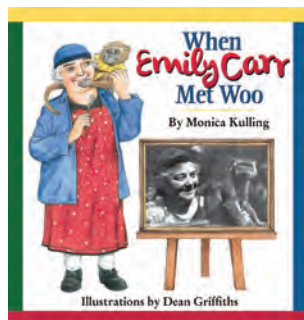


Story Summary



Emily Carr is one strange bird. She makes paintings nobody wants, keeps a houseful of animals, and often disappears into the woods in a tiny house on wheels. But even those used to Emily's eccentricities are surprised when she comes home from a trip to buy birdseed with a small, lonely monkey.

In Emily's rambunctious household, Woo the monkey is not lonely for long. She snatches at the parrot's feathers, chases the dogs and cats—and completely wins Emily's big heart. But when Woo's mischief turns dangerous, Emily fears she may lose the little friend who brings her so much joy. Will the strength of Emily's love, and Woo's own strength, be enough to save her?

Monica Kulling has published over thirty-five titles for children, among them *In the Bag!* *Margaret Knight Wraps it Up*, selected by the Smithsonian as one of Ten Great Science Books for Kids. Her books have been regularly nominated for awards, including ForeWord Reviews Book of the Year Award for *All Aboard!* *Elijah McCoy's Steam Engine*.

Dean Griffiths is a popular picture book artist with more than 25 titles to his name. His many awards include the Christie Harris Illustrated Children's Book Prize for *Maggie Can't Wait*, the Chocolate Lily Award for *Ballerinas Don't Wear Glasses*, and the Rainforest of Reading Award for *Bad Pirate*. Dean lives in Duncan, British Columbia, with his daughter.

Nonfiction Picture Book Ages 5–10 | ISBN: 978-1-927485-40-8 | Pages: 32

Themes:

Art, Individual Differences, Indigenous peoples, mapping, safety

BISAC Codes

JNF007010 JUVENILE NONFICTION / Biography & Autobiography / Art

JNF003010 JUVENILE NONFICTION / Animals / Apes, Monkeys, etc.

JNF006050 JUVENILE NONFICTION / Art / Painting

Reading Level

Fountas & Pinnell : N



When Emily Carr Met Woo

Additional Resources

Pair this book with:

Books

A Brush Full of Colour: The World of Ted Harrison by Margriet Ruurs and Katherine Gibson

Online information:

Vancouver Art Gallery's Emily Carr website

https://www.vanartgallery.bc.ca/collection_and_research/emily_carr.html

Background for teachers:

The Dusty Bookshelf discussion about *Klee Wyck*

<https://www.youtube.com/watch?v=E-ncmT06SKM>

Klee Wyck by Emily Carr (2003, not the 1951 abridged edition)

Curriculum Connections

Comprehension skills, Character Education, Social Studies

Activity/Activity Set	Main Subject Area	Specific Skills and Topics
Read-Aloud	Listening Comprehension	visualizing and other sensory images, inferring
Emily Carr's life and art	Social Studies	Indigenous peoples, mapping, timelines
Research Canadian artists	Visual Art Social Studies	responding to art mapping, timelines
Safety	Health	household hazards
Art and Nature	Visual Art	creating art from experiences

Bibliography

<http://www.edu.gov.on.ca/eng/curriculum/elementary/arts18b09curr.pdf>

<http://www.edu.gov.on.ca/eng/curriculum/elementary/health1to8.pdf>

<http://www.edu.gov.on.ca/eng/curriculum/elementary/social-studies-history-geography-2018.pdf>

<http://www.edu.gov.on.ca/eng/curriculum/elementary/language18currb.pdf>

The Read-Aloud

Students will enjoy the abundance of visual and other sensory imagery provided by Monica Kulling.

