Chicago: The City in Art
A Curriculum Guide for Teachers

Produced by the Department of Museum Education
The Art Institute of Chicago

A Collaborative Project with Eleven Chicago Public Schools

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With generous support from the Polk Bros. Foundation

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Table of Contents

9  Preface: How to Use This Manual
13  Background of the Ongoing Project: Chicago: The City in Art
15  If Walls Could Talk: Contextualizing Historic Murals in Chicago Public Schools
19  Getting Started: Quick Ways to Get Your Students Involved

School Murals and Slide Descriptions
21  George B. Armstrong School for International Studies
24  Frederic Chopin Elementary School
25  Joseph E. Gary Elementary School
28  Carl von Linne Elementary School
30  Wolfgang A. Mozart Elementary School
32  Louis B. Nettelhorst Elementary School
34  Helen C. Peirce School for International Studies
37  George W. Tilton Elementary School
38  Harold Washington Elementary School
39  Daniel S. Wentworth Elementary School

Themes and Related Lesson Plans
40  Chicago: City & Country
68  America, the Beautiful: American History through Art
80  Once Upon a Time: Fairies, Fairy Tales, and Myths in Murals
103  Let Us Now Praise Famous Men and Women

115  Glossary of Important Names and Terms

119  Select Bibliography

123  Resources in Chicago

126  Murals in the Neighborhood

127  Slide List
Preface

In 1995 a group of teachers from Lane Technical High School approached members of the museum education staff at the Art Institute with a simple question: How can we use the historic murals in our school? The murals to which these teachers referred were in fact a collection of 67 original paintings adorning the halls, auditorium, and library of this large metropolitan high school. These historic images, many recently restored by the Chicago Conservation Center, constituted an important and underused visual archive of early 20th-century Chicago culture. The teachers’ inquiry resulted in *Chicago: The City in Art*—a five-year collaborative project between Chicago Public Schools with recently restored historic murals and the Department of Museum Education at The Art Institute of Chicago, made possible by funding from the Polk Bros. Foundation. Since the program’s inception, *Chicago: The City in Art* has been committed to the professional development of Chicago-area teachers and the preservation of these murals, which are valuable documents of Chicago art and history. This curriculum guide further develops and expands upon these objectives and is intended to be a resource for all educators interested in better integrating art into classroom curriculum.

How to Use This Manual

**About Chicago: The City in Art**
The first section of this guide provides brief background information on the history and format of *Chicago: The City in Art*. This summary functions as a model for developing a self-training program with other interested teachers.

**If Walls Could Talk: Historic Murals in Chicago Public Schools**
The first essay provides an overview of the social and artistic climate out of which these Chicago Public School murals emerged. In addition, background information is given on the Mural Conservation Project initiated by the Chicago Conservation Center. This essay provides the necessary historical context for a lesson or unit plan related to the murals discussed in this guide or other historic murals in Chicago.

**About the Murals**
Following the introductory essay, murals at participating schools in the years 1998–1999 and 1999–2000 are introduced. Twenty examples are reproduced in slide form, and each is discussed in detail.
General looking and discussion questions follow each descriptive entry. These questions increase in difficulty and are useful starting points for any of the lessons included in this curriculum guide or for a general classroom discussion.

Also included is a list of works at The Art Institute of Chicago, which relate in theme and/or style to each mural. When possible, Art Institute Teacher Resources that contain reproductions of these related works are noted so that they may be used in the classroom as well as in self-guided tours at the museum. For more information about these resources, please call the Elizabeth Stone Robson Teacher Resource Center, (312) 443-3719.

**Getting Started: Quick Ways to Get Your Students Involved**

In this section we offer suggestions for looking at art with your students, brief activities to engage students' attention, and sample questioning strategies when dealing with works of art. These suggestions serve as general classroom activities or as starting points for any of the lesson plans included in this curriculum guide or any lesson dealing with visual material.

**Lesson Plans**

Each teacher-developed lesson plan uses a particular mural (reproduced here in slide form) as a starting point and targets a specific Illinois State Goal and Chicago Academic Standard in the fundamental learning areas at the elementary level. Included with each lesson are 1). a materials and key term list; 2). a step-by-step plan; and 3). suggested follow-up activities. The lesson plans are organized by the following themes: Chicago, City, and Country; American History, Storytelling; and Famous People. A short introduction precedes each thematic section; related murals and works at The Art Institute of Chicago are listed at the end.

The goals of these lesson plans are to:

- use the murals as a starting point to develop critical and creative thinking skills in one or more fundamental learning areas including Mathematics, Science, Language Arts, Social Science, and Fine Arts
- have students and teachers think about the importance of preserving their schools' historic artworks
- show how murals and other related art works at the Art Institute of Chicago are key resources in the understanding of history and culture
- show how the study of historic murals serves as a successful and creative way of meeting Illinois State Goals and Chicago Academic Standards
• engage one or more of the multiple intelligences set out in *Multiple Intelligences* by Howard Gardner (see bibliography)

Although these lesson plans were created with specific murals, grade levels, and subject areas in mind, they are flexible and allow for teacher creativity. Special education teachers might consider shortening the allotted lesson times and simplifying vocabulary terms. Bilingual teachers might vary the amount of English used in the lessons or relate concepts and stories to the students' native cultures when possible.

Lesson plans can be mixed and matched to create a varied and interdisciplinary unit that fully explores these Chicago resources.

**Teacher Resources**

Educators using this manual can refer to the following resources for assistance:

The *Glossary of Important Names and Terms* defines words that appear boldfaced in the manual, including all text and lesson plans; the *Select Bibliography* cites works that will be useful to educators and students interested in continuing their study of historic murals; *Teaching Manuals and Teacher Resources* includes complete references for materials cited in this manual that are available through the Elizabeth Stone Robson Teacher Resource Center; *Resources in Chicago* lists suggestions for teachers seeking to use this manual as a springboard to a deeper exploration of the city; *Murals in the Neighborhood* provides an abbreviated list of schools with historic murals and other murals in Chicago; the *Slide List* contains a complete reference for each reproduction cited in this manual.

"These murals belong to the community. They are yours. They are your bequest to the future; a vital, integrated expression of today, giving a permanence to our own time."

Lillian Somons, 1938.

*The Federal Art Project: Twenty-Five Murals*
Background of the Chicago: The City in Art Project

Since 1995, the inception of Chicago: The City in Art, the program has been a model collaborative effort between The Art Institute of Chicago and The Chicago Public Schools. Generous funding from the Polk Bros. Foundation over the six-year period, and from Metropolitan Life in 1995, made it possible for the Art Institute and Lane Technical High School to devote the 1996 spring semester to the project. This included professional training of 11 Lane teachers, development of directed curriculum and field trips, training of student docents, and a final exhibition of student work at the high school. The collaboration with Lane Tech teachers proved so successful that, after a planning period, the project was expanded in 1998–1999 to include five Chicago elementary schools with recently restored murals: George Armstrong School of International Studies, Louis B. Nettelhorst Elementary School, Wolfgang A. Mozart Elementary School, Helen C. Peirce Elementary School, and Daniel S. Wentworth Elementary School. In 1999–2000, the program incorporated five new elementary schools and two alumni schools: Joseph E. Gary Elementary School, George W. Tilton Elementary School, Carl von Linné Elementary School, Frederic Chopin Elementary School, Harold Washington Elementary School, and alumni schools, Peirce and Armstrong.

In all phases of the project, The Art Institute of Chicago’s Department of Museum Education worked with teachers to develop and implement interdisciplinary lesson plans related to their schools’ recently restored murals. For many teachers, this program afforded a first opportunity to integrate art into the curriculum. These educators were taught visual thinking strategies (VTS) through workshops and introduced to relevant Art Institute and Chicago resources to aid in their development of lesson plans and field trips. Finally, the student work produced from these plans was exhibited at The Art Institute of Chicago to celebrate the accomplishment of both students and teachers.

Broadening awareness of the significance and educational potential of historic art works is crucial to ensuring the continued preservation of Chicago’s cultural treasures. Chicago the City in Art has benefited students and teachers and fostered a city-wide consciousness of the many art treasures housed in city schools. This teacher curriculum guide and its component on the Art Institute Web site allow the project to extend beyond this time and place, reaching a myriad of educators and students in the years ahead.

Chicago: The City in Art Web Address: http://www.artic.edu/aic/students/mural_project/
Participating Schools
George Armstrong School for International Studies
Frederic Chopin Elementary School
Joseph E. Gary Elementary School
Carl von Linné Elementary School
Wolfgang Mozart Elementary School
Louis B. Nettelhorst Elementary School
Helen C. Peirce School for International Studies
George W. Tilton Elementary School
Harold Washington Elementary School
Daniel S. Wentworth Elementary School

Participating Teachers
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If Walls Could Talk: Contextualizing Historic Murals in Chicago Public Schools

The Mural Preservation Project

In 1995, conservator Barry Bauman uncovered an art treasure in the entrance foyer of Lucy Flower Technical High School in Garfield Park. Edward Millman’s mural *Outstanding Women in American History*, long-thought to be destroyed or lost, was discovered under several layers of white paint and punctured by light fixtures and electrical outlets.

Millman, who had studied with the great Mexican muralist Diego Rivera (1886-1957), completed *Outstanding Women in American History* in October 1940 [b/w repro]. It covered six walls in the entrance foyer of the then all-girls high school and depicted famous American women such as Jane Addams (1860-1935), Clara Barton (1821-1912), and Harriet Tubman (1820-1913). Deemed by Chicago Board of Education officials as a “misery laden” depiction of women, Millman’s mural was painted over less than 18 months after its completion. Now, after nearly 60 years, Millman’s fresco is once again visible to visitors, students, and teachers.

The renewal of the Millman mural at this high school is part of a much larger recovery and conservation project in Chicago Public Schools. Since 1995, the Chicago Conservation Center, with support from the Board of Education, has discovered and restored more than 100 historic murals at 68 schools throughout the city. Like the Flower mural cycle, many of the murals had been painted over. Others had been so neglected or defaced that teachers and students at the school weren’t even aware that their school owned any artwork. At George B. Armstrong School, for instance, the mural in the original entrance hallway had become so darkened with dirt that the gilded images of fairies and woodland scenes were barely visible. Conservation has not only revealed the gilding and bright colors of the original mural but also revived interest in the artist and captured the attention of students and teachers.

The Mural Preservation Project has revealed that between 1900 and 1946 more than 300 murals were placed in Chicago Public Schools—the largest number in any American city. Under the auspices of Progressive Era reformers (1879-1920) and relief agencies during the Great Depression (1929-1939), school auditoriums, hallways, libraries, and cafeterias were adorned with paintings. The impressive number of murals, their prominent placement within the school structure, and the spectrum of well-known artists involved in school mural projects demonstrate the centrality of
these art works to the educational philosophy of the time. As we have seen, changes in educational philosophy, school renovations, and the dwindling emphasis on arts education contributed in part to the gradual deterioration and disregard of these works.

**Mural Painting in the United States**

From the caves at Altamira to subway graffiti, adorning walls with images is an age-old and cross-cultural practice. While people are more familiar with wall paintings in Europe, mural painting has a long history in the United States. The study of these Chicago murals provides a fascinating perspective on the needs, concerns, and ideals that have shaped different periods in American history.

In colonial America, mural painting was confined to interior decoration of private homes. In the 18th and 19th centuries, mural painting shifted from the private to the public sector. Throughout the last decades of the 1800s, churches, hotels, libraries, and social clubs commissioned artists to decorate new buildings with subjects deemed appropriate by the *patrons*. The extensive mural decoration at the *World's Columbian Exposition* held in Chicago in 1893 secured the status of mural painting and contributed to the flourishing of mural decoration in public schools during the *pre-WPA* period.

**Early 20th Century: The Progressive Era**

By the turn of the century, increased industrialization, economic depression, rapid urbanization, and immigration led to growing social and political concerns in the United States. As the name indicates, the *Progressive era* is typified by a strong faith in social progress and in the ability of educated people to overcome societal problems. During this era of reform, *Progressivists* worked to improve myriad social and political ills, including growing slums, unsanitary and unsafe working conditions, unchecked child labor, and political corruption. They also campaigned for women’s suffrage, to improve education, and to enact judicial and legal reforms. It was during this period, for instance, that *Jane Addams* began *Hull House* in Chicago in 1889. Similar settlement houses were founded in other major cities.

Public enlightenment and social improvement through aesthetic education—an exposure to arts such as painting, music, drama, and crafts—was a major component of Progressive philosophy. Progressive education encouraged personal growth and learning through experience. In addition, Progressivists believed that aesthetically pleasing learning environments and public spaces contributed to an individual’s personal growth and social improvement. The murals at Peirce, Armstrong, Wentworth Gary, the Datus Myers mural at Linné, and Tilton Elementary Schools reflect the legacy of Progressive-era philosophies in the late 1920s and early 1930s.
The 1930s: Federal Sponsorship of the Arts

The 1930s have been called a mural Renaissance period in America. During the Great Depression, murals were produced for buildings and offices in virtually every state by American artists working under government-funded programs. President Franklin Delano Roosevelt's administration (1932–1945) developed a series of relief programs that provided work for millions of unemployed workers and also sought to raise public morale. The Works Progress Administration (WPA, later renamed Works Projects Administration), for example, was created in 1933 to support the building of roads, airports, and public buildings. The WPA also sponsored cultural programs such as the Federal Art Project (FAP), the Federal Theater Project, and the Federal Writers Project. The Federal Art Project, for instance, employed artists to produce paintings and sculptures for public buildings and traveling exhibitions.

Mural painting constituted a major part of these commissions. Through a series of open competitions, artists were selected to decorate the walls of public buildings such as schools, post offices, courthouses, and hospitals. In Chicago, for example, the Uptown and Lakeview Post Offices were adorned with murals and painted tiles celebrating Chicago history and local heroes, such as architect Louis Sullivan (1856-1924) and poet Carl Sandburg (1878-1967).

The state division of the FAP, the Illinois Art Project (IAP), was responsible for the commissioning and administration of arts programs in Chicago and for planning mural programs in public schools. Because mural commissions were among the most prestigious for IAP artists, the process was selective. The administrators of the IAP first surveyed public buildings in the area for suitable sites. Administrators then negotiated with the persons in charge, such as the school principal or members of the Board of Education, to confirm the site and choose a suitable subject for the mural. IAP artists were then asked to submit sketches for the project, from which administrators and sponsors made the final selection. Between 1935 and 1943, murals at Nettelhorst, Mozart, Chopin, Washington (Formerly Julian Perry Elementary School) Elementary Schools, and the Ethel Spears mural at Linné were completed under the IAP. In 1943, with the United States fully engaged in World War II, the WPA, IAP, and other New Deal agencies were terminated.
Getting Started: Quick Ways to Get Your Students Involved

When looking at art with your students keep the following in mind: [adapted from the 2000 Taoism and The Arts of China teacher packet, see Select Bibliography]

- Give students time to look closely at the image before delving into discussions or activities.
- Remember to ask questions that prompt the students to look more closely, rather than telling them the information.
- Ask open-ended questions for which answers can be found in the work of art. (Suggested questions are included below and in the Step-By-Step section of each lesson plan).
- Accept all responses that are grounded in the artwork and encourage diverse opinions and responses.
- Allow students to express their likes or dislikes of a work of art.
- Remember to summarize student observations and opinions at the end of the discussion.

