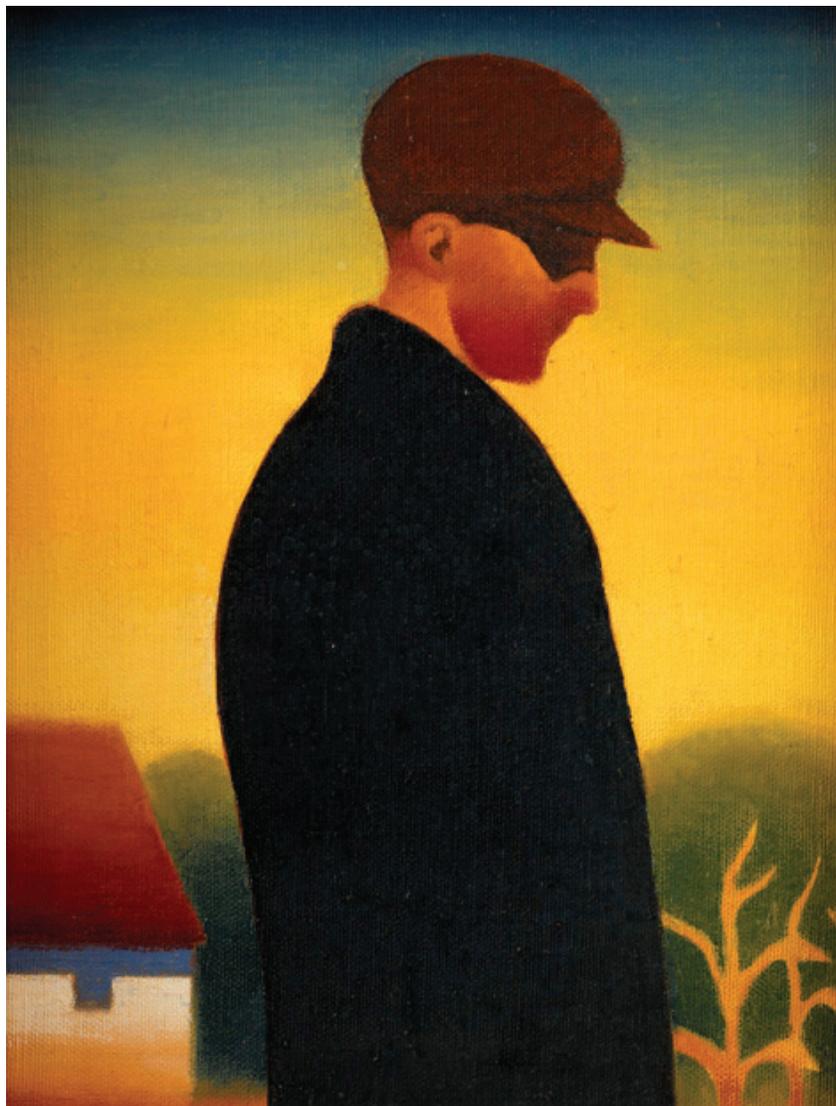




Educational Resources
from the Springville Museum of Art

SECOND GRADE

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



Gary Ernest Smith, *Farm Boy, with Brown Cap*, 1990, 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

- Discuss the landmarks and features of a community.
- Learn about different types of maps.
- Create an artistic map of the student's community.

Preparation

Before the lesson, hide a copy of *Keeper of the Gate* by Dennis Smith, and a geographical map, somewhere in your classroom.

On the white board or on a poster board create a simple map of your classroom. Include and label important classroom landmarks such as the teacher's desk, cupboards, rug area, drinking fountain, etc.

Introduction

Help orient students to the classroom map by pointing out the different landmarks. Next, put a red "X" where you have hidden the two items. Ask students to use the classroom map to deduce where the items are hidden. Students could raise their hands and answer, or they could take turns looking for the items.

When the items are found show them both to the students. Point out that one item is a traditional map and the other item is a painting created by an artist.

