

Warm-up Questions

Before showing your students *The Farm*, ask: Who has been to a farm, or what do you think a farm looks like? **Then:** Is the painting similar to or different from how you thought a farm would look? In what ways?

Background

When Joan Miró was seventeen, he first visited his parents' new summerhouse, near the Mediterranean Sea. It was a farm in Montroig, a village about sixty miles from Barcelona, Spain. His love of the countryside in Montroig led to his lifelong custom of spending his summers there.

The clay-colored, parched, and rocky-looking soil, the dryness of the vegetation on the barn, and the yellow haze that seems to rise on the horizon indicate the region's hot and arid climate. Water was clearly at a premium. Without the benefits of a public water supply, the farm used both a cistern—seen between the barns—to collect precious rainwater for washing and watering—and a well, located behind the cistern, to supply drinking water. Miró said of *The Farm*:

The painting was absolutely realistic. Everything that's in the painting was actually there. I didn't invent anything. I only eliminated the fencing on the front of the chicken coop because it kept you from seeing the animals.

Miró says that the painting is a realistic depiction. However, it seems to fluctuate between a realistic recording of the scene and more dreamlike imagery. The landscape, for instance, pulsates with hot, clear sunshine, but the blazing light casts no shadows. In the midday sky, the sun is represented by a disk that, oddly, is silvery gray—the color of the moon. A cart totters on a single wheel. Moreover, we know the barn at Montroig was well kept, not crumbling, as it seems to be here.

Guided Practice

- What natural resources are depicted on the farm? Did you notice water? Why is water necessary? Where does this resource come from? (*From below the earth, from rivers and lakes, and from precipitation.*) Find the well and the open cistern. How would both of these sources be used? (*Well water for drinking, collected water for washing, watering plants, etc.*) What are some ways you can conserve water?
- What kinds of activities do you see on the farm?
- On the “Climates Around the World” map, find Montroig, Spain, where Joan Miró spent summers on his parents' farm. What clues does Miró give about Montroig's climate in the summer? (*Bright light, no clouds, dry soil indicate a warm temperate climate; hot summers with little rain where only cactus can grow.*)

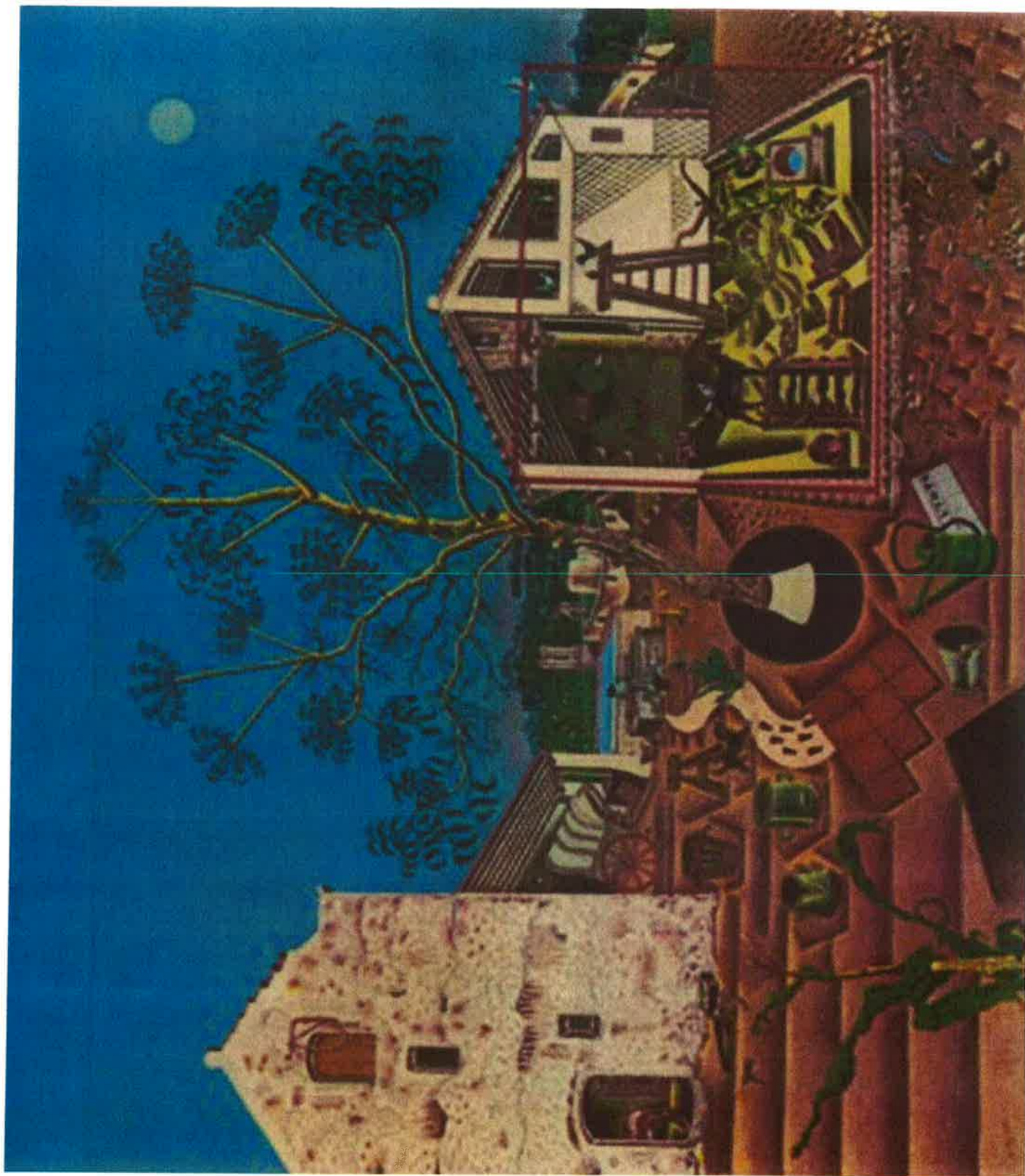
Activity

Miró's family had to implement two water collection devices—cistern and well—because they live in an arid climate that receives little rainwater. Students will investigate the amount of rainfall their area receives and create a sketch proposal for how to best collect rainwater for their local farms:

1. Over a period of two weeks, students should record the amount of daily rainfall accumulated in a rain gauge.
2. They should then compare it to the actual amount reported by the Weather Channel.
3. Students will create a line graph to show the daily accumulations over this two-week period using two different colors: one for rain collected at the school and the other to represent the Weather Channel's data.
4. Then, students will research how much rain their area typically receives in a year. They should also check out the forecast for farmers in their area and compare it to predictions from the *Farmer's Almanac* as well as historic weather trends using the "Weather History Tool" from the *Old Farmer's Almanac*.
5. Armed with this knowledge, students will sketch a design of a proposed rainwater collection device for their area. Depending on the amount of water collected, this could alter greatly. For example, if your area receives a lot of rain, a rainwater runoff collection system would be more appropriate; if your area receives little rain, they may have to obtain water from underground.
6. In addition to designing ways to collect the rain, they should also include ways to gather the water from their device to be used for drinking, washing, watering plants, etc.
7. Students will present their ideas to the class and walk through the process of collection and gathering, supporting their claims from their research and data collection. The class should provide constructive feedback about ways in which their design could be improved to better reflect their ideas and concepts.

Extension

Incorporating class observations, students will revise their design to better communicate their intentions. Then, they will write a proposal to their town or city councilmember in support of their design for local farmers. They should include reasons why such a device is important and why they designed it the way they did with their data collection as key evidence.



Vuillard in the Park

Grade Level: 5–8

With Vuillard's painting of a park in Paris as a backdrop, students will explore the social concepts of parks both in this painting and their own life. They will then embody a character in the painting to write from their perspective. Lastly, they will select an outdoor scene that they will document seasonal and environmental changes through writing and sketching over a long period of time.



Édouard Vuillard

French, 1868–1940

Place Vintimille, 1911

Materials

- Writing and drawing materials
- Copies of the “Climates Around the World” map

Warm-up Questions

Is there a park you like to visit? What do you like to do there? Is it well taken care of? In what ways can you be a steward of your favorite park or other parks around you?

Background

In 1908, Édouard Vuillard moved with his mother to a fifth-floor apartment with a panoramic view of Place Vintimille (now Place Adolphe Max), a city square adjacent to the Montmartre neighborhood of Paris. Between 1909 and 1928, he painted sixty views of the park and took numerous photographs,

recording different times of day and different climatic conditions. He painted and took photographs of the park covered in snow, wet with rain, and colorful with autumn leaves. Vuillard also kept a diary in which he noted climatic changes in the park and variations in light and color effects.

This five-panel screen, mounted on a wooden support and backed by wallpaper, shows Place Vintimille from an exhilarating bird's-eye view. The park is an open space filled with light and air. Around it, apartment buildings and shops rise up to the very edge of the painting, filling the entire sky. Gaps in the foliage allow glimpses of daily life in the park below—a schoolboy kneels to check the air pressure in the front tire of his bicycle, people talk together on benches, a man rests on the sidewalk along the park's curved fence.

Instead of using oil paints, Vuillard worked with a material called distemper, a combination of powdered pigments, hot glue, and water. He boiled the glue and water for many hours, then mixed the pigments with the liquid, keeping the solution warm to prevent thickening. The fast-drying distemper required quick but carefully planned application and, for areas of correction, reworking with newly mixed colors. Although this method was time-consuming and difficult, Vuillard liked the crusty surface it created. Vuillard was deeply interested in representing everyday life. He was associated with a group of artists who believed in using vivid colors and energetic lines to produce art that was personal, poetic, and expressive.

Guided Practice

- Find Paris on the “Climates Around the World” map. Based on its geographical location and on clues in the painting, what is the climate like? (*Seasonal, cool temperate.*) What season might it be? What information in the painting supports your answer? (*Light green leaves and flowering trees suggest the season is early spring.*)
- Look carefully at the painting's point of view. Where was the artist in relation to the park when he painted it? (*He painted it from his fifth-floor apartment.*) How might the park look different if he painted it from a different place, say, ground level?
- Why have parks? In what ways do the environment, people, and animals benefit from this resource? (*Plants absorb harmful carbon dioxide, provide oxygen, lower the evaporation rate of water; parks provide cool areas in hot weather, habitats for birds and other animals, and recreational areas.*)
- Imagine you are Vuillard living and working in a busy city like Paris. In what ways are the people you are painting enjoying the ecosystem of the park?

Activity

Students will write from the perspective of a person or animal in this painting. They should describe how they are dressed, what the weather feels like, what activity they are engaged in, and what they see, hear, and smell. They should also imagine what brought them to this particular park: Is it their

first visit or do they come here often because they live nearby? Are they on a break from work? out running errands? enjoying a Saturday afternoon? What are their plans after leaving the park?

Extension

Like artist Edouard Vuillard, who studied the Place Vintimille in Paris over the course of years, students can study one place for an extended period, noting climatic changes in journal entries and sketches. Have students choose a spot visible from a classroom window and note the changes they see each month. Their diary entries and drawings can be displayed together in an end-of-year exhibition.



