opening.

After the discussion, refer students to Content Slide Set 9, which includes information about museum grand openings. Students might also want to conduct some additional research on grand openings to get more ideas.

## Include family members

Suggest that students invite families, other members of the community, and other classrooms to attend the grand opening and participate in “tours” of the museum.

## Write invitations

Have students write invitations to appropriate invitees—principal and other school staff, family or community members, people involved in the community service project.

Use Portfolio page 26, “Creating an Invitation,” to guide the reflection and writing process.

## ASSESS: Invitations

- provide the necessary information related to date, time, place, and purpose of the event;
- describe the events of the Storypath accurately;
- use lively verbs to add interest and modifiers of nouns to create “color”;
- include information about how the student felt about different events;
- follow the friendly letter format;
- demonstrate correct spelling, capitalization, and grammar.

## CUSTOMIZE

### Adapting the Episode

The purpose of this episode is to bring closure to the unit and reinforce student learning. With those goals in mind, adapt the episode as needed. Plan a suitable time for the concluding event and decide if any special guests will be invited.



CONTENT  
SLIDE SET

9



ASSESSMENT

## CUSTOMIZE



Students can write the invitations in their native language.

## PORTFOLIO

20



## HAVING THE GRAND OPENING

### Assign tasks

If students plan special events, they should divide the work according to their job roles in the museum. If a speech is planned, students should decide who will write and give the speech. Suggest that they assign the task to two or three students, including the student who will give the speech.

Guide students to choose other tasks to prepare for the grand opening. In addition to the activities they have planned during the discussion, students might

- make and send invitations to family and community members;
- make programs listing the grand opening activities;
- prepare guided “tours” of the museum;
- draw a floor plan of the museum and make copies for all visitors.

### Conduct the grand opening

Before students conduct the grand opening, you may want to discuss appropriate behavior. Stress that this is a very serious and important event. Students should play their museum roles during the grand opening.

#### CONNECT

##### Creative Arts

By making illustrated activity programs and a museum floor plan, students will reinforce the art skills they have used throughout this Storypath.

#### CUSTOMIZE

##### Dressing Up

You might suggest to students that they find out how they should dress for the grand opening. People often “dress up” for such events.

#### AUTHOR NOTE

##### Guiding Visitors

By giving tours and supplying museum floor plans, students will help visitors navigate their way around the museum. This guidance will enliven the experience for visitors, who might otherwise be unsure about what to look at next.

## CONCLUDING EPISODE 7

### Reach closure

After the grand opening, have students reflect on the experience. Use the following questions to stimulate discussion:

- Why are grand openings important?
- What do museums offer to communities?
- What do you think our visitors learned from their visit to our museum?

### Prepare for the synthesis of students’ learning

Students have investigated the process of creating and staffing a museum. They have built an understanding of the museum topic. Through the controversy, students have learned how disagreements are settled in a democratic society. Even though the museum that students created was a simulation, they were genuinely invested in the museum’s success.

The next step in student learning is the synthesis of their experiences. Synthesis activities allow students the opportunity to demonstrate the level of their understanding and help you assess what they have learned from the unit.

You will find a selection of synthesis activities on pages 66–67 of this Handbook.



## **INVITATION LETTER FROM MUSEUM DONOR**

Dear \_\_\_\_\_:

I am funding the building of a museum to help people have a better understanding of \_\_\_\_\_. I would like to draw on your expertise to design a museum that will help people learn more about that subject. As you know, museums are places where people come to view exhibits or collections of special artifacts.

I am interested in the design of the front of the building. I am holding a competition for the best design for the museum. I am looking for a building that will be eye-catching, attractive, and easily accessible to visitors.

I hope you will accept my invitation to submit a design. I look forward to hearing from you. I have asked your teacher to send me your designs.

Sincerely,

*The anonymous donor*

**LETTER ABOUT THE NEW MUSEUM'S LOCATION**

Dear \_\_\_\_\_:

I am delighted with the design of the new museum! Thank you for your efforts and for your commitment to the design competition.

The next decision I need to make is where to locate the museum in our community. I would like the museum to be located in a place where many people will come to visit. I would like to attract visitors to the museum who might not normally visit a museum. The building is so attractive that I think it would be a wonderful addition to any part of our community.

Please let me know where you think would be the best place to locate the museum. Also, let me know the reasons for your recommendation. Thank you for your valuable assistance.

Sincerely,

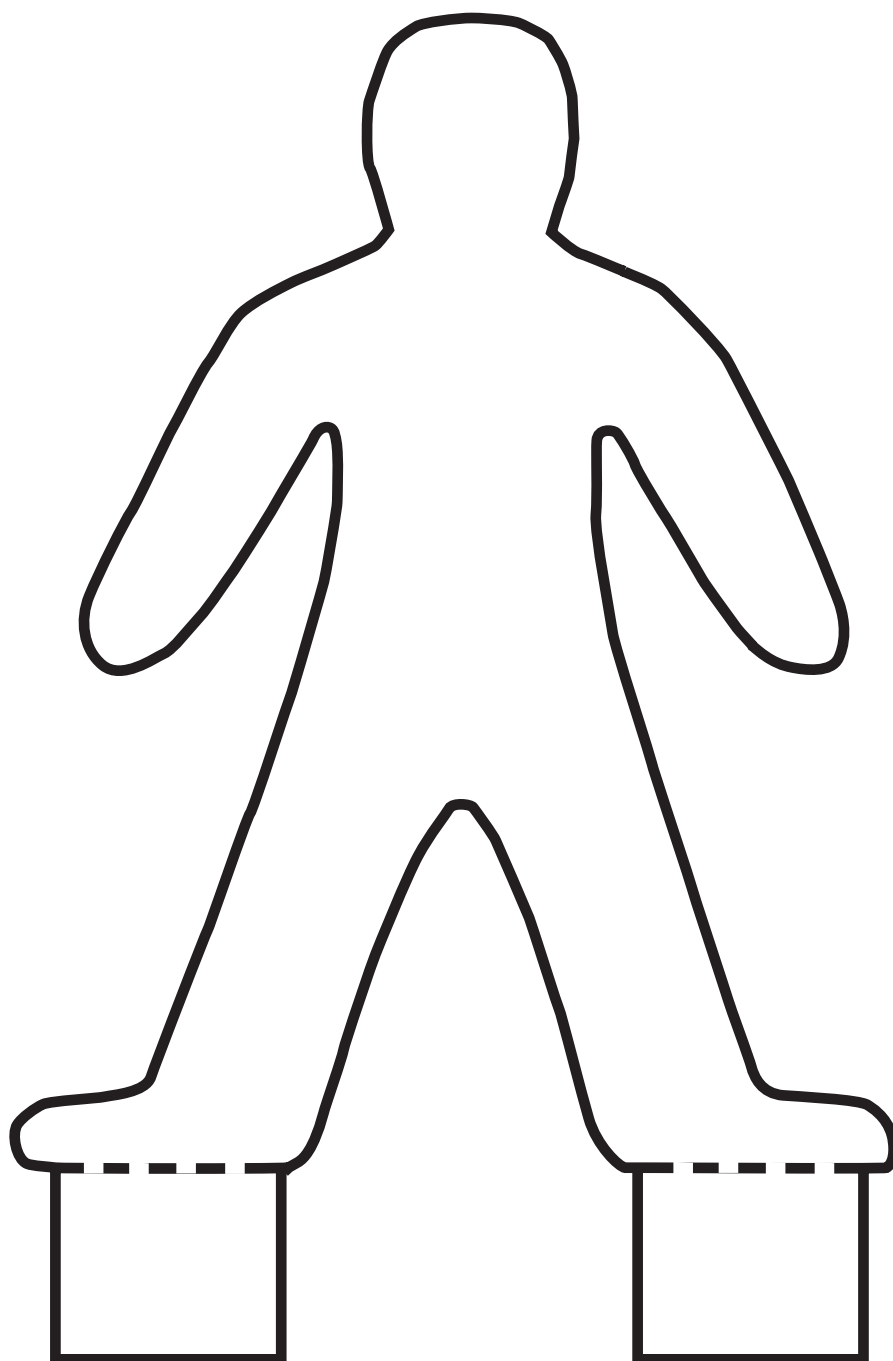
*The anonymous donor*

**JOB TITLES FOR MUSEUM WORKERS**

<b>Job Title</b>	<b>Job Description</b>
Director	In charge of the museum; helps with fund-raising and makes sure that museum employees work together to get jobs done
Curator	Collects, studies, records, cares for, and displays a museum's collection; has final say about how an exhibit is presented; museums often have many curators, one for each exhibit or subject area
Researcher	An expert—such as a scientist or historian—who helps the curator by studying artifacts or specimens; other researchers are writers or editors who create the written material in exhibits
Exhibit designer	Works with other museum employees to create a clear and attractive display for the public
Conservator	Cares for the artifacts or artworks in a museum's exhibits and storage rooms; maintains the proper temperature and humidity in the museum; a conservator in a natural history museum might assemble dinosaur bones; a conservator in an art museum might restore damaged paintings
Preparator	Assembles exhibits; carries out the plans created by the exhibit designers; knows how to handle artifacts and how they should look on display
Educator	Works with designers to create learning opportunities within exhibits; develops educational programs for the public; educators might work with curators and researchers to create exhibit brochures
Collections manager (registrar)	Registers and keeps track of all the objects
Public relations officer	Creates posters and flyers to promote the museum and the exhibits; writes press releases
Interpreter or docent	Provides tours of the museum; an interpreter is a paid employee; a docent is an unpaid volunteer

Name \_\_\_\_\_ Date \_\_\_\_\_

## A STAND-UP FIGURE OUTLINE



**EMPLOYMENT LETTER**

Dear \_\_\_\_\_:

We have carefully reviewed your resume, and we would like to offer you the job of \_\_\_\_\_. As you know, this job will require that you are a careful researcher and pay close attention to detail. You will need to invest considerable time in researching in order to prepare an exhibit that is accurate as well as attractive. We will be holding staff meetings to review resources, research, exhibit construction, and museum brochures.

You will be working with \_\_\_\_\_. Teamwork is essential for the success of the museum. You will be expected to work effectively with other staff members and do your fair share of the work. We will address these issues in our staff meeting as well.

Welcome aboard! We look forward to working with you on this exciting project.

Sincerely,

\_\_\_\_\_  
(Name)  
Employment Office

\_\_\_\_\_  
(Name of Museum)



Name \_\_\_\_\_ Date \_\_\_\_\_

**NOTE TAKING****Chinese Fans**

In China's big cities, you now rarely see anyone using a traditional fan to keep cool. At home, fans seem to have given way to electric fans and air conditioners. However, in rural areas, the traditional fan is still a popular item. Beyond their practical use, they are still used as artistic props in plays, dances, and storytelling. Fans are also displayed as art in homes and public places.

