



Educational Resources
from the Springville Museum of Art

FIFTH GRADE

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



Cover Image: Helen Lee Deffebach, *George II*, 1967, mixed media

Support for educational resources provided by:





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

- Complete scientific experiments about weathering and erosion.
- Examine geological formations depicted in artworks.
- Create a geological artwork.
- Understand foreground, middle ground, and background.

Introduction

Show the students *Cockscomb, Near Teasdale*, by V. Douglas Snow. Explain to students that the picture shows a large rocky outcrop near the artist's home in Teasdale, Utah. Teasdale is in the middle of the state. Ask the students if they see anything unusual or interesting about the outcrop. What does it remind them of?

Next, show the students John B Fairbank's artwork *The Great White Throne Through the Saddle*. Explain that Fairbank's artwork also depicts a large rocky outcrop in Utah. This particular formation is found in Zion National Park in Southern Utah. Ask the students to look at both pictures and to compare and contrast the rocky formations. Students will probably notice differences and similarities in color, shape, and size. Encourage students to look carefully at the foreground, middle ground, and background of each painting.

Utah's landscape is constantly being changed and shaped by the effects of weathering and erosion.

Demonstration

Explain to students the differences between mechanical weathering, chemical weathering, and erosion. You can use a piece of paper to illustrate the differences.

1. Mechanical Weathering: Mechanical weathering occurs when rocks physically break down, but their chemical content does not change. Demonstrate mechanical weathering by tearing a piece of paper into smaller pieces.

2. Chemical Weathering: Chemical weathering occurs when a chemical change occurs within at least some of the minerals in a rock. This can lead to a change in rock color or texture. You can demonstrate chemical weathering by lighting a piece of paper on fire. The paper changes from paper to ash.

3. Erosion: Erosion has to do with the movement of weathered material from one area to another. For example, sediment in the Grand Canyon is moved downstream by the Colorado river. Blow on the paper fragments or ash to demonstrate this concept.

Ask the students what other natural forces besides water might contribute to weathering and erosion. Correct answers include—but are not limited to—rain, floods, wind, acid rain, fires, mud slides, rivers, sunlight, etc...



V. Douglas Snow, *Cockscomb, Near Teasdale*, 1985, oil on canvas

Materials

- Postcard-size images of Utah landscapes
- Paper
- Materials for the experiments (see experiments)
- Photographs of Utah landscapes
- Crayons
- Watercolor paper
- Watercolor sets
- Brushes
- Salt

Images from the Museum

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

- John B Fairbanks, *Great White Throne through the Saddle*
- V. Douglas Snow, *Cockscomb, near Teasdale*

Utah Core Standards

Science: Standard 2: Objective 1
Describe how weathering and erosion change Earth's surface

Science: Standard 2: Objective 3
Relate the building up and breaking down of Earth's surface over time to the various physical land features.

Visual Arts: Standard 1: Objective 1: a
Differentiate between foreground, middle ground, and background in the production of artwork.

Experimentation

Complete the following experiments as a class or in centers to understand mechanical weathering, chemical weathering, and erosion. For each of these experiments students should formulate a question, write a hypothesis, record their observations, and write a conclusion

1. **Sugar Cubes and Gravel** (mechanical weathering)

Students will put two sugar cubes in a jar and add a couple spoonfuls of gravel. Students should shake the jar for two minutes and record their observations. Then students should shake the jar for three more minutes and record their final observations.

2. **Water and Antacid Tablets** (mechanical weathering and erosion)

Students will place two antacid tablets (one crushed and one whole) on a tray. Slightly elevate one side of the tray, then pour water from the elevated side so that it comes into contact with the antacids. Students can record their initial observations, and their record their observations after 10 minutes.

3. **Water and Vinegar on Limestone** (chemical weathering)

Use two clear plastic cups. Place a piece of limestone or chalk in each cup. Pour vinegar in one cup and water in the other. Use the same amount of liquid in each cup. Make sure students label the cups. Record initial observations, and observations after 10 minutes.

4. **Vinegar and Copper Pennies** (chemical weathering)

Use two clear plastic cups. Place a penny in each cup. Pour white vinegar in one cup and brown vinegar in the other cup. Use the same amount of vinegar in each cup. Record initial observations, and observations after 10 minutes.