Learning expectations:

Students will:

- make visual and other sensory images
- use other comprehension strategies, including inferring and predicting
- demonstrate an understanding that all people should be treated with respect, regardless of their roles, relationships, and responsibilities

You Will Need

- *When Emily Carr Met Woo*
- chart paper and markers

How To:

Before Reading

Show and read the cover. Ask, “Do you think this story is fiction or nonfiction? What clue is there on the cover that this could be a nonfiction story?” (There is a photograph showing the same person and monkey as in the drawing.) Read the back cover, which confirms that it is, in fact, a true story.

During Reading

1. Read the notes on the dedication page.
2. First spread: After reading, invite students to make a mental picture of Emily walking downtown with a stroller full of puppies. Discuss the phrase “strange bird,” and how the general public tends to treat people they think are strange or different. “What do you think of Emily so far? Does she deserve respect?”
3. Second spread: Why would Emily want to make this trade? Why would the store owner want to trade?
4. Fourth spread: “In what way is the monkey like a toddler?” (Possibly) new vocabulary to highlight: pranks, plume, pestering
5. Fifth spread: “How do you think this problem should be solved?”
6. Ninth spread: Students may comment that this is the same illustration that was on the dedication page. “I

wonder why this particular picture was chosen for that first page. Maybe it’s a clue to us that this is an important moment in the story. What could Woo have found for her treasure box? I think we are going to find out.”

7. Tenth spread: After reading, have a brief discussion about paints in general, oil paints and poisons.
8. Eleventh spread: “What does the doctor mean by the words your ‘monkey may not make it’?”
9. Twelfth spread: If Woo does survive, what might Emily do differently in the future? (e.g. keep paints out of Woo’s reach. Relate to how we make a home safe for babies and toddlers.)
10. Fourteenth spread: Discuss what the author might mean by these descriptions: 1) The cedars touched the sky. 2) They touched the painter’s heart 3) peace hidden in the heart of the rainforest.

After Reading

Write the names of the five senses on a chart. Invite students to be detectives and help you find in the book examples of visual and other sensory images. As you read and identify each one, invite students to use their minds to conjure up these sensory images.

Examples: she walked around town pushing a baby stroller filled with puppies (sight); a sea breeze ruffled the monkey’s fur (touch); The air smelled of kelp and salt and faraway places (smell); “Woo-woo-woo!” she shrieked (hearing); Woo whooped through the house (hearing); The cherries looked real, but they tasted awful (taste); it was tall and clumsy and wonderful, just like an elephant (sight); Emily cradled Woo in her arms all night (touch); softly murmured a tiny “Woo” (hearing); cedars touched the sky (sight); the fragrance of earth and moss and tree (smell).

In a future modeled writing lesson, demonstrate including sensory images, which allow the reader to be immersed in the story. Encourage students to include sensory images in their own writing. When they do, have them read them aloud to the class.

Activity 1: Emily Carr's Life and Art

As background, teachers are encouraged to read *Klee Wyck*, Emily Carr's 1941 memoir, republished unabridged, in 2003. Of this edition, Louise Drescher writes "This edition, published by Douglas & McIntyre in 2003, is the only current edition to read. The introduction by Kathryn Bridge explains the mutilation of the original version of *Klee Wyck* since 1951. More than 2,300 words were expurgated from *Klee Wyck*. The first edition of *Klee Wyck* was published by Oxford U. P. in 1941 and it won the Governor General's Award in that year. *Klee Wyck* should be regarded as a national treasure and should be read and cherished in its original form. If Canada had been reading *Klee Wyck* as Emily Carr had written it we may have seen the elimination of residential schools much sooner."

Learning Expectations

Students will:

- use features of maps to make and use maps for specific purposes
- identify the location of selected countries, cities, and/or towns around the world
- describe some of the ways in which people's roles, relationships, and responsibilities relate to who they are
- communicate the results of their inquiries, using appropriate vocabulary
- organize information on a timeline

You Will Need

- *When Emily Carr Met Woo*
- Maps of Canada and the world
- Chart paper and markers
- internet access
- Emily Carr wall calendar

How To:

1. Read the biographical information given at the end of *When Emily Carr Met Woo*.
2. On maps of Canada and the world, locate all the places mentioned.
3. On chart paper, create a timeline of Emily's life, including the dates and events given. Add to the timeline other significant events such as Canada's confederation, the year(s) your students were born, the current year, and historical events with which

students are familiar (e.g. world wars, events from previously read historical picture books).

4. Use the information in the last paragraph of the biographical page to create a math problem. Have the students figure out "when Emily Carr met Woo". This is beyond the math capabilities of most early primary students, but they can do it if you provide them with a number line containing the dates (say 25–50, leaving off the "19" part of each year for clarity). Have them locate 45 on the number line and count back 15 jumps.
5. Do further research, using print and digital sources. Some information is available at: https://www.vanartgallery.bc.ca/collection_and_research/emily_carr.html
Add new places and events to map and timeline.
6. Study the art of Emily Carr. Begin by discussing the pictures on the back cover. An inexpensive way to bring more of her paintings into your classroom is to purchase a wall calendar of her art, available from several online sources.
7. Check with your local art gallery to see if they have or will have any exhibitions of Emily Carr's work.

Activity 2: Research Canadian artists

Students will learn about other Canadian artists including Ted Harrison. Other artists to research include Annie Pootoogook, Norval Morrisseau, George Littlechild, Daphne Odjig, Michael Snow, Ken Danby, David Blackwood, Carl Ray, Kenojuak Ashevak, Bill Reid, Jane Ash Poitras, Miyuki Tanobe, The Group of Seven, and Tom Thomson

Learning Expectations

Students will:

- express their feelings and ideas about artwork and art experiences
- communicate the results of their inquiries, using appropriate vocabulary
- identify the location of selected countries, cities, and/or towns around the world
- organize information on a timeline

You Will Need

- *A Brush Full of Colour: The World of Ted Harrison* by Margriet Ruurs and Katherine Gibson
- *A Northern Alphabet* by Ted Harrison

How To:

1. Read *A Brush Full of Colour* by Margriet Ruurs and Katherine Gibson. Provide *A Northern Alphabet* by Ted Harrison, for students to read on their own.
2. Watch this short video <https://vimeo.com/40473894>
3. Watch the film (52 minutes) *Land of the Chartreuse Moose*, available here: <http://www.outyonderfilms.com/dvds/land-of-the-chartreuse-moose> for about \$20 (Public viewing permission may be required)
4. As you did with *When Emily Carr Met Woo*, trace Harrison's life journey on a world map, and create a timeline of significant events. Use a gradual release of responsibility model: For Emily Carr's timeline, you used modeled writing. For Ted Harrison's, use shared writing, encouraging students to come up with the brief summary phrases (e.g. "moved to New Zealand") that will be recorded along the timeline. Later (step 6), you will assign an independent writing task on the artists the students have chosen to research. Many students will require an intermediate step of guided writing. You can have small groups bring their research materials, maps, and timelines to the guided reading table where you can prompt individual students and get them started.
5. Gather as many print sources as possible on Canadian artists, including some of the artists listed above. Have students research an artist, using print and digital sources.
6. Have students communicate their information using a map and timeline, rather than an essay format. They can record the information on a map and timeline as they read about it. Using a different format from the original source will help them avoid plagiarism and ensure that they understand the information they are communicating.
7. Have students finish their project by writing a sentence or short paragraph describing in their own words the artist's life and work.

Activity 3: Safety

As many students will be deeply moved by Woo's near-death experience, it is a good time to discuss safety around hazardous materials.

