

CONTEMPORARY  
JEWISH MUSEUM

# Curriculum Resource Guide



## *Curious George Saves the Day*

THE ART OF MARGRET AND H. A. REY



**Curriculum Resource Guide**  
***Curious George Saves the Day: The Art of Margret and H. A. Rey***  
(November 14, 2010-March 13, 2011)

*This Curriculum Resource Guide includes information about the exhibition Curious George Saves the Day: The Art of Margret and H. A. Rey, as well as suggestions for pre-and post-visit discussion and activities. Many of the suggested activities are geared toward elementary school students, but all can be adapted to the ages and abilities of any class. Rather than complete lessons, this resource guide presents a menu of options from which teachers may choose, and links the exhibition to both Language Arts and Social Studies content areas.*

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For more information about school and teacher programs at the CJM visit [thecjm.org/teachers](http://thecjm.org/teachers) or email [schools@thecjm.org](mailto:schools@thecjm.org).

To book a tour, email [tours@thecjm.org](mailto:tours@thecjm.org) or call 415.655.7856

*Curious George Saves the Day: The Art of Margret and H. A. Rey* is organized by The Jewish Museum, New York. The exhibition is supported by a bequest from the Estate of Lore Ross. The San Francisco presentation is generously supported by the Mimi and Peter Haas Philanthropic Fund, James Irvine Foundation, Roselyne Chroman Swig, PNC Foundation, Chara Schreyer and Gordon Freund, and Julie and David M. Levine.

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**Image Credit for Cover:** H. A. Rey, final illustration for "This is George. He lived in Africa," published in *The Original Curious George* (1998), France, 1939–40, watercolor, charcoal, and color pencil on paper. H. A. & Margret Rey Papers, de Grummond Children's Literature Collection, McCain Library and Archives, The University of Southern Mississippi. Curious George, and related characters, created by Margret and H. A. Rey, are copyrighted and trademarked by Houghton Mifflin Harcourt Publishing Company. © 2010 by HMH.

## **INTRODUCTION AND BACKGROUND**

### **Introduction**

Curious George, the impish monkey protagonist of countless adventures, would never have seen the light of day without the determination and courage of his creators: illustrator H. A. Rey and his wife, author and artist Margret Rey. They were both born in Hamburg, Germany to Jewish families and lived in Paris from 1936 to 1940. Hours before the Nazis marched into the city in June 1940, the Reys fled on bicycles carrying drawings for their children's stories including one about a mischievous monkey, then named Fifi. (Determined to be "too French" by American publishers, Fifi's name was changed to George.) Not only did they save the drawings of their animal characters, but the Reys themselves were saved by their illustrations when authorities found them in their belongings. This may explain why narrow escapes became the premise of their Curious George stories.

### **About the Exhibition**

*Curious George Saves the Day: The Art of Margret and H. A. Rey* highlights the creation of the Curious George books as well as the amazing journey of George's creators as they fled Nazi-occupied Europe. The exhibition features nearly 80 original drawings, watercolors, color separations, preparatory dummy books, and vintage photographs. Also on view is documentation related to the Reys' escape from Nazi Europe, as well as a specially-designed reading room for visitors of all ages. Timelines, maps, and an opportunity to share personal and family journeys reinforce understanding of the Reys' journey.

### **About Margret and H. A. Rey**



H. A. Rey (né Hans Augusto Reyersbach) (1898–1977) had no formal art training, but in the early 1920s, after returning from fighting in WWI, he designed and lithographed circus posters in Hamburg. Margret Rey (née Margarete Waldstein) (1906–1996) studied art and photography at the Bauhaus School and then worked in advertising firms and photographic studios in Germany and England in the late 1920s and early 1930s. The two first met in Hamburg before Hans departed for Rio de Janeiro in 1925 to work for a relative. They were married in 1935, after Margret joined him there, following Hitler's ascent to power in Germany. In Rio, the pair started an advertising agency, and kept two pet monkeys.

