

Primary History & Literature

Year 01: Ancients 8000 BC-476 AD

Month 01: Early Civilizations



- 01** [*Story of the World Vol. I: Introduction & Chapter 1*](#)
[*Gilgamesh the King* by Ludmila Zeman](#)
- 02** [*Story of the World Vol. I: Chapter 2*](#)
[*Egyptian Cinderella* by Shirley Climo](#)
- 03** [*Story of the World Vol. I: Chapter 3*](#)
[*The Seeker of Knowledge* by James Rumford](#)
- 04** [*Story of the World Vol. I: Chapter 4*](#)
[*Mummies Made in Egypt* by Aiki](#)

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The Study of History & Early Nomadic People

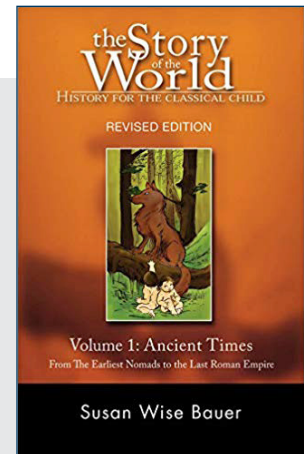
We will kick off this History and Literature Collection by learning about what history is and how archaeologists help us learn about the past. From there we will jump right into our first chapter about the nomads and the Fertile Crescent. In literature, we will begin the year with one of the oldest stories in the world that is sure to engage your child(ren), Gilgamesh the King.

The Story of the World Volume 1: Ancient Times

by Susan Wise Bauer

Hist Reading 01: Introduction

Hist Reading 02: Chapter 1



According to the New Oxford American Dictionary, history is defined as “the study of past events.” This first unit begins by explaining to our young learners that history is more than what happened long ago; they have a history as well! Once children understand what history is and how archeologists help historians put the past together, we will move right into the earliest people—the nomads! Nomads were the first farmers who settled around the Fertile Crescent, which was formed by the Tigris and Euphrates Rivers in present day Asia.



Reading 01

How do we learn about the history of people who lived long ago?
We can ask adults, read letters, or books.

What does an archaeologist do?

Archaeologists find items left behind and use them to learn the story of the people who used to live there.



Reading 02

How did the nomads survive?

Answer: Nomads traveled from place to place to find food and shelter needed to survive.

Where was the best place for nomads to live?

Answer: Nomads needed water and fertile land.

What are the names of the rivers in the Fertile Crescent?

Answer: The rivers are the Tigris and Euphrates.

When nomads began to settle and live near the Fertile Crescent year-round, what did they become?

Answer: They became farmers.

Why did farmers build houses close together?

Answer: They built houses close together so they could easily help one another.

How did villages keep themselves safe?

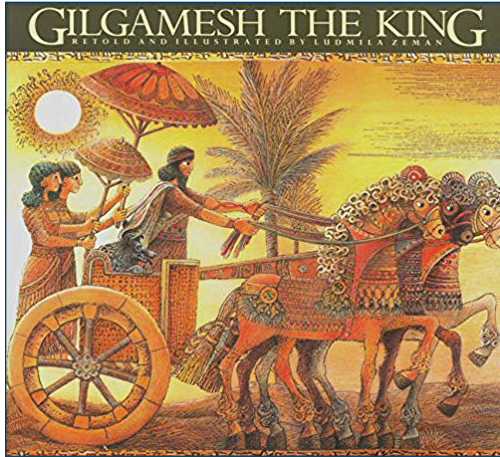
Answer: Villages stayed safe by building walls around their cities.



To get ready for Narration, have your child's journal, a pencil, and possibly the book. Remember to guide your child to respond in a complete sentence(s). Either write the narration directly in their journal, or have them glue it in after.

Level 1—What is one thing you remember about nomads?

Level 2—What are three things you remember about nomads and early farmers?



Gilgamesh the King

Retold & Illustrated by Ludmila Zeman

Lit Reading 01: Read from the beginning of the book to the page ending in, "... so no one would think of challenging his rule."

Lit Reading 02: Read from the end of Lit Reading 01 through the end of the book.



The epic of Gilgamesh is one of the oldest stories in the world. It was first told by the Sumerians, then it was told over and over again until it was finally written down on clay tablets in Cuneiform somewhere around 1300 BCE by a Babylonian writer. Cuneiform was the first written language in the world. Many scholars believe Gilgamesh was a real person and a king of Uruk.

Gilgamesh, the king of Uruk, is a lonely and unhappy half-man and half-god. To show the people how powerful he is, he demands a great wall be built. He pushes his people so hard and for so long on this massive wall that they cry for help from the sun-god. In an effort to soften Gilgamesh's heart, the sun-god sends a beast-man named Enkidu to win over Gilgamesh. They battle fiercely, but in the end, Enkidu does win Gilgamesh in friendship. Gilgamesh realizes that relationships and being a good king to his people are what is important.



Reading 01

Why was Gilgamesh a harsh king?

Answer: Gilgamesh was harsh because he wanted to show the people how powerful he was so that no one else would try to be king instead.

What is the weather like throughout the story: sunny, rainy, snowy, cold, windy?

Answer: The weather is mainly hot.



Would you like to visit the place(s) in the story? Why or why not?
Answers will vary.

Does the story take place over a minute, an hour, day, week, year(s), etc.? How do you know?