5. **Water and Steel Wool** (chemical weathering)

Place steel wool inside a clear plastic cup, and cover it with water. Record observations after 20 minutes, and then record observations after 24 hours.

When students have completed these experiments discuss their hypotheses, observations, and conclusions as a class.

Learning Activity

Give students an opportunity to connect their new understanding of weathering and erosion to artwork depicting Utah's landscapes. Divide the class into small groups and give each group a postcard of a Utah landscape.

Ask the students to write a hypothesis about how the landscape was formed focusing on the processes of mechanical weathering, chemical weathering, and erosion. Students should provide evidence from the artwork to support their hypothesis. Once students have developed a hypothesis they should share their artwork and ideas with the class.

Art Making Activity

Students will complete a crayon resist watercolor depicting a Utah landscapes. They should research prominent landscapes and gather pictures for inspiration, but should not just copy a photograph.

Point out to students that all landscapes have a foreground, middle ground, and background. Help students identify each area using a landscape painting.

Students should begin the art-making process by making at least 4 preliminary sketches of their planned landscape. Once their planning sketches are complete, they should choose their favorite and begin their final artwork.

Students will lightly draw their artwork on watercolor paper with pencil and then use crayon to add areas of thick color or texture. Once the crayon is complete students can use watercolor to finish their painting. The students can watercolor directly over the crayon, and the crayon will resist the watercolor. Students can also sprinkle salt over the watercolor creating a chemical reaction.

Students should write a label that has a title for the landscape, their name, and a brief explanation of how weathering and erosion helped create the landscape they depicted.

Assessment

Students should be assigned points for class participation, completion of experiments, artwork completion, and for creating a label that explains weathering and erosion.



John B Fairbanks, *The Great White Throne Through the Saddle*, 1919, oil on canvas

Objectives

- Look closely at works of art.
- Use a painting as a springboard for movement.
- Use the dance elements of time, space, and energy
- Explore movement.

Introduction

Start by showing the class a work of art like *Storm Spirits on Horizon #6*, by Lee Ann Miller. Invite the students to look closely at the artwork. Generate conversation by asking some questions.

- What do you think is happening in this artwork?
- What is the mood of the artwork?
- How does the artist use color to create a mood?
- How does the artist use lines to create a mood?

As a class make a list of colors, and shapes from the artwork. Ask students to think about the different colors in the artwork and to assign a movement or motion to the color. The following questions can help get hesitant kids started.

- What kind of energy would the color red have?
- How would red move through space?
- Is red a color that has small or large movements?
- Does it change levels or stay the same?
- How fast or slow is red?

Once students have explored the colors of the artwork through movement talk about shape. Ask students to combine their movements so that students are dancing gray squares or red swirls.

Next, students will apply their movement exploration to a language arts activity.

Learning Activity

1. Begin by asking students to fold an 8.5" x 11" piece of paper into a fan with four columns. This can be accomplished by folding the paper in half once, and then in half again. Students will work on one side of the paper and only look at one section at a time.

2. With the fan closed, begin making a list on the first column. Instruct students to look at an artwork and to make a vertical list of four colors found in the painting.

3. Fold the first column over so that the students can't see what they have written. Move to the second column, and make a vertical list of four shapes found in the painting. Add an "ed" to the end of the shapes so that they become adjectives such as "circled, squared, triangled," etc.

4. Fold the previous column and make a vertical list of four body parts. (The body parts do not have to be represented in the



Lee Ann Miller, *Storm Spirits on Horizon #6*, 1977, watercolor (detail)

Materials

- Abstract artwork (see Images from the Museum)
- Paper
- A large open space, free of obstacles.
- Art materials (optional)

Images from the Museum

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

- Lee Ann Miller, *Storm Spirits on Horizon #6*
- Donald Penrod Olsen, *Chelsea VI*
- V. Douglas Snow, *Cockscomb, near Teasdale*

Utah Core Standards

Literacy: Vocabulary Use and Acquisition: 5.5
Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

Dance: Standard 2

The student will identify and demonstrate movement elements in performing dance.

Dance: Standard 3

The student will improvise, create, and respond to movement solutions in the art form of dance.

Visual Arts: Standard 3: Objective 1: b

Explore the meanings of nonrepresentational significant works of art.

painting) It's best to have a list which includes both large body parts (legs, arms, head) and small ones (fingers, lips, toes). When students try to be too clever here (with a list of teeth, earlobes, armpits, eyeballs) they defeat the purpose of the exercise.