An extended honeymoon took them to Paris, where the Reys stayed on and began working on children's books. Filled with gentle humor and illustrated with H. A. Rey's vivid watercolors, their stories were usually formulated by Hans and developed by Margret into a full plot. Just two days before the Nazis invaded Paris, the Reys fled the city by bicycle (saving their illustrations in the baskets of their bicycles), later traveling by train and ship on a four-month journey across France, Spain, Portugal, and Brazil, and ultimately, New York. The couple settled in New York in the fall of 1940. In all, the Reys authored and illustrated over thirty books, most of them for children.

Image: Margret, the art director, 1954, H.A. and Margret Rey Collection, de Grummond Children's Literature Collection, University of Southern Mississippi, box 185 folder 12.

### **Curious George Today**

Seventy years after the arrival of Curious George in America, the monkey's antics have been translated into over a dozen languages including Hebrew and Yiddish, to the delight of readers, young and old, around the world. Although the Reys authored the seven original *Curious George* stories, their legacy lives on through George's "new adventures," inspired by the Reys' original stories. Curious George now appears in a television series on PBS, and is the "spokesmonkey" for the 2010 literacy campaign sponsored by the Library of Congress.

## **GOALS FOR USING THIS CURRICULUM IN CONJUNCTION WITH A VISIT TO *CURIOUS GEORGE SAVES THE DAY***

Students will be introduced to the mission of the Contemporary Jewish Museum, and the connections between the exhibition and the mission.

### **Language Arts Goals:**

- Students will recognize the elements of a story, including character, setting, and plot, connecting these elements to *Curious George* stories
- Students will learn that text and image work together to tell a story
- Students will gain an understanding of an author's and illustrator's process
- Students will learn about the connection between an author's personal experience and his/her inspiration for a book

### **Social Studies Goals:**

- Students will learn about the connection between an author's personal experience and his/her inspiration for a book
- Students will connect the Reys' experiences with the stories they wrote and illustrated
- Students will learn about the Reys' journey and make connections between that story and their own family immigration stories

### **What to expect on your tour:**

*Curious George Saves the Day: The Art of Margret and H. A. Rey* features original drawings from the Reys' books, dummy books, vintage photographs, and primary source documents related to the Rey family history. On your guided tour, Museum Educators will introduce you to the Contemporary Jewish Museum, then lead your group through the exhibition, stopping at 6-8 artworks in the gallery. Tours highlight the elements of a story, the process of creating and illustrating books, and examine the connections between the Reys' journey and the stories they wrote. All tours at the Contemporary Jewish Museum are interactive—student voices, ideas, and interpretations are a primary part of the tour experience!

### **Preparing For Your Visit:**

As you prepare for your visit, please remind your students of the following:

- Please refrain from eating or drinking in the gallery.
- Photography is allowed in areas of the Museum *outside* of the galleries.
- You are welcome to take notes or sketch in the gallery, however we request that you use pencil rather than pen.
- Use your eyes and ears (but not your hands) to experience the artwork.

## **CURIOUS GEORGE AND LANGUAGE ARTS**

### **SUGGESTED PRE-VISIT ACTIVITIES**

#### **Classroom Introduction**

Review the elements of a story by asking your students to come up with working definitions for the terms *character*, *setting*, and *plot*.

Then read *Curious George*, *Curious George Rides a Bike*, *Curious George Flies a Kite*, or *Curious George Gets a Medal*.

#### **Discussion**

*Have one or more of the following conversations with your students:*

Character:

- How would you describe George's character?
- What do you think of when you hear the word "curious?" Curious means eager to know or learn but can also mean unusual, strange or odd. Do you think this name fits George? What other adjectives might you use if you were going to re-name him?
- How is George's character conveyed through text? Through the illustrations? How do the text and images work together to tell you about Curious George?

Look at the image and text on the first page of *Curious George* (to the left and attached to the end of this document).



What can we tell about George by looking at this picture?

What does the artist do to help us understand something about George's character?

Now read the accompanying text: "This is George. He lived in Africa. He was a good little monkey and always very curious."

What does the text tell you that the illustration does not? What does the illustration tell you that the text does not? How do the two work together to help you learn about George?