Ask students to share with the class what elements they see on the map. For example, students may see roads, parks, mountains, buildings, lakes, etc. Next, ask students if they see any of the same features in the painting. Ask students if they think the painting is a map? Why or why not? (There are no right answers)

Help students see there are many different kinds of maps. Some maps we use for direction, some maps help us find things, and other maps show what our community looks like or feels like.

Learning Activity

Choose one of the following activities to help your students make a creative map of their community:

1. *Class Collage Map*: Because people make up much of what is important in a community, start your map by gluing phone book pages from your town on a large sheet of cardboard. Use thinned white glue, mod podge, or acrylic medium and allow pages to dry.

Next, project a map of your community on the phone pages and have students color in the lines with black marker. Talk about the people in your town. Have students share how long their family has lived in the town and where they lived beforehand.

Have students bring copies of photographs of their families, family trees, or genealogy charts. For children who do not have photos to bring, have old magazines of assorted kinds that the students can cut words or pictures from. These photos and other items



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

Materials

- Simple map of your classroom (on white board or on paper)
- Geographical map of your community
- Images from the Museum
- Various art materials (depending on the activity you choose)

Images from the Museum

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

- Dennis Von Smith, *Keeper of the Gate*
- Sophie Soprano, *24th of July Parade, Spring City*

Utah Core Standards

Social Studies: Standard 3: Objective 1
Identify common symbols and physical features of a community, and explain how they affect people's activities in that area.

Integrated Core: Standard 1: Objective 3: a
Express personal experiences and imagination through dance, storytelling, music, and visual art

can be glued to the background. Then add other places that are important to the children in your class such as churches, parks, ball diamonds, restaurants, etc. You may want to limit this to one item per child. As the class makes the collage, remind them to apply their knowledge of the elements and principles of art.

2. My Way to School Map: Students will make a drawing depicting the various landmarks they pass on their way to school each day. Begin by using a long narrow sheet of paper. Students could begin by drawing their house on one end, and their school on the other end.

Help students brainstorm all of the things, places, and people they pass on their way to school. Do they ride a bus? Do they drive in a car? Do they walk?

Students should draw their route to school as a sequence of events. This project would be ideal as a multi-day project. Each day you could ask students to write down landmarks, buildings, people, or natural features they see. Then when they get to class have them add those items to their drawing.

You could also create a non-linear map, in which students need to pay attention to and record the twists and turns on their way to school.

3. Bird's Eye Community: Have students make a light pencil sketch of a bird's eye view of their favorite part of their community. Students could print off a map from Google Earth or Google Maps. Then they should finish the sketch with paint or another medium. Use this assignment to teach the students a new medium or process or to gain practice in one they have not yet mastered.

4. 3-D Community: Have the class make a 3-D map on a large sheet of cardboard with small boxes for important buildings. Students can cut architectural details from magazines and collage those to the boxes. Use clay, salt dough, or paper to create landscape elements and add detail.

5. Cardboard Buildings: Have the class make buildings from large cardboard boxes (see below). The class can make a map of their community using the cardboard buildings. Divide the class into groups and have each group responsible for one building. Students must first sketch their building and decide on the basic shape. They can then choose a box or boxes and decide how to assemble the building. Small boxes and tubes can be chimneys, additions, decorations, etc. Students can use paint, paper, or a combination, to finish the buildings.