5. After folding the previous list over, make a final vertical list of "ing" words on the next column. These may be inspired by the painting although not actually represented. These "ing" words should be action words (laughing, spiraling, running, poking spinning, etc.).

Example of word fan:

<i>Yellow</i>	<i>Ovaled</i>	<i>Arm</i>	<i>Jumping</i>
<i>Purple</i>	<i>Rectangled</i>	<i>Toe</i>	<i>Turning</i>
<i>Orange</i>	<i>Circled</i>	<i>Head</i>	<i>Falling</i>
<i>Black</i>	<i>Triangled</i>	<i>Finger</i>	<i>Twisting</i>

6. Unfold the fan and draw a line across all columns connecting the first words in each list, then the second words, etc. Students will create phrases such as: "a blue squared leg laughing," or "a purple circled pinky spiraling."

7. Have students choose their favorite word phrase from their fan.

8. Students will create a sequence of movements inspired by their phrase. This may be done by interpreting the image as a whole or by making a movement for each word in the image. The body part mentioned will be the initiating or central focus of the phrase.

9. Students can work in small groups to put their phrases together into a simple dance. As they work, remind students to think of ways they can use space, time, and energy to portray their phrase.

10. Once this part of the exercise is completed the dancers should perform their compositions for each other or to the class. This part of the activity can be fun and silly. But all students will benefit from establishing class guidelines about appropriate behavior as they share their dances.

Conclusion

Once students have completed their dances return to the painting. Briefly discuss how the student dances were similar to or different from the artwork they represented. Let students discuss their experience and share their individual phrases and movement sequences with the class.

Assessment

Students should receive points for participation in class discussion, completion of their word fan, dance participation, and appropriate classroom behavior during the performances.



Douglas P. Olsen, *Chelsea VI*, 1980, acrylic on canvas (detail)

Objectives

- Understand the problems of child labor during the industrial revolution.
- Understand the establishment of child labor laws .
- Participate in a process drama, a choral reading, and journal writing.

Introduction

Begin by showing students two pictures: *Snow Queen: Portrait of Adah* by Lee Udall Bennion and *Anaemic Little Spinner in North Pownal Cotton Mill* by Lewis J. Hine. Ask the student to look carefully at each picture. Explain that these portraits are both of real children: Adah and Addie. Ask the students to compare and contrast Adah and Addie. Have them speculate about when each girl lived and what her life was like. Talk about the clues in the portrait that help us understand more about each girl.

Explain that Adah's childhood was much like childhood today. She got to make paper snowflakes and she had a favorite toy. Adah's mother painted this portrait of her while she was safe and happy at home.

Addie's childhood was very different. She lived in a time when children had to work very hard in factories instead of playing and going to school. Factories employed young children and often did not treat them well. Her picture was taken while she was at work at a cotton mill.

Ask the children to look carefully at Adah and Addie's faces. How do they think each girl feels? Let the students share their thoughts.

Next, tell the students that they are going to participate in a process drama to help them understand how it felt to be a child worker in a factory, like Addie. (In a process drama the teacher instructs students, enters the drama as a character, and acts as the narrator.)

Learning Activity

1. Tell the students that they will now experience a little of what a typical day was like for children working in a cotton mill. Have the children set up the chairs in rows to make an imaginary cotton mill. Explain that their chair represents the machine they are assigned to work on.
2. Instruct children to lie down as if they were asleep.
3. Next, blow a whistle to wake them up and tell them it's time for work. Hurry the children into the factory, each child in front of one chair. Have each child choose a distinct factory action they would like to make (pulling, pushing, lifting, etc.)
4. To make the setting more realistic, you could play a tape with



Left: Lee Udall Bennion, *Snow Queen: Portrait of Adah*, 1992, oil on canvas (detail)
Right: Lewis J. Hine, *Anaemic little spinner in North Pownal Cotton Mill*, 1910, photograph

Materials

- Photographs by Lewis W. Hine of child workers available at www.lewishinephotographs.com
- "Declaration of Dependence by the Children of America in Mines and Factories and Workshops Assembled" by Alexander J. McKelway (at the end of this lesson).
- Chair for each student
- *Portrait of Anaemic Little Spinner in North Pownal Cotton Mill* by Lewis Hine

Images from the Museum

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

- Lee Udall Bennion, *Snow Queen: Portrait of Adah*

Utah Core Standards

Social Studies: Standard 5: Objective 2
Assess the impact of social and political movements in recent United States history

English Language Arts: Literacy: W.5.1
Write opinion pieces on topics or texts, supporting a point of view with reasons and information.