Four major types of fans include the feather fan, palm leaf fan, folding fan, and silk fan. As the name suggests, a feather fan is made of feathers. Scholars believe it to be the oldest type of Chinese fan. The Chinese character for the word *fan* includes the word *feather* as part of the composition. The feathers from eagles, magpies, cranes, kingfishers, and peacocks have all served as feather fan material. Up to the end of the Han Dynasty, about 1,800 years ago, holding a feather fan was fashionable among officials and the educated class. By the beginning of the eighth century, the feather fan had become a decoration. The emperor at that time would flank himself with 156 peacock feather fans when he received visits from his ministers ...

Adapted from China Culture Information Net (n.d.) Chinese fans. Retrieved September 9, 2005, from <http://www.ccnet.com.cn/tradition/jjeri/minsu/fans.htm>.

**Use your notes to write your own words:**

1. Read "Chinese Fans" and underline key words and phrases that you think are important about Chinese fans.
2. Copy the key words onto a sheet of paper or note card.
3. Write your own sentences to describe Chinese fans. Use the key words and phrases to help you construct your sentences.

**LETTER FROM A COMMUNITY MEMBER**

Dear \_\_\_\_\_:  
(name of director)

I read the article about your museum in the paper and am very concerned that you are preparing an exhibit that omits \_\_\_\_\_. Your total disregard for this topic is reprehensible, and I am planning to write a letter about it to our local newspaper. I demand that you change your exhibit immediately! If you do not, I will tell everyone not to visit the museum.

To show you how serious I believe this situation is, I am planning a protest march of the museum so that others will begin to know what you are doing. You have stated in your mission that

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_.

Well, your museum does not accomplish this mission!

Sincerely,

\_\_\_\_\_  
(Name of a community member)

Name \_\_\_\_\_ Date \_\_\_\_\_

## A PERSUASIVE LETTER

You can influence people about the museum exhibit by writing a persuasive letter. You could address the letter to a newspaper editor, who will print it in the newspaper. You might also write to the concerned community member. Use the guidelines below to plan your letter.

### 1. Identify the problem.

On the line below, write the main issue you'd like to discuss.

---

### 2. State your position.

What is your opinion about the issue?

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### 3. Support your position.

Write three important facts that support your opinion.

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### 4. Write your letter.

As you write, make good use of the writing trait called "voice." Make sure your writing is forceful, engaging, and appropriate for the audience. Your writing should show a strong commitment to the position. Write a draft of your letter on another sheet of paper. Offer your ideas for solving the problem. Ask someone to read the letter and suggest how to make it better. Then finalize your letter.

### 5. Assess your letter.

- ☐ Does it state your position?
- ☐ Does it have at least three facts that support your position?
- ☐ Does it offer a solution?
- ☐ Does the letter make good use of the writing trait, "voice"?

Name \_\_\_\_\_ Date \_\_\_\_\_

## A POSTER

You can make a poster to persuade people that you are right about the exhibit.

### 1. Organize the poster.

Decide what information you need to tell people about the exhibit. Make a list.

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### 2. Attract attention.

Create a statement—a few key words or a phrase—that attracts people's attention. You may also want to use a drawing, photo, chart, or graph.

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### 3. Make the poster.

Use a pencil to sketch where you are going to place information and visuals first before doing the final work. As you write and add pictures to your poster, make good use of the writing trait called "voice." Your writing or pictures should be forceful, engaging, and appropriate for the audience. Your writing should show a strong commitment to the position.

### 4. Assess your poster.

- ☐ Does it attract attention?
- ☐ Is the message clear?
- ☐ Will it persuade people to agree with your point of view?
- ☐ Does the poster make good use of the writing trait, "voice"?

Name \_\_\_\_\_ Date \_\_\_\_\_

## TELEVISION AND RADIO ADS

Television and radio advertisements are a good way to influence many people. Ads can include images, sound effects, and important facts. Use these guidelines to plan an advertisement about the museum exhibit.

### 1. Get started.

Decide what information you need to tell people about the museum. Make a list.

---

---

### 2. Attract attention.

The first part of the ad needs to capture people's attention. Write a few key words or phrases that will make people want to listen or watch more.

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### 3. Write the script.

Write the script for your ad on another sheet of paper. Include stage directions for sound effects and music. For a television ad, think about what props you will use. As you write the script, make good use of the writing trait called "voice." Your writing or pictures should be forceful, engaging, and appropriate for the audience. Your writing should show a strong commitment to the position.

### 4. Practice the ad.

Have your actors read their parts. Make any necessary changes.

### 5. Assess your ad.

Use a videotape or audiotape recorder to make your advertisement. Use the checklist here to assess your work.

- ☐ Does the script for the ad include sound effects, props, and stage directions?
- ☐ Is the ad brief and interesting?
- ☐ Does the ad convey important information?
- ☐ Does the ad make good use of the writing trait, "voice"?



Name \_\_\_\_\_ Date \_\_\_\_\_

## PREPARING FOR THE MEETING

By taking part in a meeting, you can show people why your exhibits are important and try to reach an agreement with the concerned community member. But before the meeting starts, you need to be prepared.

### 1. Get the facts.

List important facts about the exhibits below. Transfer the facts to note cards. Be ready to share these facts at the meeting.

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### 2. Write questions for the meeting.

What questions might be asked by the moderator or the audience? Make sure you know the answers to the questions.

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### 3. Think ahead.

See if you can understand the concerned community member's point of view. The more you know about the concerned community member's position, the better prepared you will be. For example, he or she may say that the mission of the museum is not important to the community. How could you respond to this statement?

### 4. Prepare for the meeting.

Practice your communication skills by having a classmate listen to your position. Remember, you need to be in your museum role.

**INVITATION TO A MEETING**

Dear \_\_\_\_\_:  
(name of director)

I am very concerned about the growing controversy between the museum and \_\_\_\_\_, a member of our community. I believe that this controversy has the potential to polarize our community and cause deep divisions among people. Therefore, I would like to invite you and representatives of your museum staff to a meeting with the concerned community member. I would like all of you to work toward finding common ground and a way to solve this dilemma. In order to help the two parties come to some kind of understanding, I have invited \_\_\_\_\_, an experienced mediator, to attend the meeting. The mediator will help lay out the issues and work toward a compromise. While I understand that the museum has the right to create exhibits without outside interference, I also think we need to respect the rights of individuals in the community. I hope both parties will come together to discuss their viewpoints and try to better understand each other's perspective. I know that all of you can work this out. I hope you will accept my invitation to this meeting.

Sincerely,



Ms. Linore Cleveland, Mayor

## BACKGROUND INFORMATION FOR THE GUEST SPEAKER

### The Community Member's Position

Using a strategy called Storypath, students have been involved in creating a story based on a museum with a focus on \_\_\_\_\_. They began their study of the museum by creating a frieze (a large mural) of a museum, which set the scene for the Storypath. Next, students created museum staff members. These employees have been involved in doing research to create exhibits. The plot of the story now centers on a community member objecting to \_\_\_\_\_. As the community member, you will be attending a meeting with representatives from the museum and a mediator to work toward finding common ground. You are very angry about this situation. At first, you should be hostile toward the museum staff and the mediator. This behavior will show students that people are not always nice and polite. Then you will need to decide whether you should compromise on the issue.

In your role as a community member, your position is based on the following assumptions and statements.

- You have the right to protest the museum exhibits.
- You expect that people will respect your right as an individual to disagree with the exhibits.
- You have the right to try to persuade others to your point of view using such strategies as protest marches, letters to the newspaper, flyers, and other forms of communication.
- Your concern for the museum exhibit may go beyond the specific exhibits, so you may want to connect the specific to a broader issue in society.
- If public funding is used to support the museum, then citizens' tax dollars should not be used to pay for something citizens do not support.
- The museum should be sensitive and aware of community standards for their exhibits.

## **MEETING AGENDA**

### **I. Welcome and Introductions**

- A.** Welcome the meeting attendees.
- B.** Introduce self.
- C.** Introduce the concerned community member.
- D.** Introduce representatives from the museum and briefly describe their background and expertise.

### **II. Overview of Meeting**

- A.** Explain the procedure: a five-minute statement from each side and then an open discussion of the issues.
- B.** Summarize the points of view expressed by both sides.
- C.** Ask the sides to try to find common ground.

Name \_\_\_\_\_ Date \_\_\_\_\_

**SELF-ASSESSMENT: SOCIAL SKILLS**

Social skills are important to working successfully in a museum. Use this chart during this unit to keep track of how well you work with others.

**Episode:** \_\_\_\_\_

Describe the group situation or event: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Criteria	I need to work on this.	I did this some of the time.	I did this most or all of the time.
I respectfully listened to others.			
I contributed actively to the group.			
I encouraged others to participate.			
I suggested solutions to problems.			
I did my fair share of work.			

One thing our group did well together:

\_\_\_\_\_

\_\_\_\_\_

One thing our group needs to work on:

\_\_\_\_\_

\_\_\_\_\_

One thing I did well:

\_\_\_\_\_

\_\_\_\_\_

One thing I could do better:

\_\_\_\_\_

\_\_\_\_\_



# UNIT QUESTIONS FOR REVIEW

## DISCUSSING THE MUSEUM

Lead a discussion that reinforces the concepts and generalizations taught throughout the unit. The following questions encourage a discussion of major concepts. Include questions about any problem-solving situations you've added to the unit.

- ❓ What can people learn by going to a museum?
- ❓ Why are museums important to communities?
- ❓ What roles, or jobs, are important to running museums and creating exhibits?
- ❓ How can people work together to tackle problems? (*Reinforce concept of common ground.*)
- ❓ What do museums need to consider as they prepare their exhibits?
- ❓ Why is it important to consider how information is presented?
- ❓ Who do museums serve?
- ❓ If a member of a community is not satisfied with a museum exhibit, what can he or she do about it? (*Reinforce concept of freedom of expression.*)
- ❓ Should the staff at a museum change exhibits if they are criticized by community members? Why or why not?
- ❓ Do you think that it is good or bad that community members can affect decisions at a museum? Why?

## DISCUSSING CULTURE

- ❓ All cultures must provide for their peoples' basic needs; in what ways does this vary from culture to culture?
- ❓ How are cultures similar and different?
- ❓ How does the physical environment affect the culture?
- ❓ How do people use the physical environment to meet their needs?
- ❓ How do people express their culture through the arts?
- ❓ How do celebrations reflect a people's culture?
- ❓ When people of different cultures come together, what happens?

## REFLECTING ON THE MUSEUM

Students need time to reflect on their experiences and progress through this unit. Have them write answers to questions like these:

- What have I learned about museums?
- What is the best work I did? Why was it good?
- What work could I have done better? How could I have done it better?
- What did I like best about working with others? What did I like least?

Also include questions that relate to the specific topic of your museum.