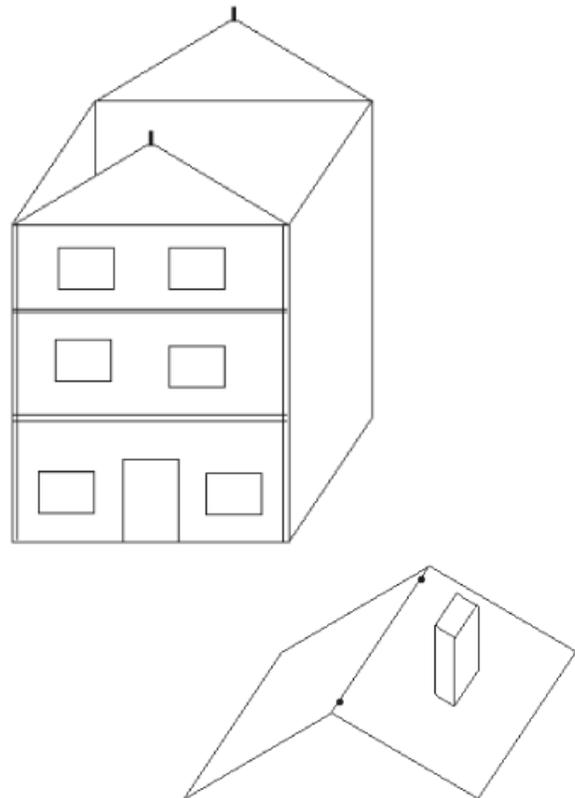
Creating Cardboard Buildings

To make a building with a peaked roof, cut two opposite flaps into isosceles triangles. Fold the other two flaps inside the box.

Cut a rectangle of cardboard for the roof that is the length of the box plus 3-4" and the length of the top two sides of the triangle plus 4-6". On the wrong side, draw a line down the center, where the roof peak will be. Score the line with a knife. Lay something like a sturdy yardstick along the score mark, and bend one side up along the mark.

To make the roof removable, glue two pieces of heavy bamboo skewer in the peaks of the triangles, with 1" showing. If you are using corrugated cardboard, you can push one end of the skewer piece in between the layers of cardboard. (You can cut the skewers easily with pruning shears.) Make holes in the roof which correspond to the skewer positions— remember to account for the overhang of the roof. Then simply slip the roof over the skewers.

To help the buildings stand up while being used, fold the bottom flaps in so each overlaps the previous one and then tuck the last flap under the first. Students can paint or glue colored paper to the buildings and then add architectural details using paper, small boxes, or odds and ends of trim.



Objectives

- Read *Stephanie's Ponytail* by Robert Munsch.
- Answer questions about key details in a text.
- Understand who, what, where, when, why, and how.
- Create artwork based on a fictional story.
- Recount stories and determine central messages.
- Investigate artworks and learn how to "read" a painting.

Introduction

Begin by reading *Stephanie's Ponytail*, by Robert Munsch 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. Use the *Stephanie's Ponytail* worksheet to help students re-tell the story.

Show "Bald Stephanie" to begin, and place random features on her face. Ask students to give a thumbs up, or thumbs down to signify if the features are (or are not) a part of the story. For example, if you show Stephanie with enormous ears and fangs, students should give a thumbs down. If you show Stephanie with a ponytail out the front, students should give a thumbs up.

Ask students to determine the central message of the story. Discuss what happens in society when we blindly follow trends set by others. Is it always a good idea to do things that are "popular" or "trendy?" What are the dangers of following others instead of thinking for yourself?

Have students identify the who, what, where, when, why, and how in *Stephanie's Ponytail*. Have students describe how characters in a story respond to major events and challenges.

Learning Activity

Explain to students that they will have the opportunity to create "Alice's Ponytail" or "Billy's Beard." In other words, students will have a chance to create a character in a new fictitious story that is loosely based on Stephanie's Ponytail.

Pass out the *Stephanie's Ponytail* worksheet. Have students cut out, color, and glue different pieces onto Stephanie so that she becomes someone else. When they are finished, have a few students share their "new" Stephanies with the class. What are her attributes? What is her story?

Discussion

Explain the phrase "a picture is worth a thousand words." Because one picture can tell a whole story viewers can have lots of different ideas about what is actually happening.

