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The Museum of Small Things: Original Poems and Rationale

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The Museum of Small Things
Original Poems and Rationale

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Museum of Small Things: Original Poems and Rationale

Abstract

The Museum of Small Things is a collection of original poems inspired by my experiences as a child with my family, in school, and at museums and how seemingly small, simple moments can have a profound impact on your development, interests, and identity.

This independent study consists of an original children's collection of poems, *The Museum of Small Things*, and an accompanying rationale. In addition to the poems, this study includes an examination of child development theories, the benefits of inquiry based teaching and learning, and makes a case for the value of family, museum, and school relationships. Also included, is a children's literature review of memoirs in verse by diverse, female authors which served as the inspiration for *The Museum of Small Things*. The final section includes specific suggestions for families, teachers, and museum educators on how to use the poems.

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Rationale

My original vision for this project was to shed light on the lack of representation of minorities, specifically African American and Hispanic communities, in museums (staff, visitors, and content). The goal was to create a thorough review of recent literature about the issue of diversity in museums, inequalities in education for minorities, and the benefits of inquiry-based education. However, the more and more I researched and with each new article or book I read, my vision for this project became blurred and I began to question my purpose and intent. Who was my target audience for this review? What do I hope to improve, change, or add to the dialogue about diversity in museums? Why do I even care? The answers to these wonderings shifted, from day to day. It was then I knew I needed to re-evaluate this project and my reasons for undertaking this work.

While working as an intern with the nonprofit Cool Culture, which provides underserved families with free access to 90 New York City museums and cultural institutions, I had the opportunity to speak with and interact with some of the families that we serve. Families would call into the office wanting to know how they could get access to the Cool Culture pass and take their children to museums. They shared with me their desire for wanting to take their children to museums but their inability to do so because they couldn't afford the price of admission. I listened to a father share with me how he didn't grow up visiting museums, but once he emigrated to the U.S. from Jamaica and had children of his own; he took his daughter to visit a museum every weekend. He recognized the importance of exposing children to all kinds of subjects and activities early in their lives. I assisted hands-on art making activities with Cool Culture families and watched as children got deeply invested in creating something themselves

and witnessed the joy and pride on their faces when mom or dad applauded and praised their work.

Having spent some time reflecting on those experiences, I decided my target audience should be families, because at the end of the day, they are who I do this work for. Once my intended audience was selected, I now needed to figure out what I hoped to improve, change, or add to the dialogue about diversity in museums. If my goal is to attract more families of color to museums, I felt a research paper featuring statistics on the number of African Americans that make up the workforce at museums or the demographics of the high-propensity visitor that many museums are urged to cultivate and attract (Heaton, 2014, p. 2) would not be appropriate. To me, this information would not bring families in. I didn't want to bring more divisiveness; instead I wanted to create my own brand of change. I believe that instilling a love and/or appreciation for museum and cultural institutions, during childhood, will foster an ongoing commitment to continuous visitation to museums and participation in the arts throughout the children's lives. For me, the best way for me to bring change, wasn't to regurgitate what has already been witnessed and written, but to add something original and uplifting. To inspire a love of inquiry and learning, like my family and teachers have done for me. I felt the best way to do this was to share some of my experiences with family, art, and museums.

Simultaneously, while working on this project, I was enrolled in the Children's Literature in a Balanced Reading Program course at Bank Street. Our final project for the course consisted of an in-depth text analysis of a genre or author of our choosing. I chose to do a text analysis on autobiographies told through verse, analyzing the books *Brown Girl Dreaming* by Jacqueline Woodson, *Enchanted Air: Two Cultures, Two Wings* by Margarita Engle, and *Inside Out and Back Again* by Thanhha Lai. Each author shared themselves with thoughtful and eloquent

lyricism and I found this memoir-in-verse style completely accessible and touching. The texts inspired me in such a way, that I decided to share my story through verse, with the intention of illustrating the power of family, art, educators, and museums to children and their families.

Early into my research, I came across a quote from First Lady Michelle Obama speaking at the Opening of the Whitney Museum at the new location:

“You see, there are so many kids in this country who look at places like museums and concert halls and other cultural centers and they think to themselves, well, that’s not a place for me, for someone who looks like me, for someone who comes from my neighborhood. In fact, I guarantee you that right now, there are kids living less than a mile from here that would never in a million years dream that they would be welcome in this museum.”