# SYNTHESIS ACTIVITIES

The following synthesis activities offer your students the opportunity to demonstrate what they've learned in this unit. These activities are also a powerful assessment tool for you because they're multimodal. They allow for the variances in students' abilities as learners.

## 1. PORTFOLIO RESPONSE

### Activity

Have students review their Portfolios and identify at least five items that represent important ideas or skills learned. After students have selected the items, they should write at least one paragraph in response to the following questions.

- List three important ideas from your Portfolio. Why are these ideas important?
- What challenges did you face? How did you respond to these challenges?
- What are three things you learned about each of the following: museums, the topic of study, and museum controversies?
- What skills do you believe improved as a result of this unit? Explain why.

### Criteria for Assessment

Learning objectives were demonstrated if

- the portfolio demonstrates an understanding of museums, the topic of study, and the resolution of the controversy;
- the reflections are thoughtful, well organized, and clearly communicated;
- the paragraphs demonstrate appropriate writing conventions.

## 2. CREATE A TRAVELING EXHIBIT

### Activity

Your museum has been asked to prepare a traveling exhibit to showcase the most important objects in your museum. First, decide on a mission for the traveling exhibit. This may be: “to educate people across the country about (your museum name) and (your museum subject).” Then, list two objects from each museum exhibit that you would include in the traveling exhibit. Explain why each object is important to the mission of your traveling exhibit. Sketch a design showing how you would organize your display. Write a title for your traveling exhibit that will attract attention and tell something about the exhibit.

### Criteria for Assessment

Learning objectives were demonstrated if the traveling exhibit

- includes information explaining why each object is important to the mission;
- demonstrates basic concepts for organizing an exhibit; (See page 30 of this Handbook to review the basic concepts.)
- has a title that attracts attention and reflects the mission of the exhibit.

## 3. WRITE A MUSEUM GUIDE

### Activity

Write a museum guide for teachers who bring their classes to visit your museum. Your goal is to guide the teacher by suggesting activities and providing important information about your museum. The guide should include activities that students can work on before they come to the museum, questions that students should keep in mind while they are visiting the museum, and follow-up questions that the teacher can ask after the visit to see what students have learned. Make sure you include correct answers to the questions in the teaching guide

### Criteria for Assessment

Learning objectives were demonstrated if the teaching guide

- includes pertinent activities and questions for students;
- includes questions that encourage meaningful learning opportunities;
- gives correct answers to any questions;
- is well organized and carefully prepared;
- focuses on the exhibits’ important ideas;
- demonstrates appropriate writing conventions.

# EXTENDING STUDENTS' EXPERIENCES

## TAKING A FIELD TRIP

Students can deepen their understanding of museums by visiting a museum in or near your community.

**Materials** Paper and pencil  
Permission slips

**Grouping** Whole class

**Schedule** Approximately 4 hours

If possible, locate a nearby museum with a similar focus to that of your students' museum. However, students will also benefit from visiting a museum with another focus. When you call the museum to arrange the trip, ask if students can meet with a curator or other staff member who is well versed in behind-the-scenes museum operations. If possible, arrange for a "behind-the-scenes" tour.

To prepare students for the field trip, have them write specific questions that they can ask the museum staff member. Encourage them to write questions about behind-the-scenes activities, such as what conservators do and how new exhibits are created. After the field trip, students can compare and contrast their experiences during the Storypath with what they saw and learned. If appropriate, students should write thank-you letters to the museum staff member.

## INVITING A GUEST SPEAKER

A museum employee visits the classroom to share knowledge with students.

**Materials** None

**Grouping** Whole class

**Schedule** 1–2 hours

Instead of having the class visit a museum, you can invite a museum employee into the classroom. To locate a suitable guest speaker, try calling a local museum and ask to speak with someone in the education department. Once you have found a guest speaker, suggest that he or she bring along props, such as the tools he or she uses at work.

First, you might have students give a short presentation about their museum. Then, after the guest speaker talks about his or her job, students can ask questions. Have them prepare the questions beforehand. Encourage them to ask about behind-the-scenes activities. Afterward, students can have a discussion comparing their Storypath experiences with the museum experiences of the guest speaker.

# BACKGROUND INFORMATION

## THE PURPOSE OF MUSEUMS

Museums are public places that house collections of objects. Objects have stories to tell, and museums today try hard to bring these stories to life by arranging their collections in new ways. Many museums place heavy emphasis on new exhibits, publicity, education, and fundraising. The educational arm of a museum often runs education and resource centers. It may also run a guided tour program and coordinate the docents. Many museums also have a publications department that can provide resources such as curriculum materials and lesson plans for making a museum field trip meaningful.

## TYPES OF MUSEUMS

The thousands of museums in the world can be grouped into five general categories: history, natural history, science, art, and special interest. Some people prefer to place museums into only two categories: history and art. They consider science museums to be more like educational institutions than museums, because their exhibits focus on teaching scientific concepts rather than presenting objects. On the other hand, some people consider zoos, aquariums, and planetariums to be like museums because they house their own kinds of collections. However, most museums do not house living things, and while some planetariums keep collections of various objects, their main purpose is the study of the stars and planets. No matter what different types museums are divided into, they all collect and preserve objects and contribute to the advancement of human knowledge.

## MUSEUM COLLECTIONS

A problem faced by many museums is not when to start collecting, but when to stop. Most successful museums—particularly smaller ones—need to set limits on what they will collect and exhibit. With all the items in the world, museums need to make sure that the items they select reflect their mission and theme. A historical society museum in a small city would probably collect objects that shed light on the history of the city, such as clothing and old maps. An old street sign from another city on the other side of the state would not be a suitable addition to its collection. Similarly, an exhibit on religion would not be suitable for a science museum, unless it revealed something about scientific developments.

## PREPARATION FOR A MUSEUM VISIT

Most large museums have many resources that are available to visitors. There are libraries, resource and education centers, and publication departments, which may have curriculum materials for loan or purchase. When taking a group to a museum, you may want to follow some guidelines to make the most out of your visit.

Visit the museum on your own prior to your group visit. At that time, you can familiarize yourself with the layout and rules of the museum.

Talk to the museum's education staff and decide whether the tour will be hosted by the museum staff or the visit will be self-guided.

Students should visit the museum with clear objectives. Create a guide sheet or use one provided by the museum to help focus their attention.

Emphasize the number of possibilities available at a museum. Museums appeal to a variety of intelligences and learning methods. Some students may quickly look at a wide array of objects to get an impression of styles and similarities. Other students may carefully analyze every description. Each method allows students to learn about the objects in their own way.

## CONFLICT RESOLUTION FOR THE MUSEUM

In Episode 6, a controversy occurs when a community member objects to the museum's exhibits. When conflicts cannot be solved easily, the parties may find it helpful to bring in an objective mediator. A mediator can help both sides agree on a solution by using the following steps:

- The mediator and disputants (the people having the problem) agree on rules, such as no blaming or name-calling.
- Each disputant states his or her position.
- The mediator asks questions to clarify the issue.
- The mediator helps the disputants come to a specific solution.
- Both parties sign the agreement and agree to a follow-up meeting.

## MUSEUM RESOURCES

### **American Association of Museums**

1575 Eye St. NW #400  
Washington, DC 20005  
(202) 289-1818  
[www.aam-us.org/](http://www.aam-us.org/)

### **Smithsonian Institution**

Washington, DC 20560  
(202) 357-2700  
[www.si.edu/](http://www.si.edu/)

# OBJECTIVES OVERVIEW

Program Performance Standards	Unit Objectives	Episode 1	Episode 2	Episode 3	Episode 4	Episode 5	Episode 6	Episode 7	Synthesis 1	Synthesis 2	Synthesis 3
<b>Culture/Social Interaction</b>											
Cite ways in which language, stories, music, and artistic creations express culture and influence behavior.	Identify important artifacts and explain their role in a particular culture.					●			●	●	●
	Explain the role that museum artifacts play in particular cultures while giving a guided tour.							●			
	Cite examples of how culture is expressed through language, stories, folktales, music, artistic creations and celebrations.										
Demonstrate an understanding of how people interact with their physical environment and social conditions.	Demonstrate an understanding of how people work together to create and maintain a museum and its exhibits.			●					●		●
	Identify how cultures meet basic needs of food-clothing, shelter, and a need to belong. Identify how cultural groups meet these needs based on social conditions and physical environments.										
	Explain how cultures are shaped by as well as change their physical environment.										
Identify how family, groups, and community influence the individual.	Recognize the influence that a museum has on individuals in the community.						●	●		●	●
	Identify how cultural interaction shapes cultural groups.										
<b>Social Skills</b>											
Participate in organizing, planning, making decisions, and taking action in group settings.	Organize, plan, and make decisions while creating a building design.	●									
	Organize, plan, and make decisions while creating a frieze with group members.		●								
	Organize, plan, and make decisions to create an exhibit with group members.					●					
	Work with others to plan and organize the grand opening.							●			
Participate in persuading, compromising, debating, and negotiating in the resolution of conflicts and problems.	Participate in a group setting to decide on an organizing theme for the museum.				●						
	Practice compromising and negotiating to resolve any conflicts that might occur between museum workers.					●					
Work with others to decide on an appropriate course of action.	Determine an appropriate course of action to complete the frieze within a group.		●								
	Work with others to plan and write a mission statement for the museum.				●						
	Make group decisions and take action to respond to the controversy.						●				



# OBJECTIVES OVERVIEW

Program Performance Standards	Unit Objectives	Episode 1	Episode 2	Episode 3	Episode 4	Episode 5	Episode 6	Episode 7	Synthesis 1	Synthesis 2	Synthesis 3
<b>Critical Thinking</b>											
Use criteria to make judgments through such processes as appraising ideas, considering points of view, and evaluating statements or positions on issues.	Define the needs of a museum, establish criteria for the design, and then apply those criteria by creating a building design.	●							●		
	Use criteria to decide on the best location for the museum.		●						●		
	Identify criteria for successful exhibits and brochures.					●			●	●	
Organize ideas in new ways.	Organize ideas from class discussion in new ways and apply those ideas to the museum designs.	●							●		●
	Organize ideas from class discussion in new ways and apply those ideas to the frieze.		●						●		
	Organize ideas from class discussion in new ways to create an employee for the museum.			●					●		
	Organize information from class discussion in new ways to decide on an organizing theme and to create a mission statement.				●				●	●	●
	Organize ideas from class discussion in new ways to create an exhibit.					●			●	●	●
	Organize ideas from the Content Slide Sets and class discussion in new ways to plan the grand opening.							●	●		
Define issues or problems and consider alternatives; then make a decision based on evaluation of alternatives.	Define problems facing the museum because of the controversy; then make a decision to solve the problems.						●		●		
<b>Civic Competence</b>											
Identify examples of freedoms, rights, and responsibilities of citizens.	Identify the rights and responsibilities of the museum within the community.				●						
Identify and practice selected forms of civic discussion and participation.	Practice civic discussion and participate in a meeting to deal with the controversy and find common ground						●				
Explain actions citizens can take to influence public policy decisions; recognize and evaluate the variety of formal and informal actions that influence and shape public policy.	Explain how both the concerned community member and the museum staff can influence public opinion about the controversy.						●		●		