Show the artwork entitled *Sometimes less is more... But Not Today* by artist Stephanie Deer. Make the connection that the character



Stephanie Deer, *Sometimes Less is More... But Not Today*, 2010, mixed media

Materials

- *Stephanie's Ponytail*, by Robert Munsch
- *Stephanie's Ponytail* Worksheet
- *Who, What, When* Worksheet
- Paper and pencils
- Oil pastels or paint

Images from the Museum

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

- Stephanie Deer, *Sometimes Less is More... But Not Today*
- Judith Ann Mehr, *Grandma was a Storyteller*
- Jeanne Leighton-Lundberg Clark, *Entertaining Favorite Ladies II*
- Brian Kershnik, *Flight Practice with Instructor*
- Joseph Henry Sharp, *Playing the Game*

Utah Core Standards

English Language Arts: Literacy: RL.2.1

Ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details in a text.

English Language Arts: Literacy: RL.2.2

Recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral.

Integrated Core: Standard 1: Objective 3: a

Express personal experiences and imagination through dance, storytelling, music, and visual art.

Stephanie from Munsch's book would really enjoy this artist's rendition of a hairdo.

Invite the class to answer the who, what, where, when, why, and how as they apply to this painting. What type of story is unfolding here? Who is the character in the painting?

Display the artworks listed in this lesson around the classroom. Have each student choose a painting that appeals to them and answer the who, what, where, when, why, and how as they apply to the painting they chose. Have them use the worksheet provided. You may also have students work together in groups.

Once they have completed their worksheets, have students draw a picture of their own that tells the story of what comes next, or what happened before. Students can first draw in pencil, and then finish with paint or oil pastels.

Display the artworks and have students see if they can match the student artwork to the artwork from the museum.

Assessment

During the discussion component, the teacher should carefully monitor the "thumbs up/thumbs down" responses to ensure that students are responding accurately. The teacher will assess the *Stephanie's Ponytail* worksheet, and the *Who, What, When* worksheet, looking for completion and creativity.

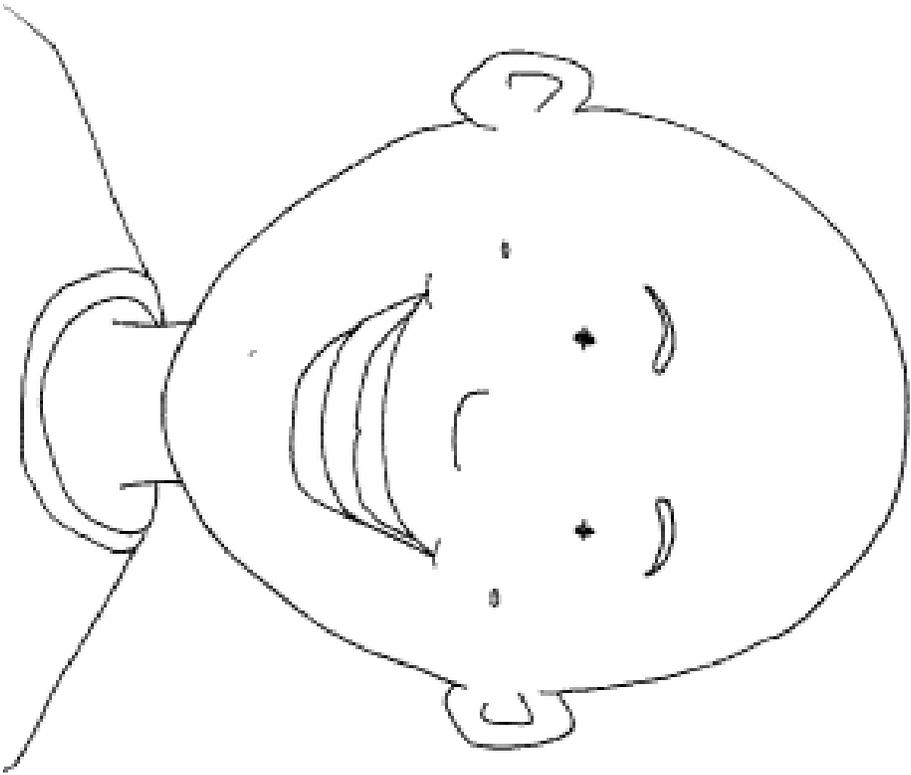
For the painting, the teacher will discuss and evaluate student thought processes and execution of those processes on a scale of 1-5. Five=Magnificent, Four=Great, Three=Good, Two=Standards were not met, One=Needs Improvement. Possible criteria may include: quality work, shows evidence of story line, includes a connection to one of the professional artworks displayed, 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.



