

# Unit Overview

## Geographies of Home

How can we deepen our relationship with our surroundings? How can we help young people attune to their local environment? By giving students opportunities to engage with their spaces, both physical and emotional, in creative new ways, we hope to bring their worlds alive to them and help them reflect on the ingredients that combine to create meaning. Throughout this unit, learners will be interacting with the idea of home through the practice of mapping, and understanding place through different artists who attempt to answer the same questions.

### [Lesson 1](#)

#### Mapping Stations

Learners rotate through mapping stations, starting to define their understanding of space and place through different modalities including geography and art literacies.

### [Lesson 2](#)

#### Connecting to Special Places

Learners brainstorm special places and think about what makes it special. Learners use inspiration from various artists to bring their chosen places alive.

### [Lesson 3](#)

#### Sound Maps

Learners explore representations of different sounds as they create sound maps.

### [Lesson 4](#)

#### Home in Place

Learners collaboratively build a story map of their school or surrounding area.

### [Lesson 5](#)

#### We Went Looking for Home

Learners begin to understand the idea of home is hard to contain. Learners brainstorm all the feelings, sensations, images, and memories that come up when they think of home.

### [Lesson 6](#)

#### Home is a Foreign Place

Learners take inspiration from Zarina Hashimi's *Home is a Foreign Place* and create block print symbols of home.

### [Lesson 7](#)

#### Are Maps Always Truthful?

Learners understand that maps can be inaccurate and explore artists who work to capture the true spirit of a place when maps fail us.

### [Lesson 8](#)

#### Dream Maps

Learners create multimedia maps of their dream places and worlds inspired by decolonial mapping.

### [Lesson 9](#)

#### Community Maps

Learners understand that people make home and create their own community maps of the people they hold near.

### [Lesson 10](#)

#### Final Project

Learners work to memorialize some of their favorite places through collaborative art.

# Children's Geography Research Spotlight

## Children's Geography Research Spotlight

Children's geography is a subfield of human geography that takes up children and youth as its lens and subject. Children's geography explores how young people experience, perceive and imagine spaces and places, insisting that they are active agents in making meaning of the world around them. In this way, children's geography also functions as a pedagogical approach, including children's frameworks of knowledge in the curriculum and validating their everyday experiences as worthy of study in the classroom. Mary Biddulph explains:

Acknowledging and valuing what young people bring to the curriculum is one way of ensuring that the geography they learn is both meaningful and connected to their everyday lives; it is also the means by which we can build a bridge between young people and the mandated curriculum to ensure that the subject discipline, the geography that they learn, is a vehicle through which they make sense of their own lives as well as those beyond their immediate horizon. (qtd. in Hammond 6)

The study of geography as a discipline in itself grounds us to our surroundings, both local and global. Geography offers our youth a way to position themselves in their worlds by bringing their surroundings to life through the study not only of our physical world but how we live, relate, develop, play and make meaning in it. Geography's big ideas are inherently place-based and involve ethical dimensions of thinking and decision making, frameworks that ground young people in criticality and care, and empower them as actors and citizens in their own local and global communities.

Geography underpins a lifelong 'conversation' about the earth as the home of humankind... It starts very early, when a young child encounters and begins to discover the world... Geography serves vital educational goals: thinking and decision making with geography helps us to live our lives as knowledgeable citizens, aware of our own local communities in a global setting. (Geographical Association Manifesto 5)

Children's geography, then, insists that young people deserve a greater centrality both in our disciplinary thinking and in the curriculum. Young people need support in creating bonds of connection to their spaces and places to help nurture what was once a birthright and a matter of survival - a sense of belonging and stewardship.

Our Geographies of Home unit takes up the fundamental tenets of children's geography, namely centering the child's experiences, perceptions and imaginings of space and place, and makes them transdisciplinary by exploring them through art practices. Throughout this unit, learners will be exploring representations of place through the practice of mapping and the works of different artists, all of whom engage with what could be considered a place-based practice. Our unit aims to get learners to slow down and interact with their surroundings, both near and far, with criticality, curiosity, and care.

## Works Cited

Gritzner, Charles F. "What Is Where, Why There, and Why Care?" *Journal of Geography*, vol. 101, no. 1, Jan. 2002, pp. 38–40, <https://doi.org/10.1080/00221340208978465>.

Geographical Association. *A Different View: A Manifesto from the Geographical Association*. Geographical Association, 2009.

<https://www.roehampton.ac.uk/globalassets/documents/education/pgce-welcome-subject-specific-reading/geographical-association-manifesto.pdf/>

Hammond, Lauren. "Recognising and Exploring Children's Geographies in School Geography." *Children's Geographies*, vol. 20, no. 1, 25 Apr. 2021, pp. 1–15, <https://doi.org/10.1080/14733285.2021.1913482>.

# Lesson 1



Lesson One: Mapping exploration	
Grade level	3 - 5
Subject	Art Geography Social Studies
Materials	<p><b>Included Materials:</b> <a href="#">Lesson one slides</a> <a href="#">Handout for heart maps</a></p> <p><b>Needed Materials:</b> Four tubs for stations/centers Materials for each tub:</p> <ul style="list-style-type: none"><li>- Building 3D maps:<ul style="list-style-type: none"><li>- Building materials like legos, unifix cubes, blocks, or mangatiles</li><li>- Minifigures or toy vehicles</li></ul></li><li>- Map books:<ul style="list-style-type: none"><li>- Children’s atlases, a variety of different maps</li><li>- Suggestions for books in <a href="#">additional resources</a>.</li></ul></li><li>- Interactive maps:<ul style="list-style-type: none"><li>- Chromebooks or Ipads</li><li>- A seesaw or google classroom activity with a variety of different interactive map websites for them to explore. Suggestions for websites in <a href="#">additional resources</a>.</li></ul></li><li>- Map drawing:<ul style="list-style-type: none"><li>- Individual whiteboards, whiteboard markers</li><li>- <a href="#">My Map book</a> by Sarah Fanelli as an optional mentor text in English classrooms</li></ul></li></ul> <p>Anchor Chart Sticky notes</p>
Lesson Objectives	<p>I can name and find some features on a map.</p> <p>I can construct maps and other graphic representations of both familiar and unfamiliar places. (D2.Geo.1.3-5. C)</p>
Essential Questions	<p>Where are we?</p> <p>What do we use maps for?</p> <p>How can we represent a place?</p> <p>How can maps help us make meaning of our experiences?</p>

**Note to teachers:** This lesson requires preparing four different stations as indicated in the *introduce stations* section. Ideally stations or centers are prepared in tubs before learners arrive for easy transition and clean up. Stations or centers can be done in a myriad of ways. The following are suggestions. Each tub is placed in four separate areas of the room for learners to easily locate



and move between. Learners will rotate through all four centers in one instructional period. You may choose to play a timer for learners to know how much time is remaining for them to explore their center before transitioning to the next one. If learners have never done stations or centers before, this will require some explicit teaching beforehand. CHAMPS<sup>1</sup>, a framework to set and teach clear expectations to learners, can be utilized for all new routines including stations or centers.

