

Objectives

Students will:

- Read *Stand Tall Molly Lou Melon* by Patty Lovell
- Answer questions about key details in a text
- Understand the who, what, where, when, why, and how of a story
- Create their own artwork based on family and identity
- Create a mask based on their own physical attributes
- Recount stories and determine central messages
- Investigate works from the Springville Museum of Art and learn how to “read” a painting

Introduction

Begin by reading *Stand Tall Molly Lou Melon*, by Patty Lovell to the class. As you read, ask questions about key details in the text.

When finished, invite students to retell the story, including major events and key details. Show pictures of a few important clues that relate to Molly Lou Melon’s identity, and ask them to discover what was unique about her. For example, show a picture that shows Molly’s stature, and ask students to identify what is different or unique (She is tiny). Show Students a picture of Molly with the bullfrog, and ask what is different or unique (She had a strange sounding voice.) Show Students a picture of Molly’s teeth and ask what is different or unique (Her teeth are enormous!) Show Students a picture of Molly with the broken plates and ask what is different or unique (She is clumsy.) Point out that all of these things make Molly different.

How do most of the other students react when they realize that Molly is different? How does Ronald Durkin react? How does it feel when someone teases us for being different? Is it okay to be different? Ask students to determine the central message of the story.

Have students identify the who, what, where, when, why, and how in *Stand Tall Molly Lou Melon*. Have students describe how characters in a story respond to major events and challenges. Emphasize that often times our unique attributes make us who we are. They help to define and characterize us.

Display the portraits from the Springville Museum of Art collection. Define the term “portrait” and ask students to choose one painting that they would like to analyze. Ask students to identify characteristics of the people portrayed



J.T. Harwood, *Boy and Cat, My Little Son*, Heber James, 1910, oil on canvas

Materials

- Images of Portraits (See Images from the Museum)
- Children’s Book: *Stand Tall Molly Lou Melon*, by Patty Lovell
- Mask Template printed on cardstock
- Glue
- Scissors
- Miscellaneous craft supplies
- Yarn

Images from the Museum

- J.T. Harwood, *Boy and Cat, My Little Son*, Heber James
- John Hafen, *Portrait of Elizabeth Smart*
- Lee Udall Bennion, *Snow Queen, My Portrait of Adah*
- William Sergeant Kendall, *The Artist’s Wife and Daughters*
- Pilar Pobil, *Mujeres de Veracruz*
- E. Kimball Warren, *Kimball at 41*

Utah Core Standards

Integrated Core

Standard II. Objective 1.

Students will develop a sense of self in relation to families and community.

Social Studies

Section 1 Objective 1

Identify ways individuals are alike and different.

Language Arts

L.K.1d

Understand and use question words (interrogatives) (e.g., who, what, where, when, why, how).

Introduction cont.

that might be important to their personality. For example, for Molly Lou Melon, her height and her big teeth were an important part of her. What physical attributes can students notice about the people in the paintings? Are there attributes that we don't see, but that might be there? (clumsiness, kindness, shyness, and so forth)

Invite the class to answer the who, what, where, when, why, and how as they apply to the paintings. What type of story could we imagine? Is one of the portraits really showing a bully like Ronald Durkin?

Learning Activity

If possible, pass out small mirrors so that each student can look at their own reflection. Have students name the parts of their appearance that make them unique. Do they have freckles? Do they have green eyes? Do they have any scars? Are they short like Molly Lou Melon? Or are they super tall? Celebrate these attributes, and remind students that even though these differences might make us feel strange, they make us who we are, and we should be kind when we see that other people might look a bit unusual.

Explain that students will be creating a fun mask that will celebrate their own special features. Pass out the mask template printed on cardstock. Teachers may want to cut the eyeholes and a small slit for the nose ahead of time. Students will use crayons, paint, and craft supplies to add features to their mask. The things they add to their mask should represent their own features in some way. Students can also exaggerate the features for emphasis. For example, maybe students choose to represent freckles by gluing beans or small beads on the cheeks and nose. Maybe students choose to represent their small glasses with giant pipe cleaners. Maybe instead of a small scar, students can turn the scar into a giant hairy scar! Remember, students should not be trying to create a literal likeness of themselves. Help students to keep in mind that they are celebrating the attributes that make them unique.

When students have finished their masks, attach yarn to the side of the mask so that they can tie the mask onto their face. Then have a "parade of masks" so that students can see the fun ways in which their peers are celebrating their uniqueness.