Try some of these quick activities to engage all types of learners and to capture student interest:

**Thirty-Second Look**
Have students look at the mural for 30 seconds and then turn off the slide projector. Next, ask students to list everything they remember about the work and then have them share their responses. Return to viewing the work, asking students to reexamine the subject and style. Have students add new observations to their lists.

**Drawing to See**
Have students sketch the mural or their favorite part of the mural. As a challenge, have them draw the work of art from memory.

**An Eye for Detail**
Have students list all the details they notice in the work of art. This list could include observations about the subject of the painting, the colors used, the setting, the clothing of the figures, facial expressions or gestures, the mood, or their feelings about the work. Encourage students to write down at least 20 details about the work of art.

Ask students to write a descriptive paragraph about the work that includes all the details they listed.
**Storytelling**
Ask students, “What story do you think is being told?” Have them imagine the events that might have led up to the scene represented in the artwork. Then ask them to hypothesize what might happen next. Students can write, present, dramatize, or draw a cartoon strip showing the main actions of their story.

**Act It Out**
Have students act out the main action or composition of the painting. Encourage them to improvise dialogue or have another student narrate the scene. They can use this as a starting point for developing a one-act play based on the image.

**Monologues and Dialogues**
Have students work alone or in pairs to develop a monologue, based on one character or object, or a dialogue, based on the interaction of two figures or objects in the work of art.

**Questioning Strategies**
In order to help your students develop critical and creative thinking skills, you might ask questions such as:

- What people or objects do you see in the painting?
- What are the people wearing? What are the people doing?
- Are there any famous people, places, or things represented in the painting?
- If so, who are they and how did you recognize them?
- What is happening? Describe the actions represented in the mural.
- Where do you think this scene takes place? Why?
- What do you think is the central focus of the painting?
- How do you think the artist draws our attention to this person or thing?
- What colors does the artist use to depict the subject?
- How do these colors make you feel?
- Do you think the colors are appropriate for the subject? Why or why not?
- Do you think the painting looks “realistic”? Why or why not?
- What types of lines do you see in the painting? Are they curvy, straight, or jagged?
- How does this impact our entry into the picture?
- How does this affect the overall feeling?
Marion Mahony Griffin (1871-1961) painted this two-panel mural along a main corridor of the original Armstrong Elementary School Building. Griffin was only the second female student to graduate from the School of Architecture at the Massachusetts Institute of Technology (MIT) in Boston and was the first woman licensed as an architect in the United States. In 1895, she returned to her native Chicago and went to work first for her cousin Dwight W. Perkins, and then in Frank Lloyd Wright’s studio, where she eventually became a senior staff member and lead draftsman. At Wright’s studio, Marion Mahony met fellow architect Walter Burley Griffin (1876-1937), whom she married in 1911. The Griffins moved to Australia in 1914, when he won the competition to design Canberra, a new capital city for the young nation.

While on a long visit home in the early 1930s, Griffin painted the murals at Armstrong, where her sister was an art teacher (her mother was principal of Komensky, another Chicago elementary school, and also a leader in progressive education). *Fairies and Woodland Scenes* is an expression of the artist’s enduring belief in the existence of fairies in everyday life. In her unpublished autobiography, *Magic in America*, Griffin wrote that fairies existed as helpers to humans and that teaching children to believe in fairies would expand their creativity and imagination. On the left-hand side of the mural, a group of fairies feed a nest of young herons. On the right, another set of fairies assists the male heron to secure food for his young. Griffin’s rich and flowing drawing style is reminiscent of her noted architectural drawings.

**Discussion Questions**

1. What is the story being told?
2. Who are the main characters?
3. How would you describe the landscape?
4. What colors does the artist use to paint the landscape?
5. Do you think that this is a “true” story or a fictional scene? Why or why not?
6. What special attributes do the fairies have that allow them to help the baby herons?
Art Institute Connections


Explore the similarities between Marion Mahony Griffin’s mural and Japanese landscape painting by looking at these screens.


Discuss what powers Vishnu possesses and how they help him fulfill his role as protector and helper of humans.
This small mural by Anita Willets Burnham hangs above the back entrance to the school auditorium at Armstrong School. Burnham shows a quaint European market scene. Carts filled with fresh fruits and vegetables and topped by striped umbrellas occupy the foreground of the composition. The word "Nuremberg" on the yellow building on the right and the half-timbered houses on the left side of the composition firmly locate this scene in Germany. Burnham’s attention to anecdotal detail, such as the young boy gazing at the statue and the thief in the lower right-hand corner, are typical of the artist’s style.

Anita Willets was born on August 22, 1880, in Winnetka, Illinois. She exhibited more than 20 times at The Art Institute of Chicago between 1902 and 1946 and was also the author and illustrator of several books including The Fourth of July in Old Mexico and Around the World on a Penny. Her illustrations for young readers are noted for their vivid colors and for the simple handling of forms. Her work is represented in the collections of Beloit College in Wisconsin and the Children’s Hospital of Chicago.

**Discussion Questions**

1. What do you think is happening in this painting?
2. Where do you think this scene takes place? Why?
3. How is this market scene different from an American market scene?
4. What foods do you think are being sold?
5. What are other ways people acquire food?
6. How is the architecture different from what you would see in the United States?

**Art Institute Connections**


Compare this 17th-century European market scene with Burnham’s 20th-century perspective.
Florian Durzynski's two horizontal **paintings** in the Chopin Elementary auditorium are the largest murals in the Chicago Public Schools. His subjects are the lives of composers Frederic Chopin (1810-1849) and Stephen Foster (1826-1864). In the mural focusing on Chopin shown here, the young composer stands next to a narrative of his life, which begins in Zelazowa, the small Polish village where he was born, and ends in France, where he died. A line of dancers modeled after Chopin's students flows across the center of the image: some dancers are dressed in a traditional Polish costume while others are depicted as pristine ballerinas. The Foster mural includes a portrait of the American composer. He is posed near idealized images of the American South that recall his famous songs "Oh! Susana" and "My Ol' Kentucky Home." The lyricism of the composition and line combined with a brightly colored palette add a musical quality to these impressive murals. Durzynski studied at the School of the Art Institute and produced many murals for local schools under the auspices of the **WPA** and was the head of the **IAP** Mural Division.

**Discussion Questions**
1. What story do you think is being told?
2. Who do you think the main character of the painting is? Why?
3. Where do you think this scene takes place?
4. What type of music do you think the characters are dancing to?

**Art Institute Connections**
Sawyer’s three-panel **mural** spans the rear of the stage in the school auditorium at Gary Elementary. The artist employed a combination of allegorical, historical, and anonymous figures to illustrate the industry, progress, and history of Chicago.

The central scene is *Progress*, an **allegory** of the arts and the city. The figures are arranged in a pyramid in a Classical architectural setting. They are dressed in pseudo-Classical attire and hold **attributes** of the arts—a lute, a book, a palette, and a compass. The white-clad figure of Progress appears at the apex of the pyramid. She points and holds an open book and shield, as a young child in contemporary clothing looks on. Progress’s bejeweled crown and the dynamic golden rays emanating from her finger allude to her abstract powers.

In contrast to the idealistic imagery of *Progress*, Sawyer depicts a procession of famous and anonymous figures in a scene titled *History*. A Native American chief, Christopher Columbus (1451–1506), Abraham Lincoln (1809–1865), a Native American woman, a Union soldier, Illinois Governor John Altgeld (1847–1902), and finally a young mother with her children stand as representatives of America’s (and Chicago’s) historical progression. Three ships, probably Columbus’s fleet, serve as visual and thematic links between the scenes of *Progress* and *History*.

The inclusion of Altgeld (1847-1902), a former governor of Illinois, in the historical procession is unique in Chicago Public School murals illustrating American history. Altgeld was best known for his 1903 pardoning of the German American anarchists convicted in the *Haymarket Affair* (1886). The paper in his hand refers to this controversial pardon of the probably wrongly accused anarchists. Altgeld’s presence is especially noteworthy given the fact that the school in which the mural hangs was named after Judge Joseph Easton Gary, who presided over the Haymarket Trial.

**Discussion Questions**

1. Do you recognize any famous figures in this painting?
2. Can you name any of the objects that the people in the central panel hold?
3. What might these objects represent?
4. What aspects of the painting relate to American history?
5. Which aspects of the painting are particular to Chicago history?
6. What roles do you think the individual and the community play in historical progress and the development of the arts?

**Art Institute Connections**

   Use this painting to explore how community effort contributes to societal progress.

   How does Marc Chagall represent the arts in this work? How does the artist tie the arts to the United States?
The rear wall of classroom #204 (formerly the Gary Elementary school library) is decorated with this frieze illustrating episodes from well-known children’s fairy tales. The mural includes scenes from *The Little Gingerbread Boy*, *Jack and the Beanstalk*, *Goldilocks and the Three Bears*, and *Little Red Riding Hood*. In each scene, the artist captures a pivotal moment in the story. Jack and Jill, for example, are shown tumbling down a hill with an overturned pail of water before them. Although no signature has been found on the work, its delicate figures and soft pastel colors are typical of the style of WPA muralist Roberta Elvis. Elvis painted similar children’s subjects for other Chicago Public Schools as an employee of the mural division of the Illinois Art Project.

**Discussion Questions**
1. Which stories or characters do you recognize in this mural?
2. Have students concentrate on the scenes that are familiar to them.
3. What part of the story is being shown?
4. Why do you think the artist chose to show this scene?
5. Which stories or scenes are unfamiliar to you? Have students concentrate on the scenes they cannot identify.
6. What story do you think is being told?

**Art Institute Connections**

Further explore pictorial storytelling by looking at these works that illustrate scenes from well-known literary sources.
In 1939, artist Ethel Spears painted the life of Carl von Linné (also known as Carolus Linnaeus, 1707-1778) for the elementary school that bears his name. Swedish-born Linné was the first to define genres and species of organisms from the plant and animal kingdoms. Spears's mural pays homage to the famous botanist's life and work. The largest scene depicts Linné's childhood on a farm in Sweden. Even as a youth, Linné was fascinated with local flora, earning him the childhood nickname "The Little Botanist." To the left of this image is a decorative map of 18th-century Sweden rendered in the country's national colors of blue and gold. Decorative illustrations of plants and animals classified by Linné appear in spaces between windows and in the corners of the classroom.

Spears also included images of Linné's travels and friendships, and of his historic meeting with the Swedish Queen Lovisa Ulrika in 1761. At that time, the queen granted the botanist a Swedish patent of nobility (antedated to 1757), after which he was known as Carl von Linné. The subject undoubtedly had special significance to the school's Albany Park community, who were primarily of Scandinavian origin at the time of the mural's 1944 dedication by the school's Parent's Association.

Discussion Questions
1. Who do you think the main character of the story is? Why?
2. What is Linné doing in this mural?
3. What decorative elements do you see?
4. What animals or plants do you recognize?

Art Institute Connections
1. Thomas Cole (American, 1801-1848). Distant View of Niagara Falls, 1830. Oil on panel. [American Art and Culture/Poster]

Use Cole's painting to explore an artist's representation of the flora in the northern United States.
This large horizontal mural in the school’s main hallway depicts an amicable meeting of settlers and Native Americans. Painted by Datus Myers, it was completed in 1910 and restored by WPA artists in 1937. In the center, a tribal chief, dressed in an elaborate headdress and colorful clothing, greets an elder settler. Native American and pioneer communities flank the scene. On the left, members of the tribe carry out daily activities such as basket weaving next to a heavily wooded area dotted with teepees. On the right, the settlers’ world is shown. Domesticated animals, covered wagons, and pioneer families rest in a cleared landscape. Myers suggests the peaceful coexistence of these two communities by placing a pioneer mother and child in the Native American environment and a young Indian woman with child in the settlers’ camp. The marked absence of weapons in the scene downplays the more violent aspects of Westward expansion. Myers is best known for his paintings of the American West and his idealistic images of Native American life. During the Great Depression, Myers was instrumental in organizing Native American artists under the WPA. Settlers and Indians is an expression of the artist’s admiration for the American West, a popular theme in Progressive-Era murals in Chicago’s schools (see Daniel S. Wentworth Elementary School, Albert Lane Technical High School, George W. Tilton Elementary School).

Discussion Questions
1. Where do you think this takes place? Why?
2. What story is being told in this painting?
3. How are the Native Americans and settlers similar? How are they different?
4. Compare the two groups in terms of clothing, modes of transportation, and housing structures.
5. How would you characterize their interaction?

Art Institute Connections
2. One of a Pair of Screens of Southern Barbarians, 1568-1603 [poster]

Explore the meeting of different cultures as it is represented in these two works.
This two-panel mural hangs on the rear wall of the auditorium at Mozart Elementary. In it, Freeman portrays well-known characters from children's literature, such as *Jack and Jill*, *Old Mother Goose*, *The Legend of Rip Van Winkle*, and *The Pied Piper*. Recognizable by their telltale attributes, Mary tugs at her stubborn lamb, Jack and Jill carry their pail, and Rip Van Winkle's long beard betrays his 20-year sleep. A written border names the cast. The arrangement of figures gives the image the quality of a chaotic class picture. Images of nursery rhymes, fairy tales, and children's literature were popular subjects for WPA school murals. Although Freeman's mural now hangs in the school auditorium, it may have been intended for the school library, where murals of similar subjects often are found. (see *Louis B. Nettelhorst Elementary School* and *Joseph E. Gary Elementary School*).

**Discussion Questions**

1. Try to match the names on the border of the painting with the characters depicted in the image.
2. Which characters do you recognize?
3. How did you recognize the characters [dress, attributes, etc.]?
4. Which characters are unfamiliar to you? Describe these characters and imagine the story in which they take part.

**Art Institute Connections**


Students can expand their exploration of storytelling by looking at these works that illustrate scenes from well-known literary sources.
These **murals** commemorating composer Wolfgang Amadeus Mozart (1756–1791) and artist Michelangelo Buonarroti (1475–1564) hang on either side of the stage in the Mozart Elementary auditorium. Painted by Elizabeth Gibson, the two panels celebrate the early accomplishments of these child prodigies and artistic geniuses. Mozart is shown at age six performing for Austrian monarch Maria Theresa during his 1762 tour of Europe. The young Mozart plays at a grand piano surrounded by a captivated royal audience. This performance secured him **patronage** from the royal court. The companion mural of Michelangelo shows the artist at age 14 carving a sculpture in the palace gardens of the Medici rulers of Florence.

**Discussion Questions**
1. What is the story being told?
2. Who do you think the main character of the painting is? Why?
3. What is the main activity of the main character?
4. What is the setting?
5. Who are the other figures in the painting?
6. When do you think these scenes take place? Why?
7. What role does a **patron** play in the artistic process?