STEPHANIE'S
PONYTAIL



Hairdos and Happy Endings
How to “Read” a Painting

Who?

What?

When?

Where?

Why?

How?

What happens next? Or, what happened before?

Objectives

- Learn about four different types of artwork (landscape, portrait, still life, and abstract)
- In small groups categorize artwork postcards by type.
- Create graphs of artwork by type.
- Create an artwork that fits into one of the four categories.

Introduction

Begin the lesson by writing four categories on the board: landscape, portrait, abstract, and still life. Read the words on the board and ask students if they know what the words mean. Students may know the meaning of some words and not others. Talk about each word and let the students share what they know about that word. Then share some additional information that will help clarify each category (see key vocabulary at the end of this lesson).

Next, help the students make the connection that all of these words are types of artwork. Tell them that you need their help putting some artworks in the right category.

Show each of the following images and have students help you place each one in the right category. As you place images talk about why it fits in that category.

- *Chelsea VI* by Donald Olsen (abstract)
- *The Mountain Stream* by John Hafen (landscape)
- *Symbols of the Orient* by Carol Petit Harding (still life)
- *Camille, Seated* by Robert Barrett (portrait)

Some images may be confusing or seem to fit in more than one category. Encourage students to think about what is most important in each picture. For example, If there is a landscape that has people in it, are the people big and important, or are they small and distant? What is the main subject of the picture?

Estimation Activity (optional)

Tell the students that you have a large stack of 50 postcard-size images from the Springville Museum of Art. Give each student an estimation sheet and ask them to estimate how many postcards in the stack will be landscapes, portraits, still lifes, and abstracts. You should probably model this process with the class, showing how to subtract the number they estimate from 50, then finding a new total. Help students understand the total of their guesses should be 50.

Graphing Activity

Next, divide the students into five groups. Give each group 10 random postcards from the set, and a graphing worksheet. As a group they should look at each image and decide what category it belongs in. Then they should mark their graphing worksheet to



Robert Barrett, *Camille, Seated*, 2002, charcoal on paper

Materials

- Postcard-Size Image Set
- Drawing materials
- Estimation worksheet
- Graphing worksheet
- *Types of Artwork* worksheet
- 4"x 6" pieces of card stock

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*
- John Hafen, *The Mountain Stream*
- Carol Petit Harding, *Symbols of the Orient*
- Robert Barrett, *Camille, Seated*

Utah Core Standards

Math: Content: 2.MD.D.10

Draw a picture graph and a bar graph (with single-unit scale) to represent a data set with up to four categories. Solve simple put-together, take-apart, and compare problems using information presented in a bar graph.

Math: Content: 2.OA.A.1

Use addition and subtraction within 100 to solve one- and two-step word problems involving situations of adding to, taking from, putting together, taking apart, and comparing, with unknowns in all positions, e.g., by using drawings and equations with a symbol for the unknown number to represent the problem.

Integrated Core: Standard 1: Objective 3: a

Express personal experiences and imagination through dance, storytelling, music, and visual art.

keep track of how many postcards fit into each category.

To increase participation and organize the experience you may want to assign tasks to each member of the group. One or two students could complete each of these tasks:

- Curator: Shows their group one postcard at a time and then places the postcard on the *Types of Artwork* worksheet.
- Recorder: Records the information on the worksheet.
- Reporter: Shares their findings with the class.