Program Performance Standards	Unit Objectives	Episode 1	Episode 2	Episode 3	Episode 4	Episode 5	Episode 6	Episode 7	Synthesis 1	Synthesis 2	Synthesis 3
<b>Literacy</b>											
<b>Read a wide range of print and non-print texts to build an understanding of museums, the topic of study, and museum controversies.</b>	Listen to and discuss a letter from a museum donor.	●									
	Read a variety of sources as part of exhibit research.					●					
<b>Apply a range of strategies to comprehend and appreciate texts.</b>	Discuss the location of the museum, based on the information in a letter.		●								
	Create a word bank describing the museum setting.		●								
	Read about and discuss the concept of culture.				●						
<b>Conduct research and use the writing process.</b>	Take notes from reading materials and oral presentations.					●					
	Compare and evaluate primary and secondary sources.					●					
	Write an exhibit brochure, based on research.					●					
<b>Use spoken and written language for learning and to exchange information.</b>	Write a press release that describes the museum setting.		●								
	Write a resume that describes skills, characteristics, and experience.		●								
	Create a museum mission statement.				●						
	Give a presentation about the museum exhibit.					●					
	Write about the controversy and the resolution.						●				
	Create invitations to the museum's grand opening.							●			
	Write a response to the Portfolio.								●		
	Write a museum guide.										●
<b>Use visual language for learning and to exchange information.</b>	Communicate design ideas by creating drawings of the front façade of the museum.	●									
	Create figures of museum employees.			●							
	Sketch a design of a traveling exhibit.										●

# HOW TO CONDUCT READING MINI-LESSONS

The Reading Tips chart on the CD provides a quick reminder for students to use as they work with the slides. These Reading Tips cover strategies that are especially effective for reading and understanding nonfiction text:

- Identifying main ideas and supporting details
- Comparing and contrasting
- Making connections
- Making inferences
- Scanning for specific information
- Understanding visuals

You can use the Reading Tips as the basis for mini-lessons.

The unit assumes that these strategies have been taught and practiced in other classroom contexts and that the purpose of the Storypath mini-lesson is to provide a quick review. You will decide which reading strategies are most applicable for each reading task within the unit. In addition, the discussion questions in the Content Slide Sets suggest applicable strategies that the students will need to use on their own.

## READING MINI-LESSON FRAMEWORK

**1. Describe the strategy, explaining when and why readers use it.** Your students may need some help in understanding the reading strategy and knowing when it might be useful. Use the Reading Tips chart for information on explaining the strategy and helping students understand when and why readers use it.

**2. Model the steps as you “think aloud” with a sample text.** Demonstrate how you would use each strategy, using text from or similar to text in the Storypath unit. First, read some of the text aloud and then talk about what happens in your head as you use the strategy. This modeling makes the hidden reading processes become more visible and concrete for developing readers. Language that will help you includes the following:

- “I think about what I already know...”
- “When I look for the main idea, I ...”
- “Here is a clue that will help me ...”
- “That makes me think ...”

**3. Guide students to apply these steps as they read during the unit.** Support students as they apply the various reading strategies in the Storypath unit and begin to use the strategies independently. For example, after you model your own thinking, ask students to try out the strategy with your guidance before asking them to apply it on their own. This will help you determine which students understand the strategy and which students need more help.

**4. Assess students’ progress.** Students’ independent use of the various reading strategies will give you valuable opportunities to assess their growing proficiency with the strategy, as well as their understanding of social studies content.

# ADDITIONAL RESOURCES

## LITERATURE

### Easy

Foley, Cate. *Let's Go to the Museum (Weekend Fun)*. Children's Press (CT), 2000.

An informative book that shows children exploring the exhibits of a museum. Nonfiction.

Whal, Jan; Field Museum of Natural History. *The Field Mouse and the Dinosaur Named Sue*. Cartwheel Books, 2000.

A field mouse finds himself on a great adventure as he witnesses the excavation and movement of the T-Rex, Sue. Fiction.

### Average

Barry, Sharon L.; Robin A. Faitoute; Sarah Grusin; Elizabeth Jones. *Official Guide to the Smithsonian National Museum of Natural History*. Smithsonian Books, 2004.

A fully illustrated guide to the natural history museum. Nonfiction.

Bates, Susan. *A Picture Tour of the Smithsonian*. Random House, 1991.

Contains many excellent photographs of items from the Smithsonian's collection. Some fine arts include nudity. Nonfiction.

### Advanced

Burcaw, G. Ellis. *Introduction to Museum Work: Third Edition*. AltaMira Press, 1997.

A guide to working in a museum for museum workers. Nonfiction.

Camenson, Blythe. *Opportunities in Museum Careers*. McGraw-Hill, 1996.

Gives students in-depth job descriptions for museum employees. Students who may want to work in museums one day can learn how to prepare for museum careers while still in school. Nonfiction.

Glaser, Jane R.; Artemis Zenetou; Paul N. Perrot. Smithsonian Institution. *Museums: A Place to Work: Planning Museum Careers*. Routledge, 1996.

Describes the types of jobs in a museum as well as how to prepare for, look for, and find jobs in museums. Nonfiction.

## MULTIMEDIA

### Video/DVD

*20th Century American Art*. Directed by Russell Connor, 1982.

A tour of twentieth century American art exhibited on the third floor in the Highlands of the Permanent Collection at the Whitney Museum. The film traces American art history from the opening of the museum through the Pop Art and Minimalism of the 1970s.

*20th Century Art at the Metropolitan: The Lila Acheson Wallace Wing*. 1987.

A video of the inaugural installation of twentieth century art in the Lila Acheson Wallace Wing at the Metropolitan Museum, which displays selections from more than 8,000 paintings, sculptures, works on paper, and European artists in the twentieth century.

### Software

*Museums of the World for Kids: The Louvre*.

The Voyager Company

An interactive journey through the Louvre with full-screen images, interactive map and time line, virtual gallery, and games.

*Topics Entertainment Presents: Museums of the World*. Topics Entertainment.

Virtual tours of the world's most magnificent museums on five CD-ROMs, including interactive video of the Louvre and 3-D digital replicas from 16 Smithsonian museums.

*Virtual Art Museum*. Fogware Publishing.

Four periods of art history, the renaissance, romanticism, the premodern era, and the twentieth century, are explored on four CD-ROMs.

### Internet

**American Association of Museums**

[www.aam-us.org](http://www.aam-us.org)

**The Field Museum** [www.fieldmuseum.org](http://www.fieldmuseum.org)

**How to Put Together an Interactive Exhibit**

[www.interactives.co.uk/hearts\\_exploratory.htm](http://www.interactives.co.uk/hearts_exploratory.htm)

**Native Planet** [www.nativeplanet.org](http://www.nativeplanet.org)

**Smithsonian Institution** [www.si.edu](http://www.si.edu)



STORYPATH®



# *Exploring Culture* **The Museum**

[www.teachstorypath.com](http://www.teachstorypath.com)





SET 1

SLIDE 1

# What are museums?

Museums are special places that collect and display many different things. In a museum, you can walk through an Egyptian tomb, examine a spaceship flown by astronauts, or view sculptures created thousands of years ago. Museums can take you where you've always wanted to go. They can also take you places that you didn't even know existed.



These visitors to a nature museum learn about various animals.

## Natural history museum

**1. Why do you think museums are important to a community?** *(making inferences)*





SET 1

SLIDE 2

## Art museum

In addition to paintings and sculptures, an art museum might also display photography, jewelry, or films.





## Types of Museums

**Art** museums are devoted to presenting and defining art.

**History** museums give visitors a glimpse of the past.

**Natural history** museums trace the physical history of the Earth, its plants, animals, and people and their cultures.

**Science** museums educate the public about science and technology.

**Special interest** museums focus on only one subject, such as baseball, airplanes, or the circus.

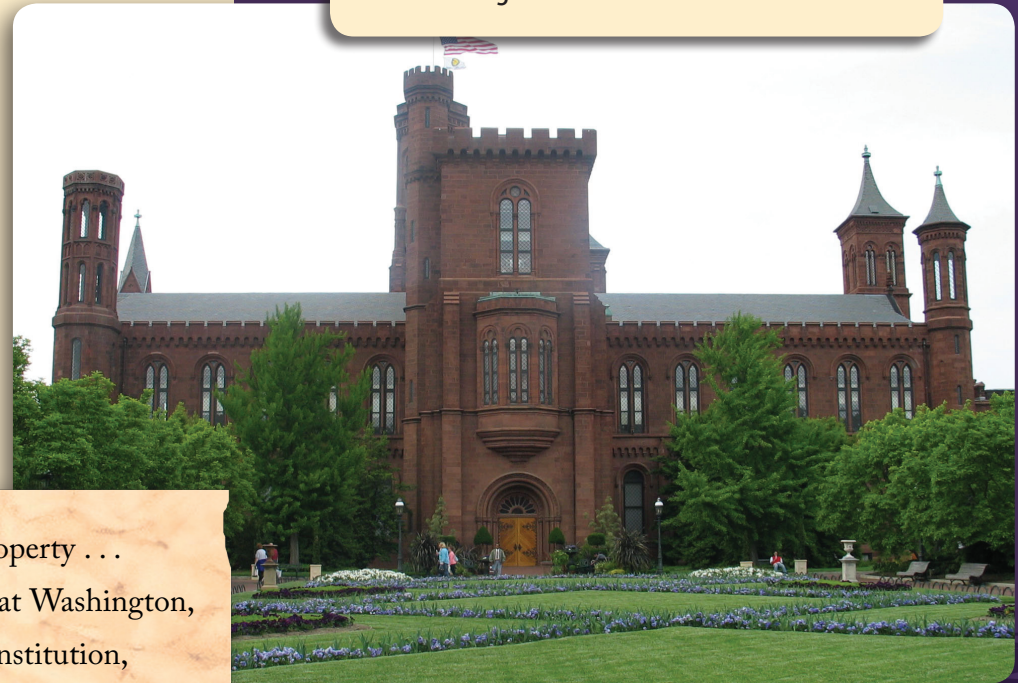
**2. What kind of museum would you most like to visit?** *(connecting)*



## The Smithsonian: A National Treasure House

The Smithsonian Institution is the largest group of museums, art galleries, and research centers in the world. It was created by an act of Congress in 1846 according to the written will of James Smithson, an English scientist. Although Smithson never even visited the United States, he left his entire fortune to the United States government to establish an institution “for the increase and diffusion [spread] of knowledge.” These words are still part of the Smithsonian’s mission statement, or declaration of purpose. Today, the Smithsonian is a storehouse of America’s cultural, social, scientific, and artistic heritage. There are 16 Smithsonian museums, as well as a zoo. Most of the museums are located in Washington, D.C.