Theater Arts: Standard 4: Objective 1
Analyze and explain how the opposing wants and needs of the protagonist and the antagonist in a dramatic presentation are similar to and different from one's own wants and needs when in conflict with others in real life.

Visual Arts: Standard 4: Objective 3: a
Collaborate in small groups to discover how works of art reveal the history and social conditions of our nation.

factory machine sound effects. Have the children repeat their chosen motion for four minutes without stopping.

5. For the first two minutes act as news reporter while the children work. Tap the children on the shoulder and ask them questions about how they feel.

6. After two minutes, the lights will turn off because it is getting late in the day. Children will keep moving the entire time. Teacher will act as a narrator and describe a few accounts of what happened in the factories as children are working.

Narration

Choose one or two of the following stories to share with your students. You may also want to research the topic and find your own stories.

- A Philadelphia paper, some few years ago, contained the story of a little girl, Sarah, who worked for \$3.00 a week in a woolen mill in a that city. The floors of woolen mills are always slippery with wool grease. The child slipped, and thrusting out her arm, she was caught in the cogs of an unguarded machine. Her right arm was broken in seven places from her wrist to her shoulder. No automobile was called. Sarah walked nearly a mile to the nearest hospital. Her arm was so jaggedly chopped up that it didn't mend straight, and she was crippled for life.
- Children were blinded by splintering glass, were struck by flying shuttles, mangled in rushing coal chutes, or unfingered in speeding box factories. The boys under 16 have twice as many accidents as the men; while the girls under 16 have three times as many accidents as the women.
- One little girl had a simple narrative: "When I first went to work at night," she said, "The long standing up hurt my feet, and my back pained all the time. Mother cried when I told her how I felt, and that made me feel so bad that I didn't tell her anymore. My eyes hurt always from watching the threads at night. Sometimes I see threads everywhere. When I look at other things, I see threads, running across them. Sometimes the threads seem to be cutting into my eyes."
- Another little girl, who had quit the work, spoke feelingly of the hardships, "The tangles were always harder when I was tired. I had to twist back the reel a long time till all the tangles were gone. The big girl who had charge of our department used to scold me and the overseer said he would discharge me if I couldn't do better. Then my head would ache something awful."
- A little girl said she was always "afraid, afraid" to go down the long aisle between the snarling machines, "afraid" of the great dark outside.

Discussion

Once you have finished the narration, students can stop working. Ask students how they felt after working in the cotton mill for only four minutes. Invite students to share how they felt after hearing the stories of what happened to some of the children.

Role Play or Writing

After the class discussion about working in the factory discuss some of the reasons child labor existed. Even though we think child labor was horrible some people at the time thought it was necessary, and beneficial.

Divide the class in half and ask one half to act as supporters of child labor (factory owners, outsiders, parents and children) and the other half of the class to act in opposition to child labor (parents, children, outsiders, legislators, religious leaders, etc.) Students can write an opinion piece representing their viewpoint, or can debate the idea as a class.

Choral Reading

Lead students through a choral reading of the declaration at the end of this lesson plan. Explain to the students that different states began to pass laws against hiring young children in 1848. But many states continued to have child labor and each state differed in their restrictions. The first national law was not passed until 1916. In 1913, Alexander McKelway who was a presbyterian minister, a journalist, and a child labor activist wrote this declaration in behalf of children everywhere.

Conclusion

At the end of this lesson invite the children to record in their journals how their life is different from the life of a child during child labor. Students should write about their typical day and then compare it with the typical day of the factory children. Have the children write a reaction to the process drama.

Assessment

Students should be given a participation grade for the process drama and class discussion. Grade any written work according to your standard classroom criteria.



