



Educational Resources
from the Springville Museum of Art

FIRST GRADE

A series of lesson plans designed to help first grade teachers
use art as a tool to teach Utah's Core Standards.



Douglas J. Braithwaite, *Toys and Tools*, 1964, oil on canvas

Support for educational resources provided by:



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THE POWER OF ART

“An elementary school that treats the arts as the province of a few gifted children, or views them only as recreation and entertainment, is a school that needs an infusion of soul. The arts are an essential element of education, just like reading, writing, and arithmetic.”
William Bennett, Former US Secretary of Education

Art is a powerful teaching tool.

Recent academic research supports what many teachers already know, “arts education helps close the achievement gap, improves academic skills essential for reading and language development, and advances students’ motivation to learn.” Yet for many educators it has become increasingly difficult to make time for the arts in their classrooms.

We can help.

The Springville Museum of Art is excited to announce a new series of lesson plans designed to help educators use art as a tool to teach core subjects like **language arts**, **math**, **social studies**, and **science**. Each lesson in this packet incorporates Utah’s core standards, and historically and artistically significant images from the Springville Museum of Art’s permanent collection. We have redesigned our lesson plans to be simple, easy to use, and appropriate for each grade level.

Additional Resources

The following educational resources and programs are available, for little or no cost, to Utah educators.

- *Art Talks*: Our museum outreach educators will come to your school and provide interactive classes for students, training for teachers, and materials for classroom use.
- *Posters*: These 18” x 24” full-color fine art posters feature art from the Museum’s permanent collection. The back of each poster includes information about the artist, artwork, and curriculum connections.
- *Postcard-Size Image Sets*: This educational postcard set includes 59 full-color images from the Museum’s permanent collection. Each postcard includes information to help students engage with the artwork through *learning, looking, asking and creating*.
- *Museum Tours*: You are invited to come and visit the museum with your class. We provide guided tours, pre- and post-visit lesson plans, and subsidized bus transport (to qualified schools). All tours must be scheduled at least two weeks in advance.
- *Evenings for Educators*: Learn how to implement arts education in your classroom through hands-on workshops and special presentations. *Evening for Educators* events happen during the school year at museums and galleries throughout the state.

Contact Us!

Our education staff is eager to help you harness the power of art in your classroom. Don’t hesitate to contact us to ask questions, schedule tours, order materials, or to arrange an Art Talks visit. For more information visit www.smofa.org or call 801-489-2727.

Art Talks

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Objectives

- Analyze objects and their properties.
- Make predictions about weight, texture, and buoyancy.
- Complete scientific experiments to test predictions.
- Create an artwork and an informative writing piece about an everyday object.

Introduction

Begin the class by showing your students the painting *Toys and Tools*, by Douglas Braithwaite. Ask students some questions about the objects in the painting:

- Which object in the painting do you think is the heaviest?
- Which item do they think is the lightest?
- How can you know without actually weighing the item or holding it in your hand?

Talk about how the appearance, size, and texture of objects help us make predictions. We can guess that the thumbtack doesn't weigh very much because it is so small. The wrench probably weighs more than the pencil because it is silver and shiny and looks like it is made of metal. Emphasize that our observations help us make predictions. Explain to students that they will be making predictions about the objects in the painting, and then they will test those predictions in their classroom using similar objects.

Prediction

As a class or in centers complete the predictions worksheet. This can be done by modeling chart completion for one object, or discussing one object at a time and letting the students circle their own prediction. Remind students that there are no right answers. They are just trying to make their best guess based on their own observations.

Experimentation

Next, bring out real-life objects that are similar to the ones shown in the painting. Explain to students that they will now have the opportunity to test their predictions. This may be best accomplished by setting up a small experimentation station as a center. Each day during the week students may test a different prediction from their worksheet in the experimentation station. Students could,

- Feel the objects and record their texture.
- Use a tub of water to see if objects float or sink.
- Line objects up from lightest to heaviest.
- Sort objects by material (wood, metal, plastic).