Launch
<p>This will be the first lesson of the unit, <i>Geographies of Home</i>, where learners deepen their understanding of space through different modalities including geography and art literacies. Introduce the unit by starting an informal discussion with learners with the following questions as guides:</p> <ul style="list-style-type: none"><li>- <i>Where are you?</i></li><li>- <i>How could you tell people where you are?</i></li><li>- <i>If you are lost, how could you find your way home?</i></li></ul> <p>Learners may bring up a wide range of answers to this discussion and that is precisely what we want! These questions are intentionally open ended and inevitably might lead to some learners mentioning maps, GPS, or using landmarks to orient us back home.</p> <p>Share with learners that one way of orienting ourselves in a space is through mapping. Present the following <a href="#">slides</a> to learners. This will provide learners with an introduction to mapping before they begin today's stations.</p>
Introduce Stations
<p>Divide learners into four groups. An easy way to separate them might be by table groups. Each group will rotate to four different stations related to mapping. Make sure to include instructions for each station or explicitly teach how you would like learners to respond to each station.</p> <ol style="list-style-type: none"><li>1. <b>Build a 3D map:</b> learners will construct a 3D map of the place of their choosing. Encourage learners to collaborate and build a map out of any building materials you have at hand (legos, unifix cubes, blocks, magnetiles etc). You may choose to include a list of prompts to help guide learners like <i>Who lives here? What do people need to survive here? How do people move from point A to point B? What animals or plants live here, where? Are there any rivers, lakes, oceans? How do living things access food, shelter, water in this place?</i></li><li>2. <b>Exploring maps:</b> learners will explore a variety of maps from books, travel guides, atlases etc. You may choose to include prompts for discussion like <i>What do you see? What do</i></li></ol>

<sup>1</sup> CHAMPS is a classroom management system developed by behavioral specialists Dr. Randy Sprick and Jessica Sprick. The acronym stands for Conversation (What is the noise level?), Help (How do I get support?), Activity (How am I working?), Movement (How am I moving?), Participation (How do I show I am participating?), and Success (How do I show I have met the learning target?). (Sprick et al., 1998)

you notice? What information can this map give us? What features or landmarks does this map include? Does this map have a key? What does that tell us? How are mountains, rivers, lakes, or oceans shown on this map? Looking at this map, can you imagine how people might travel? From city to city? Country to country? Are there borders on this map? How are they shown? Suggestions for books in [additional resources](#). Include an image of various map projections for learners to compare the distortions. Consider [Investigating Map Projections](#) as a possible extension for learners to further explore.

3. **Interactive maps:** Learners use their ipads or chromebooks to explore a variety of interactive maps. You may choose to include prompts to help guide discussion like *What is different about these maps? What new knowledge do they add to our understanding of a place? How do these maps change your understanding about what maps are capable of?* Suggestions for websites in [additional resources](#). [MapBH](#) exists in both Arabic and English.

4. **Map Drawing:**

- a. For Arabic classrooms, students can create heart maps to explore a more metaphorical or creative map making. Print out the following [instructions](#) and guiding questions to place at the station with enough [templates](#) for each student.
- b. For English classrooms, learners can explore [My Map book](#) by Sarah Fanelli and respond by creating their own maps on whiteboards. You may choose to include prompts like *Can you draw a map of our school? Bedroom? Playground? What would a map of your heart look like? Create a fantasy map! What features would your map include (rivers, oceans, mountains), What do living things look like here?*

#### Closing

Ask learners to think about the following questions: what do you already know about where we live? What are you curious about finding out? What do we use maps for? Can maps tell us more than just geographical location?

#### Additional Resources

##### Map Books:

[الخريطة الخضراء](#) tells the story of Hamdan who seeks to map his beloved city Sharjah. He decides to create "The Green Map" a special map that highlights the most eco-friendly and sustainable places in the city.

[أطلس الأطفال المصور](#)

##### English Books:

[Me on the Map by Joan Sweeney | Scholastic Education](#) offers representational mapping, drawings of maps.

[Everything Sings: Maps for a Narrative Atlas](#) by Denis Wood (2010) contains maps of one



neighborhood but each with a different focus. Examples are street signs, sidewalk graffiti, water gas and sewer lines, wind chimes, and many more.

[Anderson, Sarah K. \*Bringing School to Life: Place-Based Education Across the Curriculum\*](#)

an incredible resource for educators offering place based education recommendations. The Mapping chapter is especially relevant to this unit.

**Interactive Map Websites:**

[National Geographic Map Maker](#) allows learners to build layers of map to showcase features they would like to highlight or learn more about. Features include measuring, sketching, rendering the map in 3D or 2D, and creating a legend.

[MapBH](#) is an online platform of Bahraini maps from its past and present, intended to show learners how Bahrain's environment has drastically changed over the last 50 years.

[Who Cares ? - La savane](#) raises awareness about endangered animal species in the African savanna. Users travel along an illustrated map to locate and learn about different animals that are vulnerable, in danger, or critically endangered.

[Petra streetview](#) takes you on an interactive walk through Jordan's historic Petra. Users can taken on an immersive experience with sound effects and narration including a narrated story by Queen Rania Al-Abdullah.

[Explore - MetKids - The Metropolitan Museum of Art](#) learners can discover exhibits at New York's Metropolitan Museum of Art.

[L'Équipe Explore - Un printemps suspendu - Voyage en pente raide](#) (French with English subtitles) *Un printemps suspendu* takes users on an Alpine adventure through Alps summits.

[Marseille LP5](#) is a website that shows the city of Marseille in real-time. Various landmarks are marked and clicking on it will send you to a 360° view of the place.

# Lesson 2

Lesson Two: Connecting to Special Places	
Grade level	3 - 5
Subject	Art Geography Social Studies
Materials	<p><b>Included Materials:</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Handout for geographies of home lesson 2</li> <li><input type="checkbox"/> Geographies of home mentor texts/ artists</li> </ul> <p><b>Needed Materials:</b></p> <p>Community circle talking piece Teacher example of a special place to you and your family Art supplies for <input type="checkbox"/> Geographies of home mentor texts/ artists Anchor chart for today's lesson</p>
Lesson objective	<p>I understand that place is a representation of home.</p> <p>I can construct maps and other graphic representations of both familiar and unfamiliar places (D2.Geo.1.3-5. C).</p>
Essential Questions	<p>How can we represent the emotion of a place?</p> <p>How can memory be harnessed as a creative tool?</p> <p>What are some creative techniques I can use to bring my special place alive?</p>

**Note to teachers:**

We have utilized geographer Dr. Charles Gritzner's three guiding questions: What is where, why there, and why care? The "what" refers to both physical features of Earth's surface such as rivers and capitals, and human features such as cultural features. The "where" is the location, the address, the latitude and longitude, the direction, the distance. "Why there" invites us to be curious about our observations? What conditions exist to create this soil? Climate? Movement? And finally, *why care* cements our relationship to land as reciprocal and interconnected, our care with our planet as necessary to sustain life, and encourages learners to move towards hope for a healthier community and world. As learners take stock of their environment, they may notice things that are missing, places where people are underserved, or things that are less than ideal. It is important to respond to these questions with an opportunity for action. *How can we better sustain life in this place? What would you put there instead? Whose needs are not being met in this place? How can we change that?* It is imperative that young people are not taught complacency or a sense of defeat, but are presented with opportunities for stewardship and agency.

Launch
This lesson and its material have been adapted from the Learning For Justice lesson <a href="#">Place as a</a>

[Mirror of Self and Community | Learning for Justice](#)<sup>2</sup>.

During the previous lesson, learners explored maps in different modalities and explored the information that maps can give us and the questions they can elicit. Today's lesson will further deepen learners' understanding of place by having them brainstorm special places for them/their families and represent them creatively.

Have learners reflect back on what was explored yesterday. Make sure to emphasize that mapping can be a way to orient people to physical space(s). Ask, *Are there any other uses for maps?*

Begin by conducting a community circle<sup>3</sup> with the prompt being, *What is a special place for you and your family?* This can be a city, a building, a place in nature, even a country.

Once learners have shared, reflect back on what you heard during the circle and share your own example of your favorite place. You may choose to bring a photograph from home of a place you hold near. Utilizing your photograph, present the [handout](#) that learners will fill out during this lesson.

**Introduce skills**

Once learners have generated concrete ideas that will help bring their special places alive, lead the class in exploring examples of different [artistic maps](#). Help your learners reflect on meaning and process by asking questions like *what do you think the artist wants to highlight in this map? What materials did the artist use here?* Prompt learners to think about what would work best to bring their special places alive! Sharing with a partner, learners will talk through what they would like to highlight in their own maps and what materials they would like to explore today.

**Note to teachers:** Four examples of different artistic techniques have been included in the slides, with more in the additional resources section. Three of the four use standard classroom materials like markers and pencil colors, one example uses more specialized materials like ink. Most of these examples have been reproduced from *Map Art Lab: 52 Exciting Art Explorations in Map Making* by Jill K. Berry and Linden McNeilly with the consent of the publisher. The book is a wonderful resource filled with a wealth of creative mapping ideas!

**Practice**

Learners will experiment with a specific technique to bring their special places alive. This might have to be completed over another class. Encourage learners to see this initial exploration as just

<sup>2</sup> [Place as a mirror of self and community](#). Learning for Justice. (n.d.).

<sup>3</sup> Community circles have been adapted as a practice in schools from Indigenous talking circles. Talking circles are practiced by different Indigenous Nations in North America and take different forms and processes depending on the people who practice it. In the school setting circles may be utilized as a strategy, but circles are a way of being for the Indigenous nations that practice them. Circles have been proven to have positive outcomes on community building and conflict resolution.

that - an opportunity to experiment.

### Closing

Throughout this unit learners will be reflecting on three essential questions inspired by Dr. Charles Gritzner: What is Where, Why There, Why Care.<sup>4</sup> Consider creating a bulletin board or an anchor chart that can serve as a living document to track learners' understanding. On a large anchor chart write the words What is Where, Why There, Why Care.

Using the maps of their special maps, learners will reflect on the following questions with a partner. You, as the teacher will facilitate each question. For example, to prompt them to share with a partner about "What is Where" you will ask something along the lines of,

*"Look carefully at the beautiful maps you've created today. We are going to be expert geographers, or people who study places and the relationships between people and their environments, and answer some questions as we think of these places. The first question we are going to answer is What is Where. Looking at your maps, think about the physical features of your maps. Is there an ocean in your map? What is it near? Does your grandmother's house have a yard? What trees are there? Think about all the physical things in your map and share them with your partner."*

Next, prompt learners to share around the question, Why There.

*"Next, we are going to talk with a partner about Why things are there. Are there trees in your map, what kind of trees grow in your special place, why? Why a palm tree and not a cedar tree? Try to think of possible reasons why things exist there."*

Finally, prompt learners to share about the question, Why Care.

*"Looking again at your special place map, why is this place so important to you? Share with a partner."*

End the lesson with gathering input from learners on their Why Care answers. Scribe them on your anchor chart. Reflect back to learners how important it is for us to safeguard our environment and take care of the places that are meaningful to us and others.


### Extension

Google Earth Story: Create a story or poem about your special place either digitally using Google Earth or on paper. Here is an [example](#).