(2015)

Whenever I felt I was going in the wrong direction with my research, I would come back to this quote, as it helps me to remember why I’m doing this work. Not only for this project, but my work as a museum educator, as well. Minorities make up 35% of the United States population and only 9% of museum visitors (AAM, 2010, p. 12). Minorities working in curatorial, conservation, and education departments make up only 27.5% of the workforce, a number that hasn’t changed since before the 1990s (Voon, 2015). These numbers show there is a diversity problem in museums and as of late, more focus has been placed on diversifying cultural institutions (AAM, 2010, p. 5). During one of the Cool Culture professional developments for the early childhood educators that we partner with, one of the attendees, a non-native English speaker, thanked the Queens Museum and Cool Culture staff for providing programs and activities that make her feel welcome and for really caring about her and her family. It was such a powerful statement and really resonated with me. That feeling of inclusion, acceptance, and belonging is one that every visitor should feel and that is the challenge, I have accepted to

approach. A challenge that involves removing and/or alleviating the legitimate and perceived barriers that may deter a family from visiting a museum.

The stories I share in this work, reflect how the kind words of a teacher, how a museum field trip, or advice from a parent can inspire and remain with a child, long after childhood. It is meant to convey how simple, everyday moments can add up to make a profound difference in a child's life. It is my hope that the work will inspire at least one family, to visit a museum together, another to do an art project together, and one more family to read together. In this, seemingly, small way I am saying to ALL families, "You are welcome here. You belong here".

Selected Children's Literature Review

The inspiration for *Museum of Small Things* stemmed from a text analysis assignment on memoirs told through verse written by diverse, female authors. I found the three books that I analyzed to be extremely moving and transformative. So much so, that I changed my original focus and structure of my Independent Masters Project (IMP) to reflect what I came to witness and take-away from my interactions with families and educators in museums. It is said that "Like fiction, at its best, poetry at its best lets us enjoy an old experience with new insight or understand one that we have never met. However, unlike the writer of fiction, the poet condenses the experience. Poetry attempts to capture the reader where he or she is and to involve the reader briefly but intensely" (Lukens, 2003, p. 254). Though I have never met any of the three authors or read any of their prior works, I felt to be a part of their lives while I read the verses of their reflected memories. While reading, page after page, I became aware of the power of poetry and how one single word or phrase can create new meaning or transformation, in a way that prose cannot (Lukens, 2003, p. 239). I believe children of all ages will find the memoir in verse genre

appealing, as it is new territory for many writers and readers; lyrical, rhythmic, and intense, as only poetry, can be.

Prior to reading *Brown Girl Dreaming* by Jacqueline Woodson, I was not acquainted with memoirs told through verse. While reading each verse, I felt such a connection to Woodson's story, her family, and the places she lived because of her lyrical style and flair for words. I was immediately drawn to this newfound form of expression. Once I reached the last page of the memoir, I felt the strong urge to read more books written in this fashion and wondered if, in fact, there were more books out there like this for me to discover. This led me to focus my text analysis on books that met the same criteria as *Brown Girl Dreaming*. My search was specific; I wanted first a memoir, appropriate for children, with a female protagonist, told through verse. Additionally, I am a supporter of books that feature diverse characters; therefore, I wanted to focus on multicultural female protagonist. The challenge was on. After a thorough search, I was able to find two more books that met my specific literature review study, *Enchanted Air* by Margarita Engle and *Inside Out & Back Again* by Thanhha Lai. Along with *Brown Girl Dreaming*, this literature review will present a brief summary of each book, including the audience/age group I feel each book is appropriate for and the suggested method of delivery of the books (such as read aloud or independent) and conclude with a summation of the themes that I found were present in each of the texts.

In *Brown Girl Dreaming* author Jacqueline Woodson shares her story of growing up in the 1960s-1970s. Woodson was born in Ohio and describes the climate and events of the United States in 1963, the year she was born.

In Birmingham, Alabama, Martin Luther King, Jr.
is planning a march on Washington, where
John F. Kennedy is president.
In Harlem, Malcolm X is standing on a soapbox

talking about a revolution.
(Woodson, 2014, p. 3)

After Ohio, Woodson and her two older siblings, a brother and a sister, move to South Carolina to live with their grandparents and a few years later, relocate to Brooklyn. Woodson eloquently weaves a tale of Black girlhood in the time of the Civil Rights Movement, expresses her fondness for storytelling, and her struggles with reading, in such a relatable and accessible way, that you forget that you are reading poems, but rather a beautifully crafted and fluid novel. I would suggest this book for 4th grade and up, to be read either independently or with a read aloud. A read aloud, at least to introduce the students to reading a book in verse, if not familiar, to get a sense of the pacing and rhythm in which to read the book, could prove to be helpful.