As students test their predictions they should sort objects and then mark their charts with a smiley face or a frowny face to show whether their prediction was correct.



Douglas J. Braithwaite, *Toys and Tools*, 1996, oil on canvas

Materials

- Image of *Toys and Tools*, by Douglas J. Braithwaite
- Objects from the painting (thumbtack, stacking toy, palette knife, pencil, string, socket wrench, pliers)
- Tub of water
- Predictions worksheet
- Other everyday items to be used in a still life
- Paper
- Crayons, markers, colored pencils, etc.

Images from the Museum

Images are available as individual full-color posters, in postcard-size image sets, or digitally as part of this packet

- Douglas J. Braithwaite, *Toys and Tools*

Utah Core Standards

Science: 1: Standard 3: Objective 2:a
Sort, classify, and chart objects by observable properties, e.g., size, shape, color, and texture.

Science: 1: Standard 3: Objective 2:b
Predict measurable properties such as weight, temperature, and whether objects sink or float; test and record data.

English Language Arts: Literacy: W.1.2
Write informative/explanatory texts in which they name a topic, supply some facts about the topic, and provide some sense of closure.

Integrated Core: Objective 3
Develop and use skills to communicate ideas, information, and feelings.

To assist students with sorting the objects you may want to create a simple sorting sheet for each experiment. For example, for the flotation experiment you could have a laminated sheet of paper divided into two sections, float and sink. After the students test an object they can place it in the correct section.

Drawing and Writing

Before the writing portion of this lesson you should review the names and spelling of each of the objects in the painting. You can simplify the names to make them grade appropriate (e.g., knife, toy, wrench, pliers, string, tack, pencil).

Set-up a drawing and writing center where students can draw their own still life of the tools and toys from the painting. Students do not have to draw every item, but they should choose at least three items. Students should carefully observe the items and should accurately record the relative size, shape, color, and texture.

Students should create a written label for their artwork explaining one of their predictions and what they actually observed. You may need to assist students in writing their label, or create a fill in the blank label.

Conclusion

At the end of the unit come back together as a class and discuss your experiment test results. Discuss each object and let students share with you what they observed. You could also invite students to share their drawings with the class. Display students' artwork in the hallways along with the classes predictions and observations.

Example



I thought the toy would sink because it looks heavy. But the toy floated.

Toys and Tools

Prediction Worksheet

Circle your prediction

Object	Is it heavy or light?	What is it made of?	How will it feel?	Will it float or sink?
 Knife	Heavy Light	Metal Wood Plastic Cotton	Smooth Bumpy Hard Soft	Float Sink
 Toy	Heavy Light	Metal Wood Plastic Cotton	Smooth Bumpy Hard Soft	Float Sink
 Pencil	Heavy Light	Metal Wood Plastic Cotton	Smooth Bumpy Hard Soft	Float Sink
 Wrench	Heavy Light	Metal Wood Plastic Cotton	Smooth Bumpy Hard Soft	Float Sink
 Tack	Heavy Light	Metal Wood Plastic Cotton	Smooth Bumpy Hard Soft	Float Sink
 Pliers	Heavy Light	Metal Wood Plastic Cotton	Smooth Bumpy Hard Soft	Float Sink
 String	Heavy Light	Metal Wood Plastic Cotton	Smooth Bumpy Hard Soft	Float Sink

Objectives

- Follow verbal directions to color and cut handout.
- Identify shapes.
- Identify properties of various geometric shapes.
- Make composite shapes out of smaller tangram shapes.
- Make tangram people and other objects out of the shapes.

Preparation

Make copies of Tangram sheet. Prepare crayons and scissors.

Introduction

Explain to students that you will be playing an ancient Chinese game called tangrams. Tell them that the tangram is made of 7 shapes. Pass out copies of the Tangram Template sheet along with crayons. Have the students color in the bottom right triangle red and tell them they can color the other shapes any other color they want (this will make cutting it out easier). When the students are finished coloring the shapes, pass out scissors.