**Art Institute Connections**
   ![Many Faces: Modern Portraits and Identities] Impressionism and Post-Impressionism]
   ![Many Faces: Modern Portraits and Identities]

Have students explore artist self-representation using these works.
Rudolph Weisenborn’s mural at Nettelhorst Elementary demonstrates his interest in modern European painting styles such as Cubism. Fractured space, jagged lines, and vibrant primary colors convey Chicago’s energy and modernity during the 1930s. On the left, an abstract portrait of a sophisticated urban dweller is followed by forms of modern transportation such as small commuter planes and boats on Lake Michigan. The right half of the composition is set on Chicago’s industrial South Side where a construction worker holds an anvil as he works on a steel-frame structure. Weisenborn worked for a time as a gold miner and cowpuncher in Colorado before becoming an artist. After four years of academic art training, he turned his attention to more avant-garde painting styles. In addition to Contemporary Chicago, Weisenborn’s Chicago mural commissions included the only abstract mural at The Century of Progress (1933-34) and a mural series at Crane Technical High School.

Discussion Questions
1. What objects do you recognize in this painting?
2. What words would you use to describe the colors, lines, and shapes in the picture?
3. How do you think the artist uses color and lines to represent the subject matter and the city?
4. What Chicago landmarks or features are represented?
5. Why might this painting have been seen as modern in 1936?

Art Institute Connections

Explore Cubism and the representation of modern cities by looking at these works.
Slide 12
School: Louis B. Nettelhorst Elementary
Artist: Ethel Spears (1903-1978?)
Title: *Horses from Children’s Literature*
Date: 1936
Medium: oil on canvas

Intended for the school library, Spears’ **mural** includes **vignettes** from famous mythological and children’s stories in which horses play important roles. Shown are images from such stories as the Spanish tale *Don Quixote, My Friend Flicka*, by Mary O’Hara, and the Arabian myth *Al Borak*. In this detail from her mural, Spears illustrates the scene from Homer’s *Iliad* in which the besieged Trojans receive the deceptive gift of a large wooden horse from their Greek enemies.

Spears was born in Chicago in 1903. After training under John Warner Norton, who designed murals at Peirce School, she worked for the mural division of the **IAP**. She exhibited at the Art Institute seven times between 1926 and 1938. Her mural **commissions** include the Lowell School in Oak Park, Anderson Playground in Oak Park, Carroll Community House and Barric Community House in Oak Park, Research Hospital in Chicago, and the Oakton School in Evanston.

**Discussion Questions**
1. What are the horses doing?
2. Do they possess any unusual traits or extraordinary skills?
3. How do the horses interact or help humans in these scenes?
4. How does the artist capture the unique qualities of the story?
5. How does the artist unify all of the scenes represented in the frieze?

**Art Institute Connections**
2. *Horse [Tomb Figure]*. 618-907, China, Tang dynasty. [*The Arts of Asia: China, Korea, Japan* /Poster]
3. *Equestrian and Four Figures*. Africa; Mali, Bougouni; Bankoni Culture [*Arts of Africa/Ancient Worlds Postcard Pack*]

Explore the role that horses play in various cultures and time periods by looking at these works. Compare materials, representation, functions of the pieces, and stories being told.
Slides 7–9
School: Helen C. Peirce School for International Studies
Artist: John Warner Norton
Title: The Months of the Year
Date: c. 1925
Medium: oil on canvas

Completed between 1925 and 1927, the John Warner Norton murals depicting the months of the year at Helen C. Peirce Elementary School were part of a total renovation of the school's kindergarten. The kindergarten project was intended as an homage to Helen Peirce’s long-standing commitment to early childhood education and her belief in the need for aesthetically pleasing surroundings in student development. The Peirce School Fine Arts Committee asked three contemporary Chicagoans, architect George Grant Elmslie (1871-1952), landscape architect Jens Jensen (1860-1951), and painter John Warner Norton (1876-1934) to plan and carry out the kindergarten project.

Jensen’s planting surrounding the Kindergarten focused on native Illinois shrubs and trees. Norton’s 12 panels, each representing a month of the year, were planned to fit into specially designed frames in Elmslie’s architectural design for the classroom. Norton’s paintings stress seasonal changes and atmospheric conditions that typify each month in Chicago. In July, American flags wave in the breeze against a blue sky. In the background, the Tribune Tower firmly locates the image in this city.

Born in 1876 in Lockport, Illinois, John Warner Norton was an accomplished muralist and teacher at the School of the Art Institute. He completed murals at the Cliff Dwellers Club, the Fuller Park Assembly Hall, and Beloit College in Wisconsin. His best-known works are ceiling paintings at the former Chicago Daily News Building (now the Riverside Plaza Building; these murals are being restored and are not on view), and the Chicago Board of Trade.
Discussion Questions
1. What elements does the artist use to describe the months?
2. How do you think these representations are particular to the Midwest?
3. How might the representations of the months be different for other geographical areas in the United States or the world?

Art Institute Connections
2. Thomas Cole (American, 1801-1848). Distant View of Niagara Falls, 1830. Oil on panel. [American Art and Culture / Poster]

Continue your explorations of landscapes and seasonal changes by looking at these works.

Note: Visit the Chicago: The City in Art page (2000) on The Art Institute of Chicago Web site to see a QuickTime video of the Peirce kindergarten.
One of the most popular subjects in art for hundreds of years was the myth of the Judgement of Paris. The young Trojan prince Paris was asked to award a golden apple to the most beautiful of the three goddesses Venus (Greek name Aphrodite), Minerva (Greek name Athena), and Juno (Greek name Hera). This unusual depiction of the Classical myth in which the women are dressed in 19th-century costume was painted by W. C. Brownson, a student at the School of the Art Institute, as part of an extensive decoration plan for Peirce School. During the mid-1920s the Lake View Women’s Club, a Progressive-Era reform association in Chicago, donated several paintings to the school in the Edgewater neighborhood in honor of the association’s former president, Helen Peirce. The paintings were important tools in creating a beautiful environment for students. They also provided children with enriching and Classical subjects.

**Discussion Questions**

1. What story do you think is being told?
2. Where do you think the story is set?
3. How are the characters dressed?
4. What do you think the women in the painting are doing?
5. What do you think their relationship with the young man is?
6. What function do you think the apple plays in the story?

**Art Institute Connections**


Explore the depiction of world mythology in these works.
These lunettes at Tilton Elementary were intended for spaces above the doorways of the auditorium (designed by Prairie School architect Dwight L. Perkins). Each panel depicts key figures and moments in early American history. Like many other Progressive-Era murals, this work perpetuates an idealized view of history: the panels in this composition suggest that the interaction between white settlers and explorers and Native Americans was cooperative and peaceful. In one scene, Christopher Columbus and fellow European explorers are shown with Native American guides. In another scene, William Penn meets with the chief of an Indian tribe in what may be an illustration of the Penn Treaty (1748). Penn extends his hand to the Native Americans while one of his colleagues offers a gift of European cloth. Penn, the English Quaker leader who founded the American Commonwealth of Pennsylvania, was an advocate of religious freedom. He is known for his fair treatment of Native Americans in land agreements. The Penn Treaty, for example, has been singled out as one of the most amicable negotiations between European settlers and Native Americans.

**Discussion Questions**
What story do you think is being told in these paintings?
What types of people do you see in each panel?
How are they similar? How are they different?
Describe the interaction of the characters in the painting?

**Art Institute Connections**
   Take a closer look at the Shaker culture, which derived from Quakerism, by studying this object.


3. *One of a Pair of Screens of Southern Barbarians, 1568-1603* [poster]
   Explore the meeting of different cultures represented in these two works.
These **murals** were produced for the **IAP** and hung at Julian Perry Elementary School on the South Side, later renamed for Mayor Harold Washington (1922–1987). The two large rectangular panels flanking the stage auditorium depict children at play and at work. The rural children, at left, enjoy time with pets and flowers while urban children, at right, rake leaves. At left, sits a small rural town defined by a church steeple. At right, stands a more industrialized landscape with factory smokestacks. Above the stage, two triangular-shaped panels portray individual children at play. On the left, a young boy builds a model airplane at a workshop table. On the right, a farm boy in overalls feeds a goat. Although the children are contrasted through setting, clothing, and pastimes, the symmetry of the composition and palette highlight the shared experiences of city and country children.

**Discussion Questions**

1. What do you think the children are doing?
2. How are the children in these paintings similar? How are they different?
3. How does the setting differ in each scene?
4. What are some of the differences in city and country life today?

**Art Institute Connections**


Compare and contrast the activities and depiction of city and country life in these paintings.
The auditorium of Wentworth Elementary houses 26 historic paintings by James Edwin McBurney. The artist painted many murals depicting prominent figures and events in Illinois history for numerous public schools in Chicago. In this mural cycle, McBurney focuses on four subjects: the life of Abraham Lincoln, the life of Daniel S. Wentworth (for whom the school is named), westward travel on land and by sea, and Native American life. The Lincoln narrative begins with the president’s birth in Kentucky and ends with his delivery of the Gettysburg Address in 1864. In the panel shown here, Lincoln stands at a podium draped with American flags holding the famous speech in his hand. Reconciled Union and Confederate soldiers stand in the foreground and sit behind Lincoln. An excerpt of the Gettysburg Address appears in a panel below the image. McBurney balances his series on this well-known national figure with images of nameless “heroes” such as pioneers and Native Americans. A series of small panels in the rear of the auditorium, for example, shows Native Americans involved in everyday activities such as building canoes, making bows, and grinding corn.

Discussion Questions
1. Do you recognize any of the people in these works?
2. What are they doing?
3. Do you think the Native Americans and Lincoln can be considered heroes? Why?
4. How can their actions be perceived as heroic?

Art Institute Connections
2. Mary Cassatt (American, 1844-1926). The Bath, 1891-1892. Oil on canvas. [Impressionism]

Explore the varied representations and definitions of heroes by looking at these images. Take a closer look at the various definitions of “hero” or “heroism” by looking at these works.
Chicago: City and Country

During the early decades of the 20th century, many areas of the United States were transformed by rapid industrialization and urbanization. America’s farmland was giving way to the spreading boundaries of cities, and nowhere was this more evident than in Chicago. With its mixture of modern architecture, urban culture, and Midwestern farmland, Chicago emerged as a symbol of America’s struggle between urbanism and ruralism.

The murals in Chicago schools clearly reflect these changes. For example, John Norton’s *Months of the Year*, depict the changing seasons in a series of panoramic and bucolic landscapes without reference to the cosmopolitan aspects of the region. This highly representative and anecdotal style recalls the tradition of 19th century American landscape painting. Yet, this representation must be viewed as nostalgic rather than documentary. By contrast, Rudolph Weisenborn’s vibrant and colorful depiction of Chicago captures the vitality and modernism of the city through a Cubist style. Weisenborn uses energetic lines and a strong palette to celebrate the new technologies of the age such as planes and elevated trains.

**Related Murals**


**Art Institute Connections**


6. Gustave Caillebotte (French, 1848-1894). *Paris Street: Rainy Day*, 1876-77. Oil on canvas. [Impressionism].


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**Chicago to Scale**

**Estimated Time:** Four to five 50-minute class periods

**Suggested Grade/s:** 4 & 5

**Mural(s) Addressed**
Rudolf Weisenborn, *Contemporary Chicago*, 1936, oil on canvas, Louis B. Nettelhorst Elementary School [slide 13]

**Objectives**
Students reproduce to scale a section of the mural *Contemporary Chicago* using proper scale and ratio formulas.

**Correlations and Fundamental Learning Areas**
Math 7 & 8
Fine Arts 25 & 26

**Materials**
rulers
poster paper
colored pencils
graphite pencils
acrylic paint
Key Terms and Concepts
Scale
Ratio
Mural

Step-by-Step
1. Teacher Preparation: cut a poster or photographic reproduction of the mural into one-inch squares.
2. View the Weisenborn mural at Nettelhorst Elementary School or slide 13 with students. Ask: what do you see? How many sections make up this mural? What is represented in these sections?
3. Ask students to sketch and list the geometric shapes they see in the image.
4. Ask students to make an outline of the mural by section.
5. Discuss the artistic processes involved in making a mural and give them specifics about how murals were placed in their school.
6. Distribute the cut squares of the mural reproduction to students. Have them impose a grid over the square.
7. Using 1:12 ratio (this can be adjusted to any size), have students create a larger grid on a piece of poster board.
8. Have students use color pencils or acrylic paint to enlarge their section of the mural onto the poster board.
9. Assemble the finished squares into a wall-sized, scale reproduction of the mural.

Assessment
Base student achievement on proper usage of ratio formulas.

Follow-Up
Rearrange the mural into different configurations using their individual tiles. Use different media to construct these scale reproductions. For example, students could use tiles to make small mosaic panels or colored paper to make collage panels. Ask students to experiment with different scales and color schemes.
Contemporary Chicago 1936–2000

Estimated time: Four 50-minute periods
Suggested grade/s: 7

Mural(s) addressed
Rudolf Weisenborn. Contemporary Chicago, 1936. Oil on canvas. Louis B. Nettelhorst Elementary School. (Slide 13)

Objectives
Children produce stories, poems, and drawings about Weisenborn's 1936 mural and make a comparable collage about Chicago in 2001.

Correlations and Fundamental Learning Areas
English Language Arts 1, 2, 3, 5
Fine Arts 25, 26

Materials
sketchbook or journal
pencil and/or colored pencils
glue
poster board

Key Terms and Concepts
Mural
Anvil
Sphere
Cubism
Stockyards

Step-by-Step
1. Have students look at the mural at Nettelhorst Elementary School or slide 13 and create a list of mural details (without discussing how these details are related), e.g. man with anvil, plane, water, cube, circle, sphere.
2. Ask students to use this list to write a descriptive paragraph about the mural. Encourage them to consider how the mural details work together to convey action and meaning.
3. Have students sketch a scene from the mural.
4. Ask students to write a free-verse or structured poem about this scene.
5. Homework: Have students collect images and text from magazines and other
Ask students to create a poster board collage based on the theme “Chicago 2000.” Hang collages together as mural panels for a “Contemporary Chicago Class Mural.”

**Assessment**

Base students’ achievements on their written and creative work.

**Follow-up**

Take students on a field trip to other public murals depicting Chicago, such as:

- Marcus Akinlana’s *The Great Migration* at the Elliott Donnelley Youth Center, 3947 S. Michigan Avenue.
- Henry Varnum Poor’s *Louis Sullivan and Carl Sandburg* at the Uptown Post Office, 4850 N. Broadway.
- Harry Sternberg’s *History of Chicago* at the Lakeview Post Office, 1343 W. Irving Park Road.

Have students write their thoughts and experiences in a journal.
Bird Feed Guide

Estimated Time: Four to five 50-minute periods
Suggested Grade(s): 4

Mural(s) Addressed
John W. Norton. March and November, from the original 12-panel (now 11-panel) mural, The Months of the Year, c. 1925. oil on canvas. (Slides 7-9)

Objective
Using Norton’s representations of birds as a starting point, students observe nature, compile scientific information, and learn specific traits of birds. Students draw a bird depicted in the Norton murals and make an entry for a class bird field guide. They relate their knowledge about birds to Norton’s representations of birds in his mural series at Peirce Elementary School.