The Smithsonian Castle, which opened in 1855, was the original Smithsonian museum.



“I then bequeath the whole of my property . . .  
to the United States of America, to found at Washington,  
under the name of the Smithsonian Institution,  
an Establishment for the increase and diffusion of  
knowledge . . .”

—James Smithson (1765-1829)





## How are museum buildings designed?

Museum buildings can be found in many different sizes and styles. Often the design of a museum is connected to the collections found inside. For example, a museum that displays modern art may have a modern design.



SET 2

SLIDE 2



The Milwaukee Museum of Art has a modern design.



The National Gallery of Art in Washington, D.C., has a classical design.

**1. Look at the pictures of the National Gallery of Art and the Milwaukee Museum of Art. What are the differences between the two buildings? Are there any similarities?**  
*(comparing and contrasting)*





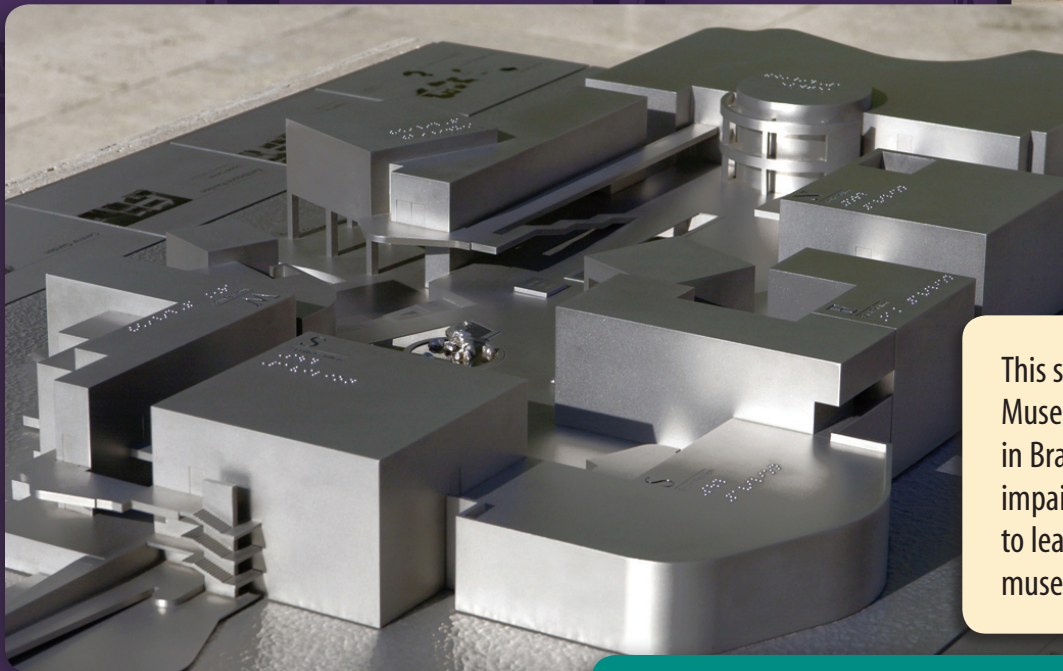
SET 2

SLIDE 3

## Accessible Museums

Without careful planning, people with disabilities may not be able to access museum buildings, exhibits, and events. Many museums today are creating buildings, furniture, and exhibits that incorporate “universal design.” This is an approach to design that allows for the environment to be accessible to everyone, regardless of age or ability.

Entrance ramps accommodate people who use wheelchairs.



This small model of the Getty Museum in California is labeled in Braille. Visitors with visual impairments can touch the model to learn how to get around the museum.

**2. What do museum planners think about when designing a new building?** *(main idea/supporting details, scanning)*





## Who works in a museum?

Most museum visitors see only the museum workers who have contact with the public, such as guards, cashiers, and gift-shop salespeople. However, behind the scenes many other employees work hard to keep the museum in business.

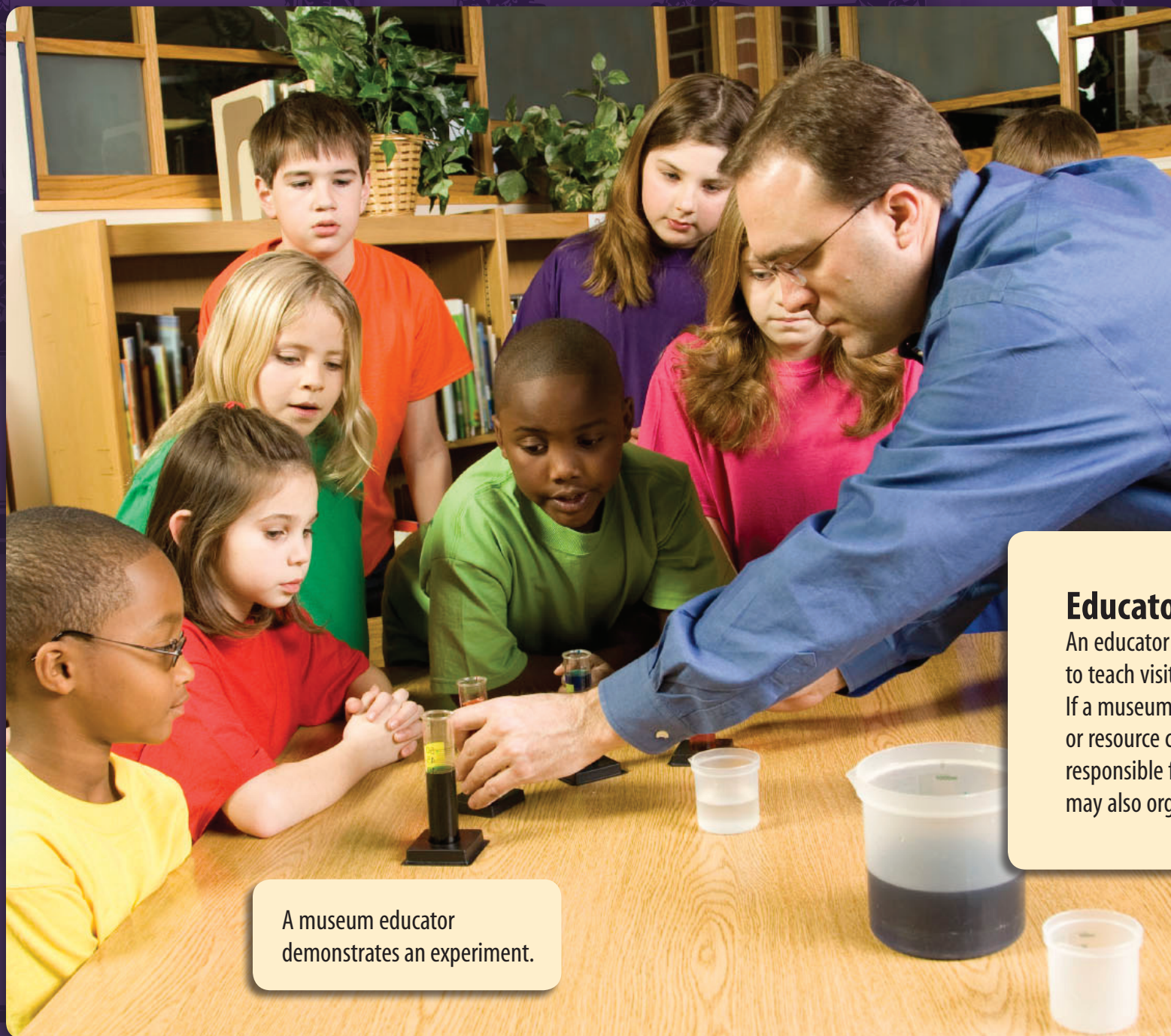
**Looking at Slides 2–6,**

- 1. Why might museum employees specialize in various jobs?** *(making inferences)*
- 2. Why might museum employees work closely together?** *(making inferences, connecting)*



SET 3

SLIDE 2



A museum educator demonstrates an experiment.

## Educator

An educator develops and runs programs to teach visitors about the museum. If a museum has classrooms, a library, or resource centers, an educator is responsible for those spaces. An educator may also organize a volunteer program.



## Curator

A curator collects and studies the museum's collections. A curator also organizes the exhibitions.





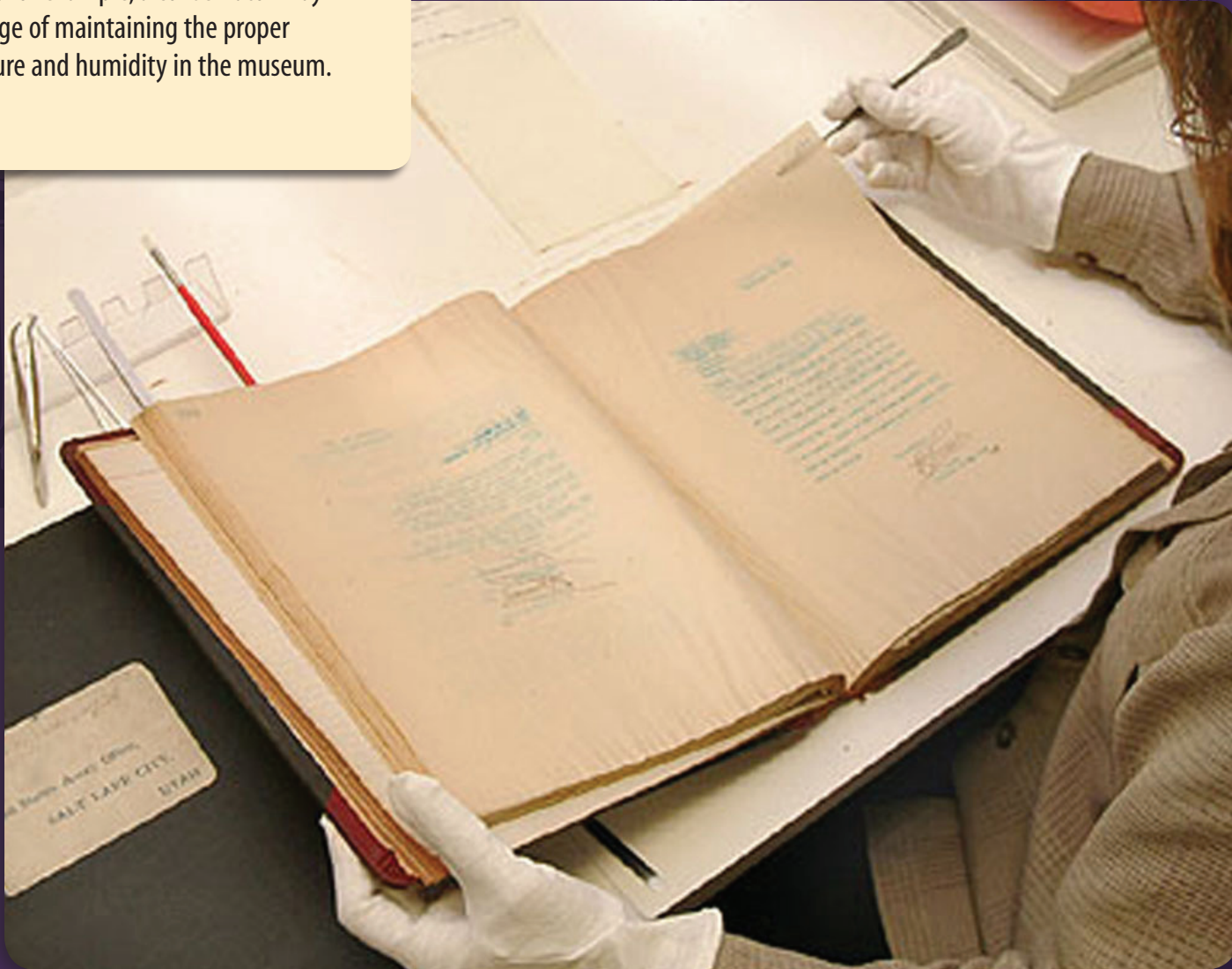


SET 3

SLIDE 4

## Conservator

A conservator cares for objects in exhibits and storage rooms. A conservator analyzes and repairs objects in the museum's collection. For example, a conservator may be in charge of maintaining the proper temperature and humidity in the museum.