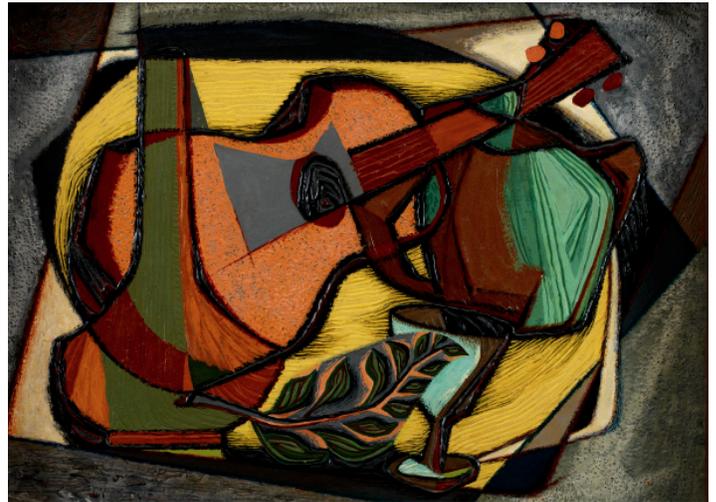
Tell students to cut each shape in the square out. Have them find the line that goes all the way across two opposite corners. Have them cut from one of those corners to the other. Then tell them to cut off the red triangle. From there, students should be able to cut the rest of the shapes easily by making single straight cuts.

Learning Activity

1. Ask students to identify the shapes that they have cut out. You can even have them categorize them into piles as there are a few triangles. Have students count how many sides and how many corners each shape has. If you haven't discussed different shapes before, take this time to talk about the characteristics of triangles, squares, rectangles, trapezoids, and parallelograms. Show large images of each shape and point out the number of corners, sides, etc. Ask the students if they can find examples of those shapes around the room.

2. Challenge students to make bigger shapes out of the shapes they have. Prompt them, "Can you make a square out of other shapes that you have? Try using two triangles. Can anyone make a square out of three triangles?" Parallelograms, trapezoids, and squares can all be made out of the shapes they have.

3. Explain that tangrams are pictures that are made out of the seven shapes they have on their desk. Sometimes they are people, animals, or flowers. And sometimes they are just new, interesting shapes. Have the students try to make more things out of their shapes. Use prompts such as, "Try to make a dog" or "See if you can make a flower" allowing for time for students to work on each one. Remind students to rotate shapes to see how they can work together. *Note: true tangrams don't overlap, but it probably doesn't matter that much in this case.*



Carlos Andreson, *Still-Life with Guitar*, 1950, oil on board

Materials

- Copies of Tangram Template sheet (one per student)
- Crayons
- Scissors

Images from the Museum

Images are available as individual full-color posters, in postcard-size image sets, or digitally as part of this packet.

- Donald Penrod Olsen, *Chelsea VI*
- Lee Udall Bennion, *Snow Queen: Portrait of Adah*
- H. Lee Deffebach, *George II*
- James C. Christensen, *The Rhinoceros*
- Robert Barrett, *Camille, Seated*
- Carlos Andreson, *Still Life with Guitar*

Utah Core Standards

Math: Content: 1.G.A.2

Compose two-dimensional shapes (rectangles, squares, trapezoids, triangles, half-circles, and quarter-circles) or three-dimensional shapes (cubes, right rectangular prisms, right circular cones, and right circular cylinders) to create a composite shape, and compose new shapes from the composite shape.

Math: Content: 1.G.A.1

Distinguish between defining attributes (e.g., triangles are closed and three-sided) versus non-defining attributes (e.g., color, orientation, overall size); build and draw shapes to possess defining attributes.

Visual Arts: Standard 1: Objective 2: c

Develop manipulative skills (e.g., cut, glue, throw, catch, kick, strike).

