

EDUCATOR GUIDE

ANNA AT THE ART MUSEUM

by Hazel Hutchins & Gail Herbert
illustrated by Lil Crump

GENRE: picture book, children's fiction

THEMES: exploration, art, art history, self-discover, imagination, growth, painting, art appreciation, creativity, museum, dance

STORY ELEMENTS: plot and character development, problem solving, art from different countries and eras, character growth, young female main character, person vs. person conflict, person vs. self conflict, humorous tone, art history and appreciation

SUITABLE FOR: Pre-K–2, Ages 4–7

GUIDED READING LEVEL: Fountas and Pinnell L

LEXILE: AD570L

COMMON CORE STANDARDS: L.2.3,4,4a,4c,4d,5,5a,5b,6 W.2.1,2,3,5,7,8
RF.2.3,3d,4,4a,4c RL.2.1,2,3,4,5,6,7,10
SL.2.1,1b,1c,2,3,4,6

SUMMARY:

Going to the Art Museum with her mom is no fun at all for Anna. Everything is old and boring and there are so many rules: Don't Touch! Do Not Enter! Quiet! A vigilant guard keeps a close eye on the energetic little girl, but even so, Anna manages to set off an alarm and almost tip over a vase.

A half-open door draws Anna's attention, but the No Entry sign means yet again that it's off-limits. This time, however, the guard surprises her by inviting her to go in. Here she finds a "secret workshop" where paintings are being cleaned and repaired. Staring out from one of the canvases is a girl who looks grumpy and bored—just like Anna herself. With the realization that art often imitates life, Anna discovers the sheer joy to be had from the paintings on the wall, especially those that reflect what is happening all around her.

Filled with representations of paintings from many world-class galleries, this charming book is the perfect prelude to a child's first visit to an art museum.

Please remember that the suggested questions and activities within this educator guide are meant to serve as a starting point. Educators are encouraged to select items from each part of the guided inquiry process that work best for their style of teaching and will help them meet their goals when covering the topics in this book. Activities and prompts should be tweaked and/or reformatted to best fit your students, context, and community to ensure equity and inclusion.

BEFORE READING THE BOOK

These activities build the context, introduce the topic of the book, and establish prior knowledge and interest.

1. Before reading *Anna at the Art Museum*, ask your students if they have ever had to go on an outing that they thought would be boring.

Questions to ask:

- Where did you go?
- Did the outing go as you had expected?
- Why or why not?

2. Give your students an opportunity to “read the cover” and predict what the book will be about.

Questions to ask:

- What is an art museum?
- Have you never been to one?
- What did you see there?
- Did you see anything you liked or disliked? Why?
- Do you think Anna will enjoy herself or not?

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

attendant gallery
entertain grime
firm

NB: *Anna at the Art Museum* uses both the term “art museum” and “art gallery.”

You can explain to students that both terms can be used interchangeably.



WHILE READING THE BOOK

These activities check on comprehension, stimulate interest, involve readers in reflection as they read, and encourage consideration of other readers' reactions.

1. What creative ideas does Anna find to entertain herself? Are Anna's actions appropriate for the setting of the art gallery? Why or why not? Where else could Anna do these same activities? This could lead to a discussion of how some actions and behaviours are appropriate in one setting, and who gets to set these rules.
2. What is the attendant's job? Is he being mean, or simply doing his job? How are the attendant and Anna's mother similar?
3. Why does Anna's mother have so many rules? How does the attendant bend the rules? Why does he do this? This could lead to a discussion about the purpose of rules (to protect, to impose order, etc.), and when it's important to follow rules and when it's permissible to interpret or modify them.
4. When Anna reaches the top floor, what changes for her? How does this happen? After this change, how does she view the artwork differently? How does this impact how she views the world outside differently?

AFTER READING THE BOOK

These activities inspire continued reflection and response to the text, bring conclusion to the experience of reading this particular text, and stimulate further extensions.

1. After you have read the story once, look back at the illustrations to see if you can spot where the gallery art and Anna's life mirror each other. (Extra points go to the student who spots Annick Press's disguised logo on page 28!)
2. Have you ever seen a piece of art that has reminded you of something in real life? Write a journal entry or story about this. Depending on the age of your students, this story could be one or two sentences, or a couple of paragraphs.
3. There are many kinds of museums besides art museums, such as history museums, science museums, and archaeological museums. There are also some pretty strange museums, such as:
 - The Kansas Barbed Wire Museum in La Crosse, Kansas
www.rushcounty.org/BarbedWireMuseum



- the Sulabh International Museum of Toilets in New Delhi, India
www.sulabhtoiletmuseum.org
- The National Bobblehead Hall of Fame and Museum in Milwaukee, Illinois
www.bobbleheadhall.com
- The Cancun Underwater Museum of Art in Mexico
www.musamexico.org

If you had your own museum, what would you put in it? Draw a picture of something that might appear in your museum.