Answer: The story takes place over a longer period of time, weeks or perhaps months. We know this because it takes a long time to build a wall, the time for Enkidu to be created and fall in love with Shamhat is also longer, the hours for the battle between Enkidu and Gilgamesh, and because of the days of celebration.

Who are the main characters in the story and what do we know about them?

Answer: The main characters are Gilgamesh and Enkidu. Gilgamesh is a mighty king and very prideful. Enkidu was created by the Sun god, is very caring, loves Shamhat, and is also very strong.

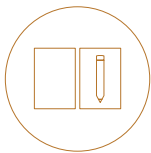
Reading 02

What does the main character want?

Answer: Gilgamesh wants to be in control of his people and to be the strongest man in the world. Enkidu wants to be a friend.

Does the main character get what he/she wants? Why or why not?

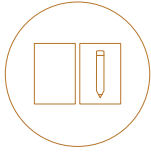
Answer: Gilgamesh does NOT get what he wants, but it ends up being OK! The work on the wall is stopped when Gilgamesh realized he could care about another person, and became friends with Enkidu. Enkidu did get what he wanted.



Gather together your child's paper and pencil, the whiteboard or paper you wrote the copywork on, the literature book, and colored pencils or crayons. After reading from the literature book, sit with your child while they do the appropriate level of copywork. Don't forget to watch their letter formation and placement as they go, correcting in the moment as needed. After you have discussed each copywork sentence, invite them to do an illustration of that sentence in their journal next to where the copywork is (or will be) glued in.

Copywork 01 (Level 1)—Gilgamesh watched from his tower on top of the great wall.

Copywork 01 (Level 2)—From morning until dusk, Gilgamesh watched from his tower on top of the great wall of Uruk.



Focus: Study the illustration of Gilgamesh watching from his tower. How does the word “great” make us feel about Gilgamesh’s location and size of the wall?

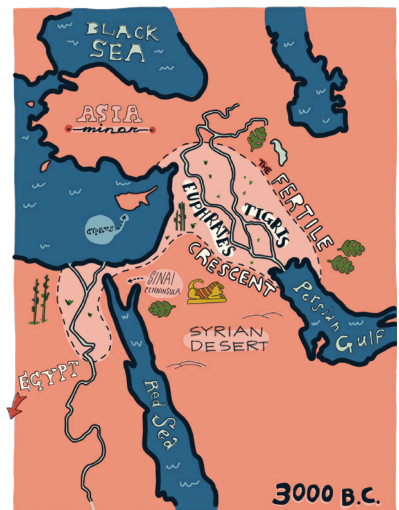
Copywork 02 (Level 1)—Enkidu reached over the wall and grabbed Gilgamesh by the arm.

Copywork 02 (Level 2)—Enkidu reached over the wall, grabbed Gilgamesh by the arm and raised him to safety.

Focus: Gilgamesh was a very strong man, probably very large and heavy. With your child, discuss what we learn about Enkidu from his ability to grab Gilgamesh by the arm and hoist him over the wall.



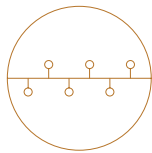
Enrichment Activity 01—Fertile Crescent Map. You will need [the maps at the end of this document](#), colored pencils, a large world map, and a glue stick. Using the full color map, review the two rivers and the crescent shape they make together. On the black and white map, ask your child to lightly color in the “crescent.” Also, have them label the Tigris River and the Euphrates River. While they are coloring it, remind them why this area was fertile and why that was important for survival. Using your world map, show your child where the Fertile Crescent is, and always point out where you are on the map too. Have your child glue their map into their journal.



Enrichment Activity 02—What Was Your Favorite Part? To complete this activity, you only need the Gilgamesh book, standard unit blocks, and wooden peg dolls or other figurines that can be used for characters from Gilgamesh. Begin a discussion of the story of Gilgamesh with your child. Review the characters, plot, climax, and resolution with them. Ask them to think about what their favorite part was, but make sure they do not tell you! Ask your child to build their favorite part of the story with the blocks and the peg dolls. Guide your child to build a structure as detailed as possible, helping them get any other materials you have on hand that they would like to use. Have them place the peg dolls or



figurines in places that will help you to understand what part of the story this scene is from. Some children will be excited and spend a long time building their scene. Other children may need some encouragement to add details. You can strategically provide input on details for them, such as, "Oh, if this is the part I am thinking of, I remember a tree (or rock, wall, character, etc.) being here!" When it is finally time for the big reveal, talk through what you see that your child has built: "I see a big wall here. I see Gilgamesh on top watching the people below." Or whatever the scene is that your child built. If you really don't know what it is, ask for clues and then see if you can guess. "Can you tell me about this piece over here?" At the end, talk about the creativity that your child used, and work together to add more details or to share ideas for other ways to build things. You can even build your own scene and see if your child can guess it when you are finished. If you would like, you can also have your child use acrylic paint to paint the peg dolls for the scene.

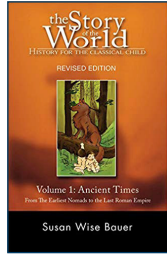


Timeline. The materials you need are particular to the style of timeline that you and your child have chosen to make. Gather those timeline materials, brainstorm together what your child can draw for this date, and invite them to work.

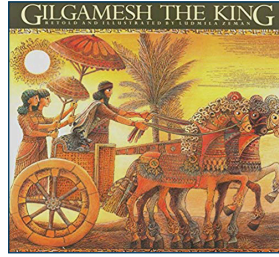
7000 BC—Nomads roam the Fertile Crescent.