4. Show students the images from the “Images from the Collection” section of the lesson. You can show images one at a time, or pass out the postcard size images listed to different groups. After each group has made their picture, you can rotate the postcards to other groups. Have the students try to make tangram pictures of *Chelsea VI*, *Still Life with Guitar*, *Guest*, *The Rhinoceros*, *Adah*, *Camille*, the girl from *Dreaming of Zion*, etc.

5. Give students time to make up their own pictures out of their seven shapes. Talk to students about how visual artists see the world in shapes. As artists, they can think about which shapes they would use when they draw things like houses, dogs, people, etc. It might be good to mention that artists don’t limit themselves to the shapes used in tangram puzzles, but that they also include organic shapes as well.

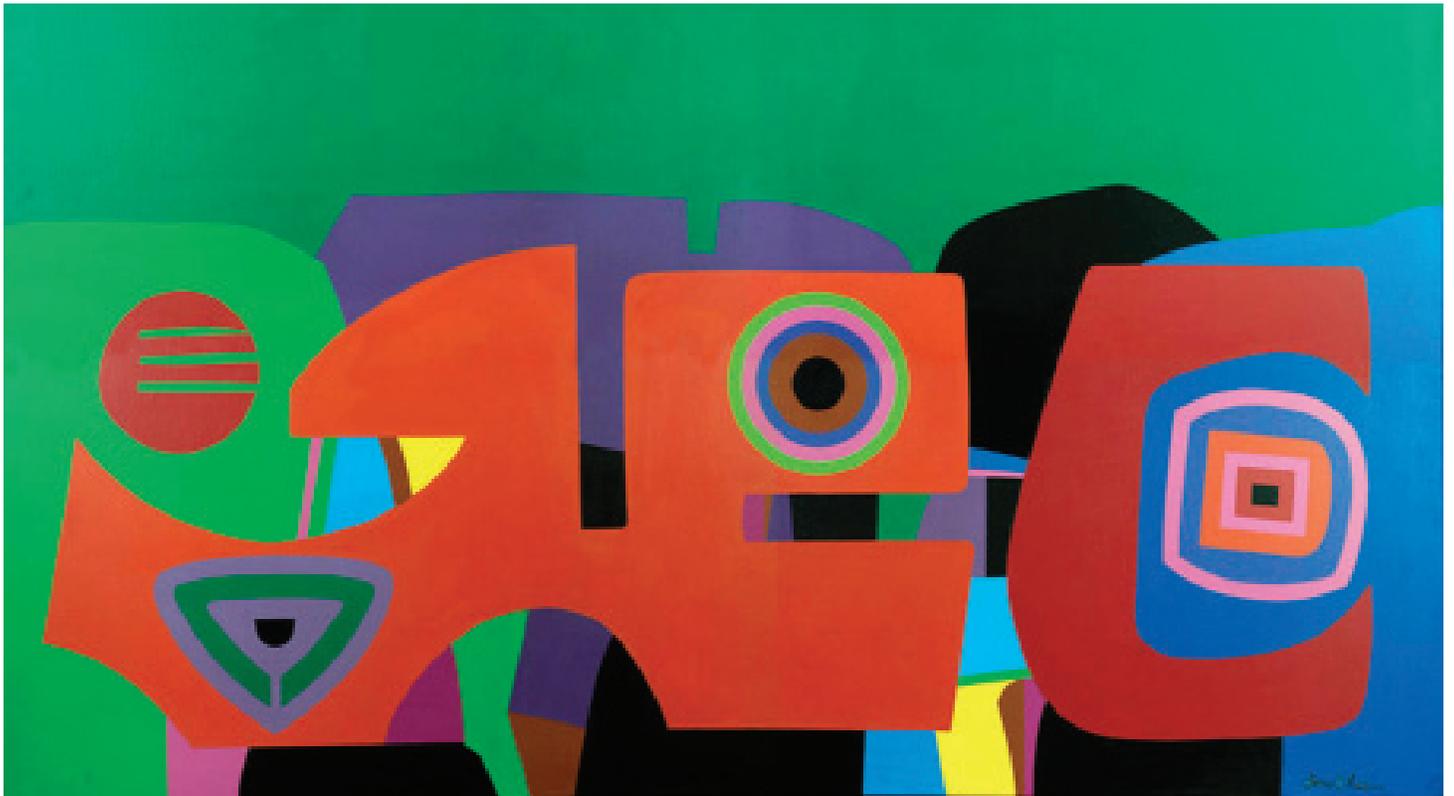
Assessment