Correlations and Fundamental Learning Areas
Language Arts 1, 2, 3, 5
Science 11, 12, 13
Fine Arts 25, 26

Materials
notebooks
field guides (see additional resources)
paper
color pencils

Key Terms and Concepts
Field guide
Talon
Beak
Wings
Migration

Step-by-Step
1. View the Norton murals or slides 7-9 with students. Ask: How many birds do you see in the Norton paintings? What type of birds do you see in the Norton murals? How are they different? How are they similar? How does Norton portray birds? What can you learn about these birds from looking at these paintings?
2. Have students sketch the birds in their notebooks and write down everything that they currently know about these birds.
3. Distribute various field guides to the class. Have students list the types of information in a field guide.
4. Using a diagram from a bird guide or scientific encyclopedia, teach students the part of a bird’s body (talon, wings, etc.).
5. Have students draw and write the parts of a bird’s body in their journals.
6. Have them research the appearance, feeding habits, mating habits, migration habits, and nesting structures of one of the birds represented in Norton’s murals.
7. Students will revise and edit their work and the work of their peers in order to ensure a consistent format with correct spelling and grammar.
8. Revisit the murals. Ask: How realistically did Norton portray the birds? Which other birds could he have included in each of the paintings? What new information have you learned about these birds based on your research?

Assessment
Assess students based on participation in the activities, their notebooks, and entry for the final field guide. The assessment of the field notebook should focus on the organization of information and observations of the bird’s characteristics. Have students develop a quiz based on their field guide entry.

Follow-Up
1. Visit the North Park Nature Reserve, the Field Museum of Natural History, or the Peggy Notebaert Nature Museum of the Chicago Academy of Sciences to study birds in more depth or to make an extended bird field guide.
2. Have students write a fictional story from the point of view of the bird that they have studied.
3. Have students assemble a birdfeeder outside the classroom. Have them observe the birds and feeding patterns of local birds.
4. Use this assignment as a starting point for a study of bird preservation and endangered species.
5. Invite an ornithologist to speak to the class.

Additional Resources
Collage Boxes

Estimated Time: Three to four 50-minute class periods

Suggested Grade(s): 3

Mural(s) Addressed

John W. Norton. *March* and *July*, from the original 12-panel (now 11-panel) mural, *The Months of the Year*, c. 1925. oil on canvas. (Slides 7-9)

Objectives

Students examine, describe, identify and discuss formal and emotional aspects of Norton’s *Months of the Year*. They list the attributes of the months as set forth by Norton and speculate on life at the time the paintings were created. They create collage boxes that reflect their current experience of the seasons and based the experience of the season on Norton’s murals of 1925.

Correlations and Fundamental Learning Areas

Language Arts 1, 2, 3, 4, 5
Social Science 17
Fine Arts 25 & 26

Materials

calendars with landscape images (any year)
paper
pencil (graphite and color)
crayons
cardboard
glue
shoe boxes (one for every two students)
collected & found objects or photos
written words and poems
scissors

Step-by-Step

1. View the Norton murals or slides 7-9 and have students list the attributes of each month that they note. Have students share their observations aloud. Keep a running list of the observations for each month.
2. Ask: *How do the months differ? Where do you think these scenes take place? Why? How would representations of the months in a place like Florida or Alaska be different?*
3. Distribute a page from a calendar to students and have them guess which month is
illustrated. Ask: How did you recognize the month? What do these images have in common with the Norton murals?

4. Read A Child's Calendar and Chicken Soup with Rice (see Additional Resources) aloud to your class. Ask: What words are used to describe each month? Can any of these words be applied to the Norton paintings?

5. Have students sketch their favorite Norton mural or a part of it. Explain that they will be working in pairs to create a collage box describing one month of the year.

6. Homework: Have students begin collecting a variety of objects to use in their boxes, these could include magazine clippings, small objects, words, poems, or drawings.

7. Have students assemble the boxes in class and present their finished box to the class explaining the objects they chose to describe each month.

Assessment
Evaluate students work based on an assessment of their overall creativity and level of group participation.

Follow-Up
Have students write a story based on their collage box that makes reference to all of the included objects in their finished box.

Additional Resources
Sendak, Maurice. Chicken Soup with Rice. 1962.
Book of Seasons

Estimated Time: Ten to twelve 45-minute class periods
Suggested Grade(s): Pre-Kindergarten

Mural(s) Addressed
John W. Norton. March and July, from the original 12-panel (now 11-panel) mural, The Months of the Year, c. 1925. Oil on canvas. (Slides 7-9)

Objectives
Students learn to speak with greater accuracy and learn to categorize based on logical reasoning. They develop vocabulary, particularly vocabulary related to the seasons and weather while refining their descriptive skills. Based on their findings students work together to create a “Book of Seasons.”

Correlations and Fundamental Learning Areas
Language Arts 2, 3, 4, 5
Science 11

Materials
watercolor paints
color pencils
paper
markers
brushes
watercolor paper
Seasonal Resource Boxes (to be prepared by teacher)

Winter:
clear plastic box with lid
small ice cube tray
food coloring
mittens
gloves
scarves

Spring:
clear plastic box with lid
watering cans
grass seed
cups, sifter, shovels, and mill to use with grass seed

Dixie cups
Potting soil

**Summer:**

Clear plastic box with lid
Sand
Buckets, shovels, sifters
Drinking straws (2 per child)
Found objects of various weights (paper, leaves, wood blocks, rocks, eating utensils)

**Fall:**

Clear plastic box with lid
Dried corn kernels
Dried corn cob
Plastic farm animals
Leaves of different sizes and shapes (some laminated)

**Step-by-Step**

1. Teacher Preparation: Create Seasonal Resource boxes using the suggested items listed above. You may substitute or supplement as you think necessary.
2. Read the *Wonder of the Seasons* to students. Have students identify details from the illustrations about objects, colors, and weather.
3. View the Norton murals or slides 7-9 with your class. Have students name as many objects as they can in Spanish or English. Document student responses on a large piece of paper.
4. Present materials from the Winter Resource Box. Ask students to identify as many of the objects as they can and help them identify the rest.
5. Read *Snowy Day* to students.
6. Ask: *What do you do on a winter day? What do you wear? What and where do you play? What do you see outside?*
7. Using watercolors, color pencils, and paper, have students draw images related to winter months. If possible, ask students to write relevant words on the paper.
8. Repeat this activity with the other seasonal boxes and related Norton murals.
9. Assemble the drawings in a large book or create a calendar using the children’s drawings.
Assessment
Return to the murals and see how many objects and words the students recognize. Compare the list compiled in Step #3.

Follow-Up
Visit The Art Institute of Chicago to view other representations of the seasons by artists such as Thomas Cole or Claude Monet.

Additional Resources
Morris Parker, Bertha. *My Big Book of Seasons*.

When Do We Wear This?

Suggested grade(s): pre-K bilingual
Estimated time: One class period

Mural(s) addressed
John W. Norton. *March and July*, from the original 12-panel (now 11-panel) mural, *The Months of the Year*, c. 1925. Oil on canvas. (Slides 7-9)

Objective
Students learn vocabulary related to the seasons and learn to categorize based on logical reasoning.

Correlations and Fundamental Learning Areas
Language Arts 1, 2, 3
Science 11, 12

Materials
Glue
Index cards
Calendar
Key Terms and concepts

- clothing
- seasons
- weather
- flag
- skyscraper

Step-by-Step

1. Teacher Preparation: Cut photographs of clothes worn during winter, spring, summer, and fall from magazines and other sources. Next, glue these images on to individual index cards.
2. Have students identify the articles of clothing on the index cards.
3. Ask students to say or write the name for each piece of clothing in Spanish and English.
4. Have students sort the cards by season.
5. Ask students to match cards of clothing with the appropriate month of the Norton murals in the slide reproductions (slides 7-9) or with the original panels at Helen C. Peirce School of International Studies.

Assessment

Base students' achievement on their ability to use and understand English and Spanish terms for particular kinds of clothing and other “Key Terms,” as well as their participation in class discussion.

Follow-up

Integrate weather symbols (e.g., sun, rain, snow, and clouds) cut from the newspaper weather report into the cards and have students match the weather cards with the appropriate month in the murals.
Haikus for the Months

Estimated Time: One to two 50-minute class periods
Suggested Grade(s): 3

Mural(s) Addressed
John W. Norton. March and July, from the original 12-panel (now 11-panel) mural, The Months of the Year, c. 1925. Oil on canvas. (Slides 7-9)

Objective
Students write haiku poetry using descriptive language for the months represented in Norton’s murals.

Correlations and Fundamental Learning Areas
Language Arts 1, 2, 3, 4, 5,
Social Science 17

Materials
pens
paper
Japanese paper (optional)
ink (optional)
ink brushes (optional)

Key Terms and Concepts
poetry
Haiku
Kigo

Step-by-Step
1. View the Norton murals or slides 7-9. Tell students that the artist was most interested in showing the change of seasons in his paintings.
2. Have students choose one of the months in the Norton mural cycle about which to write a haiku poem. You may want to read them some examples of haiku before they begin the assignment. (see Additional Resources)
3. Tell students that the haiku is a type of poetry that originated in Japan. Have them locate Japan on a world globe.
4. Homework: Ask students to read three examples of haiku poems and write down similarities between the poems. Encourage students to use a dictionary to look up unfamiliar words. Also, remind students to count the number of lines and syllables
in each poem and to pay special attention to the subjects of the poem. Have them present their findings in class.

5. Introduce students to the haiku format. A haiku has three lines. The haiku is usually devoted to a nature theme and follows a very specific structure: the entire poem is 17 syllables in three lines with this pattern: first line, five syllables; second line, seven syllables; third line, five syllables (5-7-5). Remember: Haiku often contain a _kigo_ or season word like snow for winter. They do not necessarily tell a story but rather describe a moment.

6. Ask students to compose a haiku on a subject of their choice. Have them read their haiku poems aloud.

**Assessment**
Base evaluation on students’ use of the proper haiku format, punctuation, spelling, and creativity.

**Follow-Up**
Introduce students to the Japanese art of ink scroll painting and calligraphy. Using Japanese paper, ink, and ink brushes have students rewrite their haiku on Japanese rice paper.
Visit The Art Institute of Chicago to view Japanese woodblock prints.

**Additional Resources**
How's the Weather?

Estimated Time: One- to two 50-minute class periods
Suggested Grade(s): 3

Mural(s) Addressed
John W. Norton. March and July, from the original 12-panel (now 11-panel) mural, The Months of the Year, c. 1925. Oil on canvas. (Slides 7-9)

Objective
Students write weather reports based on the Norton murals using basic information about weather and atmosphere. They write, edit, and deliver their reports orally after studying the format of weather reports in newspapers and on television news programs.

Correlations and Fundamental Learning Areas
Language Arts 1, 2, 3, 4, 5
Mathematics 6
Science 11, 13

Materials
pen
paper
weather section of a local newspaper

Key Terms and Concepts
precipitation
Celsius
Fahrenheit
forecast

Step-by-Step
1. View the Norton murals or slides 7-9 with students. Ask: How do you recognize the months? How do weather changes help describe each month? Which month is rainiest? Which month is shown as the windiest? Which month is shown as the sunniest?
2. Have students review the weather section of the local paper. Ask: What symbols are used to show weather conditions? Have them recreate these symbols on construction paper
3. Have students list all of the words used to describe weather conditions. Have them define these words using a dictionary.
4. Have students read a thermometer to determine the current temperature in both Celsius and Fahrenheit. Ask them to hypothesize which Norton landscape would be similar in temperature.

5. Homework: Tell students to watch a local newscast for the weather segment. How did the forecaster present the weather? Have them bring in a list of words the forecaster used to describe weather conditions (i.e., precipitation, Celsius, Fahrenheit). Have them use a dictionary to define these words.

6. Let students choose their favorite month from the Norton murals and ask them to write a weather report based on their selection. Have them answer the following questions: What temperature do you think it is? What kind of clothes would people be advised to wear in this setting? What are the unique weather conditions represented? What type of clouds, if any, are in the sky?

7. Have students present their reports aloud to the class while you project the related slide in the background.

Assessment

Base student achievement on written, oral, and creative work for the project. Conduct a vocabulary test using terms addressed in the project.

Follow-up

1. Use this exercise as a starting point for certain atmospheric conditions, such as the different kinds of clouds or special weather phenomena such as hurricanes and tornados.

2. Take a field trip to The Art Institute of Chicago to study landscape painting and the representation of other regions and weather conditions by artists like Thomas Cole or Claude Monet.

3. Have students convert Fahrenheit temperatures to Celsius degrees using the formula: Fahrenheit = 9/5 Celsius + 32

4. Invite a weather forecaster to speak to the class.
Unbelievable Umbrellas!

**Estimated Time:** 2-3 weeks

**Suggested Grade(s):** K-3

**Mural(s) Addressed**
Anita Willets Burnham. *Nuremberg Street Scene and Market*. c.1920s. Oil on canvas
George B. Armstrong School of International Studies [slide 10].

**Objectives**
Students design patterns onto umbrella surfaces after viewing and discussing elements of the umbrellas depicted in the Burnham mural.

**Correlation and Fundamental Learning Areas**
Mathematics 7 & 9
Fine Arts 26

**Materials**
enamel paint markers (various colors)
umbrellas (store bought)
large sketch pad/paper
colored pencils/ markers/ crayons
compasses
rulers

**Key Terms and Concepts**
Mural
market
geometry: lines/ points/ planes
fractions
polygons
pattern
design
detail

**Step-by-Step**
1. Provide students with an overview of Anita Willets Burnham’s biography and the time period she lived in, especially as it applies to the mural in the school or after viewing slide 10.
2. Using rulers, have students measure the umbrellas and write down these measurements.
3. Next, have students use these measurements to sketch an umbrella on a large piece of paper. Remind students to add detail and patterning.
4. Discuss the elements of geometry such as points, lines, and fractions.
5. Have students re-create their designs on the surfaces of their store-bought umbrella using the enamel markers.

Assessment
Students completing the assignment demonstrate creative and analytical abilities as they measure and design patterns on umbrella surfaces.

Follow-up
Umbrellas may be displayed hanging upside-down from the ceiling in a dimly lit room. Umbrellas may also be constructed based on the design of cocktail umbrellas purchased at a party supply store.

Food in Art

Estimated Time: 4 weeks
Suggested Grade(s): 4-6

Mural(s) Addressed
Anita Willets Burnham. Nuremberg Street Scene and Market. c.1920s. Oil on canvas
George B. Armstrong School of International Studies [slide 10 ].

Objectives
Students work independently and collaboratively to create a class cookbook based on the contents depicted in the vegetable carts of the Burnham mural.