Image: H. A. Rey, final illustration for "This is George. He lived in Africa," published in *The Original Curious George* (1998), France, 1939–40, watercolor, charcoal, and color pencil on paper. H. A. & Margret Rey Papers, de Grummond Children's Literature Collection, McCain Library and Archives, The University of Southern Mississippi. Curious George, and related characters, created by Margret and H. A. Rey, are copyrighted and trademarked by Houghton Mifflin Harcourt Publishing Company. © 2010 by HMH.

Plot:

- A plot can be described as a problem in a story that gets resolved by the end of the book. What was the problem (or problems) in the story you read? How did it (or they) get resolved?
- Describe a time that you got into a situation like Curious George. What happened? How was your problem resolved?

Setting:

- How many different settings are contained in the story you read?
- The *Curious George* books tell stories that move through multiple settings. What happens to George in each of these settings? How does each setting influence his antics?

## **CURIOUS GEORGE AND LANGUAGE ARTS**

### **SUGGESTED POST-VISIT ACTIVITIES**

*Choose from one or more of the suggested activities below, taking your students through the suggested questions and prompts.*

#### **Hands-on Activities**

##### ***Exploring Character***

###### **Creating Characters**

Margret and H. A. Rey chose to depict their curious, mischievous character as a monkey. But, what animal might they have chosen to show wisdom? Courage? Sorrow?

Choose a characteristic and select an animal that could best represent the characteristic you have chosen. Now, try to draw your animal, incorporating the animal's traits in your drawing.

Or, select an animal that would say something about *your* personality. If you were an animal, what animal would you be and why? What does that animal tell us about you? Using markers, crayons, paint, and collage materials (including pictures of animals), create an animal self-portrait. Feel free to combine animal and human features in your creation.

##### ***Exploring Plots***

###### **Sticky Situations**

Many children relate to Curious George because their own curiosity often leads to similar sticky situations. Think of a story about one of your own sticky situations. How did you resolve it? How would you tell this story through words and pictures? Choose a bookmaking technique (see Resources section at the end of this document) and create a book about your own adventures!

##### ***Exploring Character and Setting***

###### **Scenes in Place and Time**

The Reys' characters and cityscapes reflected the location in which they were created. For example, the decoupages in the exhibition feature Parisian street scenes and a mailman, horse and cart, animals, etc., while *Curious George Takes a Job* captures the flavor of New York City. See if you can create a drawing or a diorama including a setting and characters that reflect your community. What would the buildings look like? What characters would be present?

###### **Character Shadow Puppets**

Using the prompts for the "Creating Characters" activity above, use black paper and scissors to create an animal character shadow puppet. Then, use transparency paper and Sharpie markers to create a setting for your character. Finally, use an overhead projector or lamp to shine light through your set and practice moving your character through the setting. (See the Resources section at the end of this document for instructions on creating your own shadow puppets)

## ***Exploring Character, Setting, and Plot***

### **Create Your Own Adventure**

Good stories combine interesting settings, dynamic characters, and an exciting plot. Provide each student in the class with three index cards, and have them write (or draw) an idea for a character, setting, and plot on each. For example: Character: a forgetful little girl; Setting: a ship on the Pacific Ocean; Plot: a lost necklace.

Then, create piles of cards in each category, and have fun combining setting, character, and plot to create new stories. Act out these tales in front of the class, or write the stories down and illustrate them.

## ***Exploring The Story-making Process***

### **Author/Illustrator Teamwork**

Work in pairs to collaborate on a bookmaking project in which one student writes the text and the other illustrates the story. How do the two components work together to tell the story? See the Resources section at the end of this document for ideas and instructions for bookmaking techniques and processes.

## **CURIOUS GEORGE AND SOCIAL STUDIES**

### **SUGGESTED PRE-VISIT ACTIVITIES**

#### **Classroom Introduction**

Have students read sections (or all) of Louise Borden's book *The Journey That Saved Curious George: The True Wartime Escape of Margret and H.A. Rey*, or share with them the information about the Rey family's immigration to America. The sections entitled "Plans to Flee," "A Bicycle Maker," "Pedaling South," and "Across Spain" are particularly relevant.

Share the following quote: When World War II broke out, the Reys left Paris for a castle in a small village. "We set up a studio in one of the castle towers," H. A. Rey later related. "The French became suspicious and ordered gendarmes (French police) to inspect the premises. They feared bombs were in the making. Instead they found 'Curious George' (then named Fifi) on the drawing boards." The irresistible monkey had saved his creators for the first time.

Then, read *Curious George Rides a Bike*. Discuss:

- What do you think the connections might be between Curious George's adventures and the Reys' escape?
- What are the different ways Curious George "saved" the Rey family?

Homework assignment: Ask students to discuss the following with their families:

- When did your family arrive in its current home?
- Where are your parents, grandparents, and great-grandparents from?
- When did they arrive in this country? What were their reasons for leaving their home country? (or home city, if your family has lived in the U.S. for a long time)

## **CURIOUS GEORGE AND SOCIAL STUDIES**

### **SUGGESTED POST-VISIT ACTIVITIES**

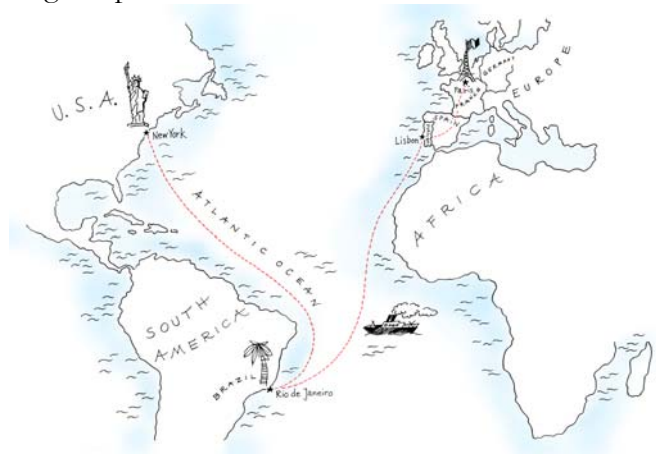
*Choose from one or more of the suggested discussions or hands-on activities below.*

#### **Discussion-based Activity**

##### **Every Family Has a Journey**

The Rey family journey was a complicated one—one that led from Germany to Paris, to Rio de Janeiro, back to Paris, to Portugal, back to Rio, and ultimately to New York. Every family has a journey (though not all are like this one!). Discuss (in class or at home with families and report back):

- When did your family arrive in its current home?
- Where are your parents, grandparents, and great-grandparents from?
- When did they arrive in this country? What were their reasons for leaving their home country? (or home city, if your family has lived in the U.S. for a long time)
- Look at the map on the inside cover of Louise Borden's book (or on map to the right or at the end of this resource). See if you can map your family's journey in a similar way.
- What details do you know about your family's journey? How do you know about these details? Do you have any primary source materials, like letters, passports, or diary entries?
- What makes the story of your family journey unique?



##### **Curious George and the Reys' Journey**

- What could be the connection between the Reys' escape story and Curious George's adventures? What are the similarities? What are the differences?
- Why do you think this exhibition is called "Curious George Saves the Day?"

## Working with Primary Sources

- Carefully examine the image of H. A. Rey's telegram. What can you learn about the Reys' journey from this telegram? How do primary sources help us learn about history? Is looking at this primary source more effective than reading Louise Borden's account of the journey? Why or why not? What is the difference?

Information: *This is a telegram the Reys sent from Lisbon, Portugal their bank in Rio de Janeiro. It reads: Have had a very narrow escape. Baggage all lost. Have not sufficient money in hand.*



to

Image: Telegram from H. A. Rey to banking agency in Rio de Janeiro, Lisbon, June 26, 1940. Pen and ink and print on paper. H 8 1/8" W 8 3/8"  
H. A. & Margret Rey Papers, de Grummond Children's Literature Collection, McCain Library and Archives, The University of Southern Mississippi.

## Curious George and Immigration

- Read *Curious George Takes a Job*, considered George's first American adventure. How do you think Curious George's adventures may relate to the immigrant experience? What experiences have you had adapting to the ways of a new place (school, neighborhood, country, etc.)?
- The exhibition text tells us "... the little monkey born in France acts out the fantasies of many immigrants: he lands an acting job in Hollywood soon upon arrival, advances research by traveling in a spaceship, and makes it to the front page of newspapers, all the while getting thoroughly Americanized." Are immigrant fantasies still the same today? What do you think are current immigrant fantasies?

## Hands-on Activities

### Family Journey Book

Examine the way Louise Borden combines primary source documents, illustrations, and text in *The Journey That Saved Curious George*. Interview your family members, and use the interviews, stories, and any photos or other documents (letters, etc.) to create a similar book documenting your own family journey or immigration story.

### Family Journey Map

See if you can chart your family's immigration experience on a map or timeline. Feel free to include illustrations of what happened in each place, family photos, etc.

### Family Suitcases

Much of the information about the Reys' journey can be traced through the primary source documents (photographs, travel documents, letters, greeting cards) that they saved. Imagine you are creating a suitcase full of items that would help someone learn more about you and your life. What would you include? Use a small box to create a suitcase-style display case and fill it with contents that will help others learn about you and/or your family.

## **RESOURCES AND SUGGESTED READINGS**

### **Curious George and Exhibition-related Resources**

A link to the CJM's exhibition page, including interactive, multimedia timeline of the Reys' journey, complete with photographs and audio clips.

[http://www.thecjm.org/index.php?option=com\\_ccevents&scope=exbt&task=detail&oid=48](http://www.thecjm.org/index.php?option=com_ccevents&scope=exbt&task=detail&oid=48)

The Jewish Museum's curriculum guide, with a focus on visual analysis of the works in the exhibition.

<http://www.thejewishmuseum.org/core/uploaded/pdfs/CuriousGeorgeCurriculumFINAL.pdf>

*Curious George* publisher Houghton Mifflin's site dedicated to the monkey, featuring information, history, and suggested activities for teachers, librarians, and families. Includes printable coloring pages and word games.

<http://www.houghtonmifflinbooks.com/features/cgsite/index.shtml>

**Borden, Louise W. *The Journey That Saved Curious George: The True Wartime Escape of Margret and H.A. Rey*. Boston: Houghton Mifflin Company, 2005.** Book detailing the Reys' escape from Nazi-occupied Paris and how Curious George "saved" them along the way. Contains an engaging narrative appropriate for young readers, as well as illustrations, photographs, and reproductions of primary source documents.

### **Shadow Puppetry Resources**

A quick and easy how-to for creating shadow puppets and a stage.

<http://www.squidoo.com/shadow-puppet-theater>

This award-winning interactive website created by the Kennedy Center teaches children about traditional shadow puppetry and lets them create their own shadow puppet scenes online.

<http://artsedge.kennedy-center.org/interactives/shadowpuppets/artsedge.html>

### **Bookmaking Resources**

Bookmaking ideas for teachers and families, complete with step-by-step instructions, printable handouts, and YouTube demonstrations

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

Downloadable templates and instructions for various types of bookmaking projects.

<http://www.oneheartarts.com/bookmakingprojects.htm>



Image: H. A. Rey, final illustration for "This is George. He lived in Africa," published in *The Original Curious George* (1998), France, 1939–40, watercolor, charcoal, and color pencil on paper. H. A. & Margret Rey Papers, de Grummond Children's Literature Collection, McCain Library and Archives, The University of Southern Mississippi. Curious George, and related characters, created by Margret and H. A. Rey, are copyrighted and trademarked by Houghton Mifflin Harcourt Publishing Company. © 2010 by HMH.

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Indicações  
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Texto e assinatura

OBODE - have had a very narrow escape  
PARIS  
CURUM - baggage all lost  
URXIO - have not sufficient money on hand  
WHYEZ - kindly oblige me with -  
ZOLSE - remit by telegraphic transfer  
ORAIR - or air  
DAROT - London & R.P. Bk  
IWNID - \$ 1000.-

Nome e domicílio do expedidor

OBRAF - Estate  
YWUDA - as security

Hora a que o telegrama foi depositado (\*)

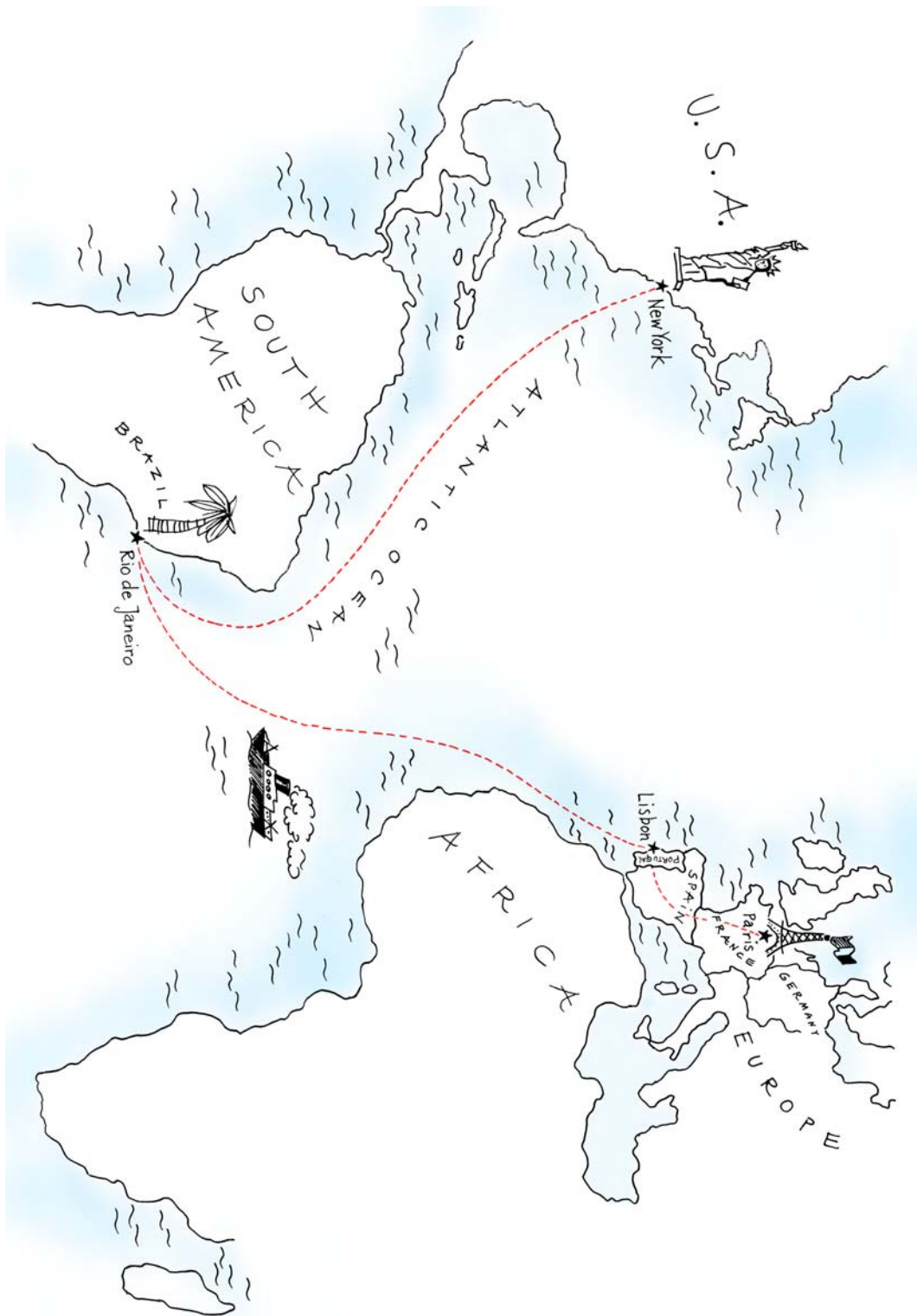
Rey.

(a) No próprio interesse do público é conveniente indicar por extenso a hora a que o telegrama fôr depositado na estação, servindo de regulador o relógio da mesma estação.

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Image: Telegram from H. A. Rey to banking agency in Rio de Janeiro, Lisbon, June 26, 1940. Pen and ink and print on paper. H 8 1/8" W 8 3/8"  
H. A. & Margret Rey Papers, de Grummond Children's Literature Collection, McCain Library and Archives, The University of Southern Mississippi.



## **RELATED CALIFORNIA CONTENT STANDARDS:**

*Exhibition Tours and Lessons Align with the following California State Content Standards*

### Language Arts

#### Kindergarten

##### **3.0 Literary Response and Analysis**

Students listen and respond to stories based on well-known characters, themes, plots, and settings.

*Narrative Analysis of Grade-Level-Appropriate Text*

3.1 Distinguish fantasy from realistic text.

3.3 Identify characters, settings, and important events.

#### Grade One:

##### **3.0 Literary Response and Analysis**

Students read and respond to a wide variety of significant works of children's literature. They distinguish between the structural features of the text and the literary terms or elements (e.g., theme, plot, setting, characters).

*Narrative Analysis of Grade-Level-Appropriate Text*

3.2 Describe the roles of authors and illustrators and their contributions to print materials.

**2.0 Writing Applications (Genres and Their Characteristics)** Students write compositions that describe and explain familiar objects, events, and experiences.

2.1 Write brief narratives (e.g., fictional, autobiographical) describing an experience.

#### Grade Two:

##### **3.0 Literary Response and Analysis**

Students read and respond to a wide variety of significant works of children's literature. They distinguish between the structural features of the text and the literary terms or elements (e.g., theme, plot, setting, characters).

*Narrative Analysis of Grade-Level-Appropriate Text*

3.1 Compare and contrast plots, setting, and characters presented by different authors.

3.2 Generate alternative endings to plots and identify the reason or reasons for, and the impact of, the alternatives.

##### **2.0 Writing Applications (Genres and Their Characteristics)**

Students write compositions that describe and explain familiar objects, events, and experiences.

2.1 Write brief narratives based on their experiences:

a. Move through a logical sequence of events.

b. Describe the setting, characters, objects, and events in detail

#### Grade Three:

##### **3.0 Literary Response and Analysis**

Students read and respond to a wide variety of significant works of children's literature. They distinguish between the structural features of the text and literary terms or elements (e.g., theme, plot, setting, characters).

3.1 Distinguish common forms of literature (e.g., poetry, drama, fiction, nonfiction).

*Narrative Analysis of Grade-Level-Appropriate Text*

3.3 Determine what characters are like by what they say or do and by how the author or illustrator portrays them.

## **2.0 Writing Applications (Genres and Their Characteristics)**

Students write compositions that describe and explain familiar objects, events, and experiences.

### **2.1 Write narratives:**

- a. Provide a context within which an action takes place.
- b. Include well-chosen details to develop the plot.
- c. Provide insight into why the selected incident is memorable.

2.2 Write descriptions that use concrete sensory details to present and support unified impressions of people, places, things, or experiences.

### Grade Four

## **3.0 Literary Response and Analysis**

Students read and respond to a wide variety of significant works of children's literature. They distinguish between the structural features of the text and the literary terms or elements (e.g., theme, plot, setting, characters).

### *Narrative Analysis of Grade-Level-Appropriate Text*

3.2 Identify the main events of the plot, their causes, and the influence of each event on future actions.

3.3 Use knowledge of the situation and setting and of a character's traits and motivations to determine the causes for that character's actions.

## **2.0 Writing Applications (Genres and Their Characteristics)**

Students write compositions that describe and explain familiar objects, events, and experiences.