Review the shapes again; ask students to show you a triangle in the middle of their desk. Walk around the room to make sure students have the right shape. Do the same with a square, rectangle, trapezoid and parallelogram. This can be done during the lesson, or at the end. Have students tell you about the characteristics of each shape.

Extension

After you have done this lesson once, you can use it as a center activity. Students can use the shapes to play a counting game.

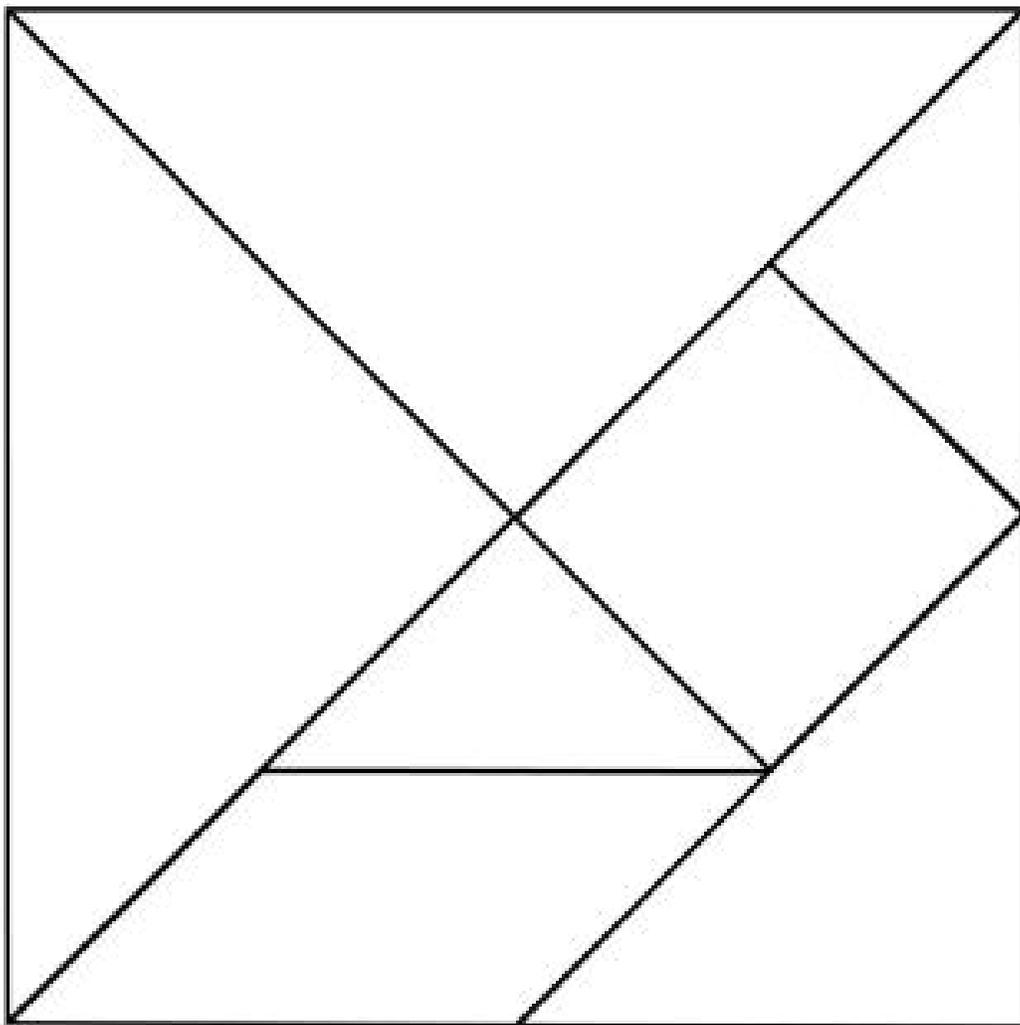
Provide a pair of dice, and some shapes (more durable shapes can be cut out of craft foam sheets) for each student. Add a sheet of paper with various numbers from 1-12 on it, and a marker. Instruct students to roll the dice to get a number. If they roll an 8, they should use 8 shapes to make a picture. Once they do that, they can mark off the number 8 on their paper. They should keep going until they mark off all numbers on their paper. Make the game harder by typing out numbers (“five”) and using their representations “9”).