---

<sup>4</sup> Charles F. Gritzner, "What Is Where, Why There, and Why Care?," Journal of Geography, 101, no. 1 (January/February 2002), pp. 38–40. Read more in our [research spotlight](#)

# Lesson 3

Lesson Three: Sound maps	
Grade level	3 - 5
Subject	Art Geography Social Studies
Materials	<p><b><u>Included Materials:</u></b>  <a href="#">You Draw My Hum</a> lesson by Nia Fekri from the Mosaic Rooms  <a href="#">Student handout</a> for launch   Slides for Lesson 3</p> <p><b><u>Needed Materials:</u></b>            Paper            Pencils / markers            Clipboards            Chromebooks/ipads (optional)</p>
Lesson objective	<p>I can explore how to creatively represent sound visually.</p> <p>I can construct maps and other graphic representations of both familiar and unfamiliar places. (D2.Geo.1.3-5. C)</p> <p>I understand that maps can show us things that are seen and things that are not seen.</p>
Essential questions	<p>How do the sounds of a place bring it to life?</p> <p>How can we use our sense of hearing to interact with a place?</p> <p>How can we expand our understanding of maps?</p>

**Note to teachers:** The practice part of this lesson is time consuming. Allow for more than one lesson.

Launch
<p>Today's lesson is an exploration of how we can use sound to interact more deeply with place. How does sustained attention to the sounds of a place bring it to life and deepen our understanding of it?</p> <p>Today's launch is taken directly from a <a href="#">lesson plan</a> developed by artist Nia Fekri as part of Tools for Solidarity by RESOLVE Collective, published by Mosaic Rooms. Fekri invites us to head outside to creatively compose and visualize sounds.</p> <p>Take your learners outside after a brief explanation of the lesson's objectives. Standing in a circle, guide your students to attune to their sense of hearing with the following prompt from Fekri's lesson plan: "With your eyes closed, cross your arms and tap your shoulders with your hands. What does it sound like? Scratch, clap, tap and make other sounds on your body to awaken your sense of hearing."</p>



Next, in pairs, invite your learners to go on a sonic treasure hunt in the surrounding area, using [the student handout](#). Fekri asks us to “hunt for a sound where you are. Try and show your friend what makes a smooth sound, a sound that interrupts, a long sound.” Fekri invites us to “find a stick and try to make five different sounds with it,” taking turns between partners.

Finally, call on your learners to “become a composer” as Fekri does. She asks us how we might draw each of the following sounds: a hum, a rough sound, a shy sound, a short sound, a growing sound, and a whistling sound. Refer to the original lesson plan for Fekri’s examples. She suggests that we “draw dots, waves, lines, circles, spirals with different colors.”

### Practice

Once students have had a chance to attune themselves to sound and explore how to creatively represent sound visually, invite them to practice creating a sound map<sup>5</sup>. Educator Sarah K. Anderson suggests creating “a sound map so that a visitor to our school would know what a typical day sounds like.” (Anderson, p. 21). You may choose to use these [slides](#) to guide this part of the lesson.

Before sending learners on their way, identify areas of interest on a large anchor chart or whiteboard. You may prompt them by asking, “*Learners, if a visitor were to visit our school for the first time, what would a typical day at [insert school name] sound like? Would all the places sound the same? What areas would you want on the sound map of our school?*”

Learners may suggest places like the cafeteria, playground, the gym, a Kindergarten classroom etc. Divide learners into small groups to collect sound data with paper, pencils and clipboards. You may choose to extend data collection over several days for a more nuanced result. As an extension, learners may choose to record the sounds they hear on chromebooks or ipads to accompany their maps.

### Closing

Bring groups back to the classroom to share their sound maps with another group who visited a different area. An easy way to do this is to number off learners from each group and have all the number 1s, 2s, 3s etc find each other and share their sound maps. Prompt learners to think about ways their peers’ represented different sounds. Were there any sounds that they represented similarly? Differently?

Create an anchor chart titled **What Is Where?** And add new learning in the form of your students’ visual representations of sound. Ask your learners to draw a sonic representation from their explorations on a post-it to add to the chart.

---

<sup>5</sup> Educator Sarah K. Anderson shares schoolwide mapping activities in her book, *Bringing School to Life: Place Based-Education Across the Curriculum*. The following lesson has been adapted from Anderson’s third grade lesson. Anderson, Sarah K. *Bringing School to Life*. Bloomsbury Publishing USA, 8 Nov. 2017, p. 21.



### Home Connection

Pick a spot in, around, or close by that is safe and easy to access. On day one, observe your surroundings and sketch what you see. On day two, make a sound recording. On day three, draw the place from memory.

### Extension

**Onomatopoeias:** Sarah K. Anderson suggests that learners turn their noise data collections into onomatopoeias. (Anderson, Sarah K.. Bringing School to Life: Place-Based Education Across the Curriculum). Learners can turn their onomatopoeias into poems displayed in different parts of the school.

**Interactive sound padlet:** Dr. Melanie Wong, associate professor of teaching at University of British Columbia led an activity where learners were asked to capture sounds around them. They were asked to record the sounds they heard and share them through an interactive sound padlet you can listen to [here](#).

# Lesson 4



Lesson Four: Home in Place	
Grade level	3 - 5
Subject	Art Geography Social Studies
Materials	<p><b>Included Materials:</b></p> <ul style="list-style-type: none"> <li>☐ Mapping activity sheets printed on 11 by 17 in paper with an additional teacher example</li> <li>☐ Lesson 4: Home in place slides</li> </ul> <p><b>Needed Materials:</b></p> <p>Anchor chart Tracing paper 11 by 17 in Color pencils, crayons, markers Scrap paper for planning Paper clips to hold the tracing paper in place Magnets Anchor charts from lesson 2</p> <p><b>Optional Materials (for movement break)</b></p> <p>Basic map of your classroom Small objects to hide</p>
Lesson Objectives	<p>I understand that place is a representation of home.</p> <p>I can construct maps and other graphic representations of both familiar and unfamiliar places. (D2.Geo.1.3-5. C)</p>
Essential Questions	<p>What does home mean to me?</p> <p>What memories come to mind when I think of home?</p> <p>What would a wall, building, sidewalk say if it could talk? What stories would it tell?</p> <p>Where are we?</p> <p>How can maps help us make meaning of our experiences?</p>

Launch
<p>What would a wall, building, or sidewalk say if it could talk? What stories would it tell?</p> <p>Prompt your learners with this question. Ask them to think of the stories their classroom could tell. What sounds, words, scenes have these four walls witnessed? Take some answers from the</p>

class.

What about the playground outside? What do you think the playground has witnessed? Or that bathroom in the corner where everyone goes to meet up during classes?

Activate your learner's imagination and allow for time to reminisce and tell stories.

### Introduce Activity

Divide learners into groups of three or four. An easy way to separate them might be by table groups. Each group will create a story map. Slides with instructions are provided [here](#). Groups will receive a copy of a [Google Earth map of the surrounding area](#) with instructions, tracing paper, paperclips, and scrap paper. Each group will brainstorm their most vivid memories and represent them creatively on the tracing paper. Each group's map will become one part of a collaborative map of the class's collective experiences.

To ensure shared participation during the activity, communicate the expectation that each member of the group should be represented in their group's map. You may consider assigning a facilitator to read their group's questions and ensure each member is sharing their thoughts. Learners will begin by brainstorming and synthesizing the group's ideas on the scrap paper provided.

To prepare learners for their presentation, stop them around 15 minutes before closing. Remind each group that in addition to preparing their work, they will have to prepare a brief presentation on the map they created. They will need to briefly explain their prompt and share what they created. Encourage equal participation by saying that each learner will have an opportunity to share their contribution to the piece.

### Movement Break/Mindful Moment (optional)

Plan a scavenger hunt around your school or classroom. You will need to prepare a basic map of the area you would like learners to explore and hide a few items, or one item ahead of time. You can divide learners up into pairs or small groups and send them on their way. This will aid in learners' ability to use a map.

### Closing

Prepare learners for a presentation of each work. You may choose to place the large teacher example on your whiteboard so learners can overlay their tracing paper on top with magnets. Each group will take turns sharing their response to the prompts they were given.

After presentations, pose the question, why there? Bring out the anchor chart from Lesson 2 and add to the question, Why There. Why do you think this specific space has generated all these memories? What is special about this place? Prompt learners to think about some of the data they collected through their map exploration.

### Extension



**Bioregional Quiz** Deepen learner understanding of home as a physical place. Learners test their knowledge of their home by taking an [adaptation](#) of Gary Synder's [bioregional quiz](#). This quiz has been adapted to be more culturally responsive and relevant to the SWANA region. This is intended to orient learners to their physical surroundings and serve to remind them that a lot can be done to deepen our relationship with place. Encourage learners to take a walk in their neighborhood or a special place and choose 5-10 questions to answer through the medium of a video blog. Discuss with learners how paying closer attention to somewhere familiar can deepen our relationship with place.

Consider answering one of the questions as a class each day through videos, field trips to Audubon societies, farms or ministries of agriculture, experiments, mini lessons, or interactive games. For example, if learners are located in Bahrain, learners can arrange a field trip to Learn To Grow, an Outdoor Education Center where experts can share about what grasses commonly grow in Bahrain, about native birds, and edible plants in the area.

# Lesson 5

Lesson Five: We Went Looking for Home	
Grade level	3 - 5
Subject	Art Geography Social Studies
Materials	<p><b>Included Materials:</b> The multimedia book created by Al-Bustan camp <a href="#">We went looking for Home but we found</a></p> <p><b>Needed Materials:</b> Anchor chart Paper and pencils Or notebooks Timer</p>
Lesson objectives	<p>I understand that place is a representation of home.</p> <p>I can construct maps and other graphic representations of both familiar and unfamiliar places. (D2.Geo.1.3-5. C)</p>
Essential questions	<p>What does home mean to me?</p> <p>How do different artists define home?</p>

**Note to teachers:** Up until this point in the unit, we have explored different representations of place and begun practicing the skill of mapping. Today we will focus our attention on how place is often a representation of home. What does home mean to you? How can we use our senses to conjure up home? What is the relationship between home and place? This lesson is a stepping stone to exploring the artist Zarina's representations of home in the next class.

Launch
<p>Prepare a pre-written question on your board or anchor chart. It can be as simple as “<i>What is home?</i>” or “<i>When you hear the word home, what comes to mind?</i>” or “<i>What does home make you think of?</i>” Introduce this question and give learners ample think time, reminding them that there are lots of different ways one can define home and absolutely no wrong answers. Gathering input can be as simple as you the teacher scribing their ideas or learners narrating and scribing their thoughts as they share them or learners chatting with a partner and then scribing their thoughts on sticky notes.</p> <p><i>Learners, one simple question like “What is home” gave us dozens of different responses. [share a few examples for your class discussion]. Home can be a cozy feeling when you snuggle on the</i></p>



*couch with your family, it can be the people you love the most, it can also of course be a place like the country or home you live in. There are so many ways we can define home and we are going to continue to explore them during this unit.*

### Introduce skills

Begin with a brainstorm to help learners generate ideas about what home means to them. Encourage learners to draw, add colors, dialogue in heritage language/bilingually, add memories, whatever comes to mind. Make sure to hold onto these completed ideas. They will be utilized in the following lesson.

- Set a timer for five minutes and encourage learners to draw or write every thought that comes to mind when they think of the word home in a mindmap.
- Set another five minutes and prompt students to think of specific sensory experiences that come to mind - smell of cardamom, sound of bare feet on tile, a certain quality of afternoon light, olives and mint in ceramic bowls.
- Finally, for another five minutes, prompt students to think of specific memories (people, places, special moments).
- Learners will have the chance to share some of their ideas in the closing.

### Closing

Show learners the multimedia book created by Al-Bustan camp [We went looking for Home but we found](#) as an example of an artistic creation capturing the idea of home, made by kids just like them!

You may choose to use the title of the book “We went looking for home but we found” as a prompt for a shared writing practice. For example, “We went looking for home but we found the smell of cardamom.” Continue by compiling lines from different learners.

This is an excellent opportunity to revert learners’ attention back to one of the essential questions from lessons past, **why care?** Remind learners of all these incredible senses, thoughts, feelings, and memories that we conjure up when we think of home, and how those are precious and worth safeguarding. Why are they precious? Why are they worth safeguarding? Add new learning on the **why care?** anchor chart as students discuss.

Prompt learners to think about how they can practice taking care of the world around them, including their homes. These questions may aid discussion, *How can we show gratitude in our everyday actions for these precious snippets of home? How can we practice mindfulness throughout our days so that we become more aware of the world around us and the gifts it brings?*

### Extension

#### *We went looking for home but we found* map

Utilizing the ideas from the shared writing piece, divide learners into small groups and have them each represent one aspect of the shared writing piece to create a large map. Learners will first




decide what this invented map will be a map of - a house, a school, a museum? Learners will then work together to represent their ideas pictorally. Each idea will act as a landmark in their map.

**Letters to animals, plants, or inanimate objects**

Learners select one valuable animal, plant, or inanimate object that they wrote about and read a letter of appreciation to it.