Inness in the Countryside

Grade Level: 5–8

Discussion of a landscape painting by George Inness will introduce students to the impact of the railroad to the countryside in mid-nineteenth century America. They will depict this same scenery as they envision it in the past and in the future. Lastly, they will write an essay on how they would preserve the environment as the head of a railroad company.



George Inness

American, 1825–1894

The Lackawanna Valley, c. 1856

Materials

- Map of the U.S.
- Drawing or painting materials
- Writing materials

Warm-up Question

What do you think was the artist's intention in this painting?

Background

George Inness received a commission from the president of the new Delaware, Lackawanna, and Western Railroad to paint *The Lackawanna Valley* for advertising purposes. While documenting the achievements of the railroad, Inness also created a view of Scranton, Pennsylvania. The artist took relatively few liberties with his composition, but in compliance with the wishes of his patron, he

included four trains and intentionally exaggerated the prominence of the railroad's yet-to-be-completed roundhouse, a building for housing and repairing trains.

Steam-powered trains, like the one featured here that burned wood, released smoke and soot in the air and contributed to early forms of pollution in the United States. Rail travel was so dirty that it was not uncommon for porters to brush soot off passengers at the end of the line. Around the end of the nineteenth century, the Lackawanna Railroad—which had begun to use anthracite, a hard coal that produced heat but less smoke and flame—developed a campaign to counter its sooty reputation. Ads featured passenger Phoebe Snow, dressed in white, who rode the rails and praised the line's cleanliness with slogans such as, "Says Phoebe Snow about to go upon a trip to Buffalo: 'My gown stays white from morn 'til night upon the Road of Anthracite.'"^{*} Inness' inclusion of numerous tree stumps in the foreground, although accurate, lends ambiguity to the work. Is the painting to be read as an enthusiastic affirmation of technology or as a lament for a rapidly vanishing wilderness? This was a philosophical dilemma confronting Americans in the 1850s. Expansion inevitably necessitated the widespread destruction of unspoiled nature, itself a powerful symbol of the nation's greatness.

^{*}Charles Musser, *Before the Nickelodeon: Edwin S. Porter and the Edison Manufacturing Company* (Berkeley, Calif.: University of California Press, 1991), 263–264.

Guided Practice

- On the map, find the Lackawanna Valley located in northeast Pennsylvania. Based on its geography and on the clothes of the young man shown in the painting, what climate does the area have? (*Cool temperate.*) What other paintings have you seen that have similar climates? Different ones?
- George Inness makes it appear that the Lackawanna Valley stretches for miles. How does a landscape painter make objects in the background appear far away even though they are painted on a flat canvas? What tricks do you see here? (*Buildings are very small, mountains lack detail and are covered by clouds or fog.*)
- The young man watches as a train snakes through the valley. As the Delaware, Lackawanna, and Western Railroad grows, what resource illustrated in the painting will continue to be necessary for its expansion? (*Timber.*) How could the resource be used in the building of the railroad? (*Railroad ties and fuel.*)
- Given the natural resources in the area, what types of jobs would be available to the man in the painting? What additional ones are made possible by the railroad?

Activity

Students will draw or paint two depictions of this setting. The first will be of the valley one thousand years prior to the date of this painting (1856). They should consider the following questions:

- How does it look different?
- Who might live here?
- What does the vegetation look like?
- What types of animals might you see?
- What forms of technology and/or transportation are evident?

Students will then imagine this valley one thousand years into the future, answering the same questions.

Extension

Ideally, we should balance human progress with preservation of the natural environment. Here, trees had to be cut down to make room for the railroad beds, to build the tracks, and to fuel the trains. Students will write an essay imagining they are the owner of the Delaware, Lackawanna, and Western Railroad. They should answer the question, how could you be a good steward of the environment as your railroad expanded? One answer might be to plant trees in other areas to replace those cut down.



Rousseau in the Jungle

Grade Level: 5-8

While the other paintings in these lessons record actual locations, Rousseau imagined *Tropical Forest with Monkeys* from trips to botanical gardens, zoos, and illustrations in books. Students will conduct research and imagine themselves in a place other than where they live. They also will investigate the macaque monkey to compare to Rousseau's depictions.



Henri Rousseau

French, 1844-1910

Tropical Forest with Monkeys, 1910

Materials

- Computers with internet access for student research
- Writing and drawing materials
- Copies of the "[Climates Around the World](#)" map

Warm-up Question

While the other paintings in these lessons record actual locations, this is an imaginary place.

Rousseau went to botanical gardens and zoos, studied exotic plants and animals, used illustrations

in books and his drawings, and used his imagination as inspiration for *Tropical Forest with Monkeys*. Does anything look imaginary or strange to you?

Background

Henri Rousseau was a toll collector for the city of Paris. This job allowed him to support his wife and nine children and gave him time to pursue his true passion—art. From his post at the tollgates and in strolls through the suburbs of Paris, Rousseau observed the world and filled numerous notebooks with sketches from nature. He also explored the Jardin des Plantes, a botanical garden and zoo in Paris. There, he studied and drew exotic plants and animals. He retired at age forty-nine to become a full-time artist.

In the last months before his death, Rousseau painted *Tropical Forest with Monkeys*. In this work, lush plants that look like a jungle surround exotic animals. Upon closer inspection, however, we see that the foliage is not a realistic representation of tropical vegetation. Instead, Rousseau took specimens from the Jardin des Plantes as a point of departure, vastly enlarging and changing them to create his jungle. The trees, for example, are magnified ferns. The yellow-orange lotuses rise high above the water; in reality, they should float on the surface.