["Yesterday is History" by Emily Dickinson](#)



[The Story of the World
Volume 1:
Ancient Times](#)



[Gilgamesh the King](#)



[Peg People](#), or other figurines

Maps of the Fertile Crescent,
at end of this document
Copywork Materials
Journal
Timeline Materials
Whiteboard, optional for
Copywork

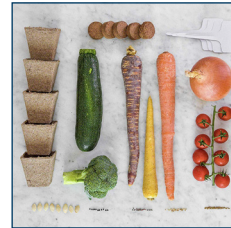
World Map
Colored Pencils
Glue Stick
Lined Paper, Zaner Bloser
Pencil
Standard Unit Blocks
White Printer Paper



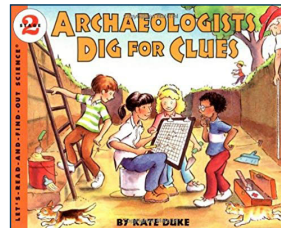
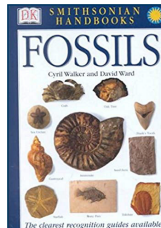
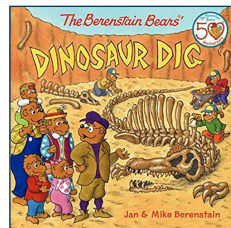
[Dinosaur Bones for
Archaeological Dig](#)



[Archaeology Dig](#)



[Grow a Vegetable
Garden](#)



Primary Science

Living Things *Month 01*



Biomes: Rainforest & Tundra

The first two weeks of this month will focus on the exciting world of the busy rainforest, including its layers, and the plants and animals that call this biome their home. The next two weeks will explore the frozen tundra. Though barren and treeless, the tundra has many fascinating animals and plants to study. The activities and readings focus on tundra characteristics and life such as permafrost, arctic foxes, and polar bears.

01 [*Rainforest, Part 01*](#)

02 [*Rainforest, Part 02*](#)

03 [*Tundra, Part 01*](#)

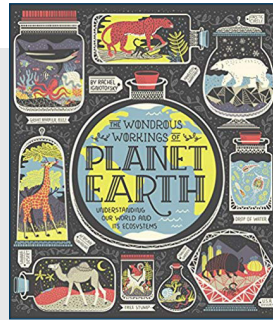
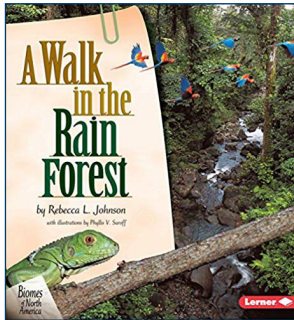
04 [*Tundra, Part 02*](#)



Rainforest

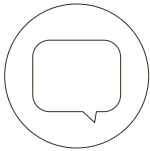
Part 01

The reading this week (approximately the first half of the book) will focus on explaining biomes, climate, and the many layers of the rainforest.



A Walk in the Rain Forest
by Rebecca L. Johnson, p. 5-24

The Wondrous Workings of Planet Earth
by Rachel Ignotofsky, p. 7-21



Biome—A biome is a large area of Earth that has its own climate, plants, and animals.

Climate—Climate is a large area's weather patterns over a long period of time.

Equator—The equator is an imaginary line horizontally going around the Earth, dividing it into the Northern and Southern Hemispheres.

Canopy—The canopy is the umbrella-like structure, or "roof," of the rainforest made from the tops of the trees.

Understory—The understory is the layer of the rainforest between the canopy and forest floor. It is an area that gets enough light for some plants and animals to survive.

Forest floor—The forest floor is the ground in the rainforest. There is very little light down there.



What is a biome?

Answer: A biome is a large area of Earth that has its own climate, plants, and animals. (p. 9)

What kind of climate does a tropical rainforest have?

Answer: The climate of a tropical rainforest is warm and wet. The temperature stays about the same all year. (p. 10)

How much of Earth's plants and animals live in rainforests?

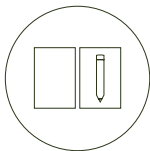
Answer: More than half of Earth's plants and animals live in the rainforests. (p. 11)

Why is it not very bright on the rainforest floor?

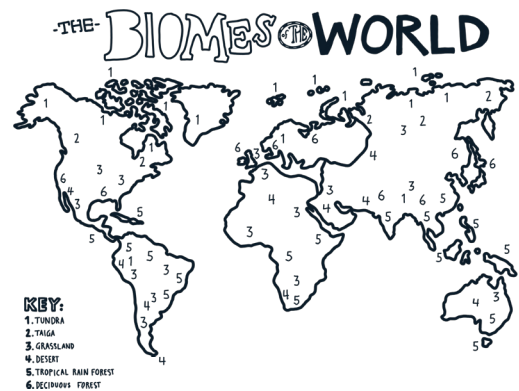
Answer: The canopy creates an umbrella-like structure over the rainforest and the understory creates a covering over the forest floor. Together they block out most of the sunlight. (p. 13)

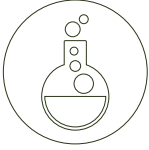
Why are the leaves of the plants in the understory so large?