Donald Penrod Olsen, *Chelsea VI*, 1980, acrylic on canvas (detail)

Tangram Template

Print out onto card and cut very carefully along the lines to separate the seven pieces.



Objectives

- Discuss the elements that make up a town.
- Learn to make simple books.
- Write and illustrate a book about their own town.

Process

Begin the lesson by reading *Harold and the Purple Crayon* to the class. Before you read explain that the story is about a little boy who goes on an imaginary adventure to many different places. Ask students to pay attention to the different places Harold visits.

When you have finished reading the story ask students to tell you some of the places that Harold visits (e.g., a road, a field, an ocean, a boat, a beach, a park, a mountain, a hot air balloon, a house, a city, his room). Explain to students that they will making their own books about an imaginary adventure through their own community.

Show the class 3 or 4 select artworks from the “Images from the Museum” section of this lesson. Ask students what parts of the artworks remind them of the community they live in and which parts are different from their community. Take some time to talk about the different elements of a community (e.g., the types of buildings, the people, the landscape). As you talk about the different community elements invite students to connect those elements to their own community.

For example, you could ask “What buildings do we have in our town? Are they tall like Harold’s city, or small like his house?” or “Do we have mountains in our town?” It may help students to write a list on the board, or to draw simple symbols on the board to represent the elements of your community. This discussion will prepare students for the next portion of the lesson.

Create

Have the students make a simple book. Their books should have at least 6 pages.

Each student should choose five real places in their town they might want to visit on their imaginary adventure. Invite them to imagine something that might occur at that location (e.g., I went to the park and had a picnic). Once they have chosen 5 places, give them time to write a simple narrative. For example, they may write:

*I walked to the library
Then I saw a bird in the park
I looked at art in the museum
I stopped at the police station
Then I went to the mall
I felt so tired I walked back home.*



Alma Brockerman Wright, *Quai Pontoise*, 1930, oil on canvas (detail)

Materials

- Images of artworks showing communities and towns
- *Harold and the Purple Crayon* by Crockett Johnson
- Good quality drawing paper, 12” x 18”, one sheet per student
- Sketch paper
- Pencils and crayons
- Scissors

Images from the Museum

Images are available as individual full-color posters, in postcard-size image sets, or digitally as part of this packet.

- Louise Farnsworth, *Capitol from North Salt Lake*
- Dennis Von Smith, *Keeper of the Gate*
- Paul Davis, *State Street*
- Doyle Shaw, *Manti Temple*
- Alma B. Wright, *Quai Pontoise*

Utah Core Standards

Social Studies: Standard 2: Objective 3

Name school, neighborhood, Utah state, and national symbols, landmarks, and documents

English Language Arts: Literacy: RL.1.7

Use illustrations and details in a story to describe its characters, setting, or events.

English Language Arts: Literacy: RL.1.9

Compare and contrast the adventures and experiences of characters in stories

Students should then practice drawing illustrations for their story. They should make pencil sketches of the buildings, people, and landscapes they might find in those places. Instruct students that their last illustration in their journey should be their own home or bedroom. Emphasize that they are an important part of their town and this adventure, and to include themselves in each illustration. Once students have completed their final drawings they can illustrate their books. When they are finished with the inside of their books, students can make a drawing for the cover, putting their name on as author.

NOTE: It can be fun - but not necessary - for students to illustrate their books in the style of *Harold and the Purple Crayon*. On the first page they could draw themselves with a crayon in their hand. Then, making sure the lines don't stop, they should draw the five places on the five pages. It is helpful to demonstrate for students how they can keep the lines connected from page to page.

Assessment

When the students have completed their books return as a class to the artwork you shared at the beginning of class. As you look at the artwork talk again about the elements of community found in each artwork. While you talk about the elements ask students if they included a similar element in their illustrations. For example, you could say "This community has mountains in the background, did anyone in our class put mountains in their story?" Then invite students to share their illustration.

Math Extension

Categorize and classify the places that the students chose to illustrate. You could ask, "How many people in our class drew the library?" As a class you could count each person and then compare what parts of the town were drawn most and which parts were drawn least.



Dennis Von Smith, *Keeper of the Gate*, 1989, oil on canvas (detail)

Objectives

- Explore two different children’s books.
- Answer questions about key details in a text.
- Understand basic color theory as it pertains to color mixing.
- Compare and contrast works from the Springville Museum of Art with artworks found in various children’s books.
- Create a unique painting that will relate to the books they read, and the artworks they explored.
- Present artworks to the class, along with a brief story about their creation.

Introduction

Begin by reading *Little Blue and Little Yellow* by Leo Lionni to the class. As you read, ask questions about key details in the text and invite students to identify words and phrases that suggest feeling.

When finished, invite students to retell the story, including major events and key details. Especially ask them to identify what happened when little blue and little yellow got together.

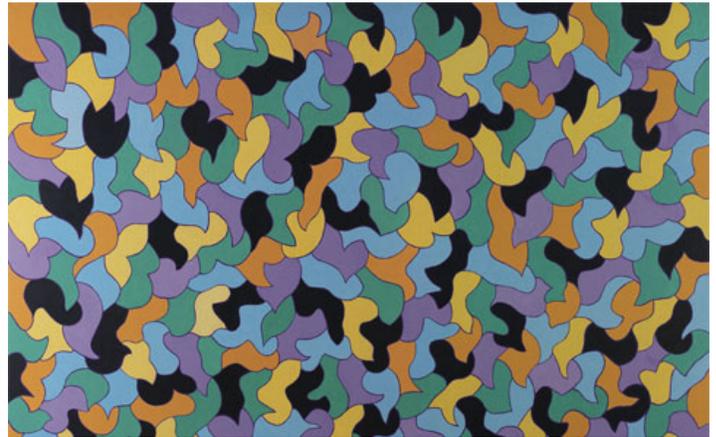
Then read *Chameleon’s Colors* by Chisato Tashiro. What problems did the Chameleon encounter? How did he deal with those problems? Invite students to identify parts of the book that suggested feeling, and appealed to the senses.

What did both of these books have in common? They both used colors in unusual ways. Explain that there are books that tell stories, and books that give information. These books told stories, but they also taught some fun facts. What types of things did we learn from reading these stories? (Basic color theory, simple habits and characteristics of a chameleon, etc.)

Learning Activity

Inform students that they will apply the knowledge they learned from the books.

1. Pass out paper plates and Q-tips to each child. On the plates, place a pile of animal crackers and a small puddle of clear corn syrup.
2. In the corn syrup, place three tiny drops food coloring, in each of the primary colors. Be careful to drip the colors in separate parts of the puddle so they do not mix right away.
3. Show students how they can mix primary colors to make secondary colors. Encourage them to make the connection that little blue and little yellow make little green.
4. As they mix the colors, invite students to paint the animal crackers with the colored corn syrup. Encourage students to create multi-colored animals just like their friend the Chameleon. As they paint and eat, ask students to pay attention to what happens when they mix different colors together. Did they make



Karl G. Ackerman, *The Blackbird that got into the Garden*, 1993, oil on canvas (detail)

Materials

- Children’s Books: *Little Blue and Little Yellow* by Leo Lionni, and *Chameleon’s Colors* by Chisato Tashiro
- Corn Syrup and food coloring
- Paper plates
- Q-tips
- Animal Crackers
- Crayons and Paper
- Watercolors

Images from the Museum

Images are available as individual full-color posters, in postcard-size image sets, or digitally as part of this packet

- Karl G. Ackerman, *The Blackbird that got into the Garden*
- Mabel Pearl Frazer, *Jungle Birds*
- James C. Christensen, *Rhinoceros*
- James C. Christensen, *Fantasies of the Sea*
- Donald Penrod Olsen, *Chelsea VI*
- Joseph Evan Ostraff, *Albino Trout*
- Silvia Liz Davis, *Guest*
- Korry R. Bird, *Sunny Day*

Utah Core Standards

English Language Arts: Literacy: RL.1.1

Ask and answer questions about key details in a text.

English Language Arts: Literacy: RL.1.2

Retell stories, including key details, and demonstrate understanding of their central message or lesson.

English Language Arts: Literacy: RL.1.6

Identify who is telling the story at various points in a text.

Integrated Core: Standard 1: Objective 3: b

Express how colors, values, and sizes have been controlled in artworks to create mood, tell stories, or celebrate events.

any unexpected discoveries? Did they invent any new species of animals?

Discussion

As students are experimenting with the food coloring, display the images from the Museum listed in this lesson. Each of these works was chosen because they have a connection to one or both of the books read. Some of the works are depictions of animals, some artworks are overlapping shapes, and some have interesting mixed colors.

1. Divide the white board in half and write *Little Blue and Little Yellow* on one side, and *Chameleon's Colors* on the other side. Have students decide which artworks "match" the story line or the ideas found in each of the books. Are there any artworks that could fit into both categories? Are there any that don't really fit into either category?

2. Show students that artists solve problems in a variety of ways. Some of the artists have drawn or painted in very realistic ways, and others have chosen more abstract shapes and designs to portray their idea.

Create

Using the Springville Museum artworks as a springboard, explain that students will have the opportunity to create their own animal design, much like the Chameleon, or James Christensen, or any of the other artists listed.

Students will choose an animal to draw. They can choose a "real" animal, or they may choose to do an adaptation of an animal. Have students draw on large paper with crayon, adding pattern, repetition, and diverse color. When they have finished, have students paint various colors of watercolor over the crayon. Explain that the crayon acts as a "resist", and it pushes away the watercolors.

When their paintings are complete, have students establish a title for their creation, and a short story to accompany their masterpiece. If students are unable to write their stories, they can be recited to the class as an alternative.

Place animal paintings in a "class gallery" and have students compare/contrast the student works with the artworks from the Springville Museum of Art.

Assessment

During the discussion component, the teacher should carefully monitor class participation, being careful to involve the whole class in some way. A simple checklist next to the class roll will ensure that each student is given the opportunity to participate

or formulate an opinion during the discussion.

For the painting, 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, shows evidence of repetition and variation, includes one organic shape in the form of an animal, background space was aesthetically divided, paper space is completely filled, and project shows evidence of creativity.

Variations

In small groups, have students write a simple story like those read in the beginning of the lesson. Then divide the story so that each person in the group can illustrate a portion of the story.

Extensions

Investigate a diverse array of animals in their natural habitat, and display those animals around the room. Focus on animals that traditionally have unusual colors or patterns in the wild.



Silvia Liz Davis, *Guest*, 1994, wood sculpture