Margarita Engle was born in Pasadena, California to a mother from Cuba and an American father with Ukrainian parentage. *Enchanted Air: Two Cultures, Two Wings*, the memoir of Engle, seems like a fairy tale, with its alluring descriptions of the island of Cuba and the forests of California, however there are no happy ending in this story of an American girl with relatives living in Cuba, during the Cold War and Cuban Missile Crisis. Engle is unable to visit or communicate with the family she has left in Cuba, once the United States restricts travel to, trade and relations with the country.

Someday, surely I'll be free
to return to the island of all my childhood
dreams.
(Engle, 2015, p. 185)

Her story illuminates a side of the war that is often not explored and presents the power of family, heritage, words, and language in a fantastical way, while still remaining deeply moving and impactful. I would recommend this book for middle school aged children, because towards

the end of the book the subject matter becomes a bit mature, with a few of the poems mentioning drugs, sex, teenage pregnancy.

Inside Out & Back Again introduces the reader to a girl named Ha and her family in Saigon in 1975. Loosely based on the childhood of author Thanhha Lai's experience fleeing Vietnam at the end of the Vietnam War and subsequent relocation to Alabama. The poems blend together to create a tale about change, loss, family, hurt, and healing.

Mostly
I wish
I were
still
smart.

(Lai, 2011, p. 159)

After the relocation to Alabama, Ha expresses her feelings of inadequacy with struggling to learn English, finding a place to belong as the only Asian girl in her school, and the fear of being bullied and rejected by children and sometimes, even adults. I think this book would be an important read for upper-elementary school aged children, fourth grade and up. English Language Learners (ELLs) may be able to relate to Ha's feelings of frustration trying to learn English and the parallels of being "smart" in your native tongue and being viewed as "dumb" in the new language.

While each author brings their own unique narrative, emotional intensity, and rhythm to their poems, I think what appeals to me most is how connected each story and experience was to the other texts in the study. After doing some research on the authors, I realized they were experiencing childhood around the same time period; Jacqueline Woodson was born in 1963, Thanhha Lai was born in 1965, and Margarita Engle was born in 1951 (Wikipedia). It was so interesting to read the different perspectives and experiences of the girls as they lived through, heard about, witnessed, survived, suffered, overcame and triumphed through the Civil Rights

Movement, segregation, Cold War, Cuban Missile Crisis, and Vietnam War. There are so many ways to compare and contrast these three remarkable works, some examples being through a social studies curriculum or reading/writing curriculum, I think the books make for an impactful and powerful study, separately, but even more so together.

There were three themes that I saw present and reflected in the words and verses on the pages of Jacqueline's story, Ha's story, and Margarita's story, which were the power of place, family, and identity (race/heritage/gender). I'll start with family, as each author, affectionately did in their memoirs. Each one of the protagonists had siblings; Jacqueline had one sister and two brothers, Margarita had one, older sister, and Ha had three older brothers. Both Jacqueline and Margarita longed to be like their older sisters (Woodson, p.169) (Engle, p.85) While Ha wanted to be able to do what her brothers were doing (Lai, p. 2). Their siblings were often their first or only friends, as children with brothers or sisters can attest to. It would be interesting to study the family dynamics of each author with students. An additional thread of family that is woven into each of the texts is the strength and resilience of the women in each of their lives. From a mother who remains steadfast for her four children while mourning the absence of a missing husband (Lai, 2011, p.12) to a matriarch who faithfully keeps her grandchildren involved in the church and away from bad influences (Woodson, 2014, p. 66.). It is evident that while the men in their lives are important, the relationships with the women in their lives are emphasized or spotlighted, more profoundly.

The imagery that each author paints elicits feelings that you are there with them, seeing, for instance, what Margarita did on the tropical island of Cuba or get sense for how sweet a papaya is from Saigon after Ha describes her love of them (Lai, p. 21). Each girl lives in conversely different places throughout their stories. Jacqueline goes from South to North (South

Carolina to Brooklyn), Margarita travels to visit her family in Cuba during the summer while living in California most of the year, and Ha must leave her home in Saigon for Alabama. The change is not only felt in setting, but also in themselves. Ha feels dumb in America because she doesn't know English and the school kids bully her, Margarita feels like a part of her is missing or lost when she can no longer visit her family in Cuba, and Jacqueline longs to be back in South Carolina running barefoot in the dirt. Location was very such an important aspect to each story and yet another tie that connects each book to the other. To further explore the theme of place with students, a study on the experiences of Jacqueline and Ha in the South compared to Margarita's on the west coast could be informative.

Many children can understand the feeling of anxiety and dread when trying to find a place to sit during lunch time in the cafeteria. As the new girl and only person of Asian descent in her school, Ha wonders where she fits in as all the White kids sit on one side and the Black kids on the other (Lai, p. 143). Similarly, while traveling through New Orleans with her family, Margarita sees a Colored only sign and White only sign above a water fountains, confused and horrified, she drinks out of both.

Why should it matter if a stream
of cool, refreshing water
pours
into
my
mouth
or
another?
(Engle, 2015, p. 66)

Race, heritage, and/or identity are another theme that is present in each of the stories. Ha is Asian, Margarita, Cuban-American, and Jacqueline, Black. The girls experience racism, must overcome moments of prejudice, and deal with the hurt of stereotypes. When dealing with diverse characters and issues of racism and injustice, I think discussions with students are crucial

to explore more deeply. Though each girl comes from a different background, they all fall victim to some sort of prejudice because of the color of the skin or where they are from. They may be different, but their experiences are very similar, which is a takeaway we want students to realize. There are many things that make the girls different, but many more ties that bind them.

Museum of Small Things is intended as a read-aloud for children, of all ages, and their families. Following the words of poet W.H. Auden, “There are no good poems...suitable only for children” (Lukens, 2003, p. 239), I felt the need to write poems that appeal to everyone in the family, as one of the major purposes of the book is to encourage family learning and active participation in children’s lives to support social, emotional, and cognitive development through literacy.

The Museum of Small Things

Poems for Children and Their Families



Words by
Domonique Williams

To my family who always believed in me,
To all the teachers that encouraged me,
To my students that have inspired me,
And to museums that feel like home,
Thank you!

Family



What is a Museum? Part 1

A place where you see dinosaurs and other old things
A big, white building
Like where the President lives?
No, it's a place for art and statues
You have to keep quiet
and no touching
Or running
Or playing
No fun!

Not a Tourist

Both of my
parents
are native
Washingtonians.
If they were from
St. Louis, Missouri
like my grandpa
Or Greenville, North Carolina,
like grandma
maybe then we
would take more
trips to museums
or monuments
on the weekends.

Chaperone

She wore a long jean skirt that had buttons
From belly to toe
Her shirt was my favorite shade of yellow
Bright and soft like daffodils
Hair pulled up, with a few strands
Out in the front
She was the prettiest chaperone,
My mom.

Classmates

The other girls never ask me to join in
But today, they did.
I knew they wanted to appear nice.
A warm smile of encouragement
From mom
Got me to jump in

Miss Mary Mack, Mack, Mack
All dressed in black, black, black
We clapped and smacked
Until it was time to board the bus
And they went back to being the other girls
And I went back
To mom.

Excuses

Be nice to your brother
they say
He will grow bigger than you
One day

But for now he
is small
and has yet
to grow tall

And One day
seems

so

far

away

School



What is a museum?

Part. 2

Museums house artifacts
And tell stories
About people and places
From the past.
They're interactive.
They're crowded.
They're pretty cool.

I guess.

Shy

Want to know what happens
when you are scared of
your own voice?

What?

You never let anyone
hear it, for fear of
what might happen if it
ever were let out.

Oh. No! Like What?

Everyone in the room
might turn and stare

And?

And...

Turn into stone at
the sound of my voice!

No Way!

Or I could begin to speak

and as soon as I utter the
first word, my tongue
gets tied in a knot
and I choke

And die?

Maybe.

I'm too scared
to find out.

Class President

I decided to run for class president
How should I start my speech, daddy?
Use my line, he says.
So, I do.

When it's time for me to stand in front
of the whole school and give my speech.
I open with
I'm not much of a talker
but today I have a lot to say.

If at first you don't succeed..

Tears
stream
down
my
cheeks
Throatistightandsore
face
flushed and feverish
the symptoms
of both
the sting of defeat
and the
triumph of a girl that tried

Williams

At fifth grade graduation
Miss McKinney gave a speech
About our class.

She imagined what each one of us would be
When we grew up.
I'm always the last one called
being at the end of the
alphabet.

This time
being called last
wasn't that bad
Because I got
the best imagined job of all
Miss McKinney
thinks that one day
I will be
The
First
Woman
President
Of The
United States
Of
America

Museums



What is a museum? Part 3

Memories, stories, and objects
cared for and displayed .
Exhibits staged like dollhouses
in some, you can even play.
Links to past and present;
things that we hold dear.
Like a journey for buried treasure;
Secrets are discovered here.

Old Schoolhouse

Tomorrow we will go on a trip
to an old schoolhouse
Everyone in class gets to pick a slip of paper
With a name and backstory of a student
We will be for the day.

I pick the name Pat.
Pat lives with her Pa
And two brothers.
They live on a farm.
Sometimes, Pat can't go to school
because of all the farm work to be done.
I wonder what Pat is short for?

We get to the old
one room schoolhouse
that has no electricity
and seems mighty dark.
I introduce my character
to the school teacher,
"I'm Pat".
Pat is a boy, dear.
You can be Sarah.

I'm glad.
I never got
into character.

Philadelphia

My first overnight
school field trip
Makes me feel
grown-up

I don't forget to pack
My black and white
Teddy bear
Mini back pack

As we travel to
Philadelphia
The birthplace of
American
Democracy

Even grown-ups
Get nervous

Brown Like Me

I can't recall the name of the museum we visited
Or even what we saw there
I don't know who I sat next to on the bus
Or what I packed for lunch

What day was it even?

I can recall the tall, brown skin woman
Who talked to our class about her job
At the museum
I can recall the feeling, of wanting
To do whatever it was that she did
That maybe, there was a place for me
At the museum
That I can no longer recall

Overachiever

There is so much
to see
and read
and learn
and do

I don't know
about
you

But I plan
to see
and read
and learn
and do

it all





Author's Note

This book is a retrospective, personal memoir in verse, divided into three parts: Family, School, and Museums. Each of the poems is built around my growing sense of self, due in large part to my relationships and experiences with my family, in school with my classmates and teachers, and at museums.

I chose to name the book, *The Museum of Small Things*, to emphasize how seemingly small, simple moments can have a profound impact on your development, interests, and identity.

As for the images of sunflowers throughout the book, I chose them because they have always been one of my favorite flowers.



Photo on the left: Top row: Domonique's father, James and mom, Helen. Bottom row: Her brother, Travis and Domonique. (1991)

Photo on the right: Domonique and her mother, Helen (1988)

The End

Theoretical Framework

Museum of Small Things is intended as a read-aloud for children, of all ages, and their families. Following the words of poet W.H. Auden, “There are no good poems...suitable only for children” (Lukens, 2003, p. 239), I felt the need to write poems that appeal to everyone in the family, as one of the major purposes of the book is to encourage family learning and active participation in children’s lives to support social, emotional, and cognitive development. Though, the target audience I would recommend the book for are primary school aged children, ages 6 -11. Primary school aged children’s “sensory systems have become more integrated, language has made major leaps, and maturation of higher-level association areas enables the child to reason more logically and reflect on questions and ideas” (Healy, 2004, p. 56). Since, the book is intended to serves as an object to spark conversation and inquiry between children and their caregivers, more meaningful interactions may take place with children who are developmentally in the stage to form ideas from their direct experiences in life and who can gather information from doing rather than from being told (Mooney, 2013, p. 86).

The ability of primary school aged children to reflect and think about other people’s views and experiences, outside of their own is a skill that can be strengthened through aesthetic or inquiry-based education, which is a major component of many museum education programs, as well as in progressive school settings. According to educator Maxine Greene, aesthetic education “is a process of initiating persons into faithful perceiving, a means of empowering

them to accomplish the task from their own standpoints, against the background of their own awareness” (1981, pg. 45). This kind of education promotes self-expression, critical thinking, observation, and reflection. It is “learning stimulated by the desire to explore, to find out, and to go in search. This is the learning that goes beyond teaching,” further it is “permeated by wonder, studied by moments of questioning, always, with the sense that there is something out there, something worthwhile, beyond” (Greene, 1981, pg. 47). Inquiry based education provides the tools needed to enhance a child’s mind in order to think more creatively and abstractly because they are forming and shaping their view of the world themselves.

There is a misconception that education is limited to the four walls of a classroom. If the benefits of inquiry based education are to be applied and received, it is important that a shift in people’s perception and understanding of education occurs. For instance, when children go on a field trip with their class, many view it as a “free day” or a chance to hang out with friends outside of the traditional classroom routine. In fact, there are teachers that may feel the same way, placing little effort into pre and post trip lessons. Similarly, families may view trips to the museum as a recreational activity, instead of a learning opportunity. While none of these scenarios are “wrong”, there are moments for learning that are being missed. “If a family’s definition of education is confined to what goes on in schools and their experience with schooling has been associated with failure and punishment, thinking of a museum visit as educational might put a damper on it (Leichter, Hensel, & Larson, 1989, p.25). There are occasions for teaching and learning in every setting a child encounters. Ideally, the way teaching

and learning presents itself in each setting differs, but still remains effective and allows for instances of exploration and discovery.

In that same vein of re-imagining the definition of education, the belief that the education of a child being the sole responsibility of the teachers or parents must be re-imagined, as well. Psychologist Lev Vygotsky asserts that “all meaning-making begins with the child's interaction with the primary people in his/her life, most frequently parents and teachers" (DeSantis, p. 8). If the most important people in a child’s life are their parents and teachers, I think it crucial that a partnership exist between them. I think it time that we shift our beliefs to encompass a more collaborative effort between families, schools, and museums into the educating and success of children. I can personally attest to the value and the impact of how my family, my teachers, and museums each played a role in allowing me the ability to my most authentic and best self, evidenced through *The Museum of Small Things*. John Dewey states that “In an experience, flow is from something to something. As one part carries on what went before, each gains distinctiveness in itself. The enduring whole is diversified by successive phases that are emphases of its varied colors.” (Dewey, 1997, pg. 38). Which I interpret to mean that learning is a continuous and synergetic process, between experience, environment, and the individuals whom you learn from. Though each entity is a little different they all come together to form a whole, that ultimately makes up who you are.

Suggestions for Use

I envision *Museum of Small Things* to be read aloud or independently in in the home, classroom, and museum settings. Some suggestions for use are:

- A poem could be read as a pre-museum trip activity for schools and families by utilizing the three poems entitled, “What is a Museum?”, you can have children consider the ways in which the author’s opinion of museums changed over time, to explore the idea of what exactly is a museum and what they will see and experience on their trip, and then compose before and after versions of their own “What is a Museum?” poem. I think it would be interesting to compare and contrast the child’s initial idea of a museum to their description of a museum after their visit. The pre and post trip activity planning are just as important as the trip, itself, and will help to keep the inquiry and exploration going, instead of abruptly ending the learning once you have left the museum.
- Another use of the poems in the book is to reflect on your child’s or student’s memories. Have them consider a museum visit, family event, or experience from school that was significant or special to them. In the form of an art project, have the child create something that represents that memory. If working on language or reading skills, perhaps have the child come up with a word or more about the experience and paint, draw, collage, etc.... that word. Another idea could be to simply recreate the scene, to make it look like an exhibit in a museum using any kinds of materials that are readily available.

Engage with the child/student to explore what made the event memorable to them? What effect did that experience have on their hopes and dreams? Additionally, this could be a fun activity for the caregivers to create along with their child(ren).

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April 28, 2016

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Candice Anderson

Bank Street Graduate School of Education
610 W 112th Street
New York, NY 10025

Subject: Granting Permission to use the name of organization in IMP

Dear Bank Street Graduate School of Education,

Let this letter serve as my approval for Domonique Williams to use the name of Cool Culture in her Independent Study Integrative Master's Project titled, *The Museum of Small Things*.

Please get in touch with me if you have any other questions.

We are very excited to work together. If you have any questions, please contact me.

Sincerely,

A handwritten signature in black ink that reads "B Palley". The signature is written in a cursive, flowing style.

Barbara Palley
Director of Education

Appendix B

Permission to Use Photograph

I grant Domonique Williams the right to use a photograph(s) of me in connection with her Integrative Masters Project (IMP) *The Museum of Small Things*. I authorize Domonique Williams, its assigns to copyright, use and publish the same in print and/or electronically. I agree that Domonique Williams may use such photographs of me with or without my name and for any lawful purpose, including for example such purposes as publicity, illustration, advertising, and Web content. I have read and understand the above:

Signature _____

Printed name _____

Date _____