### **2.1 Write narratives:**

- a. Relate ideas, observations, or recollections of an event or experience.
- b. Provide a context to enable the reader to imagine the world of the event or experience.
- c. Use concrete sensory details

### Social Studies

### Kindergarten

## **Learning and Working Now and Long Ago**

Students in kindergarten are introduced to basic spatial, temporal, and causal relationships, emphasizing the geographic and historical connections between the world today and the world long ago. The stories of ordinary and extraordinary people help describe the range and continuity of human experience and introduce the concepts of courage, self-control, justice, heroism, leadership, deliberation, and individual responsibility. Historical empathy for how people lived and worked long ago reinforces the concept of civic behavior: how we interact respectfully with each other, following rules, and respecting the rights of others.

## **K.4 Students compare and contrast the locations of people, places, and environments and describe their characteristics.**

2. Distinguish between land and water on maps and globes and locate general areas referenced in historical legends and stories.

3. Identify traffic symbols and map symbols (e.g., those for land, water, roads, cities).

4. Construct maps and models of neighborhoods, incorporating such structures as police and fire stations, airports, banks, hospitals, supermarkets, harbors, schools, homes, places of worship, and transportation lines.

## **K.5 Students put events in temporal order using a calendar, placing days, weeks, and months in proper order.**

## Grade One:

### **A Child's Place in Time and Space**

Students examine the geographic and economic aspects of life in their own neighborhoods and compare them to those of people long ago. Students explore the varied backgrounds of American citizens and learn about the symbols, icons, and songs that reflect our common heritage.

#### **1.2 Students compare and contrast the absolute and relative locations of places and people and describe the physical and/ or human characteristics of places.**

1. Locate on maps and globes their local community, California, the United States, the seven continents, and the four oceans.
2. Construct a simple map, using cardinal directions and map symbols.
3. Describe how location, weather, and physical environment affect the way people live, including the effects on their food, clothing, shelter, transportation, and recreation.

#### **1.4 Students compare and contrast everyday life in different times and places around the world and recognize that some aspects of people, places, and things change over time while others stay the same.**

1. Study transportation methods of earlier days.
2. Recognize similarities and differences of earlier generations in such areas as work (inside and outside the home), dress, manners, stories, games, and festivals, drawing from biographies, oral histories, and folklore.

#### **1.5 Students describe the human characteristics of familiar places and the varied backgrounds of American citizens and residents in those places.**

1. Recognize the ways in which they are all part of the same community, sharing principles, goals, and traditions despite their varied ancestry; the forms of diversity in their school and community; and the benefits and challenges of a diverse population.
2. Understand the ways in which American Indians and immigrants have helped define Californian and American culture.
3. Compare the beliefs, customs, ceremonies, traditions, and social practices of the varied cultures, drawing from folklore.

## Grade Two:

### ***People Who Make a Difference***

Students in grade two explore the lives of actual people who make a difference in their everyday lives and learn the stories of extraordinary people from history whose achievements have touched them, directly or indirectly. The study of contemporary people who supply goods and services aids in understanding the complex interdependence in our free-market system.

#### **2.1 Students differentiate between things that happened long ago and things that happened yesterday.**

1. Trace the history of a family through the use of primary and secondary sources, including artifacts, photographs, interviews, and documents.
2. Compare and contrast their daily lives with those of their parents, grandparents, and/or guardians.
3. Place important events in their lives in the order in which they occurred (e.g., on a time line or storyboard).

## **2.2 Students demonstrate map skills by describing the absolute and relative locations of people, places, and environments.**

1. Locate on a simple letter-number grid system the specific locations and geographic features in their neighborhood or community (e.g., map of the classroom, the school).
2. Label from memory a simple map of the North American continent, including the countries, oceans, Great Lakes, major rivers, and mountain ranges. Identify the essential map elements: title, legend, directional indicator, scale, and date.
3. Locate on a map where their ancestors live(d), telling when the family moved to the local community and how and why they made the trip.

### Grade Three:

#### **Continuity and Change**

Students in grade three learn more about our connections to the past and the ways in which particularly local, but also regional and national, government and traditions have developed and left their marks on current society, providing common memories.

#### **3.1 Students describe the physical and human geography and use maps, tables, graphs, photographs, and charts to organize information about people, places, and environments in a spatial context.**