Answer: The leaves of plants in the understory are large so they can catch as much light as possible. (p. 16)

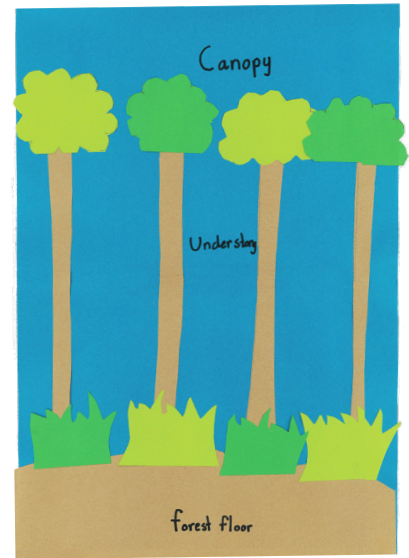


Biome Map. For our first biome journal activity, you will need colored pencils, a glue stick, your child's journal, and [the Biomes map at the end of this document](#). Biomes are large areas that have their own climates, plants, and animals. Precipitation level and temperature determine the area that the biome occupies. Those things also directly affect what plant and animal life survives in the biome. There are many ways to create biome maps. This map correlates with the way biomes are studied in this unit. Have your child designate a color for each number on the map, which represent the different biomes. Ask them to color lightly over each number to show how the different biomes are spread out all over the world. Have your child glue this map into their journal.



**Activity 01—Rainforest Layers.**

For this art project, you need one piece each of large blue, green, and brown construction paper (12x18 inches), scissors, a glue stick, and a Sharpie. Review the layers of the rainforest and what you can find in each one (p. 12-16). Ask your child to cut 4 tree trunks out of the brown construction paper, about 1 inch wide and 12 inches long. You can draw them with pencil first if that helps your child. Have your child glue these to the blue paper. Then show your child how to cut cloud shapes out of the green construction paper. These will become tree tops and understory. These can vary in size

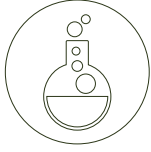


and shape, but they will be layered in a row at the top of the trees to create the canopy, and a few spread out over the tree trunks to become part of the understory. Have your child cut a few leaves out of the brown paper and scatter those along the forest floor. Using the Sharpie, ask your child to label each layer with as much assistance from you as is needed. The uppermost green leaves are the "Canopy;" the middle section of the tree trunks and the few green leaves can be labeled "Understory." Label the bottom the "Forest Floor." As an optional extension, have your child choose some animals, plants, and/or flowers, then cut them out of construction paper and add them to the appropriate layer.

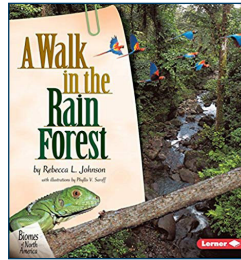
Activity 02—Rainforest Trees.

For this experiment, you will need a measuring instrument, masking or painter's tape, and a space that is about 120 feet long. If you use a yardstick, you will need to do a quick mini-lesson on 120 divided by 3. Look at page 18 in the book with your child.

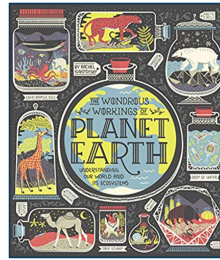
Reread the first paragraph to them about climbing one of the tallest trees in the rainforest. While this is not possible for most of us, we can get an idea of how tall those trees are. On one side of your long space, have your child help you use masking tape to mark on the ground where the bottom of the tree will be. After a discussion on what 120 feet may look like (120 rulers, 40 yardsticks, etc.), let your child walk out to where they think that 120 feet mark would be. Have them use the masking tape to mark their spot. Now, ask your child to help you use your measuring tool to measure out and mark with tape the actual height of the tree to get an accurate idea of how tall trees in the forest actually are. Discuss with your child how close their guess was. Did they guess too much or too



little? To extend the math work, figure out together the difference between their guess and the actual tree height. What other things does your child know about that may be as tall as those trees? What kind of animals do they think could live at the top, at the bottom, or in the understory?



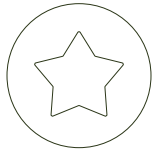
[A Walk in the Rainforest](#)



[The Wondrous Workings of Planet Earth](#)

120 Feet of Space, or approximate
Biome Map, at end of document
Tape Measure, or other measuring device
Journal

Colored Pencils
Construction Paper, 12x18 inch
Glue Stick
Masking or Painter's Tape
Scissors
Sharpie



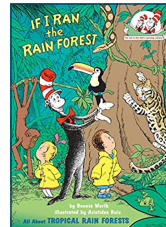
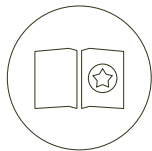
[Wild Republic Rainforest Nature Tube](#)



[Melissa and Doug Rainforest Floor Puzzle](#)



[Melissa and Doug Stamp a Scene Set: Rainforest](#)



Primary Young Masters

Year 01

Month 01



Artist of the Month

[Frida Kahlo](#)

Book of the Month

[Frida by Jonah Winter](#)

Famous Works

[Self Portrait with a Monkey](#)

[Roots](#)

[The Frame](#)

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Frida Kahlo



*Feet, what do I need you for
when I have wings to fly?*

— FRIDA KAHLO



Artist Background

This month, you and your child will delve into the work, life, and practice of Mexican artist Frida Kahlo. Frida Kahlo was well known for her folk art practices and lived and worked in Mexico City, Mexico and San Francisco, USA. She was married to Diego Rivera, another famous Mexican surrealist painter. Frida had many struggles in her life. She had polio as a child and was involved in a terrible car accident at the age of eighteen that left her essentially bedridden for the rest of her life. Despite her struggles, she continued to create. Making art was an important way for her to express herself and her experiences of hardship. Frida Kahlo's work has inspired countless people to find hope in the midst of pain and to seek joy even in times of sadness.