Correlation and Fundamental Learning Areas
Language Arts 3 & 5
Social Science 17

Materials
drawing paper
markers/ colored pencils/ crayons
glue
tag board
book binding materials
laminating materials

Key Terms and Concepts
mural
market
international fruits and vegetables
recipes

Step-by-Step
1. Provide students with an introduction to Anita Willets Burnham (b. 1880) and the time period in which she lived and worked, especially as it applies to the mural in the school or after viewing slide 10.
2. Assign each student a fruit or vegetable to research. Their research should include:
   • information about the history and geographic origin of the fruit/vegetable
   • information on its varieties and uses
   • a recipe featuring the fruit or vegetable
3. Next, have students use the information they have researched to prepare a page for a class cookbook. Each page should include: an illustration of the fruit/vegetable, a paragraph about the fruit/vegetable, a map where the fruit/vegetable originates, and a recipe using that fruit/vegetable.
4. Have students lay out their page onto tag board sheets.
5. Laminate each page and then bind all the pages together with a cover that demonstrates the collaboration of all the students.

Assessment
Students should demonstrate an ability to do research and follow the assignment correctly. In addition, you may assess students' proficiency working both independently and collaboratively.

Follow-up
Copies may be made of the cookbook through color Xeroxes. The instructor may decide to use the cookbook as a means of fundraising. Also, it can be showcased in the school library or main office.
Vegetable Carts with Umbrellas

Estimated Time: 3 weeks
Suggested Grade(s): 46

Mural(s) Addressed
Anita Willets Burnham. Nuremberg Street Scene and Market. c.1920s. Oil on canvas
George B. Armstrong School of International Studies [slide 10].

Objectives
Students create a miniature–size vegetable cart after viewing and discussing elements
of the vegetable carts in the Burnham mural.

Correlation and Fundamental Learning Areas
Language Arts 3 & 5
Mathematics 6 & 9

Materials
popsicle sticks
glue
foam board
rulers
tempera paint
paintbrushes
graph paper
cloth scraps
pasta wheels

Key Terms and Concepts
three-dimensional
blue print
scale

Step-by-Step
1. Provide students with an introduction to Anita Willets Burnham (b. 1880) and the
time period in which she lived and worked, especially as it applies to the mural in
the school or after viewing slide 10.
2. Have students write down 10 facts about the mural or artist.
3. Write the facts on the board for students to copy and learn.
4. Show your class images of the mural, then have them fill out “Let’s Investigate a Mural” worksheet.
5. Using the materials suggested above, show your class how to construct a miniature vegetable cart.
6. Show students examples of industrial or architectural blueprints. Next, have students use graph paper and pencils to draw blueprints to use as guides for their individual projects.
7. Working from the blueprints they have prepared, have students construct their vegetable carts with the materials supplied.

Assessment
If the students demonstrate that they can create a miniature vegetable cart after viewing and discussing the Burnham mural, then they have met the objective.

Follow-up
After the carts have dried, the students may choose what elements they would like to include in their own carts. Possible choices may include mini-fruit (purchased from a craft store), hand-made fruit and vegetables made from modeling clay, fabric sewn into various market items, and any possibility imagined by the students.
Worksheet: Let's Investigate the Mural

1. Where does this scene take place? (Indoors, outdoors, city, country...)

2. Do you think that this scene takes place somewhere in America? Why?

3. Do you think that this painting takes place in either present time or long ago? Why?

4. What season is depicted?

5. What time of day is it?

6. How many building fronts do you see?

7. How many people do you see?
8. What are the people doing?

9. Name 10 colors found in this work.

10. How many umbrellas are in the scene?

11. How many carts are in the scene?

12. What do you see in the carts?

13. Why are the carts located in the center of the scene?

14. Describe how the painting makes you feel:
Prairie School Design

Estimated Time: Five weeks
Suggested Grade(s): 4-6

Mural(s) Addressed

Objectives
Students learn how the landscape can influence art and architecture. Students learn about and understand architecture and architects including: uses of buildings; types of buildings; space and mass balance; building materials; Prairie School colors, patterns, and embellishments; prairie flora and fauna. They construct a model that will reflect the shapes, materials, and designs characteristic of the Prairie School style.

Correlation and Fundamental Learning Areas
Language Arts 2
Math 6 & 7
Social Science 16
Fine Arts 25-27

Materials
wooden building blocks
Legos
construction paper
cardboard
architecture paper (15x10)
glue
pencils
copper/silver paint
rulers
brushes
colored pencils
Legos
wood blocks
wood pieces
Key Terms and Concepts
Prairie school
Frank Lloyd Wright
architecture
scale
model
blueprint
construction

Step-by-Step
1. Have students visit the Kindergarten Room in Helen C. Peirce School of International Studies to study and discuss the Prairie School design elements.
2. Then have students research the Prairie School through architecture books taking special note of colors, patterns, shapes, window styles, and space/mass ratio.
3. Next, have students sketch a simple structure in the Prairie School style.
4. Ask students to build their design using Legos or wooden blocks. Students should glue the pieces into place and then paint them with one of the metallic colors (copper or silver).
5. Students should embellish the structures with organic materials alluding to trees, bushes, and other vegetation.

Assessment
Criteria for grading is based on workmanship and incorporation of Prairie School style in the final project.

Follow-up
Work will be exhibited in the school after an in-depth discussion of the experience has been conducted.
Insight Arts

Estimated Time: Four weeks
Suggested Grade(s): 7-8

Mural(s) Addressed

Objectives
Students identify, describe, and discuss what they see. They learn about and demonstrate the function of key structural elements of poetry by writing a poem about themselves, highlighting their interests and environment.

Correlation and Fundamental Learning Areas
Language Arts 2-4
Math 6 & 7
Social Science 16 & 18
Fine Arts 25-26

Materials
pencils, erasers
magazines
glue
drawing paper

Key Terms and Concepts
mural
stanza
rhyme scheme
free verse
couplet
collage
Step-by-Step
1. Divide students into small groups and have them examine the murals at Harold Washington Elementary School or slides 18-19. Ask: What do you see? What details has the artist included? Where are the children? What are they doing? Are their settings and actions the same? What is different? Have students present their findings.
2. Next, have students work individually to brainstorm ideas for a poem about their interests and environment. Ask students to look at the children and the activities depicted in the mural and then think about themselves and their own pastimes.
3. After students have brainstormed some ideas, explain basic elements of poetry such as verse, couplet, stanza, and rhyme schemes.
4. Have students compose a poem in a format of their choice.
5. To extend the activity, have students collect or create images and make a collage to illustrate their poem (explain the process of creating a collage to the students).
6. Have students read their poems aloud and present their collages to the class.
7. Display the students’ poems and collages in the classroom or somewhere in the school.

Assessment
Assess students according to how well they communicate what they see and think about the mural; whether or not they demonstrate their understanding of poetry elements through their written work; and their ability to express themselves verbally, artistically, and in writing.
America, the Beautiful: American History through Art

The presentation and narration of American history and culture constitute a dominant theme in historic murals in Chicago public schools. Often, artists rendered American history through well-known American heroes like Abraham Lincoln or William Penn. A section of James McBurney’s mural cycle at Daniel S. Wentworth Elementary School, for example, depicts the life of Lincoln from his Kentucky birth through his famous delivery of the Gettysburg Address. At Joseph E. Gary Elementary School, Lincoln reappears in a procession of several historical figures selected to symbolize American progress.

The inclusion of Native American life in many school murals reflects a further attempt to glorify America’s past. At Wentworth Elementary, several small panels show Native Americans taking part in daily activities such as basket weaving and canoe building. At Linné and Tilton Elementary schools, scenes showing the peaceful interaction of pioneers and Native American tribes downplays the more violent aspects of the conquest of the Americas by European explorers, the spread of disease, and the forced relocation of Native Americans due to Westward Expansion in the United States and its territories.

Related Murals
4. James McBurney. Lincoln Delivering the Gettysburg Address; from Twenty-Six Historical Scenes, c.1914. Oil on canvas. Daniel S. Wentworth Elementary School. (Slide 4)
5. Philip Ayer Sawyer. Progress and History, 1915. Oil on canvas. (Slide 5)

Art Institute Connections

**Mexican American Mural**

*Estimated Time:* Five weeks  
*Suggested Grade(s):* 7-8

**Mural(s) Addressed**  

**Objectives**  
After researching achievements and contributions of historic and contemporary Mexican Americans, students recreate a mural depicting Mexican Americans based on the imagery of Sawyer’s murals.

**Correlation and Fundamental Learning Areas**  
Language Arts 1-4  
Fine Arts 25-27

**Materials**  
3 sheets of plywood (dimensions defined by instructor)  
acrylic-based paints  
paintbrushes  
primer/ gesso  
polyurethane  
6 hinges/ screwdriver  
ruler/ pencils/ erasers
Key Terms and Concepts
mural
allegory
Mexican American culture/history
classical
Haymarket Affair

Step-by-Step
1. Discuss the visual elements found in the mural *Industry, Progress, and History* at Gary Elementary School or slide 5 with your class, assessing the historical images, characters, and scenes portrayed.
2. Divide the class into small groups and ask students to select and research a historic patron of Mexican American descent. Each group should prepare a 3 page report that includes information on the individual’s upbringing, major influences in their lives, their accomplishments, and legacy and significance. Ask students to include a drawing of their selected historical figure.
3. After students have primed the surfaces of the plywood sheets, ask them to sketch a portrait of their chosen patron.
4. Next, have students paint their images and add significant backgrounds.
5. Hinge the boards together and apply a polyurethane coat to the surfaces of the painted plywood for added protection.

Assessment
Students will meet their objectives by exhibiting that they can recreate a mural depicting celebrated Mexican Americans based on the imagery of Sawyer’s murals.

Follow-up
Have students write and illustrate their own lives and make a class mural.
Transportation and Mapping

Estimated Time: Four weeks
Suggested Grade(s): K-3

Mural(s) Addressed

Objectives
Students discuss various modes of transportation and learn how maps help people travel to their destination. They discuss historic figures and historic means of travel and navigation. They compare and contrast those examples with modes of transportation today and as they foresee them in the future.

Correlation and Fundamental Learning Areas
English Language Arts 5
Mathematics 7
Social Science 16-17

Materials
drawing paper
colored pencils, markers, or crayons
colored pencils and erasers
atlas
rulers
road maps
globe

Key Terms and Concepts
mural
map
legend
symbol
transportation
navigation
guides
routes
**Step-by-Step**

1. View the murals at Tilton Elementary School or slide 2 with students. Ask: *What do you see? What is happening? What is going to happen next? How do you know this?*
2. Discuss the idea of transportation. Ask: *How did the people in these murals reach their destinations? By land, water, or air? How can you tell? Do people still travel like this today?*
3. Show students examples of historic routes to the New World. Ask students to study these routes using a globe.
4. Have students create a map (using legends, symbols, and distance charts) tracing the journey of a.) the Pilgrims; b.) Christopher Columbus; or c.) Native Americans on a food-gathering journey.
5. Have students create a map (using legends, symbols, and distance charts) tracing their daily journeys from home to school.
6. Have students write a journal entry of a passenger on a historic voyage such as the ones listed in number #4.

**Assessment**

Evaluate students’ achievement on their maps and journal entries.

**Follow-up**

Have students bind their maps together into an atlas or have them prepare a travel journal containing entries of past, present, and future journeys.
Fantastic Hats!

**Estimated Time:** Four weeks
**Suggested Grade(s):** K-3

**Mural(s) Addressed**

**Objectives**
Students compare and contrast European and Native American cultures through discussion and observation of the various hats depicted in J.L. Scott’s murals. Students then create a “fantasy hat” of their own.

**Correlation and Fundamental Learning Areas**
- Language Arts 2 & 4
- Social Science 16-17
- Fine Arts 26-27

**Materials**
drawing paper
colored pencils,
painter’s caps
markers, or crayons
beads/sequins/glitter/confetti
pencils and erasers
stickers
globe
buttons/feathers

**Key Terms and Concepts**
mural
Christopher Columbus
pilgrims
William Penn
Step-by-Step

1. View the mural by J.L. Scott at Tilton Elementary School or slide 2. Ask students to compare and contrast Scott’s depictions of Europeans and Native Americans.

2. Ask students to focus on the hats and headgear in each mural (including head-dresses, wigs, berets, etc.). Ask: How would you describe each hat? How do you suppose someone wearing that hat moved? Based on your observations of these images, what might hats worn by various individuals reveal about their status, title, or role?

3. Have students draw all the headgear depicted in the murals (including head-dresses, hats, wigs, berets, etc.).

4. Discuss types of hats and headgear that are worn in contemporary times. Ask: What is each hat used for? Have students bring in examples from home and describe them.

5. Discuss the differences between hats and headgear from historic times (as depicted in the murals) and contemporary times (based on the examples that they share with the class). Ask: How are they different? How were/are they used? Who might wear them?

6. Have students draw a “fantasy hat” including elements based on this discussion.

7. Provide each student with a white painter’s cap.

8. Have students decorate their cap with the materials suggested above.

9. After students have finished making their hats have them model their work in a Hat Fashion Show.

Assessment

If the students demonstrate that they can compare and contrast European and Native American cultures through discussion and observation of the various hats depicted in J.L. Scott’s murals and then create a “fantasy hat” of their own, they will have met the objective.

Follow-up

Students can collaborate to create a display of their hats and drawings.
Video Student Docent Tour

Estimated Time: eight to ten 50-minute class periods
Suggested Grade(s): 7 & 8

Mural(s) Addressed


Correlations and Fundamental Learning Areas
Language arts 1, 2, 3, 4, 5

Materials
See for Yourself: [video]. The Art Institute of Chicago. 1999. (see additional resources)
docent application form (to be prepared by teacher)
mock questionnaire (to be prepared by teacher)
assessment rubric
video camera
video tape

Key Terms and Concepts
docent
transition

Step-by-Step
1. Teacher Preparation: Make a mock docent application form and questionnaire. Write a mock job posting looking for student docents to guide visitors through the historic Wentworth auditorium.
2. Distribute the job posting to all students. Ask: What is a docent? Where do docents work? What qualifications are needed to be an efficient and knowledgeable docent?
3. Show “See for Yourself” and/or “Behind the Scenes” to the class. Ask: What did you learn about the function of a docent in an art museum? What objects would you recommend to a docent working at Wentworth School? [Alternate activity: schedule a docent-led field trip to The Art Institute of Chicago or another local art museum].
4. After discussing the responsibilities of a docent, have the class develop a rubric of qualifications for the student docent positions. This might include qualities such as knowledge about the works discussed, clear speaking voice, good eye contact, good interaction with audience, etc.
5. Homework: Ask students to complete the docent application form. Remind them
to use correct grammar and punctuation, and to accurately complete the form.
Each student should also write a letter of interest for this position. This letter
should be in proper letter format. The application and the letter can be used as
instructional tools, editing practice, and an assessment tool.

6. Have students participate in a mock interview for the docent positions. Provide
students with a list of practice questions for the interview process. Ask students to
work in pairs to practice and refine listening, speaking, and oral communication
skills, with students trading the roles of interviewer and interviewee.

7. Homework: Provide students with a model Thank-You letter. Using this as an
example, have students write a thank-you letter for the interview. Remind them to
use proper letter format, correct grammar, and punctuation.