Learning Expectations

Students will:

- explain how to stay safe by identifying household products that might be dangerous
- show understanding of packaging symbols that mean danger or poison
- recognize the responsibilities and risks associated with caring for themselves and others

You Will Need

- *When Emily Carr Met Woo*
- Photos of common hazardous materials
- Other picture books about pets or small children in hazardous situations
- Blackline master "Hazards at Home"

How To:

1. Show the tenth spread, in which Woo is lying beside the open tube of yellow paint. Ask students to tell, in their own words, what has happened and why it is a big problem.
2. Show the eleventh spread. "What does the doctor mean by 'your monkey may not make it?'" Ensure students understand how serious the consequences can be when the safe handling of hazardous materials is ignored.
3. Read some other picture books about pets or small children in hazardous situations
4. Show some photos of common household or school products that could be hazardous, including some with hazard symbols or warnings on the package. Invite students to explain the hazards and how to protect young children/pets. (E.g. anti-freeze, which is both enticing and deadly to pets, tall furniture that can be pulled over by a small child, laundry pods, medicines, choking hazards, etc.)
5. Show a video clip that demonstrates safety with hazardous materials, such as this one: <https://www.ispot.tv/ad/ApOK/tide-up-closed-safe>. Discuss the various hazards depicted.
6. For older students who might be responsible for the care of younger children, discuss how they can ensure a safe environment and how to deal with emergencies. Provide enlarged safety information from packaging (photos or photocopies) to read and discuss. Discuss when to call the Poison Control Center and where

to find that number. Consider offering a babysitting course by bringing in a qualified community agency (e.g. YMCA, Red Cross).

7. Assign as homework the blackline master “Hazards at Home.” As a group, fill out a copy of it at school, using photos from step 3, so students will know what to do. When students bring back their completed sheets, have them share them with the class.

Activity 4: Art and Nature

Emily Carr was able to capture the rhythm and emotion of nature by painting outdoors. This activity gives students a similar experience.

Learning Expectations

Students will:

- create works of art that express feelings and ideas inspired by personal experiences
- use elements of design in artwork to communicate ideas, messages, and understandings

You Will Need

- *When Emily Carr Met Woo*
- Clipboards (one per student)—these are available cheaply at dollar stores but can be bulky to store. More compact clipboards can be made by clipping binder clips (or even paper clips) onto sheets of heavy cardboard, Masonite, or covers from discarded binders.
- Crayons, colored pencils, or paint boxes for each student. With paint boxes, each student will also need a brush and a jar of water.

How To:

1. Look at the three paintings of the back cover of *When Emily Carr Met Woo* (and any other Carr paintings you have available). Encourage students to notice how Carr has used yellow to show where the light hits the landscape. Point out that the forestscape has no clear

horizon line because no sky is in the picture, whereas the other two have a clear horizon, with a foreground object overlapping both the ground and the sky. If students do not have prior experience drawing scenes with horizons, have them make one before proceeding. Give them paper. Invite them to draw a somewhat horizontal line lightly in pencil. Instruct them to draw a large object on their paper (suggest a person, tree, or house) which stands low down on the paper (below the horizon) and extends nearly to the top of the paper (above the horizon). Have them color in (or paint) the object first, then color in the ground, and then the sky. Point out that they need not use green and blue for the ground and sky. If they wish, they may use multiple colors, but the main point is that the sky color comes all the way down to the horizon line, leaving no gap.

2. Provide each student with paper, a clipboard, a pencil, and a coloring medium (crayon, colored pencils, or paints) and take them outside. Get as close as possible to a dominant feature in the environment. This could be a building or tree. Encourage students to sit down on the ground and focus on a small part of their field of view, zeroing in on what they most want to paint. Have them spend a few minutes breathing and viewing, observing how and where the light hits, taking the pulse of the scene before they draw and then color it.
3. A variation on step 2 is to have students draw their art outside, use yellow crayon to color where the light hits, then come inside to paint the remainder of the scene. This way, you will be able to provide opportunity for them to mix colors, giving their painting greater depth. The yellow crayon should resist the paint, but if it does not, they can add yellow paint to those areas.



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