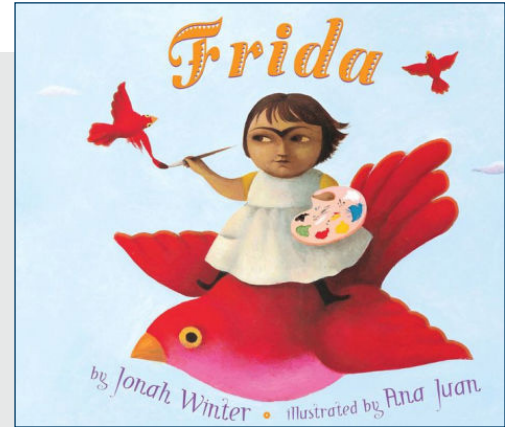
Element of the Month

Color—Color is a way that we describe an object based on how it emits or reflects light. Frida Kahlo had a unique way of engaging with color, and the colors she used in her work often reflected her environment.



Frida

By Jonah Winter



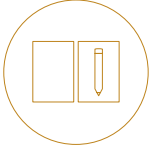
Book Overview

As playful and lighthearted as it is serious, this book takes an honest and reflective look at Frida's life. It does not gloss over her struggles, but focuses on her determination and the way art helped Frida through difficult times. Winter guides the reader through a discovery of Frida's work, explaining how deeply personal her practice was, and also how the Mexican culture influenced Frida's work.



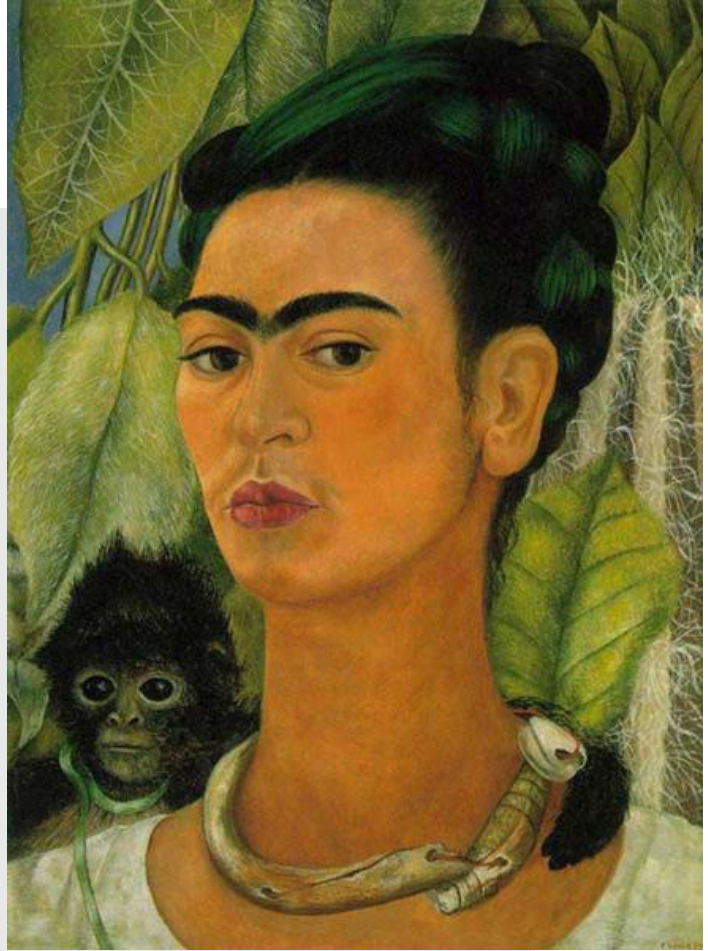
Journaling

Drawing in Bed. Throughout her life, Frida was often in so much pain that she had to paint in her bed. To allow your child to imagine how difficult that must have been like, they will get to draw in bed for this activity. Invite your child to get under their covers, and prop up a few pillows behind them to lean against. Try to arrange it so that your child will lean back some and not just sit straight up, so that it mirrors Frida's experience when sitting was too painful for her. Now give your child their journal and a pencil. Have them maneuver their journal into a position that is as comfortable for them as possible, but also allow them to feel the discomfort of being confined to their bed. For the duration of this activity, try not to let them leave their bed, no matter how antsy they become. Of course, use your judgement with this aspect of the experience. If drawing in bed is relatively easy for them, you may supply them with additional materials, like colored pencils or crayons, to complicate the process. If you cannot set your child up to draw in bed, use some pillows and have them sit



on the floor leaning against a wall or sofa. You can adapt this set up to make it work for whatever situation you happen to be in.

Ask your child to draw something from their heart or imagination, like Frida did. If they are unsure of what to draw, ask them about the people they have been thinking about lately or if any recent events or experiences from their life come to mind that they might like to draw. As they draw, ask them what they think it would be like to have to stay in bed all day—for many days at a time. Would it be difficult or frustrating? Would it be boring after a while? Would they feel like they were missing out on things? Remind your child that Frida used these hard things in her life to create complex and meaningful paintings. She was able to take the discouraging and challenging things and make something beautiful and profound out of them. Discuss that accomplishment and the example it leaves us with today. When they have finished their drawing, ask your child to label the drawing with the title of the book and the date, or do it for them.