8. View the McBurney murals or slides 3-4. Ask: What do you think is happening in these
works? Who is represented? Where are they? What are they wearing? How do you think these
paintings are different? What do they have in common?

9. Provide students with background information about the artist, the murals, and
the subjects represented.

10. Ask students to prepare a short tour (10-15 minutes) of the two paintings listed
above. Remind them to include all pertinent information about the artist, titles of
the works, dates, etc. They should also include a formal analysis of the works, a
clear introduction, smooth transitions, and a closing remark. Remind students
that they may want to include historical facts about the subjects of the murals
and/or their school. Have students submit detailed, written outlines of their
presentations.

11. After practicing and refining these presentations, videotape the student presenta-
tions to create a video docent tour of the historic murals at Wentworth School. If
your school has a video club, ask the students to edit and refine the tape to create
a polished tour to show to visitors and parents.

Assessment
Base evaluation on proper use of grammar, punctuation, and spelling in the written
assignments, and on the use of a clear format and accurate information in the oral
presentation.

Follow-Up
6. Create an attractive docent ID card for the students.
6. Have students train other students to give docent-led tours of the school or the
murals.
6. Have students publish the written scripts of their presentations or a brochure to
accompany their video tour.

Additional Resources
Native American Cultures and Ways of Life

Estimated Time: Five weeks
Suggested Grade(s): K-3

Mural(s) Addressed

Objectives
Students gain a broader understanding of Native American cultures, lifestyles, dwellings, and customs through intense research and discussions based on the mural by Datus E. Myers.

Correlation and Fundamental Learning Areas
Language Arts 1 & 3-5
Social Science 16-18

Key Terms and Concepts
Visual Thinking Strategies
Native Americans:
  The Southwest Americans
  The Eastern Woodland Americans
  The Plains Americans
  Hunters and Gatherer of The West
dwellings/habitation
food sources
attire/clothing
lifestyle/cultures
geographic location

Step-by-Step
1. Discuss students’ prior knowledge of native cultures. Create a list of responses.
2. View Myers’s mural at Gary Elementary School or slide 1 with your students and note observations. Compare both lists.
3. Divide students into four groups and assign each group one of the following Native American cultures to research:
   • The Southwest Americans
   • The Eastern Woodland Americans
   • The Plains Americans
   • Hunters and Gatherer of the West
4. Based on their research, students should:
   - Give an oral presentation on information acquired through their research into each culture. Each presentation will be accompanied by a poster (see rubric below).
   - Create a “Kachina Doll” representing the Southwest American culture.
   - Create a miniature example of a dwelling representing the construction, materials used, and design representing the particular culture studied.
   - Create an example of a tool, artifact, ceremonial instrument, or traditional element representing the particular culture studied.
   - Create a section of a four-paneled screen illustrating the lifestyle of the particular culture studied. These illustration might include objects related to:
     - shelter
     - clothing
     - customs
     - food sources
     - geographic location
     - other pertinent traditions and customs

7. As an alternative to the research assignment, ask students to create a map of the United States and identify the areas associated with each of the Native American cultures listed above

Assessment
If students show that they have gained a broader understanding of Native Americans cultures, lifestyles, dwellings, and customs through research and discussions based on the mural by Datus E. Myers and participate in the culminating project, they will have met the objective.
# Rubric for Native American Poster

<table>
<thead>
<tr>
<th>Category</th>
<th>No evidence. 0 points</th>
<th>Some evidence. One or two facts. 1 point</th>
<th>All pertinent information present. Three or more facts. 2 points</th>
<th>All pertinent information present/examples. Three or more facts and pictures or other examples. 3 points</th>
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</thead>
<tbody>
<tr>
<td>Geographic area description</td>
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<td></td>
</tr>
<tr>
<td>List of tribes found in this area</td>
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<tr>
<td>Description of shelter</td>
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<tr>
<td>Description of food</td>
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<tr>
<td>Description of beliefs</td>
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<tr>
<td>Other interesting facts or legends</td>
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<tr>
<td>Title is neat and clear</td>
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<tr>
<td>Names of students in the group are listed</td>
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<tr>
<td>Use correct and varied sentence structure</td>
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<tr>
<td>Use of correct punctuation</td>
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<td>Use of correct grammar</td>
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<tr>
<td>Poster is arranged neatly and all areas are clearly identified</td>
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<tr>
<td>Oral presentation is organized and information is clear</td>
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Once Upon a Time: Fairies, Fairy Tales, and Myths in Murals

Stories from children’s literature and classical mythology traditionally form the core of elementary school education. They not only captivate students’ attention and stimulate a child’s imagination, but they also enhance students’ visual and literary skills and teach about human nature, ethics, and morality. It was, therefore, appropriate to decorate elementary schools with representations of characters and scenes from children’s literature and classical mythology.

Marion Mahony Griffin, for example, chose Fairies and Woodland Scenes as the subject for her mural at George Armstrong Elementary School because she felt that these magical characters would expand the students’ imagination. Griffin, who was raised in a home steeped in Progressive Era educational philosophy, believed that inspiring the imagination was the first and most crucial step in creating geniuses. Griffin’s philosophy is mirrored in the prevalence of murals with similar subjects in public schools.

Related Murals
5. Roberta Elvis (?). Children’s Fairy Tales. Oil on canvas. c.1940. Joseph E. Gary Elementary School. (Slide 17)

Art Institute Connections
4. Mexico, West Central Region, Jalisco, Ameca Style. “Storyteller” Figure, c. 100 B.C.E.–250 C.E. Earthenware. (Mexicanidad/Poster)
Fairy Dictionary

Estimated time: Three class periods
Suggested grade(s): 3

Mural(s) addressed

Objective
Students produce a dictionary of self-created fairies and in doing so learn how to look up words in a standard dictionary.

Correlations and Fundamental Learning Areas
English Language Arts 1, 2, 3
Social Science 16
Fine Arts 25, 27

Materials
notebooks
dictionaries
colored pencils
drawing paper

Key Terms and concepts
dictionary
pronunciation
fairy
heron
birch tree
Woodland

Step-by-Step
1. Show students the mural at Armstrong Elementary School or slide 11. Ask: *What do you see? What is happening? What is about to happen?* Have students write their responses to the mural in a journal.
2. Ask students to write a list of words that come to mind in response to the mural. Have students share these words with the class. Provide students with related vocabulary words from the list of key terms above.
3. Homework: Have students look up the words in a dictionary and write a) the pronunciation; b) part of speech; and c) the complete definition of each word.
4. Return to the mural. Discuss Marion Mahony Griffin’s beliefs about the nature of fairies and their function in everyday life. Ask students to discuss the image using their new vocabulary.

5. Read other tales, such as Peter Pan or Cinderella, that include fairies as main characters. Ask: How do fairies help the main characters in the story? How are they different from or similar to the fairies in Marion Mahony Griffin’s mural? Develop a Venn diagram comparing and contrasting the fairies in the chosen stories and those illustrated by Griffin.

6. Brainstorm with the students. Ask: What other functions could fairies have in today’s world? How could they help us in our daily chores?

7. Have students create their own fairy. Ask: What would the fairy look like? What is the fairy’s name? What special skills does the fairy have?

8. Have students create a dictionary definition for their fairy. It should include a pronunciation guide, part of speech, definition, and a brief paragraph summarizing one of the fairy’s adventures. Have students refine and develop their entries through peer editing and critique.

9. Have students draw their fairy.

10. Teacher: Assemble “Class Fairy Dictionary” and distribute to students.

**Assessment**

Base student achievement on written, oral, and creative work for the project. Conduct a vocabulary test using terms addressed in the project.

**Follow-up**

Have students create stories based on the various fairies included in the dictionary.
The Woodland Daily News

Estimated time: six- to eight-class periods
Suggested Grade(s): 5-6

Mural(s) Addressed

Correlations and Fundamental Learning Areas
Language Arts 1, 2, 3, 4

Objective
Students will learn about newspaper production and create a student newspaper based on Marion Mahony Griffin’s mural.

Materials
notebooks
pen
paper

Key Terms and Concepts
newspaper
headline
byline
layout
reporter
editor

Step-by-Step
1. Teacher Preparation: Bring in a copy of a local newspaper.
2. Discuss the various sections with the students [front page, arts and leisure, neighborhood, sports, weather, business, etc.]. Define and discuss the different jobs available at a newspaper [reporter, editor, photographer, illustrator, layout and design]. Concentrate on the format of newspaper articles including headlines, bylines, and location.
3. Explain to students that they will be creating a class newspaper about their school mural. Assign different tasks (such as reporter, editor, layout designer) to each of the students according to their strongest abilities. They may work individually, in pairs, or in groups.
4. View Marion Mahony Griffin’s mural at Armstrong Elementary School or slide 11. Discuss the aspects of the murals that the students like and dislike. Ask: What is happening in this mural? What stories are being told?

5. Tell students to imagine that this mural is an illustration for a newspaper story. Ask: What do you think the story would be about? Where do you think it would take place? What are the different perspectives of the main characters? Brainstorm: What do you think would be an appropriate headline for the story?

6. Have students write a mock newspaper article based on the main action of the mural using the format for newspaper articles including a byline, headline, and location. They should include mock interviews with the main characters of the painting.

7. Have the student “editors” proofread these articles.

8. Have students revise and edit their articles until they are ready to be included in the newspaper.

9. Have students write weather forecasts based on the painting, profiles on Marion Mahony Griffin, and illustrations to be included in the newspaper.

10. When all the articles are finished. Have the layout artists design the newspaper layout. They can cut and paste the articles and illustrations on poster board or on the computer.

Assessment
Base student achievement on written, oral, and creative work for the project and their use of proper newspaper format.

Follow-Up
1. Photocopy the finished newspaper and distribute it to all the students.
2. Invite a newspaper reporter or editor to speak to the class.
3. Take a field trip to your local newspaper.
Fairy Masks

Estimated Time: two to three 50-minute class periods
Suggested Grade(s): 4 & 5

Mural(s) Addressed

Objective
Students will create a papier-mâché fairy mask based on the Griffin mural.

Correlations and Fundamental Learning Areas
Fine Arts 24, 25, 26

Materials
- flour and water for papier-mâché
- newspaper
- sketchbooks
- pencils
- Crayola magic
- newspaper
- acrylic paint
- brushes
- plastic mask molds
- wheat paste
- pipe cleaners
- scrap cardboard
- string beads
- wire

Key Terms and Concepts
papier-mâché

Step-by-Step
1. Teacher Preparation: mix one cup flour with one cup water a little at a time. Tear newspaper in strips.
2. Gathering ideas from books, the Internet, and the Griffin mural at Armstrong Elementary School or slide 11, students should sketch their favorite type of fairy.
3. Based on their sketch, have students create a three-dimensional interpretation of their fairy using a plastic mask mold.

4. Have students papier-mâché the mold. They should dip strips of newspaper into the flour-and-water mixture and place strips over the mask. They can mold and shape wet strips as necessary.

5. Encourage students to cut cardboard shapes or use clay to add accents and characteristics.

6. Have students paint the mask with colorful paint. When the paint is dry, students can embellish the mask with costume jewels, glitter, sequins, feathers, and pipe cleaners.

**Assessment**

Evaluate students on their creativity and on their ability to work collaboratively and follow directions.

**Follow-Up**

1. Have students create a story based on their mask.

2. Use this exercise as a starting point for a unit on masks from around the world.
Fairy Dolls

Estimated Time: one-to two-class periods
Suggested grade(s): 3 & 4

Mural(s) Addressed

Objective
Students create fairy dolls using colonial American doll-making techniques.

Note: When possible, coordinate this art lesson with a social studies class that is covering colonial American life.

Correlations and Fundamental Learning Areas
Language Arts 1, 2, 4
Social Science 16, 17, 18
Fine Arts 24, 25, 26

Materials
dolls (for example: cloth dolls, rag dolls, action figures, Barbies, etc.)
wooden clothes pins
scraps of material and ribbon
pipe cleaners
glue
scissors
glitter and sequins
yarn (variety of colors)
coffee filters
markers
colorful cardstock

Key Terms and Concepts
colonial America

Step-by-Step
1. Bring in a variety of dolls and action figures. Display them on the table for children to see and touch.
2. Ask: *Do you recognize any of these dolls? What are their names? From what materials are they made?*
3. List their answers on the board. Possible answers are plastic, cloth, wood, etc.
4. Explain to the students that young children in early America did not have dolls like these, nor did they have the materials to make such dolls.
   Note: If appropriate, you might take this opportunity to give students a brief background on life in colonial America.
5. Have students locate the original colonies on a map of the United States.
6. Have students read Meet Felicity (See Additional Resources below). Ask: How did children live and play at this time? How is that different than today?
7. Tell the students that, during the colonial era, children often made dolls out of clothespins, leftover material, and odds and ends from around the house. You may want to show them an example of a clothespin doll that you or a student has made.
8. Tell them that they will be making fairy dolls based on the Griffin mural using the same process.
9. Have students view the mural and make quick sketches of the different types of fairies in the mural. Ask: What do the fairies have in common? How are they different?
10. Distribute one clothespin to every child. Have them create a fairy doll based on the colonial American method of creating dolls. They can use any of the above-mentioned supplies to create their fairy dolls or bring in other materials from home.
11. Suggestion: Hair can be created with yarn strands. A small circle can be cut in the center of a coffee filter to make a skirt for the doll. Cardstock can be cut to make fairy wings and decorated with markers, sequins, etc.
12. Have students write or tell a story about an imagined colonial American child who would have owned this doll.
13. Display finished dolls in the classroom

Follow-Up
1. Have students name their dolls and write a story about their doll.
2. Visit the American art galleries at The Art Institute of Chicago to view furniture and decorative art objects of the American colonial period.

Additional Resources
Fairyland Game

Estimated time: Four weeks
Suggested grade(s): 4

Mural(s) addressed

Objective
Fourth-grade students study the fairytale genre and the mural *Fairies and Woodland Scenes*. Students will learn about the concept of fairies and Griffin’s mural in a historical perspective. Using this information they create a board game.

Correlations and Fundamental Learning Areas
Language Arts 1, 2, 3
Social Science 17
Fine Arts 25, 26

Materials
- foam core
- colored paper
- pipe cleaners
- lace, sequins, etc.
- pencils and pens
- notebooks
- markers

Key Terms and Concepts
- fairy tales

Step-by-Step
1. View the murals at Armstrong Elementary School or slide 11. Ask students to examine the work closely. Ask: *What do you see? How many figures are in the picture? How many animals are shown in this image? What colors do they see? What story is being told?*
2. Give a brief biography on Marion Mahony Griffin. Ask students to take notes on this information in their journals.
3. Using a globe, have students trace Griffin’s travels from Chicago to Canberra in Australia.
4. Read *Leonard, Samantha, Peter Pan* or *Flower Fairies*. Discuss the role of fairies in these books.

5. As students learn about the role of fairies in literature and art, have them start a Fairy Facts journal with notes about character, plot, setting, new vocabulary words, and definitions regarding the role of fairies in literature and art.

6. Have students refer to their journals to create question cards for the Fairyland Game. For example, students might write “Question: What type of bird do the fairies help feed in Griffin’s Mural. Answer: Heron.” Students should write this card using proper punctuation for questions and statements.

7. Assemble and decorate the Fairyland Game board using the supplies listed above.

8. Have students play the Fairyland Game.

**Assessment**

Evaluation is based on the preparation of journals, on student understanding of the role of fairies in literature and art, and on students’ participation in the preparation of the final project.

**Follow-Up**

1. Have students create their own Fairyland Game question cards using fairy dolls they made.

2. Have students develop their own rubric for scoring based on a point system.

**Additional Resources**

Barker, Cicely M. *Flower Fairies of the Seasons*. 1990.

Barrie, J.M. *Peter Pan*. 1921.


Fairies from Around the World

Estimated Time: four to five 50-minute class periods
Suggested Grade(s): 6-7

Mural(s) Addressed
Marion Mahony Griffin. Fairies and Woodland Fairies, c. 1932. Two-panel oil on canvas. George B. Armstrong School for International Studies. (Slide 11)

Objective
Students learn basic research methods to catalogue a variety of mythical spirits and fairies from around the world.

Correlations and Fundamental Learning Areas
Language Arts 1, 2, 3, 4, 5
Social Science 17
Fine Arts 25, 26

Materials
encyclopedias
white construction paper
colored pencils
markers computers

Key Terms and Concepts
fairies
leprechauns
pixies
gooblins

Step-by-Step
1. View the Griffin mural at Armstrong Elementary School or slide 11 with students. Discuss the role of fairies in the mural and introduce them to Griffin’s belief in fairies.
2. Divide students into pairs and assign a fairy or spirit type to each pair. Note: You can use the suggestions listed above or refer to the additional resources listed below.
3. Have each pair make an informational booklet about their fictional being. Students should include the following into their books:
   • a drawing of their fairy
4. Have students share their findings with the class.

**Assessment**
Base evaluation on proper grammar, punctuation, and inclusion of all necessary elements in the finished assignment.

**Follow-Up**
Have students create a quiz based on their books. Ask students to exchange their books and quizzes with each other.

**Additional Resources**
Modern Characters from Children’s Literature

Estimated Time: Five to six class periods
Suggested grade(s): 3 and 4

Mural(s) Addressed
Wolfgang A. Mozart Elementary School. (Slide 14)

Objective
Students read several versions of children’s fairytales, nursery rhymes, or folktales
Have them compare themes and narrative strategies in each version. Using the
techniques of storytelling, they will rewrite a fairy tale using a contemporary setting.
Students will write, edit, and illustrate their modern-day fairy tale and present their
stories orally.

Correlations and Fundamental Learning Areas
Language Arts 1, 2, 3, 4, 5
Social Science 18
Fine Arts 25, 26

Materials
blank books
markers
crayons
pencils

Key Terms and Concepts
plot
character
conflict
setting
resolution

Step-by-Step
1. View the Charles Freeman mural at Mozart Elementary School or slide 14. Ask:
   *Which characters do you recognize? How do you recognize these characters?*
2. Look-up one or two of the lesser-known stories illustrated in Freeman’s murals
   such as *Old Nekomis* and read them to students. Have students identify the characters in the mural. Ask: *How did you recognize the characters? How do clothing and setting*
function in the stories?

3. Discuss storytelling elements such as character, plot, setting, conflict and resolution. Have students identify these key elements in the fairy tales you have read in class.

4. Have students read and discuss different versions of children’s stories such as Goldilocks or Cinderella. Ask students to choose one of the stories discussed in class. Explain to them that they will rewrite and illustrate their story in a contemporary setting. Encourage them to pay particular attention to the key elements of storytelling.

5. After students have finished writing the text of their stories, have them copy a final version into a blank book and add illustrations.

6. Have students read their contemporary fairy tales aloud.

**Assessment**

Base student achievement on written, oral, and creative work for the project. In particular, base evaluation on students’ use of the major components of storytelling as listed above.

**Follow-Up**

Using their stories and illustrations as a starting point, have students make a modern version of the Freeman mural at their school.
Fairy Tales

Estimated Time: Four weeks
Suggested Grade(s): 4-6

Mural(s) Addressed
Roberta Elvis (?). Children's Fairy Tales, c.1940s. Oil on canvas adhered to the wall. Joseph Gary Elementary School. (Slide 17)

Objectives
Students write and draw fairy tales based on modern themes and/or their own experiences.

Correlation and Fundamental Learning Areas
Language Arts 1-4
Fine Arts 27

Materials
Traditional and modern illustrated examples of:
  - The Three Little Pigs
  - Goldilocks and the Three Bears
  - Cinderella
  - The Gingerbread Boy
  - Little Red Riding Hood

Key Terms and Concepts
storytelling
illustration
main character
symbolism
setting (time, place)
themes
problem
conclusion

Step-by-Step
1. Discuss aspects, representations, and stories visible in the murals at Gary Elementary School or in slide 17. Read aloud some of the tales illustrated.
2. Divide the class into small groups. The groups will develop modern themes based on the tales illustrated in the mural.
3. Each group will be subdivided into:
   - writers of the story book
   - Editors
   - Illustrators
   - “free spirits” who will display the story characters as either dolls or hanging mobiles.

4. The students will present their stories to the class.

**Assessment**

Students meet their objectives by exhibiting that they can write and draw fairy tales based on modern themes and/or their personal experiences.

**Follow-up**

Repeat the activity with new stories and asking students to fill a different role within the group.
5. Have students transfer their sketches on to muslin squares and embellish their fairy depiction.

6. Using the quilting materials, piece the squares together to form the quilt. Additional material will be needed in order to add to the ornate quality of the piece.

**Assessment**
Students are assessed based on their participation in the activities, their studio artwork and their participation in the culminating event. The studio assessments are based on the formal elements of art and how the students apply these elements to their artwork. Neatness, organization, detail, and originality are evaluated as well.

**Follow-up**
Arrange a field trip to Armstrong School so that students can continue their exploration of the life and art of Marion Mahony-Griffin and compare and contrast the various artistic styles and subjects of Armstrong’s murals.
Personalized Myths

Estimated Time: 6 weeks
Suggested Grade(s): 7-8

Mural(s) Addressed

Objectives
Students develop myths based on their backgrounds and personal experiences after observing and discussing McEwen’s depiction of the myth based on the *Judgement of Paris*.

Correlation and Fundamental Learning Areas
Language Arts 2 & 3

Materials
various decorative paper
foamcore
notebooks
poster board
pencils/erasers
drawing paper
colored pencils/markers
book binder

Key Terms and Concepts
autobiography
symbolism
illustration
Greek mythology

Step-by-Step
1. View and discuss *The Judgement of Paris* at Peirce Elementary School or slide 6 with students and note their observations.
2. Read a version of the myth of the *Judgement of Paris* and discuss with students. Ask: *How is this artist’s rendition different than the original Greek myth?*
3. Have students read other examples of Greek myths. Then have them select a myth to rewrite and illustrate, based on their personal interests and experiences.
4. Have students copy their work onto sheets of decorative paper, and then use a book binder to assemble these sheets into a book.

5. Distribute drawing paper, pencils and markers to students. Have them create an illustration for their myth. Mount these drawings onto foamcore and poster board.

Assessment
If the students have demonstrated a knowledge and understanding of Greek mythology by writing their own myths, then they have met the objective.

Follow-up
Students can examine how myths are portrayed in modern media (Hollywood movies, cartoons, television shows, etc.) and prepare a report on these depictions.

Additional Resources
Table Art

Estimated Time: Four to six weeks
Suggested Grade(s): Pre-K-3

Mural(s) Addressed

Objectives
Students will construct a table after observing and discussing the use of a table in McEwen’s *The Judgement of Paris*.

Correlation and Fundamental Learning Areas
Language Arts 2
Math 7
Science 12
Fine Arts 26 & 27

Materials
various wood scraps (may be acquired from lumberyard, art supply, or craft store)
nails
sandpaper
wood glue
children’s saw
measuring tape
level
tempera paint (various colors)

Key Terms and Concepts
shape
measurement
reasoning
estimating
story telling
role playing

Step-by-Step
1. Observe and discuss the imagery in the slide 6 with students. Ask: *What do you see? What story do you think is being told?*
2. Tell or read students a version of the story of the *Judgement of Paris* and its relation to the painting. Ask: *What is different in the story than in the painting? Which objects do you recognize in the painting? Which objects in the painting can you find in a home or classroom?*

3. Have students reenact the scene around a table in the classroom. Tell them that they will be creating a table collaboratively based on the table illustrated in the painting.

4. Plan a field trip to The Art Institute of Chicago to look at examples of tables and numerous decorative arts.

5. Ask students to use rulers and tape measures to accurately measure furniture in the classroom.

6. Have students sketch a table to build.

7. Teach students how to use hammers, nails, and proper safety equipment.

8. Supervise students as they begin cutting, piecing, assembling, and gluing the table together.

9. Finally have students paint the table using motifs from McEwen’s *Judgement of Paris*.

**Assessment**

If the students can describe the procedures for constructing a table and relate its significance to the painting, then they have met the objective.

**Additional Resources**


Let Us Now Praise Famous Men and Women

Providing role models for students was an integral aspect of Progressive Era and New Deal educational reform. Thus, many murals celebrated the lives and accomplishments of well-known artists, writers, musicians, and scientists. A featured subject was often the school’s namesake as well. For example, scenes from the lives of Wolfgang Mozart, Carl von Linné, and Frederic Chopin adorn the walls of schools named for these influential men. In other instances, the artists represented figures from American or local history such as William Penn or Abraham Lincoln. In all instances, the subjects were selected to provide an exemplary standard for students to emulate.

Because of gender and racial biases prevalent in the early 20th century, images of emancipated women or exceptional people of color were often met with resistance. For example, Edward Millman’s mural Outstanding Women in American History set an admirable example for students attending Lucy Flower High School, then an all-girls’ high school. Critics won their case and Millman’s mural was painted over less than 18 months after completion.

Related Murals
2. James McBurney. Lincoln Delivering the Gettysburg Address from Twenty-Six Historical Scenes, c.1914. Oil on canvas. Daniel S. Wentworth Elementary School. (Slide 4)
3. Elizabeth Gibson. Mozart at the Court of Maria Theresa, c.1938. Oil on canvas. Wolfgang Mozart Elementary School. (Slide 15)
5. Florian Durzynski. Frederic Chopin, 1941. Oil on canvas. Frederic Chopin Elementary School. (Slide 20)

Art Institute Connections
History as Storytelling

Estimated Time: Two to three class periods
Suggested grade(s): 3 and 4

Mural(s) Addressed
Elizabeth Gibson. Mozart at the Court of Maria Theresa, c.1938. Oil on canvas. Wolfgang Mozart Elementary School. (Slide 15)

Objective
Students learn to recognize basic elements of storytelling and biography. Students also learn basic information about historical figures. They use observation to make hypothesis about social and cultural changes.

Correlations and Fundamental Learning Areas
Language Arts 1, 2, 3, 4, 5
Social Science 16, 17
Fine Arts 25, 26

Materials
paper
pencils and pens
markers
crayons

Key Terms and Concepts
Wolfgang Amadeus Mozart
biography
patron

Step-by-Step
1. Ask students what they know about Wolfgang Amadeus Mozart. Make a list of the terms, words, phrases, etc. that come to mind in relation to these words. Develop a K-W-L chart for this information.
2. View the murals by Elizabeth Gibson in the school auditorium at Wolfgang A. Mozart Elementary School or slide 15. Ask: What do you think is happening in the picture? How are the characters in the paintings dressed? Where does this take place? Who do you think Maria Theresa is and what role might she play in Mozart’s life? Have each student make a detailed list of what they see.
3. Have students write a brief story (one to two paragraphs) based on their observations.
4. Read and discuss stories and short biographies about Mozart and the time in which he lived and worked.

5. Return to the K-W-L chart. What new information have they learned?
   Ask: How does the painting compare to these written biographies?

6. Brainstorm: Imagine that Mozart lived in the present day. How would his biography change? How would he dress? What kind of music would he create? Who would be his patron? Where would he live? How would modern technology affect his life and work?

7. Working individually or in small groups ask students to write a brief story about Mozart set in contemporary times.

8. Ask students to compose a contemporary version of the Gibson mural based on their story.

Follow-Up
Ask students to imagine that a contemporary artist or musician lived during Mozart’s time. Have students compose a story and illustration on events that might ensue.

Additional Resources
Pat and Future Heroes

Estimated Time: Three to four 50-minute class periods
Suggested Grade(s): 2 & 3

Mural(s) Addressed


Objectives
Students learn about the life of Abraham Lincoln and Native American cultures. They explore the concept of heroes and heroic actions. They write about and draw an image of someone they consider a hero.

Correlation and Fundamental Learning Areas
Language Arts 1, 2, 3, 4, 5
Social Science 14, 16
Fine Arts 25, 26

Materials
notebooks
K-W-L chart
dictionary
pencils and pens
color pencils
paper

Key Terms and Concepts
hero
Abraham Lincoln
Gettysburg Address
Native Americans

Step-by-Step
1. Ask: *What is a hero?* Have students look up "hero" in the dictionary and write the definition in their notebooks.
2. View the James McBurney murals or slides 4-5. Ask: *What do you think is happening in these paintings? Do you recognize any of the people represented in the murals? How? Where are they going?*
3. Give students an overview of the subjects represented, particularly Abraham Lincoln and Native Americans. Have them fill out K-W-L charts for these two concepts.

4. Read short stories about Abraham Lincoln and Native American cultures (See Additional Resources). Use these stories as a starting point for a discussion of different forms of government and community.

5. Have students return to their K-W-L charts. What new things have they learned?

6. Ask: Do you think the people represented in the murals are heroes? Why or why not? What makes their actions heroic?

7. Read short stories and biographies about other well-known heroes (See Additional Resources).

8. Have students select a person that they admire and consider a hero. It can be one of the people discussed in class or someone of their own choosing. Have them write a short report on this person and read it aloud in the classroom.

9. Ask students to illustrate this person (or a significant episode in their lives) on a piece of paper.

10. Display these images in a Heroes’ Hall of Fame in the classroom and have students present a brief oral report on their hero.

Follow-Up
Use these activities as a starting point for a more extended unit on heroes in American History.

Have students bring in stories from the newspaper about a contemporary hero or a heroic act.

Additional Resources


O Captain! My Captain!:
Abraham Lincoln in Word and Image

Estimated Time: Three to four 50 minute class periods
Suggested Grade(s): 7 & 8

Mural(s) Addressed

Objective
Students write an original ballad based on the life of Abraham Lincoln and James McBurney’s Life of Abraham Lincoln in Twenty-Six Historical Scenes.

Correlations and Fundamental Learning Areas
Language Arts 1, 2, 3, 4, 5
Social Science 14, 16

Materials
pen
paper
Walt Whitman. “O Captain, My Captain!”

Key Terms and Concepts
Abraham Lincoln
Gettysburg Address
ballad
rhyme scheme
stanza
refrain
assonance
alliteration
consonance
Step-by-Step

1. View James McBurney’s *Life of Abraham Lincoln in Twenty-Six Historical Scenes* at the Wentworth School or slide 4. Have students take notes on each panel. Ask: *What is happening in each scene? Who is included in the scene? Where does it take place? What time of year is it? How old is Lincoln in this scene? What colors are used to portray the characters and the scene? What mood do the colors and setting create? How does the painted image relate to the text below the scene?*

2. Provide students with an overview of the life of Abraham Lincoln in class (see Additional Resources). Following your overview, present each student with a timeline of Lincoln’s life—you may choose to highlight Lincoln’s role in the Civil War, the Emancipation Proclamation, The Gettysburg Address, and/or Lincoln’s Assassination.

3. Ask: *What aspects of Lincoln’s life did McBurney highlight in his paintings? What aspects of Lincoln’s life were not included in James McBurney’s murals? Why do you think he chose these particular scenes?*

4. Provide each student with a copy of Walt Whitman’s “O Captain, My Captain!” and then read the poem aloud. Explain the ballad form and function to students. Use this ballad to teach students the definition and function of the literary terms listed above.

5. Discuss “O Captain, My Captain!” and Whitman’s representation of Lincoln.

6. Have students compare the imagery in the poem with the imagery in the murals. Ask: *In what ways are these representations of Lincoln similar? How are they different?*

7. Have students write a ballad about the life of Abraham Lincoln (or a contemporary hero of their choice) using the literary ballad form. Explain that the work should be composed of a set of four-, six-, or eight-line stanzas with a regular rhyme scheme and a repetitive refrain. Encourage students to use the techniques of assonance, alliteration, and consonance whenever possible.

Follow-Up

1. Explore other representations of Lincoln and the Civil War in art and films:

2. Visit the Art Institute of Chicago to see Daniel Chester French’s *Lincoln* or Samuel J. Miller’s daguerreotype of ex-slave and abolitionist Frederick Douglass

3. View the film *Glory* and compare it to McBurney’s murals. Discuss aspects of the Civil War that are not referenced in the mural. Ask: *How do the images in the film affect your perception of the McBurney murals?*
Move to the Music!

Estimated Time: One to two class periods
Suggested Grade(s): K-3

Mural(s) Addressed
Florian Durzynski. Frederic Chopin, 1941. Oil on canvas (glued to the wall).
Frederic Chopin Elementary School (Slide 20)

Objectives
Children listen to the works of Steven Foster and Frederic Chopin and describe what
they have heard verbally or in written form and then make a comparison to other
forms of music.

Correlation and Fundamental Learning Areas
Language Arts 4-5
Fine Arts 26-27

Materials
tape recorder/disc player
elements of Chopin’s work
elements of Foster’s work
elements of other musical styles (i.e., jazz, blues, rap, rock, country)
“Move to the Music!” worksheet (attached)

Key Terms and Concepts
movement
rhythm
sound
beat
tempo
musical styles:
Jazz
Blues
Rock
Rap
Country
Step-by-Step
1. Distribute the “Move To The Music!” worksheet to students.
2. Have the students close their eyes and listen to selections of music.
3. Ask students to move just their arms to the music.
4. Ask them to slowly, add their legs, finger tips, neck, hips, etc.
5. Turn the music off and ask students to write down at least five words that describe how they felt listening to the music. Teachers working with younger children can write responses down for their students.
6. Repeat the exercise with different styles of music. Have students compare and contrast their feelings and movements.

Assessment
See the Teacher Observation Worksheet. If the students can verbally describe the different styles of music and compare and contrast them in verbal or written form, they will have met the goal.

Follow-up
Using art materials, students can draw imagery that correlates with the music/movements that they have experienced and described.
Move to the Music!

Compare how you feel when listening to Chopin's classical music and to other musical styles.

Directions
Close your eyes and listen to the classical music of Frederic Chopin. Begin to move just your arms to the feeling of the music. Slowly, add your legs, your finger tips, neck, hips...

1. Write down at least five words that describe how you feel while listening to classical music.

2. Describe what your movements were like.

3. Do the same exercise with a different style of music. Compare and contrast the feelings and movements.

<table>
<thead>
<tr>
<th>Frederic Chopin</th>
<th>Jazz, Rock, Blues, Country, Folk,...</th>
</tr>
</thead>
<tbody>
<tr>
<td>Classical Music</td>
<td></td>
</tr>
</tbody>
</table>
**The Rain Forest**

**Estimated Time:** 4-6 weeks  
**Suggested Grade(s):** K-3

**Mural(s) Addressed**  

**Objectives**  
Students learn about plants and animals that live in the rainforest. Students practice scientific skills such as observation and recording.

**Correlation and Fundamental Learning Areas**  
Language Arts 1-5  
Science 11-12  
Social Science 17  
Fine Arts 26-27

**Materials**  
9"x12" paper  
index cards  
glue  
crayons, markers, or colored pencils  
scissors  
tagboard  
binding machine

**Key Terms and Concepts**  
- rain forest (four layers: tree canopy, small trees and plants, branches, and foliage)  
- interdependence (of plants and animals)  
- characteristics (of plants and animals)  
- botanist  
- biology

**Step-by-Step**  
1. Teacher Preparation: Collect or make color Xeroxes of pictures of rain forest plants and animals from magazine or books. Glue these images to index cards to create “Critter Cards.”
2. View Spears' mural with students. Ask: What do you see? Who do you see? What is happening?

3. Briefly discuss the life of Carl von Linné and his career (Swedish-born Linné was the first to define genres and species of organisms from the plant and animal kingdoms.)

4. Tell students that, like Linné, they are going to become explorers and classifiers of a natural environment: the rain forest.

5. Have students fold a sheet of 9"x12" paper to create four sections. Next ask each student to choose a "Critter Card" and paste it in the upper left corner of the folded paper. Students will use the remaining squares of their paper to create a "Jungle Journal".

6. Ask students to write/illustrate responses to the following questions:
   - Pretend you are a scientist and you have just found an unknown insect. Where did you find it? What does it look like? How does it behave? What will you name it? What will you do next?
   - Pretend you are a scientist and you have just found an unknown animal. Where did you find it? What does it look like? How does it behave? What will you name it? What will you do next?
   - Pretend you are a scientist and you have just found an unknown plant. Where did you find it? What does it look like? How does it behave? What will you name it? What will you do next?

7. Collect student work and bind the pages together with a cover made out of tagboard to create a Jungle Journal.

**Assessment**

Evaluate students' ability to follow directions and their written and artistic contributions to the class project.
Glossary of Key Terms and Concepts

Abstract
A term referring to art that does not attempt to depict recognizable scenes or objects but instead uses color, form, texture, etc. for expressive purposes.

Jane Addams (1860-1935)
American social reformer and founder of Hull House the community center in Chicago in 1889.

Allegory
A representation of spiritual or abstract meaning through concrete or material forms; symbolic narrative.

Attributes
Something seen as belonging to or representing someone or something.

avant-garde
From the French for “advanced guard”; artists, works of art, or movements, whether visual, literary, or musical, considered to be unconventional or experimental and thus ahead of their time.

Botanist
A person who is skilled in the science of plants or the branch of biology that deals with plants.

The Century of Progress
World's Fair held in Chicago in 1933-34.

Classical
Of or having characteristics of antiquity or ancient Greek or Roman cultures.

Commission
To order works of art to be made.

Composition
The organizing principle or the organization of the design elements of a painting.
**Cubism**
Art movement (c.1908-1920) led by Pablo Picasso and Georges Braque that took up Paul Cézanne's search for the basic geometry, or structure, of nature's forms in order to represent fully on a flat surface what the artist saw in three dimensions. Cubism first attempted to take apart these geometric elements, then aimed to reorganize them in a new context, and finally hoped to realize new combinations of these fundamental forms.

**Federal Art Project (FAP)**
A relief project instituted by the U.S. government in 1935 that continued through 1943 with the purpose of offering unemployed artists during the Great Depression work creating murals and other works of art for public buildings.

**Fresco**
The art of painting by covering fresh plaster with pigment colors dissolved in water.

**Frieze**
A continuous band of painted or sculptural ornamentation.

**Gettysburg Address**
The short speech made by President Abraham Lincoln on November 19, 1863, at the dedication of the national military cemetery at Gettysburg during the Civil War.

**Great Depression**
The period of drastic economic decline following the stock market crash of October 1929 that continued until about 1940. It was characterized by decreasing business activity and high rates of unemployment.

**Haiku**
An unrhymed verse poem of Japanese origin having three lines and usually relating to the seasons.

**Haymarket Affair**
A riot in Chicago's Haymarket Square in 1886 between trade labor unionists and police resulting in eight deaths and many injuries; a group of eight German American anarchists were convicted of murder. Four of the anarchists were hanged, one committed suicide, and the other three were pardoned by Governor John Altgeld in 1893, since they had probably been wrongfully convicted.
Hull House
Settlement house founded in 1889 by Jane Addams (1860-1935) to meet the needs of immigrants and the working classes in Chicago. (from Philip Yenawine. Key Art Terms For Beginners)

Illinois Art Project (IAP)
The regional division of the Works Progress/Projects Administration (WPA)/Federal Art Project; a work relief program for artists sponsored by the Civil War.

Lunettes
Any object, such as a painting or sculpture, of a crescent-like or semicircular form.

Mural
From the French word for "wall" (mur), a mural is a painting created for walls or ceilings. Known at least as early as Egyptian times, murals can be found both in and outside buildings. (from Philip Yenawine. Key Art Terms For Beginners)

Mural Cycle
A series of murals that are unified by subject matter.

Narrative
A story or description of real or imaginary events.

New Deal
Administrative program of Franklin Delano Roosevelt's presidency (1933-1945) designed to promote economic and social recovery during the Great Depression.

Palette
The range of colors used by a particular artist or in a particular artwork.

Patron
A wealthy supporter of an artist or writer.

Prairie School of Architecture
An early 20th-century architectural style in America exemplified by low-lying "prairie houses"; among the most prominent architects working in this style were Frank Lloyd Wright, Walter Burley Griffin, George Grant Elmslie, and Marion Mahony Griffin.

Progressive-Era
An early 20th-century reform movement that grew out of Theodore Roosevelt's Progressive Party (1912); this era is typified by a renewed emphasis on social and educational reform.
Renaissance
French for “rebirth,” a period of intellectual or artistic revival.

Franklin Delano Roosevelt (1882-1945)
President of the United States (1933-1945); credited with creating a series of relief agencies and programs during the Great Depression known as the New Deal.

Vignettes
A small picture or literary sketch.

Works Progress/Projects Administration (WPA)
Relief program created in 1935 under Franklin Delano Roosevelt's New Deal; the WPA included the Federal Art Project, the Federal Theater Project, and the Federal Writer's Project.

World's Columbian Exposition
World's Fair held in Chicago in 1893.
Select Bibliography


Books for Students


Teaching Manuals and Teacher Resources


Resources in Chicago

The Art Institute of Chicago
111 S. Michigan Avenue

Photography Study Collection .......... 312/443-3663
Prints and Drawings .................... 312/443-3660
Ryerson and Burnham Libraries ...... 312/443-3671
Robson Teacher Resource Center ...... 312/443-3719/7290
Teacher Programs ....................... 312/443-3575/857-7142
Student Programs ....................... 312/443-3679

Chicago Architecture Foundation
224 S. Michigan Avenue
312/922-3432

- Conducts architecture tours for students, workshops for teachers, and special programs including the Off-Campus Museum Program, Gallery 37, and the Newhouse Architecture Competition.

The Chicago Conservation Center
730 N. Franklin Avenue
312/944-5401
Contact: Barry Bauman, conservator

- Responsible for restoring several murals at Lane Tech and other high schools.

Chicago Cultural Center
78 E. Washington Street
312/744-7487

- Offers programming in education for students and teachers and special programs like the Public Art Program through the Chicago Department of Cultural Affairs.

Chicago Historical Society
1601 N. Clark Avenue
312/642-4600 (General Information)
312/642-4844 (School Group Reservations)

- Excellent research facility on Chicago and Illinois history, as well as urban history. Presents exhibitions, guided tours, craft demonstrations, and lectures.
Chicago Public Library - Harold Washington (main branch)
400 S. State Street
312/747-4300 (General Reference)
- Also operates a second-hand bookstore stocked with magazines that are useful in projects

DuSable Museum of African American History
740 E. 56th Place
773/947-0600
- Includes collections of African and African American art; has a focus on Chicago and Illinois history. Offers guided tours, lectures, essay contests, and after-school programs.

Elliott Donnelley Youth Center
3947 S. Michigan Avenue
773/268-3815
- Has a garden created by Chicago artists and students with murals, sculptures, benches with mosaics, and a fresco on the ground.

Marwen Foundation
325 W. Huron Street
312/944-2418
- Offers free art education for 7th to 12th graders, including a mural-making program.

The Mexican Fine Arts Center Museum
1852 W. 19th Street
312/738-1503
- Highlights Mexican folk art, photography, graphic arts, and contemporary art. Organizes programs for children, guided tours, and lectures.

Museum of Contemporary Art
220 E. Chicago Avenue
312/280-2660
- Features contemporary art and performance art. Offers lectures, seminars, teacher workshops, and educational outreach programs.
Native American Educational Services College
2838 W. Peterson Avenue
773/761-5000
- Provides seminars on Native American issues and has an excellent resource library open to the general public.

Newberry Library
60 W. Walton Street
312/943-9090
- Excellent, scholarly research facility; houses the D'Arcy McNickle Center for the History of the American Indian. Presents exhibitions, seminars, and lectures.

Terra Museum of American Art
664 N. Michigan Avenue
312/664-3939
- Focuses on American art from the 18th to 20th centuries. Offers student and teacher workshops.
Murals in the Neighborhood

George B. Armstrong School of International Studies
2110 W. Greenleaf
Chicago, IL 60645
773/534-2150

Frederic Chopin Elementary School
2450 West Rice
Chicago, IL 60622
773/534-4080

Lucy Flower Technical High School
3545 West Fulton
Chicago, IL
773/534-6755

Joseph Gary Elementary School
3740 W. 31st
Chicago, IL 60623
773/534-1455

Albert Lane Technical High School
2501 W. Addison
Chicago, IL
773/534-5400

Carl Von Linne Elementary School
3221 N. Saeramento
Chicago, IL 60618
773/534-5262

Wolfgang A. Mozart Elementary School
2200 West Hamlin
Chicago, IL
773/534-4160

Louis B. Nettelhorst Elementary School
3252 N. Broadway
Chicago, IL 60657
773/534-5810

Helen C. Peirce School of International Studies
1423 West Bryn Mawr
Chicago, IL 60660
773/534-2440

Carl Schurz High School
3601 N. Milwaukee
Chicago, IL
773/534-3420

George W. Tilton Elementary School
223 N. Keeler
Chicago, IL 60624
773/534-6746

Harold Washington Elementary School
9130 S. University
Chicago, IL 60619
773/535-6225

Daniel S. Wentworth Elementary School
6950 South Sangamon
Chicago, IL
773/535-