## Exhibit Designer

An exhibit designer creates the exhibit plan based on the ideas of other museum employees. An exhibit designer uses art and design skills to propose the layout, colors, and labels in an exhibit. An exhibit designer also makes models of the exhibit for review before construction.







SET 3

SLIDE 6

## Preparator

A preparator carries out the plans of the exhibit designer. A preparator is skilled in the handling and mounting of valuable objects.



These preparators stand below a completed installation of the T-Rex.





## How are museum exhibits created?

New museum exhibits take a lot of time to plan and create. First, a subject needs to be chosen. An art museum might decide to mount an exhibit on African art. A history museum might create an exhibit to tell about an important part of American history, such as the Underground Railroad.

- 1. What is the first step in creating a museum exhibit?** (*scanning, understanding visuals*)



SET 4

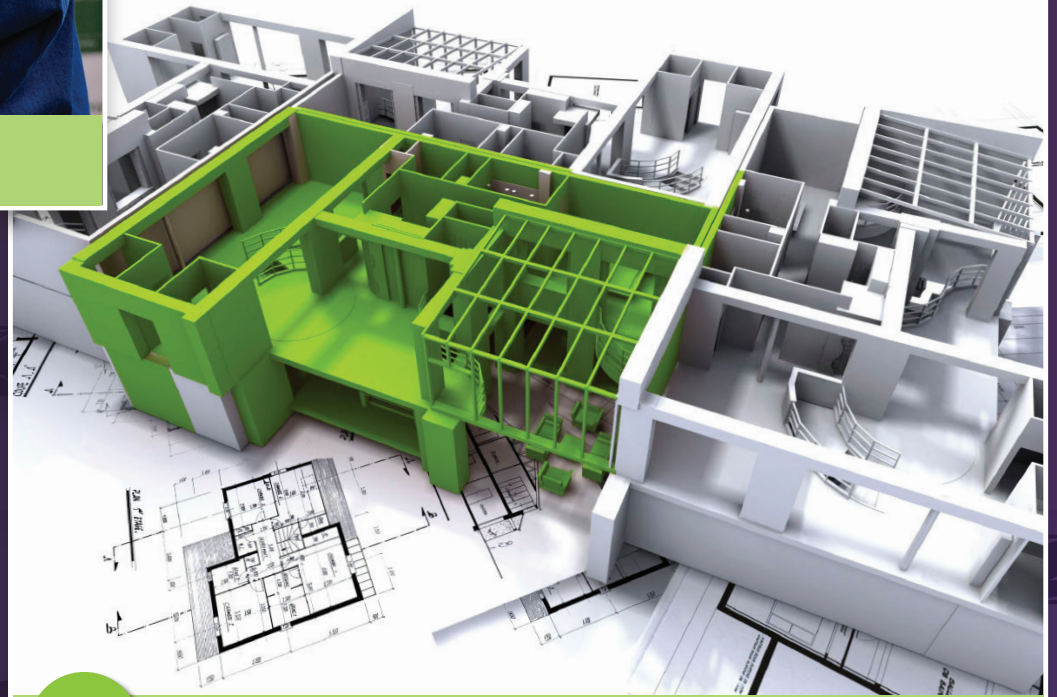
SLIDE 2



## 1 Planning

**2. What skills are needed to plan and mount an exhibit?** *(making inferences)*

Once a theme is chosen, many people, from curators and exhibit designers to carpenters and painters, contribute their skills and knowledge. All their hard work pays off when a new exhibit opens to the public.



## 2 Design





3 Construction



4 Installation





SET 4

SLIDE 4

5

## Completed Exhibit







## How are museum exhibits organized?

Most museum exhibits are organized using one or more of three basic themes: **topical**, **environmental**, or **chronological**. An exhibit with a topical theme contains objects that are arranged in groups by topic. An exhibit with an environmental theme tries to create a scene exactly as it was or is in real life. An exhibit with a chronological theme contains objects or scenes in order by time period.



SET 5

SLIDE 2

### Topical Exhibit

This exhibit about Navajo culture focuses on Kachina Dolls.



Looking at Slides 2–4,

**1. What are the three basic ways museum exhibits are organized?** (*main idea/supporting details*)



### Environmental Exhibit

This is a re-creation of the Assembly Room in Independence Hall as it was in 1776.







SET 5

SLIDE 4



### Chronological Theme Exhibit

This exhibit about the history of jazz music is organized around a chronological theme.





SET 5

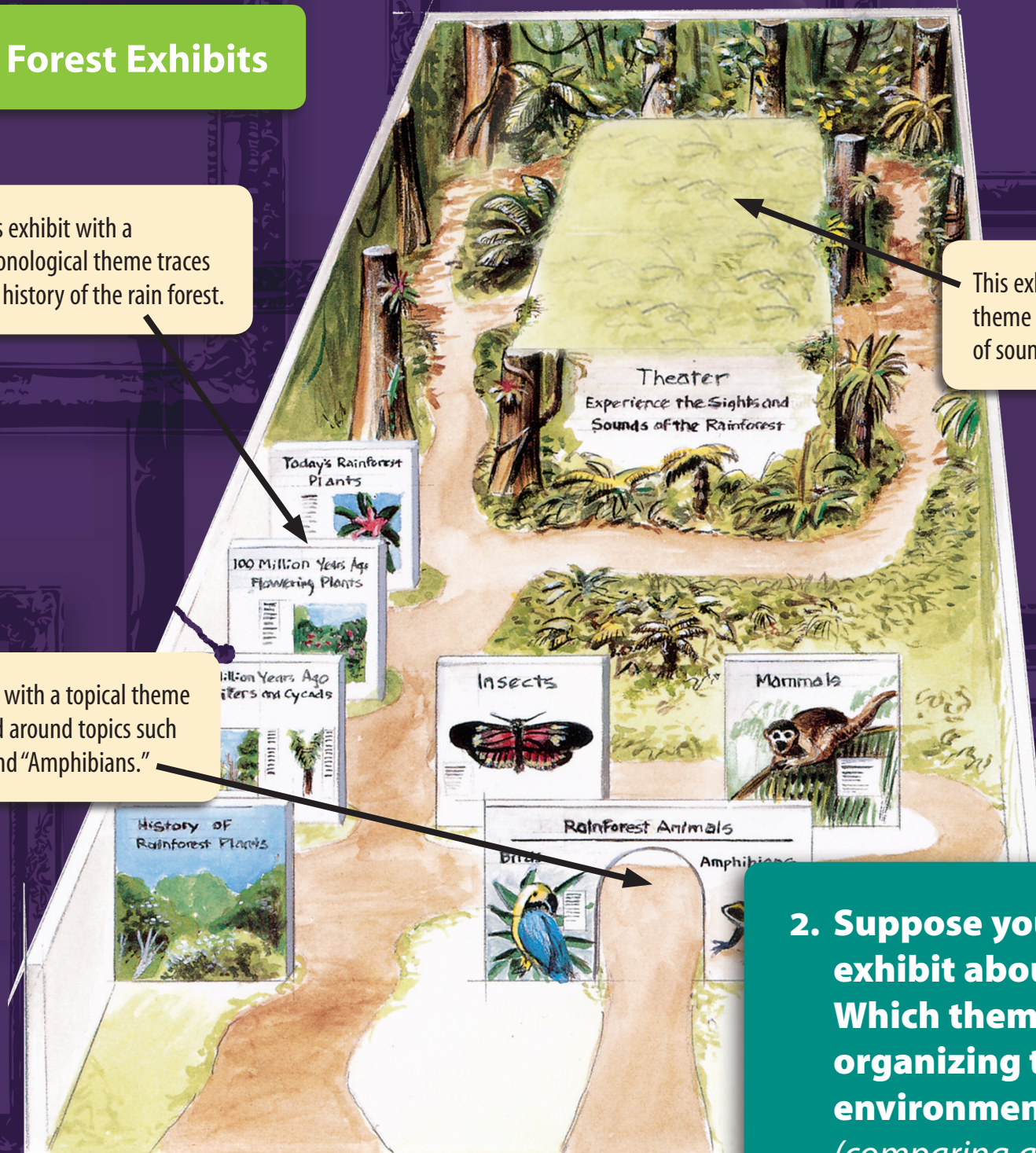
SLIDE 5

## Rain Forest Exhibits

This exhibit with a chronological theme traces the history of the rain forest.

This exhibit with an environmental theme includes an actual recording of sounds from a rain forest.

This exhibit with a topical theme is organized around topics such as "Birds" and "Amphibians."



**2. Suppose you were organizing an exhibit about toys from the past. Which theme would you choose for organizing this exhibit, chronological, environmental, or topical? Explain.**  
*(comparing and contrasting, connecting)*





## How do museums represent culture?

We can learn a great deal about the culture of a group of people by looking at how they meet their basic human needs, such as the needs for food, clothing, and shelter. There are many different ways a museum can represent elements of culture, such as clothing, in an exhibit.



Actual items are displayed in museum cases. These museum cases display women's clothing, baskets and tools from the Ahwanneechee, a Native American tribe.

- 1. What are some of the ways museums represent culture?**  
*(main idea/supporting details)*





SET 6

SLIDE 2



These actors model and play medieval string instruments in a "living diorama."





SET 6

SLIDE 3



To understand the past, museums show original art to help people understand the clothing of the past. For example, this Japanese print from 1830, provides clues about clothing that was worn long ago.