Self Portrait with a Monkey, 1938, oil on panel



Discussion Questions: Work 01

What do you think the woman is wearing around her neck?

Why do you think there is a monkey in the painting?

What are some of the main colors in this painting?

Where do you think the woman in the painting is? A garden? A forest?

How do you think the woman in the painting is feeling?



Roots, 1943, oil on panel



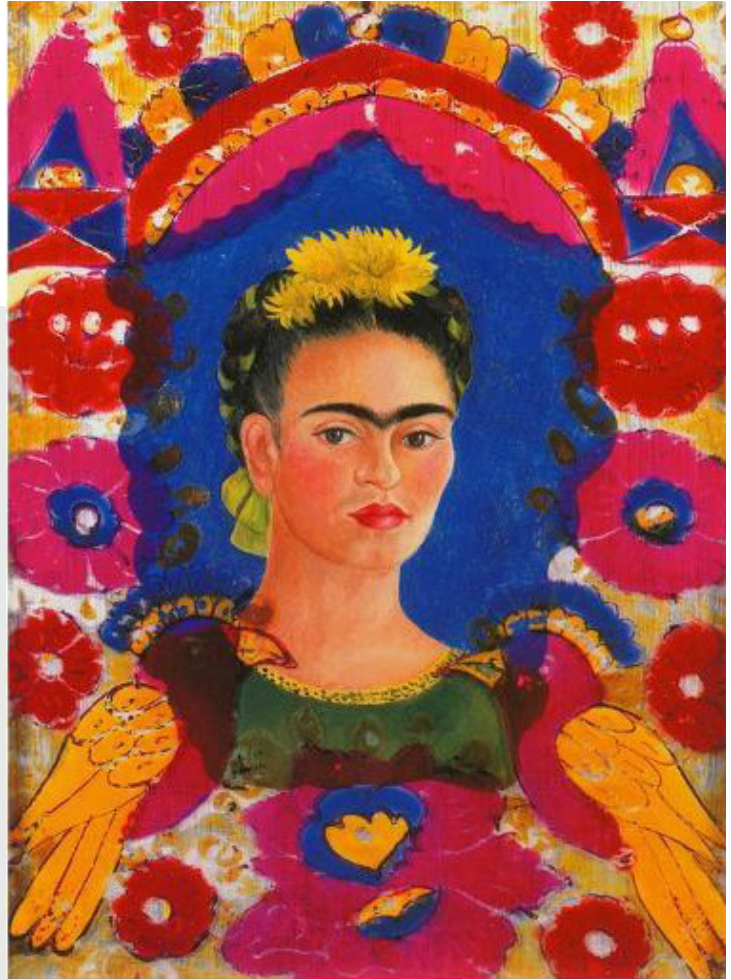
Discussion Questions: Work 02

Do you think the woman in the painting is alone? Why or why not?

What is going through and around the woman's body? Why do you think Frida Kahlo painted the roots in that manner?

How do the colors in this painting make it feel different from the last one?

What is your favorite part of this painting?



The Frame, 1938, oil on glass



Discussion Questions: Work 03

Notice the unique border around the woman in the painting. Why do you think Frida Kahlo painted it that way?

What are some colors, shapes, and figures you can spot in the border?

What is your favorite thing about this painting?

How does the blue background behind Frida make you feel?



Artist-Inspired Projects

Artist Activity 01—Jungle Self-Portrait. The first famous work you and your child looked at this month was Frida's *Self-Portrait with a Monkey*. The background of her painting includes beautiful and detailed leaves. Your child will create a similar leaf background using construction paper in a variety of colors.

For this activity, you will need markers, glue, scissors, a printed photo of your child, and green, blue, brown, and white construction paper. Print the photo of your child about 5 x 7 inches. Have your child cut out leaves in a variety of sizes from the green and blue construction paper. If you need to draw some leaf shapes on the paper for them to cut out, that is okay. To make the veins on the leaves, your child can either draw them onto the leaves with markers or a white colored pencil, or they can cut thin strips of veins from the brown or white construction paper and then glue them onto the leaves.

Once all of the leaves are made, have your child glue their leaves onto a piece of white construction paper in a layout that seems both natural and beautiful to them. It may be helpful to go outside and observe some nearby trees if you can. But remember, their idea of natural and beautiful will probably be different than yours. As long as they are thoughtful about it, let them make the arrangement they want. Have your child notice how the leaves are shaped, their varied colors, how they fall, and how they interact with each other. Notice the detail in Frida's painting—how the veins are white and diversely patterned. Encourage your child to emulate that in their own project! When they have completed their leaf background, ask them to cut themselves out from the background in the photo of them that you printed, then ask your child to glue the photo in the middle of the leaves. They now have their own jungle self portrait.

Artist Activity 02—Painting on Glass. One of the famous works you and your child have engaged with in this unit, *The Frame*, was painted on glass. Glass is a very interesting platform to paint on—its transparency interacts with paint, light, and texture in delightful ways.

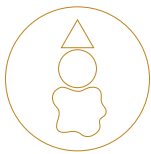
For this activity, collect 3-6 transparencies, white printer paper, masking/painter's tape, tempera paint, a paint palette or tray, and paintbrushes. Attach each transparency to a sheet of paper by taping the transparency along each edge and folding the tape over onto the white paper. It may also be helpful to tape the



transparencies and paper to the surface your child is painting on, to keep their artwork still as they paint. Look at the *The Frame* together, and have your child select one pattern from the border to copy. They might choose a repeated shape, such as circles, semicircles, or one of the flower shapes, or they might prefer an abstract pattern. Have them look closely at this element and begin to paint the pattern on a transparency. Your child should complete 3-6 transparencies, filling each with a different pattern. You can come back to this activity again later if they need a break before completing more. Make sure that each transparency is covered with paint before your child moves on to the next one. These works of art will be used again in the next Artist-Inspired Activity, so make sure to store the transparencies in a safe place!

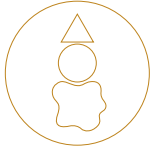
Artist Activity 03—Stained Glass. Frida was very interested in light, and outside of her paintings and formal artwork, her home was an extension of her creative mind. Everything she encountered was touched by her infinite creativity. Gather together the painted transparencies from the previous activity, scissors, clear packing tape, and masking/painter's tape.

Take the completed and dried transparencies (from the project inspired by *The Frame*), and have your child cut them into shapes of various sizes. Lay the shapes out on a table and help your child assemble the shapes like a puzzle to make a stained glass window. The shapes can overlap some. Encourage your child to get creative with this! They might like to mix and match the different patterns of their transparencies. When they are happy with their window layout, ask them to tape the shapes together with clear packing tape. Once your child has created their 'stained glass' masterpiece, have them use the painter's tape to attach it to a window that gets good sunlight. Be sure to have them cover as little of the transparencies as possible with painter's tape, as you want the light to come through, creating a stained glass effect. After your child has taped this up, watch the window together at various times of the day. Take note of the light, how it shines through the different colors and shapes, and how it changes in the morning as opposed to the evening.



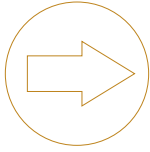
Exploring the Element

Element Activity 01—Color Swatch. To create their color swatches, your child will need markers, white construction paper, a pencil, scissors, and ruler. You can either do the preparation for this project yourself, or have your child help. Choose whichever



will be better for your child. Use the ruler to draw 12 1-inch squares in two long rows down the paper. Look at [the color names chart at the end of this document](#) and use that as your guide for the layout. They will need to write the name of the color (in both English and Spanish) next to the color, so leave ample room and maybe even draw a line for them to write on. When the paper is ready, invite your child to use markers to fully color in each square with a different color from the color list at the end of this document. Ask your child to write the name of each color to the right of the corresponding square in English and Spanish (give them as much help as they need with writing), then have them cut out the squares with their labels in tact. Together, use painter's tape to stick each color swatch to an object in the room of that color, and practice saying the Spanish names for the colors of the objects. Go back a few times during the day, or as long as you are willing to leave the swatches up, and practice the names of the colors in Spanish. Discuss the colors with your child: "Which of these colors is your favorite? Is there one that is more difficult for you to say in Spanish than the others?" Can you and your child weave the Spanish into your use of colors in everyday life?

Element Activity 02—Frida's Flowers. The materials you need for this activity are white tissue paper, rubber bands, watercolor paints, small mason jars, paintbrushes, and a plastic tablecloth or tray to protect your work surface. First, have your child separate out one piece of white tissue paper and lay it out flat on the tablecloth or tray. Next, help your child mix a variety of their favorite vibrant colors in the small mason jars. Discuss how to mix and change the colors as you work together. How do they make their pink a bit more purple? What color do they need to drop into the yellow to make orange? Allow your child to practice mixing lots of fun colors. When they are ready to begin the project, instruct your child to brush or drip their mixed watercolors onto their tissue paper to cover the entire sheet, letting some of the different colors mix together to get a "tie-dye" effect. Repeat with several pieces of tissue paper, and set them out to dry completely. Once the paper is dry, help your child gather the tissue in the middle to form a flower, allowing for several inches of the middle to become the "stem." Secure the flower with a rubber band, and repeat with all of the vibrantly colored tissue paper to form a bouquet of flowers. Display the flowers or help your child choose someone to give them to.



Extension Activities

Extension Activity 01—Mexican-Style Vegetable Fried Rice.

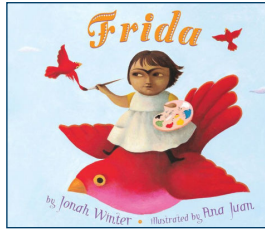
Frida Kahlo loved to host parties and gatherings—she always had a revolving cast of family and guests in her home. Her stepdaughters remember these events fondly. Make this Mexican-style fried rice ([see recipe at the end of this unit](#)) with your child and maybe even invite some friends or family over! You can display some of your child’s artwork from this unit during your party and use the color words in Spanish as you all discuss the art.

Extension Activity 02—Drawing Frida's Home.

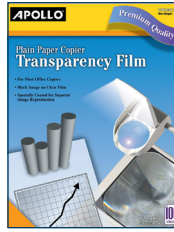
Frida Kahlo’s home, Casa Azul, was her retreat. She had to spend a great deal of time there, since a car accident limited her mobility. [Here](#) is a short video tour of Frida’s home. Enjoy watching it with your child. The blue detail all over Frida’s home made her feel safe and nurtured. It brought life and joy into her world on a daily basis, and it continues to inspire and delight thousands of visitors every year.



Materials



Frida



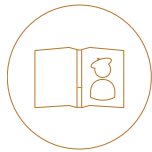
Transparencies, 3-6



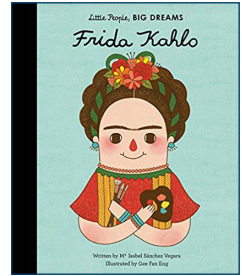
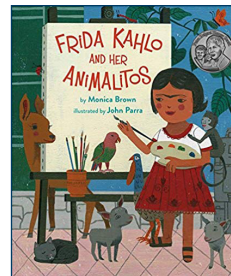
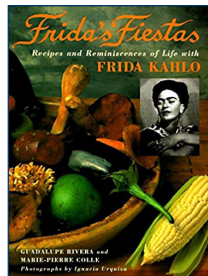
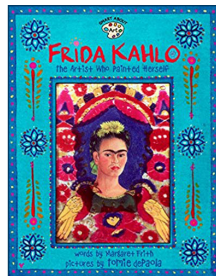
Glass Jars, 4 ounce

Clear Packing Tape
 Mexican Fried Rice Ingredients
 and Tools
 Printed Photo of Your Child
 Rubber Bands
 Tissue Paper, white
 Journal
 Colored Pencil or Crayons,
 optional
 Construction Paper
 Glue

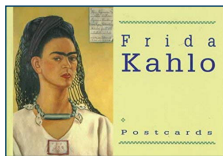
Masking/Painter's Tape
 Markers
 Paintbrushes
 Pencil
 Printer Paper, white
 Protective Tablecloth or Tray
 Ruler
 Scissors
 Tempera Paint
 Watercolor Paint



Additional Books about the Artist



Recommended Products



Frida Kahlo Postcard Book



Take a short tour of Frida Kahlo's home



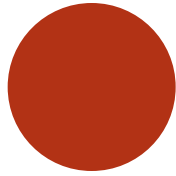
Kaleidoscope



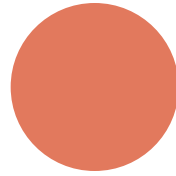
Color-In Stained Glass



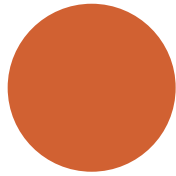
Spanish Color Vocabulary



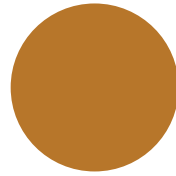
Rojo—red



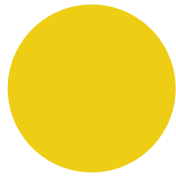
Rosado—pink



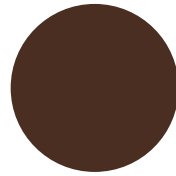
Anaranjado—orange



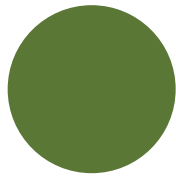
Dorado—gold



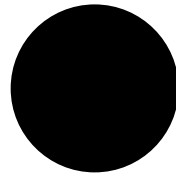
Amarillo—yellow



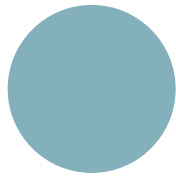
Marrón—brown



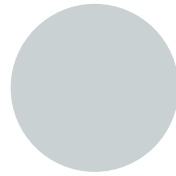
Verde—green



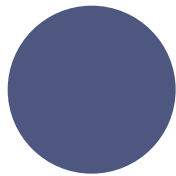
Negro—black



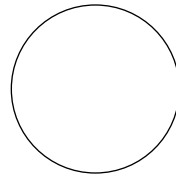
Azul—blue



Gris—grey



Púrpura—purple



Blanco—white



Mexican-Style Vegetable Fried Rice

INGREDIENTS

6 Cups cooked white rice
3-5 Green onions or shallots, sliced or chopped
2 Cloves garlic, chopped or pressed
1 Leek, halved and sliced thinly
½ Teaspoon fresh ginger, chopped finely
Splash of sesame oil
Splash of rice vinegar
1 Cup carrots, diced
1 Bunch of broccoli, chopped
3 Bell peppers, 1 each orange, red, and green, diced
1 14 ounce can of corn, drained
1 14 ounce can of pinto or black beans, drained and rinsed
½ Teaspoon cayenne powder
Salt, to taste
Cilantro for garnish, chopped
Sour cream

PROCEDURE

Prepare the white rice according to the instructions on the package so that you have 6 cups of cooked rice.

In a separate skillet, saute and brown the leek, garlic, and green onion or shallot with the sesame oil and rice vinegar. Add the carrots, broccoli, and bell peppers and cook on medium high heat until the vegetables are browned and cooked to your liking. Add the corn and beans and heat through. Add the cayenne powder and salt to taste. When the ingredients are mixed thoroughly, add them to the cooked white rice. Mix well. Serve garnished with cilantro and sour cream. Enjoy with a glass of lemonade!

Expressions of Gratitude

Thanks to my dear friends Maggie and Betsi, who traveled to Mexico City with me and fell in love with Frida Kahlo. Thanks to my sweet Morro Bay tribe for listening to me talk about Frida Kahlo—and art in general all the time, and listening with supportive and kind ears. Thanks to my wonderful parents, who taught me that art and music and culture and beauty are the fiber of life.

References

[Draw Frida Kahlo](#)

[Fun for Spanish Teachers](#)

[Self-Portrait with a Monkey](#)

[The Frame](#)

[Roots](#)