Assessment:

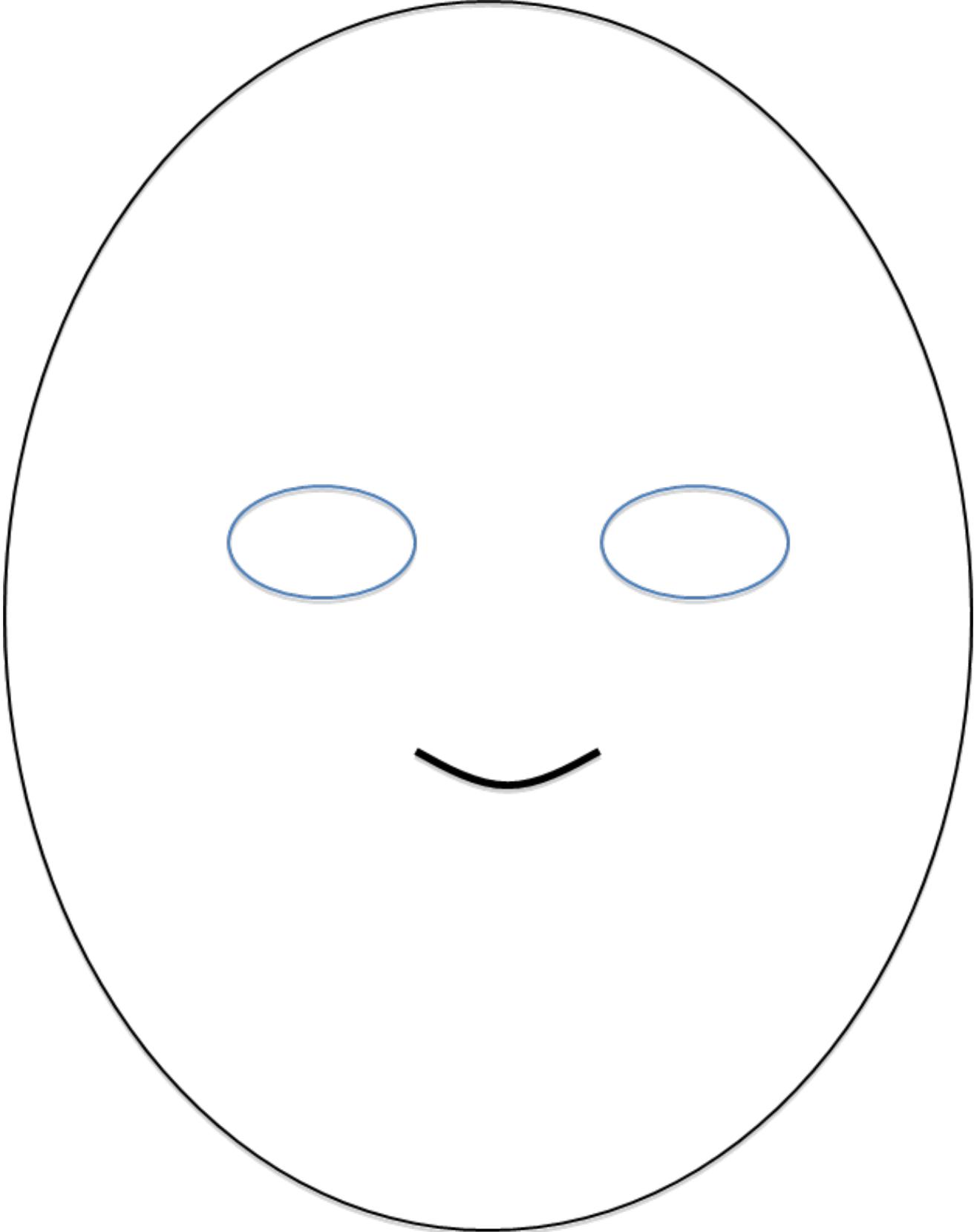
During the discussion component, the teacher should carefully monitor the student responses to ensure that students are responding accurately. For the mask, the teacher will discuss and evaluate student thought processes and execution of those processes on a scale of 1-5. Five=Magnificent, Four=Great, Three=Good, Two=Standards were not met, One=Needs Improvement. Possible criteria may include: quality work, complete, shows evidence of personal attributes, and project shows evidence of creativity.

Optional Extension Activity

Have students draw a self-portrait, or a portrait of a family member that focuses on the attributes that make them unique. You may also choose to show students the genre of caricatures, and point out that the nature of this type of artwork emphasizes and relies upon the physical attributes that we find hard or embarrassing.



Lee Udall Bennion, *Snow Queen, My Portrait of Adah*, 1992, oil on canvas





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E. Kimball Warren, *Kimball at 41*, 1994, oil on canvas



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John Hafen, *Portrait of Elizabeth Winsor Smart*, 1906, oil on canvas



Pilar Pobil, *Mujeres de Veracruz*, 1994, oil on canvas



William Sergeant Kendall, *The Artist's Wife and Daughters*, 1906, oil on canvas