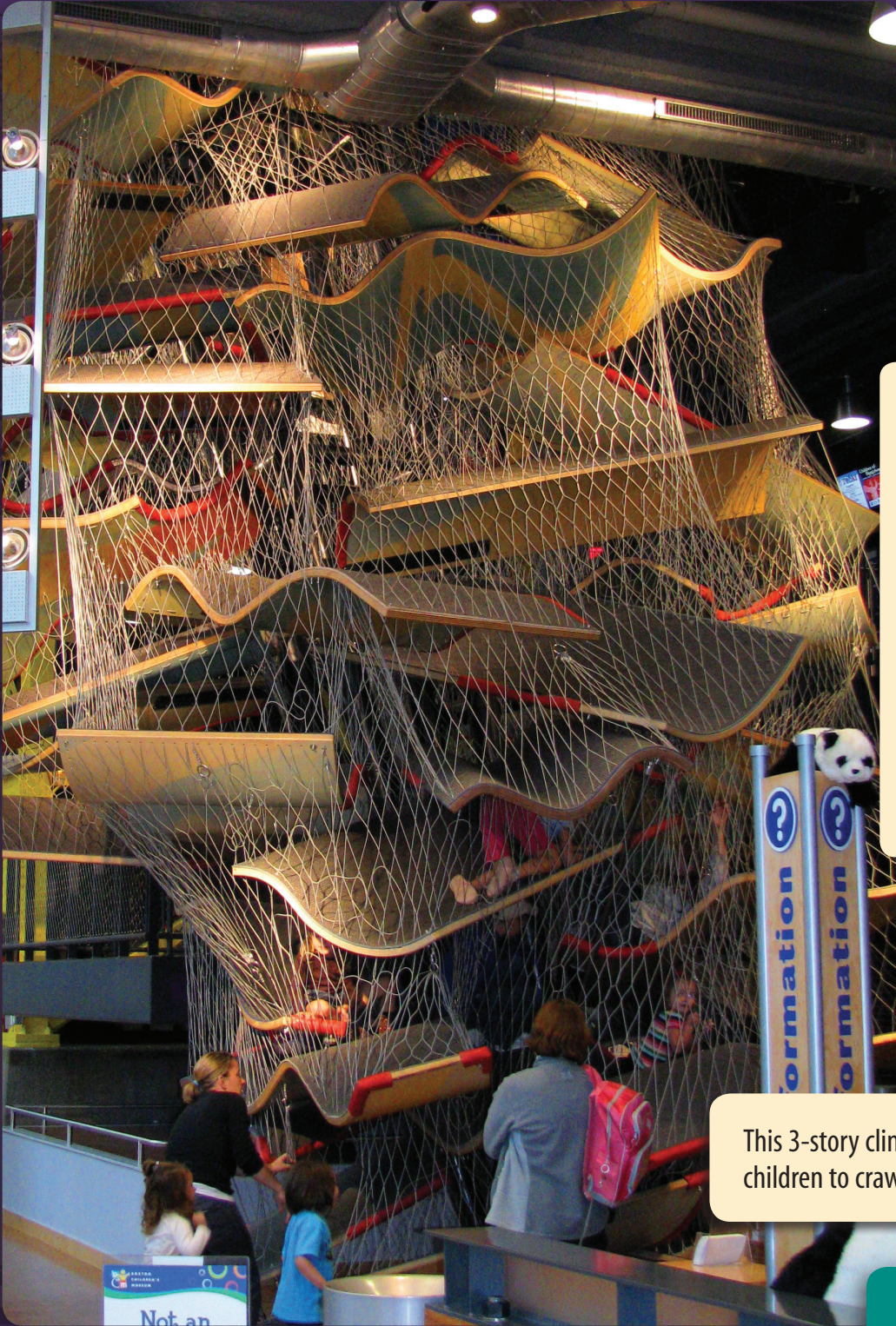


SET 6

SLIDE 4

## Do Touch!

Children's museums are created for children to learn and play. Most exhibits in children's museums are interactive, which means that the visitors are allowed to touch, hold, and even climb on the objects in the exhibit. Many traditional museums, such as art museums and history museums, are now developing interactive exhibits that attract young visitors.



This 3-story climbing structure at the children's museum in Boston allows children to crawl, climb, and weave their way from the top to bottom.

## 2. What is an interactive exhibit? *(scanning)*





## What are some other ways that museums represent culture?

Sometimes an entire museum is devoted to celebrating one cultural group. For example, in the United States there are more than eighty museums that are dedicated to the exploration of African American art and history. Many of these museums are members of an organization called the Association of African American Museums.



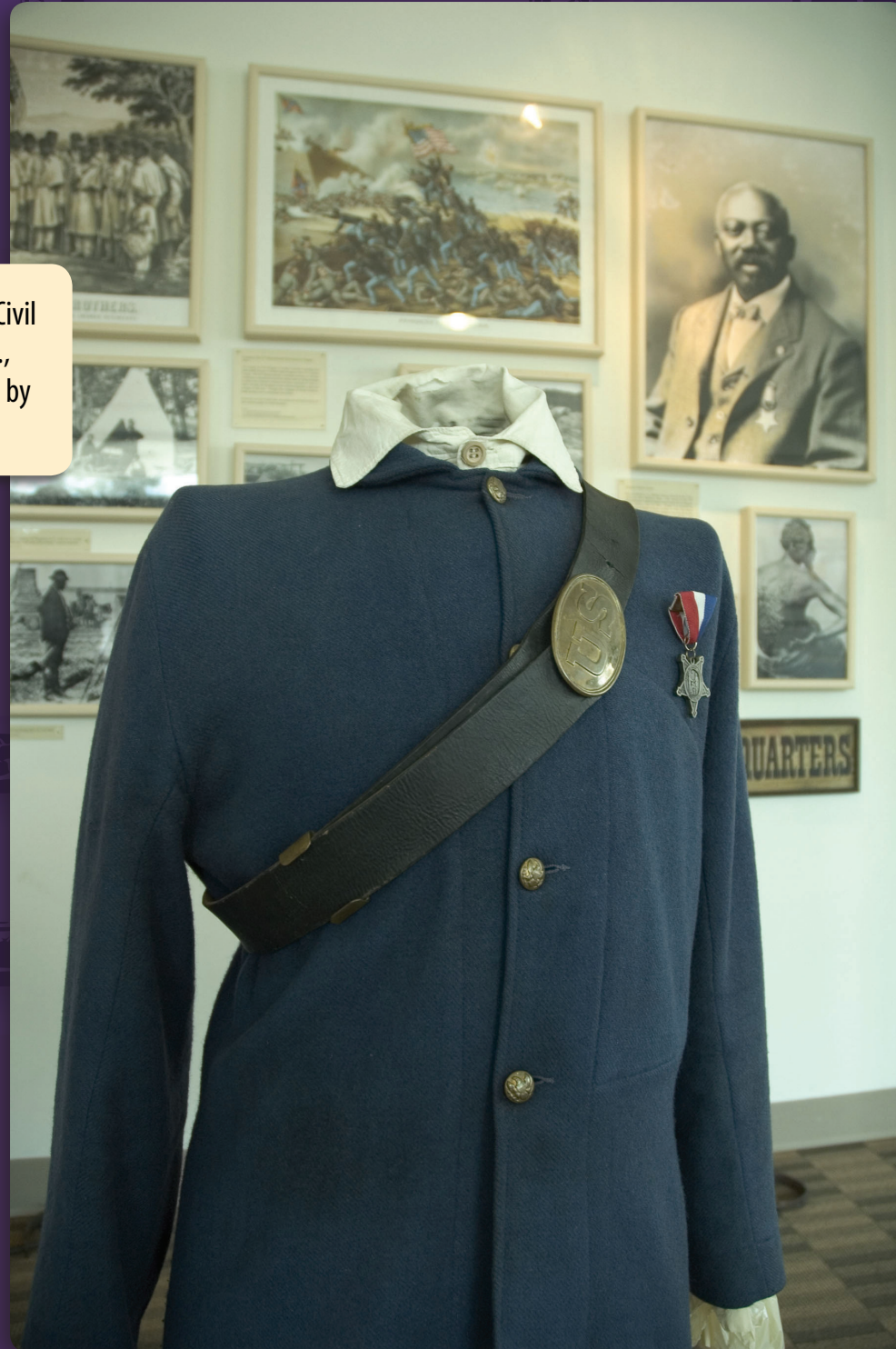
The creations of African American artists, like this quilt by Faith Ringgold, are featured in exhibits at many African American museums.



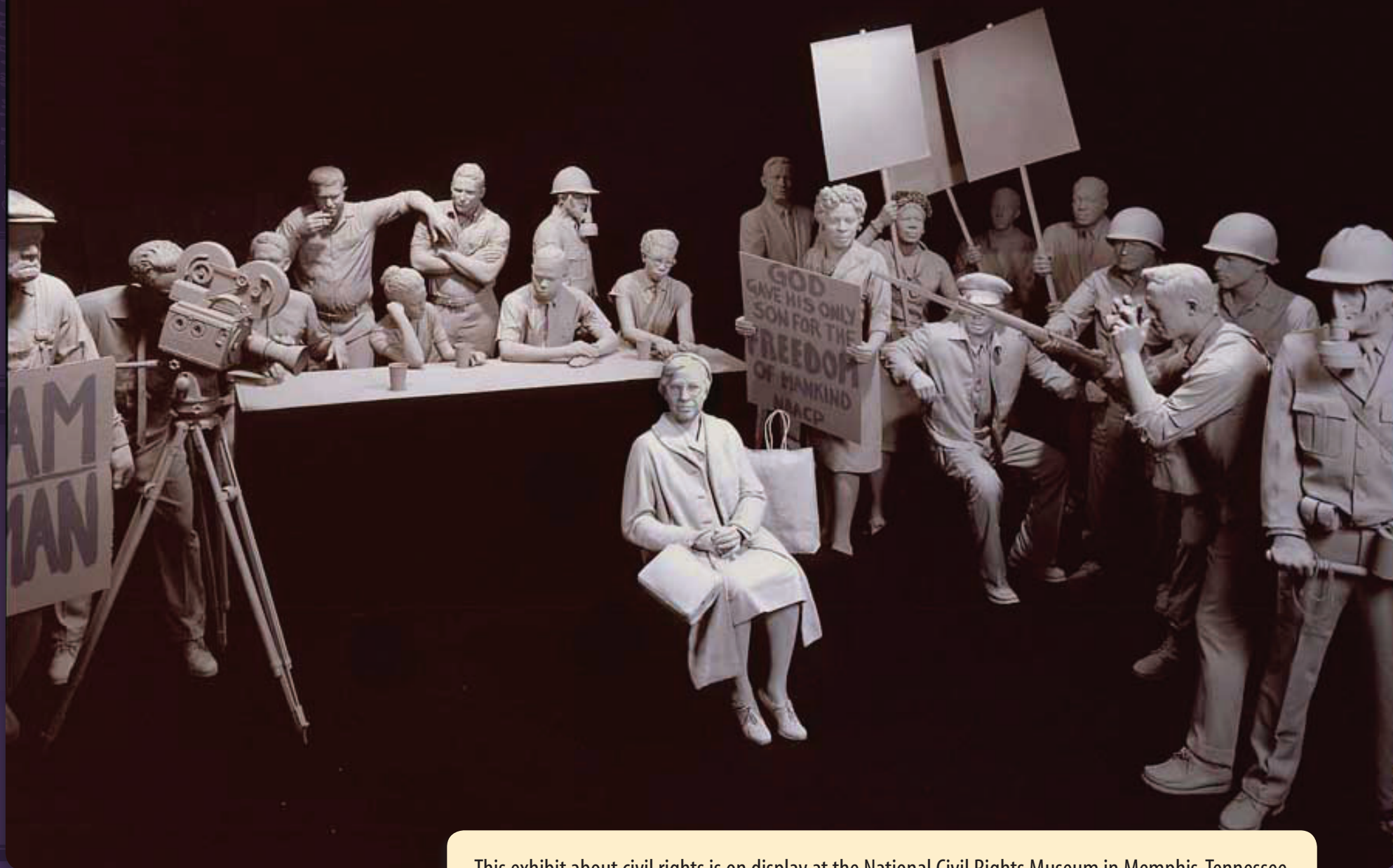
SET 7

SLIDE 2

Visitors to the African American Civil War Museum in Washington, D.C., can see a uniform that was worn by a soldier in the Civil War.







This exhibit about civil rights is on display at the National Civil Rights Museum in Memphis, Tennessee.





The Charles H. Wright Museum of African American History

## A Museum with a Mission

The Charles H. Wright Museum of African American History was founded in 1965 in Detroit, Michigan. According to its mission statement, the Charles H. Wright Museum presents exhibits “that explore the diversity of African American history and culture.” The museum houses a variety of permanent and visiting exhibits including “A is for Africa,” which introduces young children to African places, events, ideas, and food.

**What might be the advantages and disadvantages of dedicating an entire museum to one cultural group?** *(making inferences)*



## What are museum controversies?

Museums do more than just collect and display objects. Museums play an important role in shaping our history and culture. This role gives museums a great deal of responsibility. Museums need to be careful about what they choose to display and how they present objects and information.

Museums have rights and responsibilities in creating exhibits. They have the right to create the exhibit as they choose. We call this “freedom of expression.” They also have a responsibility to create exhibits that fairly and accurately represent the focus of the exhibit.





There are times when community members disagree about how a museum has presented an exhibit. The staff at a museum then needs to make a decision about whether or not to change the exhibit.

A good relationship between a museum and the public depends on curators and other museum employees responding to feedback from the community. Sometimes these disagreements require that the two groups, the museum and the public, come together to try to find common ground, a position that satisfies both groups. As our understanding of culture, history, and the planet continually change, so must our museums.





SET 8

SLIDE 3

The Smithsonian's National Air and Space Museum includes a display featuring the *Enola Gay*, the airplane that dropped the atomic bomb on Japan in 1945. This display is a continuing source of controversy at the Smithsonian. Some people feel the exhibit should emphasize the deadly consequences of nuclear weapons, while others feel the exhibit should focus on the heroic efforts of the U.S. military to end World War II.



1. How might the Smithsonian find common ground regarding the *Enola Gay* controversy? (main idea/ supporting details, connecting)





SET 8

SLIDE 4



The crew of the *Enola Gay*





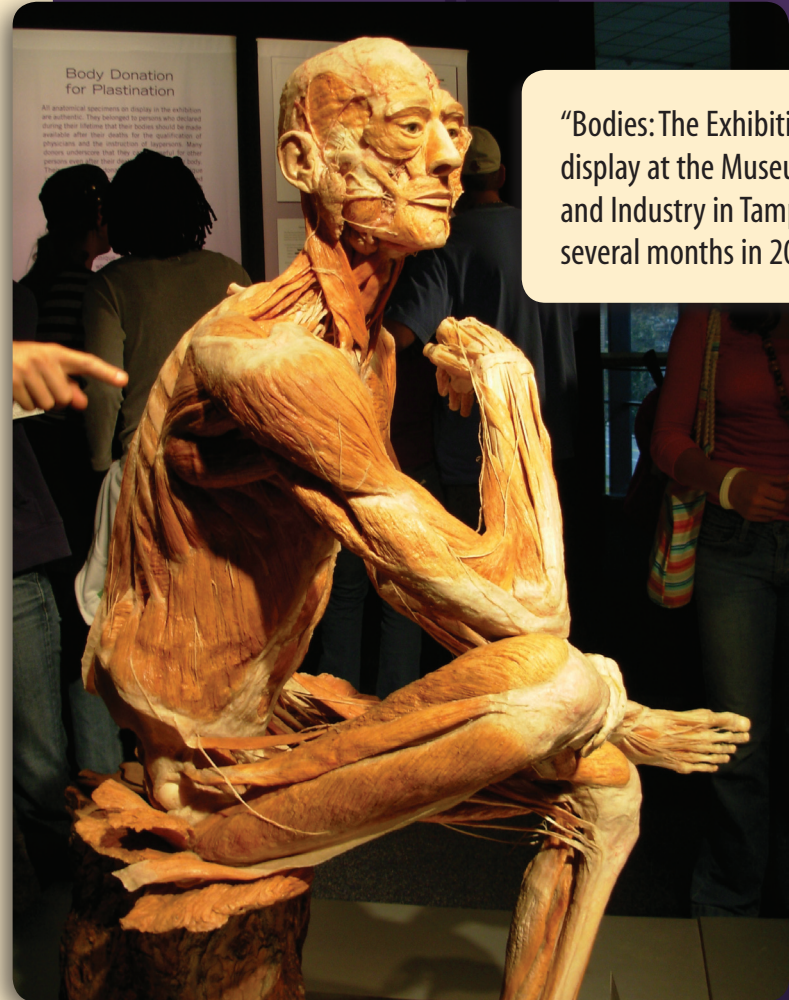
SET 8

SLIDE 5

## Bodies: The Exhibition

“Bodies: The Exhibition” is a traveling exhibit intended to teach visitors about the inner workings of the human body. Actual human bodies, preserved with special plastic, are displayed in lifelike poses. When the exhibit was scheduled to open at the Museum of Science and Industry in Tampa, Florida, the state’s Anatomical Board voted against showing the exhibition. The members of the Anatomical Board felt that it wasn’t right to display the bodies of people who did not give their permission for their bodies to be used in this way. The bodies used for the exhibition were unclaimed and unidentified bodies from China.

The Florida Anatomical Board did not have the power to stop the exhibition from appearing at Tampa’s Museum of Science and Industry. But it did raise some important questions about what museums choose to display in their exhibits.



“Bodies: The Exhibition” was on display at the Museum of Science and Industry in Tampa, Florida, for several months in 2005 and 2006.

**2. Do you think the Florida Anatomical Board was right to object to the exhibit? Explain. (connecting)**





## What happens when a new museum opens?

When a new museum opens its doors for the first time, it usually holds a celebration called a grand opening. When an existing museum constructs a new building, adds more space to an old building, or creates a new exhibit, it also holds a grand opening.

Grand openings are special events. People come to view the new exhibits and to hear speeches given by museum employees. A museum uses grand openings to reach out to the community and interest people in becoming members of the museum.

**Why are grand openings important to museums?**  
*(main idea/supporting details, connecting)*





SET 9

SLIDE 2

The High Museum of Art in Atlanta, Georgia, was originally founded in 1905. This new, modern building opened in 1983. The High Museum uses colorful banners to announce the newest exhibits.







SET 9

SLIDE 3

The Field Museum opens a celebratory exhibition to commemorate the 10th anniversary of their T-Rex display.





## Tips on Visiting a Museum

**Plan ahead.** If possible, look at the museum's Web site and decide which exhibits you would most like to see.

**Be safe.** Follow all posted museum rules, such as no running in the exhibits.

**Know when to look and when to touch.** Some museum exhibits are interactive, which means visitors are allowed to touch, hold, or move objects in the exhibit. Some are not. When in doubt, ask a museum employee if it's okay to touch an exhibit.

**Be an active learner.** If a museum volunteer or educator is available, ask questions about the exhibits. Take notes and draw sketches of the objects that interest you. If the museum allows it, take photos of what you see.

**Share what you learned.** After your visit, talk about what you saw at the museum with your friends and family.



Visitors to the Navy Museum in Washington D.C., listen to an educator as she describes the daily life of a sailor.



# Exploring Culture The Museum

## Reading Tips

Reading Strategy	When do I use the strategy?	How do I use it?
Main idea/ supporting details	Use it to find the big idea, and then identify the facts and details that support it.	<ol style="list-style-type: none"><li>1. Think about what you want to know and what you <i>already</i> know.</li><li>2. Read the text and think: <i>What is the "big idea" here?</i></li><li>3. Look for information that is important to the big idea. Some facts are interesting but not important.</li><li>4. The details you find may cause you to change your big idea.</li></ol>
Comparing and contrasting	Use it to find information that tells you how two or more ideas are alike and different.	<ol style="list-style-type: none"><li>1. Think about what you want to know.</li><li>2. Choose two events or ideas to compare and contrast.</li><li>3. List important information about one event or idea.</li><li>4. For each item on the list, look for information about how the other idea is the same or different.</li><li>5. Look for clue words such as "similarly," "also," and "however."</li></ol>
Making inferences	Use it to understand information not stated directly in the text, or to "read between the lines."	<ol style="list-style-type: none"><li>1. Think about what you want to know and what you <i>already</i> know.</li><li>2. Look for clues in the text that give you new information.</li><li>3. Compare this new information with what you already know to figure out what the author is saying.</li></ol>
Connecting	Use it to understand new information by connecting it with what you already know.	<ol style="list-style-type: none"><li>1. Think about what new information you want to remember.</li><li>2. Think about what you already know.</li><li>3. Look for connections between the new information and what you already know from experience or reading.</li><li>4. These connections will help you remember the new information.</li></ol>
Scanning	Use it to quickly find the specific information you need.	<ol style="list-style-type: none"><li>1. Think about what information you need to find.</li><li>2. Move your eyes over the page looking for subheadings, italicized or bold print words, and key ideas.</li><li>3. When you find what you're looking for, slow down and read carefully.</li></ol>
Understanding visuals	Use it to find information presented in visual form, such as maps, graphs, photographs, diagrams, and timelines.	<ol style="list-style-type: none"><li>1. Think about what you want to know and what you <i>already</i> know.</li><li>2. Look for information that explains the visual. For example, look at labels, captions, arrows, or map keys.</li><li>3. Search for the specific information you want.</li><li>4. Put the information into words to help you understand the visual.</li></ol>