Declaration of Dependence by the Children of America in Mines and Factories and Workshops Assembled

by Alexander J. McKelway, 1913

All: We, Children of America,
Group 1: are declared to have been born free and equal,
Person 1: and yet we are in bondage
Person 2: in this land of the free;
Person 3: are forced to toil the long day or the long night,
Person 4: with no control over the conditions of labor,
Person 5: as to health or safety or hours or wages,
Person 6: and with no right to the rewards of our service,
All: therefor be it resolved
Group 2: That childhood is endowed with certain inherent and inalienable rights,
Person 7: among which are freedom from toil for daily bread;
Person 8: the right to play and to dream;
Person 9: the right to the normal sleep of the night season;
Person 10: the right to an education,
Group 1: that we may have equality of opportunity for developing all that there is in us of mind and heart.
Group 2: That we declare ourselves to be helpless and dependent;
Group 1: that we are and of right ought to be dependent,
Group 2: we hereby present the appeal of our helplessness
All: that we may be protected in the enjoyment of the rights of childhood.
All: That we demand the restoration of our rights by the abolition of child labor in America.

Objectives

- Estimate the actual size of prominent artwork from the Springville Museum of Art.
- Understand the concept of scaling or resizing.
- Use division and multiplication to determine ratio.
- Create a class mystery masterpiece based on an artwork from the Springville Museum of Art

Introduction

To begin the lesson spread postcards out on a table top. Invite students to come view the images and to pick one image they like. Ask them to refrain from looking at the back of the postcard.

Explain to the students that each postcard represents an actual artwork from the Springville Museum of Art. Point out that all of the postcards are the exact same size. Then ask the students if they think the actual artworks are all the same size? Why or why not?

On the white board create three columns labeled “small,” “medium,” and “large.” Ask the students guess whether the actual artwork is small, medium, or large. Take a few minutes to discuss why they think their artwork fits into the category they selected.

Explain to students that it almost impossible to tell how big a painting might be just by looking at a postcard. An artwork that seems really small might actually be huge!

Ask students to take their postcard and to look at the back. Point out that on the back of each postcard there are measurements of the actual artwork. All measurements are in inches. Talk briefly about some relative sizes to give students some context for the measurements (e.g., 12 inches is the length of a ruler, etc.)

Learning Activity

Next, hang the pre-cut poster board or butcher paper around the classroom. Divide students into eight groups and give each group a postcard that corresponds with one of the pre-cut papers.

Ask the students to use the measurements on the back of their postcards to guess which pre-cut paper is the actual size of their artwork. Once the groups have guessed they can use a ruler or measuring tape to see if they are correct. Students may be surprised to see that the actual artwork is very large or very small.

Math Activity

Talk about the concepts of scale and ratio with students. The artwork on the postcards and the artwork represented by the pre-cut paper share a common ratio. The ratio of one side to another is the same regardless of image. For example, you could say that the actual artwork is 3 times, or 5 times, or even 12 times the size



Gary Ernest Smith, *Youthful Games*, 1984, oil on canvas (detail)

Materials

- Postcard-Sized Image Set
- Poster board or butcher paper pre-cut to the dimensions of the artworks listed below. Number artworks from 1-8.
- Rulers and measuring tapes
- Pencils, crayons, colored pencils, or markers.
- Poster cut into 30 equal sections (label the backs)
- Paper cut into 30 equal sections (label the backs)
- A classroom grid (explanation in lesson)

Images from the Museum

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

- Sven Birger Sandzen, *Moonrise in the Canyon, Moab, Utah*
- Louise Farnsworth, *Capitol from North Salt Lake*
- Carlos J. Anderson, *Still-Life with Guitar*
- Lee Anne Miller, *Storm Spirits on Horizon #6*
- Donald Penrod Olsen, *Chelsea VI*
- Gary Ernest Smith, *Youthful Games*
- Gary Ernest Smith, *Farm Boy, with Brown Cap*
- Dennis Von Smith, *Keeper of the Gate*

Utah State Core Curriculum

Math: Content: 5.NF.B.5a.

Interpret multiplication as scaling (resizing), by: Comparing the size of a product to the size of one factor on the basis of the size of the other factor, without performing the indicated multiplication.

Visual Arts: Standard 2: Objective 2: d

Improve accuracy in proportion in works of art. Measure and use a ratio between two objects or between a part to its whole.

of the postcard. Model for students how they can figure out the scale of their artwork compared to the postcard.