When the groups have finished graphing their images, invite each group to present their findings to the class. When groups present their findings they should add their images and their totals to the class graph on the board.

For example, Brian and Nikki in group one could present how many landscapes their group found. They would say they had 3 landscapes and then bring the landscape postcards to the board and stick them to the board under the landscape heading (making a large class graph). Then they would add their three postcards to the total number of landscapes, and come up with a new class total. For example, if there were already 12 landscapes and they added three more they would complete the problem $12 + 3 = 15$.

To check for accuracy you could count the number of postcards on the board to see if the number of postcards matches the new total.

At the end of the activity, after each group has presented their findings, the class should be able to see how many landscapes, abstracts, still lifes, and portraits are in the postcard set. They can look at each category and see if anyone in the class estimated correctly.



Carol Petit Harding, *Symbols of the Orient*, 1992, pastel (detail)

Discussion

Talk about your findings. Which type of artwork is the most common? Which type of artwork is the least common? Why? Let the students share their ideas about why there would be more of one type than another.

Learning Activity

Conclude the activity by allowing students to create their own postcard size artwork. Let them choose their favorite category of artwork and then use a variety of materials to create their own landscape, portrait, abstract, or still-life. When all of the students have completed their artwork, you can make a new graph of the class artwork by category.

Assessment

During the activity component of this lesson the teacher should carefully monitor group work. The teacher will assess the estimation worksheet, and group graphing worksheets looking for completion and accuracy.

For the artwork, 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 understanding of type of chosen type of artwork, paper space is completely filled, and project shows evidence of creativity.

Key Vocabulary

Landscape: Landscapes are works of art that feature scenes of nature: mountains, lakes, gardens, rivers, etc. They can be oil paintings, watercolors, gouache, pastels, or prints of any kind.

Still Life: a painting or drawing of an arrangement of objects, typically including fruit and flowers and objects contrasting with these in texture, such as bowls and glassware.

Abstract: Abstract art can be a painting or sculpture that does not depict a person, place, or thing in the natural world -- even in an extremely distorted or exaggerated way. Therefore, the subject of the work is based on what you see: color, shapes, brush strokes, size, scale and, in some cases, the process

Portrait: Portraits are works of art that record the likenesses of humans or animals that are alive or have been alive.

Curator: a person who is in charge of the things in a museum, zoo, etc.