The animals in the painting are also a mix of reality and imagination. A brown macaque, a kind of monkey, sits on a rock in a stream with a green bamboo like pole under his legs. To its right a row of lotus flowers leads back to two orange gibbon monkeys swinging through the trees. Rousseau added tails to these normally tailless animals. A black and white langur monkey sits on a branch, scratching his head and fishing with a pole. Another black monkey of indeterminate species sits on a branch peering at an enormous snake that slithers among the lotuses, perhaps posing a danger to the monkeys.

The monkeys depicted here inhabit various parts of Asia and Africa and could only come together in a book, zoo, or artist's imagination. Found in Rousseau's studio at the time of his death was an illustrated book of exotic animals called *Wild Beasts: Approximately 200 Amusing Illustrations Drawn from the Life of Animals, with an Instructive Text*. All five primates in the painting were inspired by photographs in this book.

Guided Practice

- Despite Rousseau's poetic license, his painting can still inform us about the kinds of animals and plants in a tropical forest. What does the painting tell you? What other information do you know about a tropical climate that isn't illustrated in the painting?
- Look at the "Climates Around the World" map. Where, generally, are rain forests found? (*Near the equator.*) What is it about that area's position and climate that would support a rain

forest ecosystem? (*More exposure to the sun all year, heavy rains every day, hot and humid air.*)

- About twenty-five percent of all the medicines used today start from somewhere in the rain forest. Do you know any other natural resources that can be found in a rain forest? (*Rubber, chocolate, nuts and fruits, bamboo, coffee, gum, waxes, and lubricants.*)
- Tropical forests are disappearing faster than any other ecosystem. Why or how do you think they are being destroyed? What happens when we destroy or pollute these areas? (*Lose habitat, rivers dry up changing the geography, runoff from cutting pollutes rivers and kills aquatic life, etc.*) What are ways to protect rain forests?

Activity

Rousseau imagined a world far away from his everyday life in Paris. To help students make personal connections to the lesson theme, ask them to think about a place other than their hometown where they would like to live. Have them research the place and write a report describing its geography, climate, and natural resources. How would their daily lives be different if they lived there? Is a part of the environment there in danger? How could they be good stewards to protect it?

To illustrate their findings, have students fold a large sheet of paper into four sections. In each section, students should draw or paint:

1. the geography of the place,
2. its climate,
3. its natural resources, and
4. a portrait of themselves within the environment.

Extension

Using the reproduction of Henri Rousseau's *Tropical Forest with Monkeys* as a starting point, have students research and write a report on the habitat, lifestyle, and eating habits of the macaque monkey. Ask students to compare their findings to the imaginative depiction of the monkey in Rousseau's painting and include this comparison in their reports.



Staff Name: _____

STEP UP Program Lesson Plans

Age or grade levels _____

K - 8th 5-44

Activity: Nature Walk and Recycled Art #1

Time: 20 min # Sessions: 1 of 2

Book: _____

Page: _____

Location: _____

Supplies: small paper bags (1 per student), markers, activity cones to designate the area

1. Preview objectives.

We are going to take a walk around the school and see what is in the marked area, both natural and discarded. Using objects you find, you are going to create a group art project.

As a group we will decide on what the rules are when walking outside.

2. Teach: Describe what staff (you) will be doing during this activity

- ☐ Mark off area where students can look for objects. (This should be done before you get your group)
- ☐ Class discussion of the following:
 - "What rules should we have for our time outside?"
 - + walking - stay inside the coned area
 - + focus on activity
 - + return to group when the signal is given (determine your signal)
 - Pass out the small bags and markers.
 - + Direct students to put their name on their bag.
 - + "Each of you will have a bag to collect 5 items to use in your art project. You need a mix of discarded and natural objects. You have 10 minutes to find your objects."
 - + Ask for examples of discarded (paper, plastic,...) and natural (grass, rocks, bark, sticks....)
- ☐ Give students a 2 minute warning before it is time to return to class.
- ☐ Collect the bags for Nature Walk and Recycled Art #2.

3. Practice: Describe what students will be doing during this activity

Students will listen to directions, work together to establish outside rules and signal, observe nature, decide which 5 objects to keep.

4. Review: Questions to ask at the end of the activity so students may demonstrate what they have learned from this activity.

Why did you choose your items?
 What did you see the most of - natural or discarded objects?
 What made this part of the activity fun?

5. Notes: A place to write down ideas for improving the lesson next time.

Staff Name:

Age or grade levels

K - 8th 5-45

Academic/Enrichment Activities

May include: Reading, Writing, Research, Math skill building, Science, Social Studies, Geography, History, Homework Help, Lakeshore, Reader's Theater,...

Activity: Nature Walk and Recycled Art #2

Time: 30 min # Sessions: 2 of 2

Book:

Page:

Location:

Supplies: recycled items (collected the day before), glue, tape, construction paper, markers, watercolors, string, scissors, cardboard, ... anything that can be used to create a Recycled Art Project.

1. Preview objectives. "We are doing this activity so that you ..."

Learn how to cooperate and work as a team to create an art project from found materials.

First, you will discuss and plan what your group would like to make with your objects.

Second, your group will get the supplies you need and work together to make your piece of art.

2. Teach: Describe what staff (you) will be doing during this activity

- Review group rules (see "Cooperative Group Rules" sheet - attached)
- Place students in groups of 3 - 4
- Explain the process:
 - + Each student will share their collected items with their group.
 - + As a group they will discuss how they want to use the objects to make something.
- Staff will walk around and encourage students to participate in decision making of the new item.

3. Practice: Describe what students will be doing during this activity

- 1) Share items and tell their group why an item was selected
- 2) Discuss and plan : Students will use their creativity and imagination to create new items trying to use all the recycled items
- 3) Implement their plan

4. Review: Questions to ask at the end of the activity so students may demonstrate what they have learned from this activity.

- 1) Groups will showcase their projects and talk about their process to the rest of the class.
- 2) Class discussion:
 - a. What was the best part of the activity?
 - b. What made this hard? easy?

5. Notes: A place to write down ideas for improving the lesson next time.



Bag an old T-shirt

Turn an old t-shirt into a handy, reusable bag for a trip the farmers' market, or, even better, a trip to the beach or the pool. Print the Climate Kids banner on the front and the Leaps and Flutters game on the back. Then, just bring along a die (one "dice") and find a couple of rocks or shells to use as game pieces.

Caution:

For the iron-on transfer part of this activity, please ask a grown-up to help.

You will need:

- A plain t-shirt, preferably white or a light color
- Iron-on printer transfer paper (available in craft stores), 2 sheets
- Transfer art for front and back graphics.
- Color printer
- Iron
- Scissors
- Large safety pin

How to do transfers:

1. Print the images for the front and back of the shirt onto the transfer paper, according to the instructions on the package.
2. Iron the transfer images onto the front and back of the shirt, according to the instructions on the package of transfer paper.



How to make bag:

1. Lay the shirt flat on a table, and cut the sleeves off the shirt. Make the cut extend a couple of inches below the bottom of the sleeve to make the handle "holes" large enough to put over your shoulder.
2. Cut out the neck of the shirt. You can make the cut round-ish, square-ish, or V-shaped. Just make it big enough to put stuff in, but not so big it will all fall out.



View this activity on NASA's Climate Kids website: <http://climatekids.nasa.gov/tshirt-bag>.

Find more fun activities at <http://climatekids.nasa.gov/make>.



3. Cut three strips of cloth from the sleeves. Make them about $\frac{1}{2}$ inch wide. Cutting all the way around the sleeve will give you about the right length.
4. Stretch the strips a bit to make them curl in.
5. On the bottom hem of the shirt, cut three small slits (just big enough to slip in the safety pin), dividing the width into thirds (more or less).
6. Stick the safety pin through the end of one of the strips you made, and close the pin.
7. Insert the pin, with strip, into one of the slits in the hem. Feeling for the pin, work the strip through the hem until you reach the next slit, then pull it out.
8. Remove the safety pin, and put it through the end of another strip. Repeat the process, pulling this strip through the next section of the hem.
9. Finally, pull a third strip through the remaining section.
10. Now, pull each string tight and tie its two ends together in a knot you can pull out (like a bow knot).
11. Tie all the strings together, if you wish.
12. Ta-da! Your recycled, reused, repurposed and multi-purposed bag/game is complete!
13. When you have arrived at the beach or the park, take your stuff out of the bag, undo the ties to flatten the game board, and play "Leaps and Flutters."



Download iron-on transfer file with Climate Kids logo:

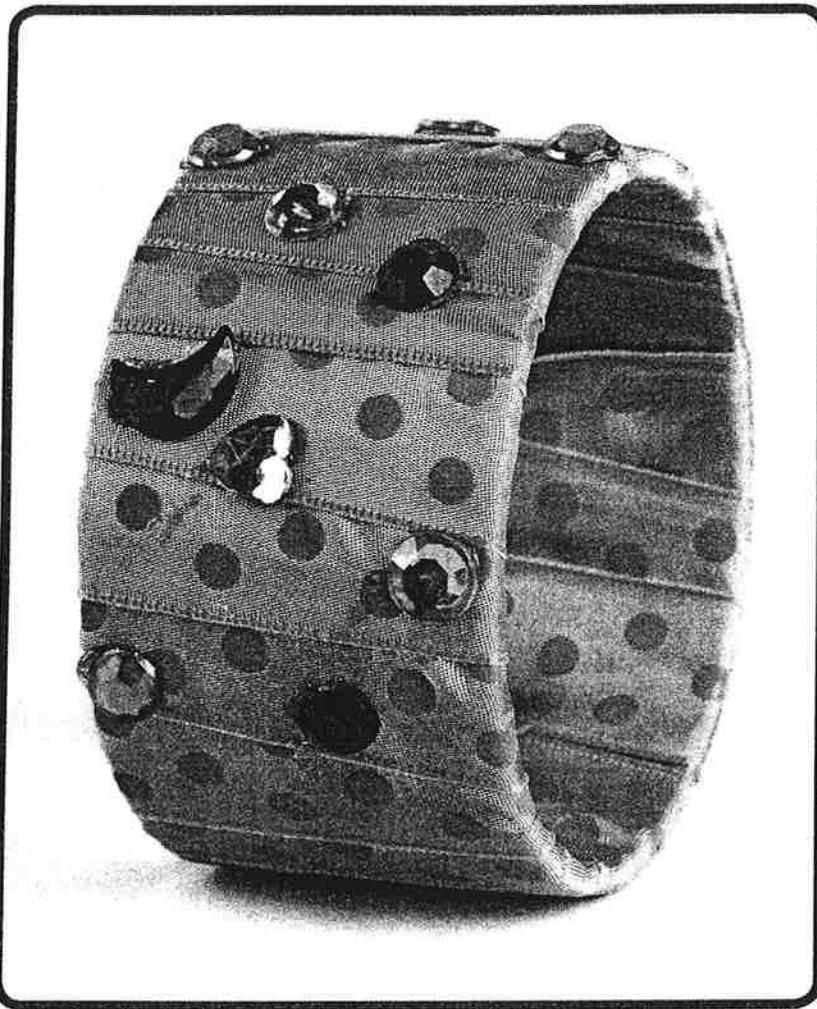
<http://climatekids.nasa.gov/review/tshirt-bag/climate-kids-banner-transfer.png>

Download iron-on transfer file with Leaps and Flutters game:

<http://climatekids.nasa.gov/kids/games/tshirt/leaps-and-flutters-transfer.pdf>

View this activity on NASA's Climate Kids website: <http://climatekids.nasa.gov/tshirt-bag>.
Find more fun activities at <http://climatekids.nasa.gov/make>.

Bracelets

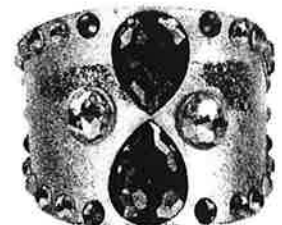
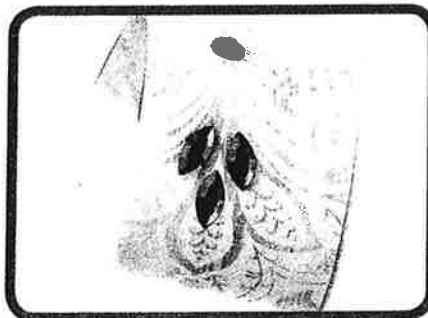
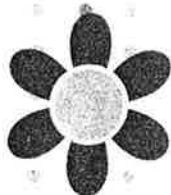


Instructions

- 1 Slit toilet paper tube lengthwise from end to end.
- 2 Cut toilet paper tube to desired width of bracelet, usually 2–3" (5.1–7.6 cm).
- 3 Cover bracelet with acrylic paint or aluminum foil, depending on desired look for bracelet.
- 4 Glue embellishments or sequins onto bracelet and allow to dry.

What you need:

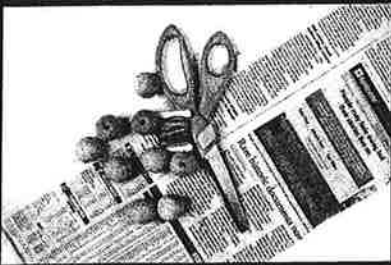
- Cardboard toilet paper tube
- Acrylic paint or aluminum foil
- Craft glue
- Scissors
- Sequins or other desired embellishments
- Sponge (optional, for painting)



Rolled Paper Necklace

What you need:

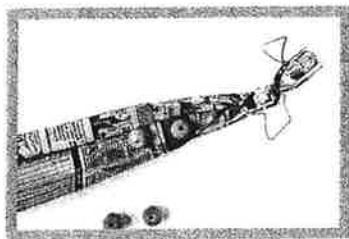
- Paper
- Embroidery floss or thread
- Scissors
- Thin ribbon
- Wooden beads



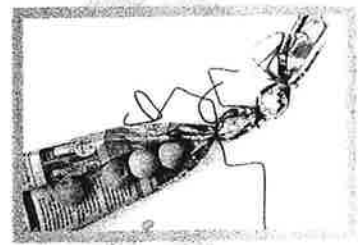
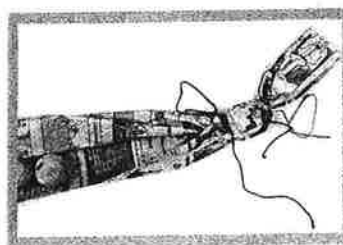
- 1 Cut paper to the full length you want your beads to be by about 11" (27.9 cm) wide.

- 2 Place wooden beads in a line, about 2" (5.1 cm) from one edge of paper strip.

- 3 Begin rolling beads inside paper, tying floss between each bead. *Note: Be careful when rolling the first few beads, as the beads might roll off the paper.*



- 4 Continue rolling and tying as shown.



- 5 Tie ribbon onto ends of necklace.

Tube Bracelets⁵⁻⁵⁰

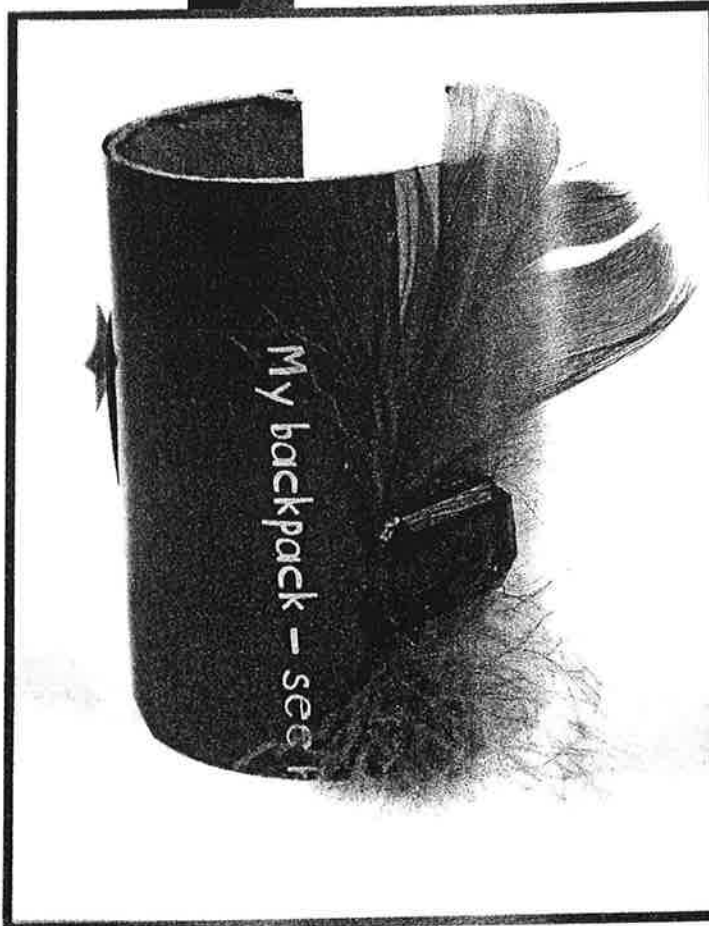
What you need:

- Paper
- Cool-temperature glue gun/
glue sticks
- Double-stick tape
- Embellishments such as
ribbons, buttons, stickers, etc.
- Paper towel tube
- Scissors



Instructions

- ① Cut a slit from one end of the paper towel tube to the other.
- ② Cut tube into pieces that are the desired width of bracelet.
Note: 2"–2½" (5.1 cm – 6.4 cm) works well.
- ③ Cut paper into pieces that you want to collage onto your bracelets.
- ④ Cover bracelets with double-stick tape and collage with paper pieces.
- ⑤ Adhere desired embellishments with glue.



CHAPTER 4 JEWELRY

Rolled Beads

What you need:

- Paper
- Découpage or white glue
- Drinking straws
- Paintbrush
- Scissors

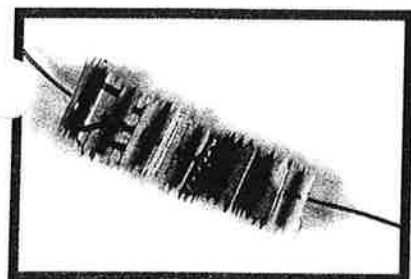
Instructions

- 1 Cut strips of paper to the length of a magazine or newspaper page and the width that you want your beads to be.

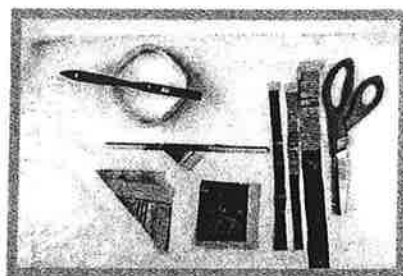
- 2 Cut triangular shapes so the longest side is the length you want the bead to be.

- 3 Cover the paper strips and triangles with glue.

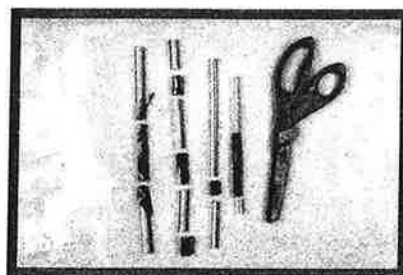
- 4 Place the straw at the end of a paper strip or the tip of a triangle, and begin rolling.



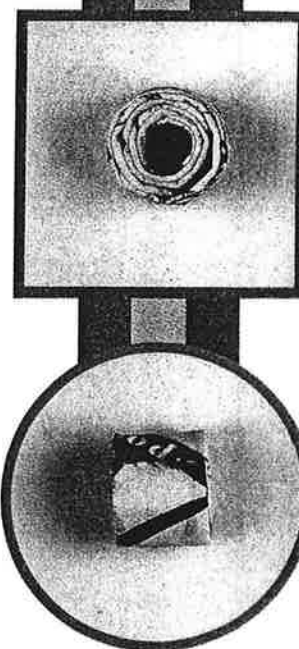
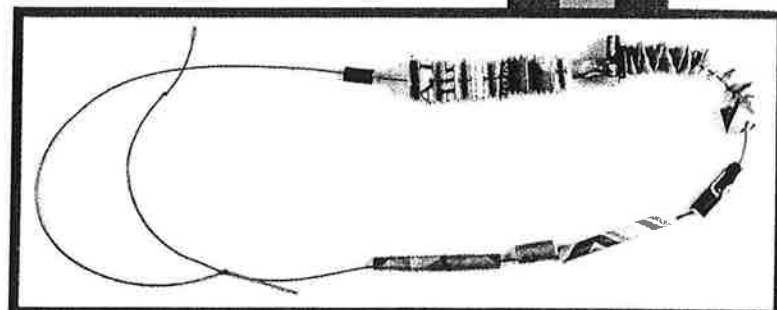
- 5 When you reach the end, apply a little more glue to secure. Let dry completely.



- 6 Cut straw at bead ends.



- 7 For additional beads, cut strips of paper, fold accordion-style, punch hole in center of folded strip, string onto necklace with rolled beads.



DLTK's Crafts for Kids

Recycled Magazine Holder

Kaitlyn came home with a science project last week asking her to REUSE something from home to make something new.

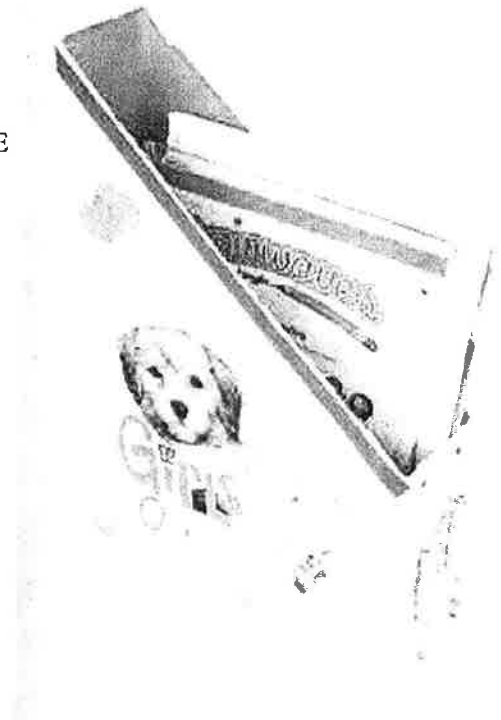
This is the project that she came up with and she has filled it with her favourite magazines and taken it to school for display.

Materials

- empty cereal box that is larger than a magazine.
- ruler
- marker, pen or pencil (for making a cut line)
- scissors
- paint
- OPTIONAL (for decorating):
 - old magazines
 - scrap paper
 - scrap ribbon or wool
 - hole punch
 - markers
 - glue

Directions:

- Decide how tall you want the front of the magazine holder to be:
 - Measure and mark that distance on each side of the box.
 - Draw a line connecting the dots across the narrow side of the box
 - Ours is about six inches tall.
- Draw a diagonal line connecting the line you measure on one side to the opposite corner at the top of the box. Repeat on the other side
- Cut the top portion of the box off along the lines you just drew.
- Paint the entire outside of the box with acrylic paint:
 - Kaitlyn used white for her project.



- Depending on the color you choose it may require two coats to cover properly.
- decorate your box however you like. Suggestions:
 - use markers to draw and color pictures on your box.
 - cut out pictures from old magazines and paste them on the box.
 - cut fancy shapes from scrap paper and paste them to the box
 - make paper beads and string them onto wool or ribbon. Use a hole punch to make a hole along the edge of the box and then tie the wool or ribbon onto the box



Green Tree

Children learn the value of saving and reusing things and keeping the environment clean for all life.

Materials Needed

Large sheets of brown construction paper

Smaller sheets of green or red, orange, and yellow construction paper

What to do

1. Cut out a large tree with many branches from brown paper and display it on a bulletin board. Make up a lot of leaves. If it is spring, make the leaves from green construction paper. If it is fall, use red, orange and yellow paper.
2. Throughout the month, have the children do things to “Be Kind to the Earth,” such as picking up paper outside, putting scraps in the scrap box to reuse or planting seeds. Write each activity on a leaf and display it on one of the tree’s branches.
3. Make sure you find something for each child.
4. As the children become more aware of ecology, the tree will grow.

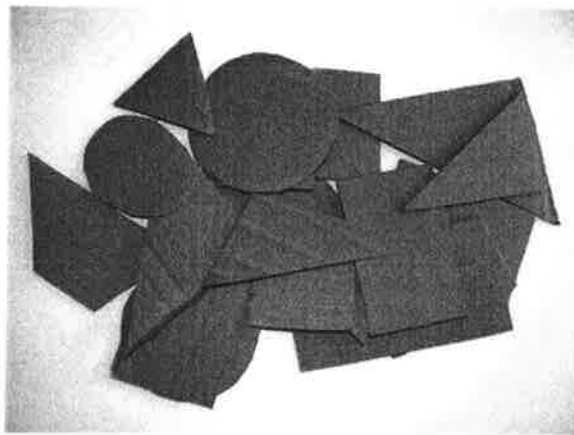
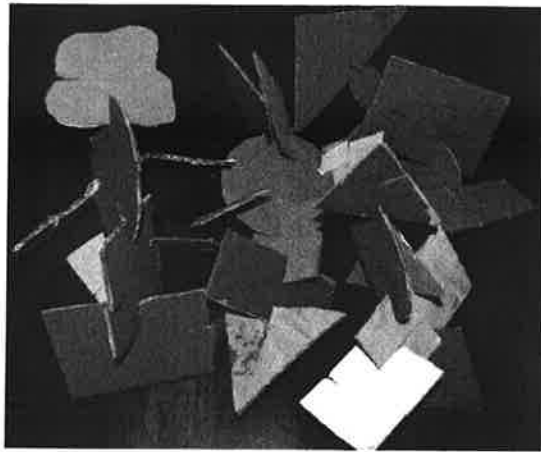
More to do

Do group environmental activities like planting flowers or a small tree or collecting plastic to recycle. Children love these activities and can’t wait to put up another leaf on the “Green Tree.”

Related book

The Lorax by Dr. Seuss

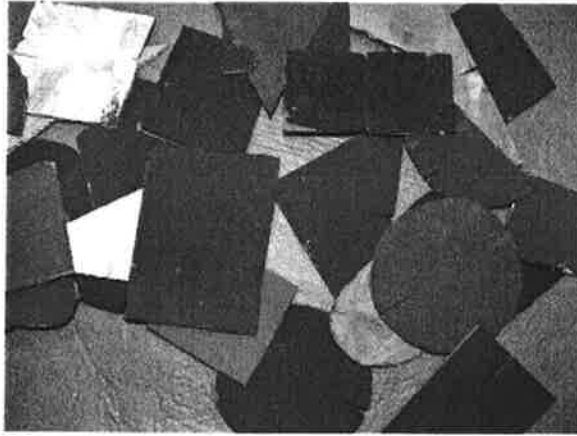
Cut Up Cardboard Box Sculpture



1. Cut the cardboard into different shapes.



2. Paint or color all the shapes on both sides since the sculpture can be viewed from all angles.



3. Next, decide how to put them together? Try using glue or cut slits into the sides of the shapes so they can be easily linked together.



4. Show students how to put the shapes together. ***One tip:** Make sure to hold the shapes close to where you are joining them so they don't bend!*



Here is one sculpture close up.