1. First, the students should decide which dimension is the horizontal measurement and which dimension is the vertical measurement. They can do this easily by looking at their image and determining which side is longer. Then they should check to see if the horizontal side of the artwork is longer or shorter than the vertical side of the artwork.

2. Next, measure the sides of the image on the postcard (not including the white border). Have students write this measurement down.

3. Divide the dimensions of the actual artwork by the corresponding measured dimensions of the postcard-size images.

4. Once the calculations are complete the students should be able to say that the actual artwork is “x” times bigger than the postcard. (E.g., The artwork *Keeper of the Gate* is approximately 11 times bigger than its postcard. This ratio is represented as 1:11)

Creative Activity

Next, introduce the art-making activity.

Explain to students that they will be working as a class to recreate an artwork from the museum using scale. The artwork is a mystery masterpiece because each student will only be able to look at one small piece of the artwork. The class will not know which artwork they are creating until all of the pieces come together.

Tell students that you have divided a poster of an artwork from the museum into 30 equal pieces. Explain that you have also cut a blank piece of paper to the actual size of the matching artwork and cut it into 30 pieces.

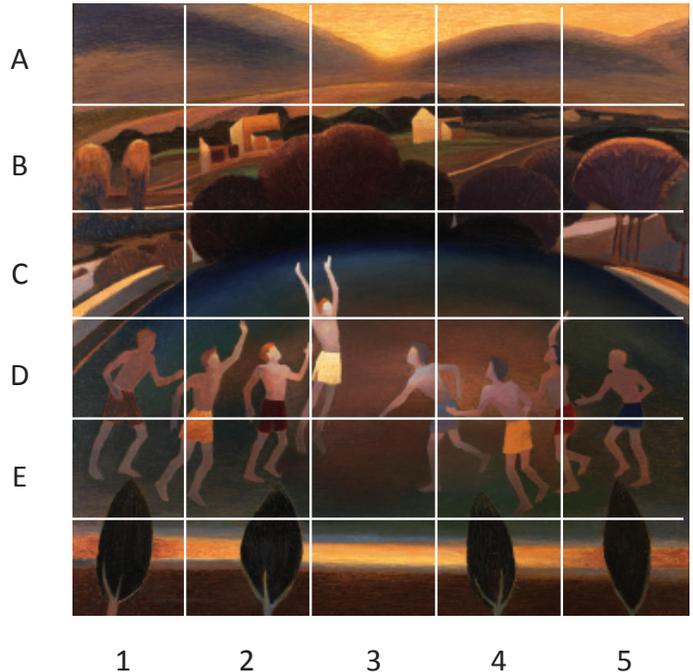
Each student will receive a piece of the poster (labeled on the back with a number and letter) and a blank piece of paper that is 1/30th of the actual size of the artwork. Students should look carefully at their piece of the poster and draw it onto the blank piece of paper, carefully matching color, line, and texture.

When students have completed their portion of the artwork they can add their piece to the classroom grid. (The classroom grid can be created on paper, on a white board, or on a wall using masking tape. It should be the same dimensions as the actual artwork and should be divided into 30 equal pieces). As students place their pieces on the grid they will begin to see the class’s mystery masterpiece take shape.

Assessment

Students should be assessed according to the following criteria.

- Did they participate in class discussion?
- Did their group match their postcard to the correct paper?



- Did their group correctly calculate the scale of the artwork to the postcard?
- Did they actively participate in their group?
- Did they complete the art-making activity?

Variation

Rather than trying to create a somewhat realistic reproduction of an artwork, students could create an abstract mystery masterpiece. This is best accomplished when the teacher draws the major contour lines of an artwork onto the artwork-size paper using a projector and a thick black marker. When the paper artwork is cut into pieces student will have black lines on their piece. Instruct students to decorate the piece however they would like. The only rules are they cannot cover up the black lines, and they must fill in all of the white space. Pieces are then reassembled on the grid creating an abstract interpretation of the original artwork.

Literacy Extension

Use the postcard-size images as prompts for a writing activity. Students can use the historical and biographical information available on the back of each postcard to learn about the artwork. Next, they can write a brief opinion piece about the artwork, using the following questions:

- What do you like about the artwork?
- What do you dislike about the artwork?
- What does the artwork remind you of?
- Did the actual size of the artwork surprise you? Why?