Source: www.merriam-webster.com/dictionary

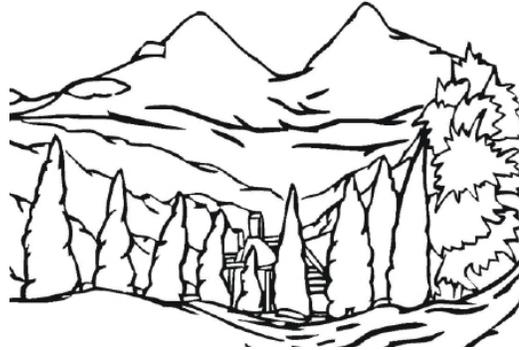
Types of Artwork

Place each postcard in the correct category

Still Life



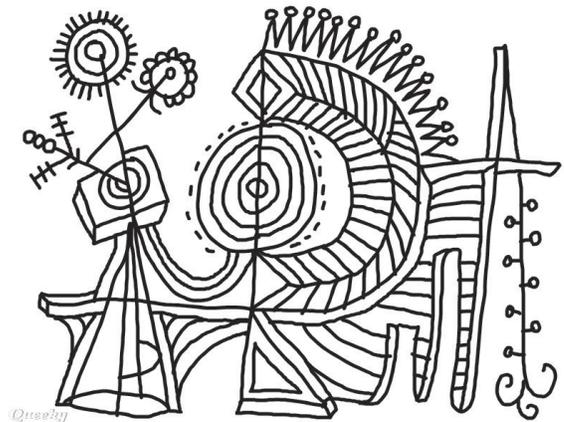
Landscape



Portrait

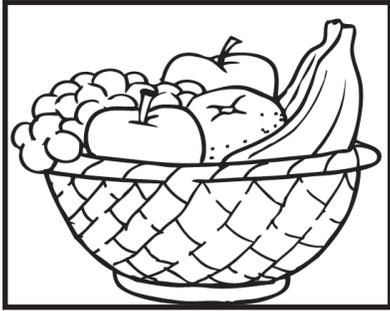


Abstract



Types of Artwork Estimation Game

Estimate how many postcards will be in each category.
There are 50 postcards, so the total of all your guesses must equal 50.

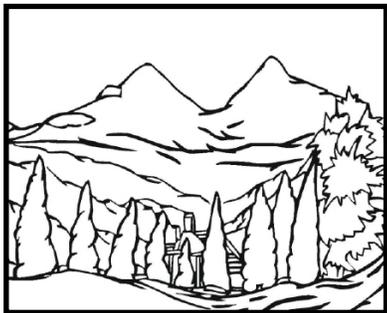


Still Life

How many still lifes are in the postcard set? My estimate is : _____

Write an equation showing how many postcards are left.
For example if you estimated 10 still lifes. Your equation would say: 50 (postcards) - 10 (still lifes) = 40

_____ - _____ = _____

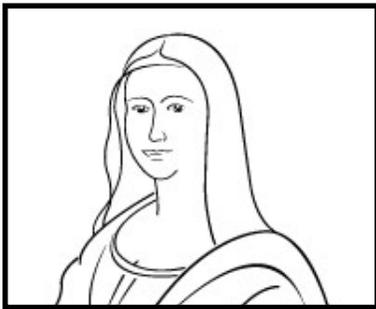


Landscape

How many landscapes are in the postcard set? My estimate is : _____

Write an equation showing how many postcards are left.

_____ - _____ = _____

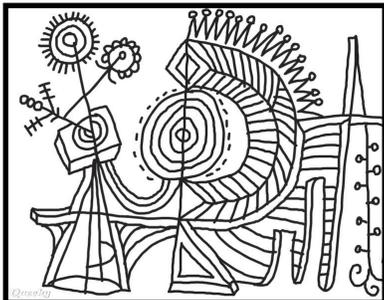


Portrait

How many portraits are in the postcard set? My estimate is : _____

Write an equation showing how many postcards are left.

_____ - _____ = _____



Abstract

How many abstracts are in the postcard set? My estimate is : _____

Write an equation showing how many postcards are left.

_____ - _____ = _____

Add up your estimates for each type of artwork to find the total number of postcards. The total should equal 50. _____

Objectives

- Understand habitat and ecosystems.
- Understand the food chain.
- Create a habitat artwork that shows drama or tension.

Introduction

Show the class the image of *Lizard Relay* and ask students to identify what is going on in the painting. You could ask questions like:

- What do you think is happening in this picture?
- What animals do you see?
- Do you think the jaguarundi will catch one of the lizards?

Talk a little bit about the food chain. Explain that all animals depend on other plants, animals, and insects for food. While looking at the painting ask the students to identify the parts of the food chain. The jaguarundi eats the lizards, but what do lizards eat? What eats the jaguarundi?

Let students take turns choosing an animal from the artwork (seen or unseen). Then as a class think of what predators might eat the chosen animal. You could sing a few verses of "I'm being eaten by a ..." to the tune of "I'm being swallowed by a boa constrictor." Substitute animals from the artworks and let the students come up with verses. For example, "I'm being eaten by a green iguana, green iguana, a green iguana, " etc. (If you aren't familiar with this song you can find it on YouTube.)

Discussion

Next discuss the artwork itself. Ask the students how the artwork makes them feel. If they can't articulate it themselves, help the students realize that the sense of being caught in a moment when things are happening creates tension and interest in the painting.