# Lesson 6

Lesson Six: Home is a Foreign Place	
Grade level	3 - 5
Subject	Art Geography Social Studies
Materials	<p><u>Included Materials:</u>   Zarina Hashimi</p> <p><u>Needed Materials:</u>            Materials for <a href="#">blockprinting</a>            Pre-cut paper squares for completed artwork (1 per learner)            Pencil            Brainstorms from previous lesson</p> <p><u>Optional Materials:</u>  <a href="#">MoMa audio on Zarina Hashimi's Home is a Foreign Place</a> (English)</p>
Lesson objectives	<p>I understand that place is a representation of home.</p> <p>I can construct maps and other graphic representations of both familiar and unfamiliar places (D2.Geo.1.3-5. C).</p>
Essential questions	<p>What is home?            What memories come to mind when you think of home?            How can you represent the idea of home?            How does Zarina understand and represent home?            What happens to your understanding of home when you are forced to leave?</p>

Launch
<p>Using input from previous brainstorming, remind learners that the idea of home is hard to contain!</p> <p><i>When I think of home there are about a million ideas in my brain-I think of [ smell of cardamom, sound of bare feet on tile, a certain quality of afternoon light, olives and mint in a ceramic bowl, my teta, the time my brother lost his first tooth!] Just like us, Zarina Hashimi had to really think hard about all these swirling memories, feelings, sensations, and created symbols to represent them.</i></p>



Present slides on [Zarina Hashimi](#). These slides include a brief biography of Zarina Hashimi, an introduction to her chosen medium, and images from her seminal work, *Home is a Foreign Place*. Show images of Zarina's 'Home is a Foreign Place' and discuss:

*What do you see? What are we looking at?*  
*What do you feel? What's the dominant feeling?*  
*What drove her to create this art?*  
*Why this image? Why this word?*

### Introduce activity

Using Zarina's work as inspiration, learners will experiment with printmaking. Using some ideas from the brainstorm from the previous [lesson](#), learners will circle 3-5 words that call to them the most and sketch out symbols to represent this memory. Like Zarina, learners will tag one word beneath their symbol.

There are several ways to achieve block printing. Below are suggestions:

-  [#MetKids—How to Make a Potato Print \(English with Arabic subtitles\)](#)
  -  [Collagraph Printmaking at Home \(English with Arabic subtitles\)](#)
- [Little Artist's Room Collagraph](#)

For a more accessible medium, you can choose for your learners to simply sketch out their symbols.


### Closing

Once learners have completed their blockprints, invite learners to pick their favorite and create a collaborative larger piece, just like Zarina Hashimi's. You may decide to display the collaborative piece on a bulletin board. Once learners have seen their finished piece, show them Zarina's artist [statement](#). What would they like to say about their completed work?

### Extension

**Maps of Home** The final [slide](#) showcases a picture of Zarina Hashimi's childhood home and a written piece with instructions for how to arrive there. Learners can create a floorplan or map of their home alongside a poem inspired by Hashimi.

# Lesson 7

Lesson Seven: Are Maps Always Truthful?	
Grade level	3 - 5
Subject	Art Geography Social Studies
Materials	<b>Included Materials:</b>  Slides for Lesson 7
Lesson objectives	I can construct maps and other graphic representations of both familiar and unfamiliar places (D2.Geo.1.3-5. C).  I can discuss and describe the meaning and purpose of an artwork.  I understand that maps can be inaccurate or biased depending on the person who is making it.
Essential questions	What happens when the idea of place becomes complicated? Are maps always truthful? Can a place exist if it's not on a map? How can you capture the spirit of a place? What connections exist to help you survive and thrive? What values are important in your dream place/world?

Launch
<p>Last class we explored a more complicated understanding of home. Zarina was forced to leave her home, which changed her relationship with it forever. Today continues an exploration of a more complicated version of home, while continuing to expand our understanding of how place can be represented creatively.</p> <p>Begin by asking learners, are maps always truthful? This might be an opportunity to reflect back to the mini <a href="#">lesson</a> on day one. Pull up Google Maps and scroll to find Palestine. Engage your learners in a discussion about what you see.</p> <p><i>We know that this is the land called Palestine, however, this is not what's shown on the map. Why is this? How can it be that a trusted mapping application that everyone uses is not truthful? The past and present are filled with examples of this. Names are very powerful and people think that if they erase a name, then the truth can be erased as well. Another powerful example is how the whole North American continent used to be called Turtle Island for thousands of years by its</i></p>

*indigenous peoples until Europeans came, colonized its land and changed its name. Now hardly anyone knows its real name. Today we will explore how we can capture the true spirit of a place when maps fail us.*

### Digging Deeper

By the end of the discussion, return to the question: are maps always truthful? Can a place exist if it's not on a map? Introduce artists who work to answer this question in their art. Present [slides](#) to learners.

Share the slides with artwork from John Halaka, Hazem Harb and Sonny Assu with your learners for a deeper analysis. You can do this digitally or print out copies for each table group. As learners study these artworks in pairs or groups, prompt them with a few questions to respond to. They can do this on sticky notes if they are working with hard copies, or by adding comments if working on slides.

Learners will respond in writing to the following prompts for each artist's work:

- Describe the artwork. What do you see?
  - Each artist has brought together two or more parts to create their final pieces. What parts has each artist brought together?
- What is the purpose of the artwork? What is the artist trying to communicate? (The short summaries on the slides have the answer!)
- What do you feel when you look at this artwork?
- What artistic techniques (collage, digital layers, etc.) or materials do they use?
- Imagine instead of each artwork, there was only a map of the place as we know it now. What does each artist add to our understanding of the place they are showing us?

Visit groups as they work, supporting and deepening their understanding.

### Closing

Debrief today's analysis by having a discussion of the artworks, focusing on the purpose of each.

After a brief discussion, co-create criteria for the activity next class where learners will make their own decolonial dream maps. Ask your learners what elements are common throughout all three collections of art? What might they define as features of decolonial representations of place? What might be the general purpose of this genre? What would they like to include in their own dream maps? What techniques or materials would they like to explore?

The criteria might look something like this:

- Dream maps aren't like regular maps, they have lots of emotion
- Dream maps aren't like regular maps, they capture the spirit of a place




- Dream maps aren't like regular maps, they tell about special relationships
- Dream maps aren't like regular maps, they use multimedia elements (like digital art, collage or layering)
- Dream maps tell the truth when normal maps may not
- Dream maps want to make change by including everyone

#### Extension

A great read aloud that will allow for an exploration of place and memory in Palestine in Arabic language classrooms is *بوابة القدس الخفية* by ابتسام بركات. See our associated lesson plan [here](#).

*For English classrooms, A Map for Falasteen: A Palestinian Child's Search for Home* by Maysa Odeh can extend today's learning. After reading *A Map for Falasteen*, showcase different images of Palestine from [Destinations in Palestine](#). These images are intentionally from a time before the ongoing genocide and depicts Palestine in its full and rich beauty. Engage learners in the act of Palestinian futurism. Palestinian futurism imagines Palestinians thriving into the future with their rights to self-determination and return to their land cemented and celebrated. Invite learners to draw an outline of Palestine and fill it with all the beauty they would want to see for the people of Palestine. Prompt learners to imagine what wildlife and animals live there? Are there shops, bakeries, and restaurants? Learners may also choose to get inspiration from other read alouds such as *Baba What Does my Name Mean: A Journey Into Palestine* by Rifk Ebeid, *Homeland* by Hannah Moushabeck or *A Map For Falasteen* by Maysa Odeh.

# Lesson 8

Lesson Eight: Dream Maps	
Grade level	3 - 5
Subject	Art Geography Social Studies
Materials	<p><b><u>Included Materials:</u></b></p> <p> Handout for geographies of home lesson 8</p> <p><b><u>Needed Materials:</u></b></p> <p>Anchor chart with pre-written questions</p> <ul style="list-style-type: none"> <li>- What do you wish your world looked like? (Draw and write any ideas that come to mind)</li> <li>- How do you wish we treated each other?</li> <li>- What would there be a lot of?</li> <li>- What would there be none of?</li> </ul> <p>Variety of materials for dream maps</p> <ul style="list-style-type: none"> <li>- Old maps</li> <li>- Construction paper</li> <li>- Markers</li> <li>- Watercolors</li> <li>- Glue</li> <li>- Scissors</li> <li>- Tracing paper</li> <li>- Popsicle sticks</li> <li>- Scrap paper</li> </ul>
Lesson objectives	<p>I understand that place is a representation of home.</p> <p>I can construct maps and other graphic representations of both familiar and unfamiliar places. (D2.Geo.1.3-5. C)</p>
Essential questions	<p>How can you capture the spirit of a place?</p> <p>What connections exist to help you survive and thrive?</p> <p>What values are important in your dream place/world?</p>


Launch
<p>Remind learners' of yesterday's discussion of the artworks and their ideas for their own decolonial maps.</p> <p><i>Learners, yesterday we saw how artists like John Halaka, Hazem Harb, and Sonny Assu reimagine what their worlds can look like. They used lots of different tools like layering and</i></p>

*collage to change what already exists to something dreamed up. We are going to do that today. Before we start, it's important for us to think about what we might reimagine.*

Initiate a 5-10 minute walk the room activity by displaying large anchor charts around the room with the following prompts: *What do you wish your world looked like? (Draw and write any ideas that come to mind), How do you wish we treated each other? What would there be a lot of? What would there be none of?*

When the time is up, prompt learners to walk over to another classmate and share one of their ideas.

### Introduce Activity

Provide learners with a  Handout for geographies of home lesson 8 for them to further brainstorm ideas for their dream maps. Once learners have an idea of what their dream maps will represent, provide learners with a variety of materials to actualize their maps and scrap paper for them to sketch out their ideas.

Here is an option if you are looking for a more accessible version for younger learners [Map Project for Young Learners: Engaging Art Lessons](#) by art educator Austyn de Lugo-Liston. This version uses old maps as collage materials, glue, and water colors.

As learners wrap up their dream maps, give each learner a popsicle stick to create characters of themselves. Here is a simple [tutorial](#).

*Learners, your maps are places I really want to be. They are imaginative and full of love and hope. But they are missing one last thing... YOU! Imagine you are in your special place. What do you like to do there?*

### Closing

Ask learners to find a classmate that they didn't speak to earlier and share their dream map and popsicle person. With their partner, learners will describe their dream map. They can choose to use their popsicle person as a puppet to trace along their maps and landmarks as they share!


### Extension

[Mustaqbaaaahpolis](#) Share resident artists Dahlia Elsayed and Andrew Haik Demirjian's [exhibition](#) Mustaqbaaaahpolis with learners. Elsayed and Demirjian present artifacts from an imaginary SWANA (Southwest Asian and North African) city from the future. In their imagining is a world filled with artifacts that promote joy, futurity, and collaboration. Learners will use their dream maps and create artifacts from their worlds. This can be made from clay, recycled materials, or drawn. How are their artifacts the same or different from ones we might use today?

# Lesson 9

Lesson Nine: Community Maps	
Grade level	3 - 5
Subject	Art Geography Social Studies
Materials	<p><b>Included Materials:</b></p> <ul style="list-style-type: none"> <li>▶ Winti Hon   وانتِ هون Ruba Shamshoum + Amy Chiniara (Animation)</li> <li>▢ Community Maps Example</li> </ul> <p><b>Needed Materials:</b></p> <ul style="list-style-type: none"> <li>Paper</li> <li>Writing tools</li> </ul>
Lesson objectives	<p>I understand that place is a representation of home.</p> <p>I can construct maps and other graphic representations of both familiar and unfamiliar places. (D2.Geo.1.3-5. C)</p>
Essential questions	What are the connections that nourish us?

Launch
<p>Gather learners around and ask them about their different understandings of home. You may ask questions like, <i>Is home just a physical space, why or why not? How have different artists changed your definition of home? How would Zarina Hashimi define home if she were in our classroom today? How can we represent home? Why is home important? Does home always mean where you currently live? Can home be far away?</i></p> <p>Validate learners' responses and allow discussion to flow. Their ideas should ideally generate new questions and further discussion.</p> <p>Introduce the artists Ruba Shamsoum and Amy Chiniara. <a href="#">Ruba Shamsoum</a> is a Palestinian musician currently living in London. Amy Chiniara is a graphic designer and illustrator from Beirut.</p> <p><i>When Palestinian singer Ruba Shamsoum and Lebanese illustrator Amy Chiniara think about home, they think of all the people that make them feel home. We are going to watch Ruba and Amy's music video. The first time we watch it, I would like us all to watch it for enjoyment. The second time, let's listen closely to the words and try to make connections to loved ones in our lives.</i></p> <p>Learners watch the music video</p>

 Winti Hon | و انت هون Ruba Shamshoum + Amy Chiniara (Animation)

### Introduce Activity

Reflect on the message and imagery of *Winti Hon* with learners and how for Ruba and Amy all the people in their lives make them feel like home. Ruba sings, “و اني هون كل العالم بيكون هون”. Invite learners to share some people who make them feel out home.

If learners share people outside of their family, affirm their thinking with responses like “yes, *our friends and community members make us feel at home*”. You may choose to share examples from your own life of people who grow your world in and outside your family.

Learners will explore and create community maps inspired by Nawal [Qarooni's](#)<sup>6</sup> work. With a whiteboard or scrap paper, invite learners to think about the following questions.

- Who are the people in your community who support you, make you feel home, or grow your world?
- Who are the family members that are in your community? Friends? Teachers? School staff? Pets? Family members who are no longer with us? Friends or family who live far away?<sup>7</sup>
- How can you draw your community? What image comes to mind?

Depending on your classroom community they may need a more structured approach in which case modeling your own example would be highly encouraged. This would allow learners to see how expansive the community maps can look. Included [here](#) are examples that you may choose to model your own community map after or present to your learners for inspiration.

Once learners have identified the people they would like to include in their community map and the image they would like to depict they can begin to draw their maps. It may be helpful to give each learner a paper that is larger than A4.

### Closing

The creation of community maps may take more than one class period, but gently ask learners to pause their maps wherever they are at and find a partner. With a partner, learners will share their maps and speak to the beautiful people who grow their lives. When learners are in pairs, partner A will have an opportunity to share with partner B about their community map. Partner B will have an opportunity to ask questions inspired by Nawal Qarooni's article such as,

<sup>6</sup> Nawal Qarooni is a Jersey City-based educator, writer and adjunct professor who supports a holistic approach to literacy instruction and family experiences in schools across the country. Drawing on her work as an inquiry-based leader, mother and proud daughter of immigrants, Nawal's pedagogy is centered in the rich and authentic learning all families gift their children every day. Her book, *Nourishing Caregiver Collaborations*, offers thoughtful ways to exalt caregiver collaborations.

<sup>7</sup> Please make sure to be sensitive to your students and their backgrounds here by keeping the prompts as general as possible to ensure inclusivity of all family types.

*What makes this person unique? What are/were they really good at? How does this person make you feel?*

Repeat the same process with partner B sharing their own community map.

### Extension

**Photocollage inspired by Camille Zakharia:** In this work, [Care of](#), Camille Zakharia creates a 584 x 152 cm photocollage consisting of individual tile sized collages that represent “our memories and what remains of them once we are distant. Interwoven together, they reflect on the complexity of our existence.” Camille grapples with this idea of belonging after being displaced from his home in Lebanon and continuing to live in many different places. *Care of* transcends *place* and offers a liminal interpretation of belonging to all of the places and memories at once. After viewing his work and thinking about his purpose, learners will create their own photocollages using photos brought from home of people and memories in their own lives.

# Lesson 10


Lesson Ten: Final Project	
Grade level	3 - 5
Subject	Art Geography Social Studies
Materials	<p><b><u>Included Materials:</u></b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Examples of murals and collaborative design</li> <li><input type="checkbox"/> Handout for geographies of home lesson 2</li> <li><input type="checkbox"/> Geographies of home mentor texts/ artists</li> <li><input type="checkbox"/> Final project example</li> </ul> <p><b><u>Needed Materials:</u></b>            Various art materials to depict their special places            If using <input type="checkbox"/> Final project example</p> <ul style="list-style-type: none"> <li>- Glue</li> <li>- Photo of you</li> <li>- Colored pencils or markers</li> <li>- Map of a place that is important to you</li> </ul>
Lesson objectives	<p>I understand that place is a representation of home.</p> <p>I can construct maps and other graphic representations of both familiar and unfamiliar places. (D2.Geo.1.3-5. C)</p>
Essential questions	<p>What sorts of maps did we explore to deepen our connection to place?            What artists helped us understand home?            As geographers, what do we know now about the world that we didn't before we started this unit?            How does it feel to see your friends' special places represented alongside yours?            What message or feelings do you want others to get from looking at these images?            If we are far from some of the places we created, how did it feel to create them today?</p>

**Note to teachers:** At this point, learners have explored multi-modal representations of home through exploring and creating physical maps and being inspired by multi-disciplinary artists and their own interpretations of home. For their final project, learners will pick one place in their community to represent through a map that will later be added to a class wide mural. The intention of this final project is to allow learners to really understand the 'why care' aspect of this unit. Places dear to us, near and far, are worthy of safeguarding and memorializing in the mural of all of our favorite places.

### Launch

Ask learners to reflect back on all of the learning they have done up to this point. You may prompt them with questions like, *What sorts of maps did we explore to deepen our connection to place? What artists helped us understand home? As geographers, what do we know now about the world that we didn't before we started this unit?*

Introduce our final project: a mural where each learner will depict a place that they would like to safeguard. This can be their special place from lesson two, or any place of their choosing. In creating a mural of all our special places, we create a collaborative space, free of the confines of borders and long distances, where all of our special places can co-exist within a short distance from one another. Learners will begin by looking at other examples of murals to serve as inspiration for collaboration and community.


Show the slides  [Examples of murals and collaborative design](#) .

### Introduce Activity

After learners look at examples of murals and collaborative design, learners will identify a special place they want to safeguard and depict in their murals. This can be done a number of ways. Learners can choose a medium and materials that best illustrate their special place as they did in lesson 2

Alternatively, teachers can also choose one medium for learners to express their special place and learners can supplement their artwork with additional materials like artifacts from this place, a poem, sound map etc. If choosing this option, this [example](#) may assist you. [Slide 3](#) offers examples of early finisher activity that learners could do to supplement their work.

### Closing

After learners have completed their work, collaboratively decide how their pieces will be displayed and where. Once learners have decided where and how to collaboratively place their pieces and represent their murals, ask them to reflect back on the questions they answered earlier about the  [Examples of murals and collaborative design](#) . This time, ask them to reflect back on their own mural. *How does it feel to collaborate on this with your classmates? How does it feel to see your friends' special places represented alongside yours? What message or feelings do you want others to get from looking at these images? If we are far from some of the places we created, how did it feel to create them today?*