For more information on the artists and styles featured in *Anna at the Art Museum*, refer to pages 32–35.

EXTENSION ACTIVITIES

These activities are only a start. They are designed to support the goal of helping students explore the story and their own creativity.

MIXED MEDIA ARTWORK

Lil Crump, the illustrator of *Anna at the Art Museum*, incorporates textures and patterns from photographs and other sources into her illustrations. Students can create mixed media artwork of their own with found materials such as old magazines, discarded books, wallpaper samples, etc.

DANCE AND ART

“Anna danced patterns of her own. She felt color swirl around her.”

There are many ways to interact with art. Artists are often inspired by work in disciplines other than their own. The paintings on the third floor of Anna’s art museum inspire her to dance. In turn, some visual artists are inspired by dance or music. Show students a selection of artwork that feature dancers, such as the following examples:

- *Russian Dancer*, by Edgar Degas, 1899
<https://metmuseum.org/art/collection/search/436157>
- *The Dancer*, by Albert Alexander Smith, 1930
<https://metmuseum.org/art/collection/search/491392>
- *Dancer*, by Oishi Matora, 1827
<https://metmuseum.org/art/collection/search/53997>
- Paintings and murals by Jerry Whitehead
<http://www.jerrywhitehead.com/jerry-whitehead-gallery/index.php>



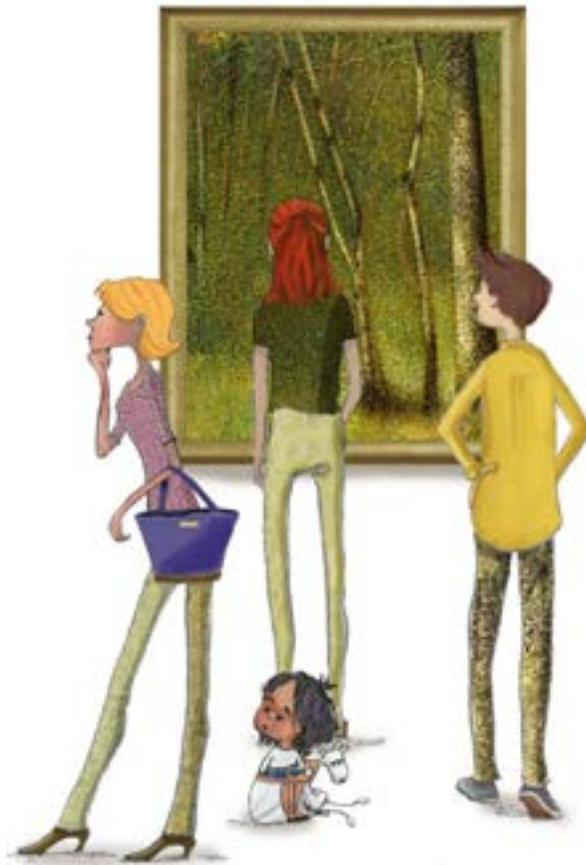
STATUES

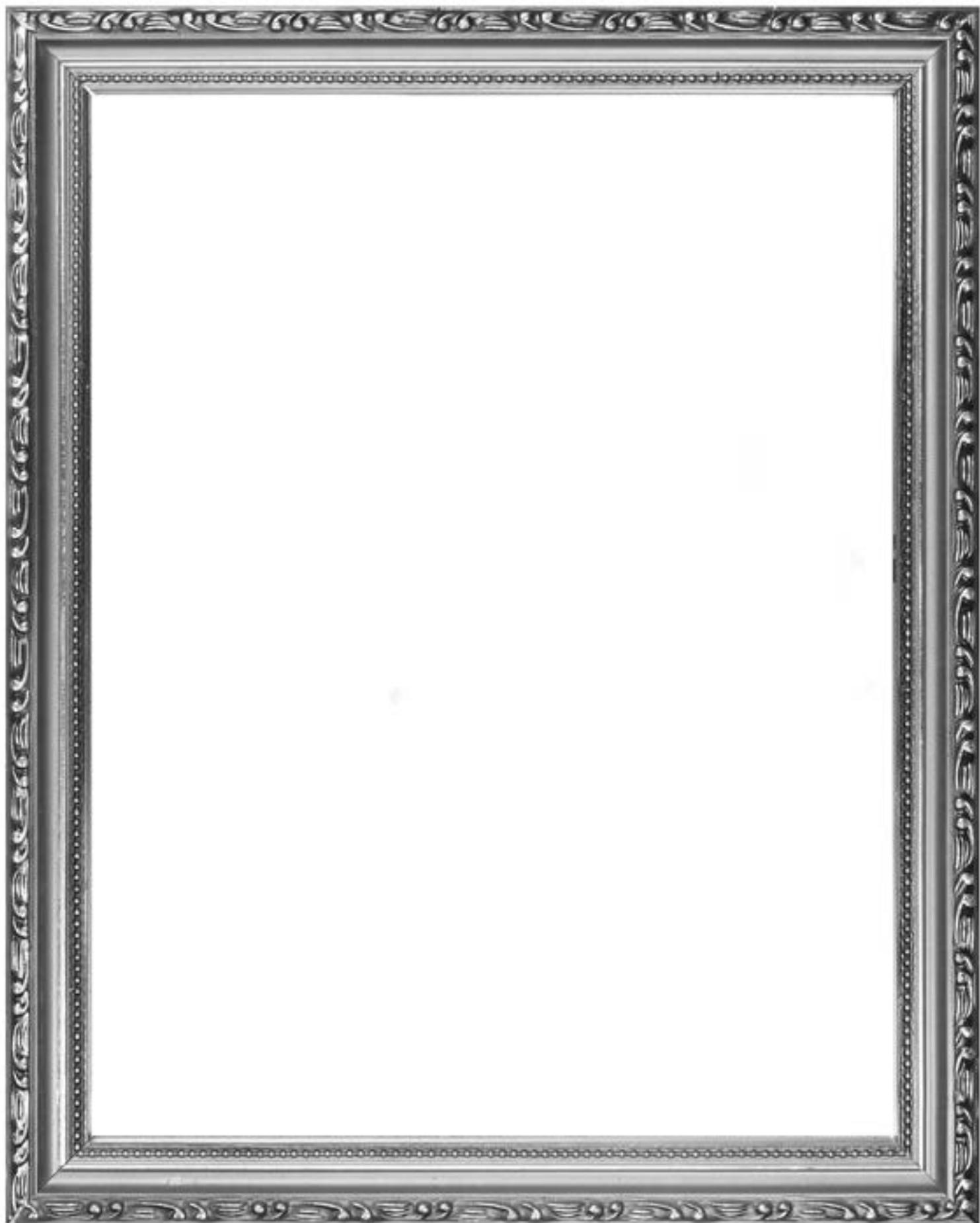
You can turn a game of statues into an exploration of art. In an open space, such as a gym or multipurpose room, play a selection of 30-second clips of music. It's good to choose music in different styles and tempos. Instruct the students to stop in a dancer-like pose when the music stops. Later, students can draw a self-portrait of a favorite pose.

THE CLASSROOM AS ART MUSEUM

Display the artwork created in either of the two exercises above (or from another recent art project), on your classroom, library, or hallway walls to create an "exhibition." What is the title of your class exhibition?

Students can frame their work with the template on page 5. Or they can create their own frame out of cardboard, sheets of 11" x 17" paper, or any other material. Encourage students to decorate their frames. This way it can be part of the artwork, like those by William Kurelek: <https://www.aci-iac.ca/art-books/william-kurelek/key-works/reminiscences-of-youth>





ABOUT THE ART

Anna’s art museum is filled with a wide range of art by artists from many different eras and countries. Some of the pieces Anna sees are famous and some are lesser-known. Here is some information about the artworks and the people who created them:



HEAD OF A WOMAN,
circa 1650–1700, by Anonymous. French.
Black chalk on grey paper.
Metropolitan Museum of Art, New York.



NUBIAN TRIBUTE PRESENTED TO THE KING,
TOMB OF HUY, circa 1353-1327 BCE.
Egyptian. Tempera facsimile by
Charles K. Wilkinson, circa 1923-27.
Metropolitan Museum of Art, New York.



NEBAMUN SUPERVISING ESTATE ACTIVITIES,
TOMB OF NEBAMUN, cica 1400-1352 BCE.
Egyptian. Tempera fascimile by
Charles K. Wilkinson, circa 1928.
Metropolitan Museum of Art, New York.



PANEL WITH STRIDING LION, circa
604–562 BCE. Babylonian from Mesopotamia
(Modern Hillah). Glazed ceramic.
Metropolitan Museum of Art, New York.



THE THIRD ICHIKAWA YAOZŌ AS A DAIMYO
STANDING UNDER A MAPLE TREE,
circa 1783, by Katsukawa Shunshō.
Japanese. Woodblock print on paper.
Metropolitan Museum of Art, New York.



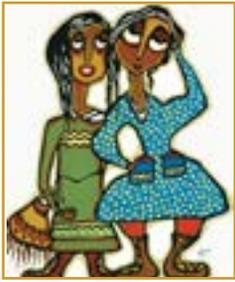
THE FIRST NAKAMURA NAKAZO AS A
SAMURAI STANDING NEAR A
WILLOW TREE, 1768 or 1769,
by Katsukawa Shunshō. Japanese.
Woodblock print on paper.
Metropolitan Museum of Art, New York.



KABUKI ACTOR ICHIKAWA DANJŪRŌ V,
1774, by Katsukawa Shunshō. Japanese.
Woodblock print on paper.
Metropolitan Museum of Art, New York.



MOTHER AND CHILDREN AT THE NEW YEAR,
18th century, by Utagawa Toyoharu.
Japanese. Ink and color on silk.
Metropolitan Museum of Art, New York.



ADOLESCENCE, OR SISTERS,
1976, by Daphne Odjig. Canadian.
Acrylic on Canvas.
Private collection.



BROKEN EGGS,
1756, by Jean-Baptiste Greuze.
French. Oil on canvas.
Metropolitan Museum of Art, New York.



THE FOREST AT PONTAUBERT,
1881, by Georges Seurat. French.
Oil on canvas.
Metropolitan Museum of Art, New York.



WESTERN FOREST,
circa 1931, by Emily Carr.
Canadian. Oil on canvas.
Art Gallery of Ontario, Toronto.



THE SUPPER AT EMMAUS, 1601,
by Michelangelo Merisi da Caravaggio.
Italian. Oil and tempera on canvas.
National Gallery, London.



DER SCHREI DER NATUR (THE SCREAM),
circa 1893, by Edvard Munch. Norwegian.
Tempera and crayon on cardboard.
National Museum, Oslo.



REGATTA AT SAINTE-ADRESSE,
1867, by Claude Monet.
French. Oil on canvas.
Metropolitan Museum of Art, New York.



BRIDGE OVER A POND OF WATER LILIES,
1899, by Claude Monet. French. Oil on canvas.
Metropolitan Museum of Art, New York.



APPROACH TO VENICE,
1844, by J.M.W. Turner.
British. Oil on canvas.
National Gallery of Art, Washington, DC.





NATURALEZA MUERTA / STILL LIFE, 1908, by Diego Rivera. Mexican. Oil on canvas. Government of the State of Veracruz, Xalapa, Mexico.



STILL LIFE WITH ONIONS, JUG AND FRUIT, circa 1930-38, by William H. Johnson. American. Oil on burlap. Smithsonian American Art Museum, Washington, DC.



THE PEPPERMINT BOTTLE, 1893/95, by Paul Cézanne. French. Oil on canvas. National Gallery of Art, Washington, DC.



LITTLE GIRL IN A BLUE ARMCHAIR, 1878, by Mary Cassatt. American. Oil on canvas. National Gallery of Art, Washington, DC.



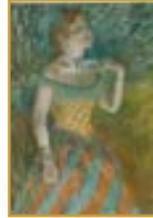
GIRL IN A GREEN DRESS, 1930, by William H. Johnson. American. Oil on canvas. Smithsonian American Art Museum, Washington, DC.



PORTRAIT OF A YOUNG WOMAN, late 18th century, unknown artist. Pastel. Saint Louis Art Museum, Saint Louis.



WATER-MOON AVALOKITESHVARA, first half of 14th century, unidentified artist. Korean. Hanging scroll, ink and color on silk. Metropolitan Museum of Art, New York.



THE SINGER IN GREEN, circa 1884, by Edgar Degas. French. Pastel on paper. Metropolitan Museum of Art, New York.



A WOMAN SEATED BESIDE A VASE OF FLOWERS, 1865, by Edgar Degas. French. Oil on canvas. Metropolitan Museum of Art, New York.



DANCERS, PINK AND GREEN, circa 1890, by Edgar Degas. French. Oil on canvas. Metropolitan Museum of Art, New York.



TWO DANCERS AT REST OR, DANCERS IN BLUE, circa 1898, by Edgar Degas. French. Pastel on paper. Musée d'Orsay, Paris.



UNDER THE WAVE OFF KANAGAWA OR, THE GREAT WAVE, circa 1830-32, by Katsushika Hokusai. Japanese. Woodblock print. Metropolitan Museum of Art, New York.