Give the students information from Carel Brest van Kempen's biography (included in this lesson). Make sure you include his statement that the artist likes to show "lots of stuff chasing other stuff," as he puts it.

Next, let the students discuss other artworks in small groups (see Images from the Museum). Ask the students to come up with three ways the artwork is similar to *Lizard Relay* and three ways it is different from *Lizard Relay*.

There are no right answers about these artworks; the students just need to think and to justify their answers. You can help students learn to discuss without getting upset by chiming in with an occasional response such as, "I didn't notice that part of the painting, I think I agree with you." Help them see that the give and take can be fun.



Carel Brest van Kempen, *Lizard Relay: Jaguarundi with Green Iguanas and Banded Basilisks*, 1991, oil on board (detail)

Materials

- Paper and pencils
- Research materials
- Planning Page (at the end of this lesson)
- Paper and colored pencils for the artwork
- Images of animals in survival situations (see Images from the Museum)

Images from the Museum

Images are available as individual full-color posters, in postcard-size image sets, and digitally at the end of this packet

- Carel Brest van Kempen, *Lizard Relay*
- Phillip Henry Barkdull, *Seagulls on Utah Lake or The Gulls*

Utah State Core Curriculum

Science: Standard 4: Objective 1

Tell how external features affect an animal's ability to survive in its environment

Science: Standard 4: Objective 2

Identify basic needs of living things (plants and animals) and their abilities to meet their needs.

Integrated Core: Standard 1: Objective 3

Develop and use skills to communicate ideas, information, and feelings.

Learning Activity

Assign students to research a particular environment and find out what animals, birds, insects, or other kinds of life might be interacting in that environment.

Next, they will plan a possible scene that would have tension or drama and be based on real behaviors that might be observed in that environment. You can have them use the planning page or just plain paper. Students can do the research and planning as individuals or as small groups.

After the students have completed the planning page, they can produce the artwork. If you have colored pencils, they are a good medium to use. Students should work on representing the animal faithfully, so the artwork is both beautiful and useful as a scientific image.

Assessment

Before students begin their artwork have them help you create a list of criteria based on both science and art. (Studies have shown that student performance is improved when they participate in establishing the criteria for an assignment.) Use a checklist to record participation in the class discussion and either assign completion points for the planning page or rate it using whatever scale you typically use.



Phillip Henry Barkdull, *Seagulls on Utah Lake or The Gulls*, 1930, oil on canvas

Artist Biography

Carel Brest van Kempen was born in Murray, Utah in 1958. He says he has been fascinated with drawing ever since he could hold a pencil, and his drawing focused on nature from the very beginning. Carel calls himself an amateur biologist and ecologist, both of which are important in his artwork. The fact that he studied biology, not art, influences his art in ways that make it unique. Although Brest van Kempen is a wildlife artist, he is not a typical western wildlife artist. He studied in Central and South America and more than half his work is of tropical animals.

Brest van Kempen's drawings and paintings are carefully drawn, with themes that involve ecology and how animals relate to their environment; they are stories about how animals live. As a wildlife artist, Brest Van Kempen tries to represent nature; "lots of stuff chasing other stuff," as he puts it. Although his work is evolving, Carel is sure it will always involve nature.

His sense of fun comes through in his work. Some of his paintings are whimsical and some have darker themes. Often these paintings feature animals with their prey in a tense moment. Carel's experience in tropical areas has given him the background to create realistic settings for his dramas, including details of the animals' natural habitats and other animals that would be in the environment.

He is gratified when he sees someone whose eye is caught by a painting and goes closer and closer, to see the detail. Carel feels his paintings are successful if they are interesting from a distance and also have qualities that draw people near to them.

Tension in Art Planning Page

Name _____ Date _____

Chosen environment (kind and place)

What lives in this environment?

What do they eat and what eats them?

Mammals

Birds

Reptiles

Insects

Other

Plants

Describe a possible scene that has tension: