My Outdoor World

Pre-Kindergarten

School Tour Packet
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INTRODUCTION

This Pre-Kindergarten packet is designed in line with Florida Early Learning and Development Standards for four year olds to encourage students’ natural curiosity about the world around them including learning about plants, animals, and weather they see in various artworks. A selection of artwork is included in each of our school tour packets, but not every piece of artwork will be included on the school tour. Pieces that are included in the packet and not highlighted on the tour are similar examples of what students will see and expose them to multiple pieces of artwork in our Permanent Collection. Encourage students to look for all the pieces covered in the packet while in the Museum. A PowerPoint has been created to assist in your presentation on materials in this packet. The presentation will accompany the packet in the email sent to each teacher two to three weeks in advance of the scheduled tour. Please email schooltours@cummermuseum.org if the presentation is not included in the email.
GOALS

LANGUAGE, COMMUNICATION, AND EMERGENT LITERACY

• **Listening and Understanding:**
  - Increases knowledge through listening; benchmark: Child shows understanding by asking and answering relevant questions, adding comments relevant to the topic, and reacting appropriately to what is said.
  - Follows multi-step directions; benchmark: Child achieves mastery of two-step directions and usually follows three step directions, with teacher support and multiple experiences over time.

• **Speaking:**
  - Speech is understood by both a familiar and an unfamiliar peer or adult; benchmark: Child’s speech is understood by both a familiar and unfamiliar peer or adult.

• **Vocabulary:**
  - Shows an understanding of words and their meanings; benchmark: Child has age-appropriate vocabulary across many topic areas and demonstrates a wide variety of words and their meanings within each area (e.g., world knowledge: names of body parts, feelings, colors, shapes, jobs, tools, plants, animals and their habitats, and foods; words that describe: adjectives, verbs, and adverbs).

• **Conversation:**
  - Uses language to express needs and feelings, share experiences, predict outcomes, and resolve problems; benchmark: Child demonstrates varied uses of language (e.g., requesting, commenting, using manner words, problem-solving).

MATHEMATICAL THINKING

• **Number and Operations:**
  - Begins to develop an understanding of separating a set into a maximum of four parts, with teacher support and multiple experiences over time.

• **Patterns and Seriation:**
  - Understands characteristics of patterns and non-patterns and begins to reproduce them with at least two elements (e.g., red/blue, red/blue versus a non-pattern like a rainbow); benchmark: Child recognizes patterns and non-patterns.
  - Understands various two-dimensional shapes, including circle, triangle, square, rectangle, oval, and other less common shapes (e.g., trapezoid, rhombus); benchmark: Child categorizes (sorts) examples of two-dimensional shapes; benchmark: Child names two-dimensional shapes.
COGNITIVE DEVELOPMENT & GENERAL KNOWLEDGE

- **Scientific Inquiry - Earth and Space:**
  - Explores the outdoor environment and begins to recognize changes (e.g., weather conditions) in the environment, with teacher support and multiple experiences over time.
  - Discovers and explores objects (e.g., rocks, twigs, leaves, seashells) that are naturally found in the environment.

- **Creative Expression Through The Arts - Visual Arts:**
  - Explores visual arts.
  - Creates visual arts to communicate an idea.
  - Discusses and responds to the feelings caused by an artwork.

- **Creative Movement and Dance:**
  - Explores creative movement and dance.
  - Creates creative movement and dance to communicate an idea.
  - Discusses and responds to the feelings caused by creative movement and dance.
THE FELDMAN METHOD OF ART CRITICISM

Art educator Edmund Burke Feldman of the University of Georgia developed this technique of art criticism. He separates art criticism into four distinct steps. When these stages are complete, the viewer will have a critical identification of the artwork.

1. Description: What do you see?
2. Analysis: How is it arranged?
3. Interpretation: What does it mean?
4. Judgment: Is it significant?

It is also important to identify the scholarly information of any artwork: the title of the work, the artist, the date it was made, the place and (if possible) the medium and materials used.

Using the Feldman Method With Young Learners

Using this method with students not only builds their observational skills and critical thinking ability, but also plays a role in the development of self-esteem by giving them permission to have an opinion and the skills to develop an “informed” opinion.

1. Description: What do you see?
Describe the work in terms of what can be seen, including the subject and the sensory elements of art: color, line, texture, shape, and space. Scholarly information can also be observed in this step.

Key Questions/Prompts:
- What do you see?
  - Landscapes: trees, rivers, clouds, etc.
  - Still lifes: flowers, cups, cloth, etc.
  - Portraits: people, clothing, accessories, etc.
  - Abstracts: line, shape, color, etc.
- How was the piece of art made?
- Describe in more detail the things in the artwork that are familiar.
- Discover as much as possible about the work of art.

Further Questions/Prompts:
- Where are the subjects/objects/elements within the artwork?
- What takes up most of the work of art?
- If there are people, what are they doing?
2. Analysis: How is it arranged?
Analyze how the parts of the artwork that have been described are arranged and work together. Examine how the formal principles of art (balance, movement, proportion, rhythm, unity and contrast) relate to the organizational properties in the work of art.

Key Questions/Prompts:
- How is the work of art arranged?
- Why did the artist arrange the subjects/objects/elements as she/he did?
- Size relationships: Shapes are seen in groups. Which are larger? Which are smaller? Would these shapes have the same importance if their size were altered?
- Color and value: Are the colors of related shapes similar to or different from each other?
- Textural and surface relationships: Compare and contrast the textures. Do areas appear, rough, smooth, scratchy, or fuzzy?

Further Questions/Prompts:
- Is this picture balanced? Is it symmetrical or asymmetrical? Has the artist used color, shape, or space to create balance?
- Do you see pattern or repetition in the work of art? Does it make your eye move around the work of art?
- Where is the focus? How does the artist make the focal point stand out? Does another color, shape, space, or texture make it stand out?
- Is there depth created in the work of art? Is there a foreground, middle ground, or background?

When you have completed these first two steps, you will have accomplished the following goals:

- You encourage complete examination of the work of art.
- You slow down the viewer’s tendency to jump to conclusions.
- You help build skills in observation.
- You accumulate the visual facts that will form the basis for critical interpretation.

3. Interpretation: What does it mean?
Interpret the meaning based on the description (step 1) and analysis (step 2). Always come back to the things known about the artwork as evidence to support the interpretation. Multiple meanings are appropriate if they make sense based on the evidence, but some interpretations are better than others.
Key Questions/Prompts:
- What does it mean?
- What is the artwork about?
- What are all the possible meanings?

Further Questions/Prompts:
- What mood or feeling seems to be expressed in the work of art? Does it seem quiet, happy, powerful, or dreamy? What in the artwork makes this evident?

4. Judgment: Is it significant?
Judge the significance or value of the work of art. Judgment requires reasons. Evaluation can be viewed as a way to find value and significance rather than stamping approval or disapproval. With younger students, use the “thumbs up” and “thumbs down” exercise to prompt further discussion of their judgment. No answer is wrong, but by encouraging younger students to use evidence from what they see in the work of art justifies their opinion, which is more important

Key Questions/Prompts:
- Is it significant? Decide if it is good/important/worthwhile or bad/trivial/not worth examining.
- Do you like it? Remember to give careful reasons for your opinion.

Further Questions/Prompts:
- Is the artwork good/important/worthwhile or bad/trivial/not worth examining because of what it represents? Why?

PRINT OUT THE FOLLOWING ICONS TO HELP STUDENTS FOLLOW THE STEPS
Tell me what you see.

What do you look at first? What did the artist do to make you look at it?
What is the painting about?

Do you like this painting? Why?
VOCABULARY

ANIMAL
A living organism that cannot, typically, make its own food.

COLOR
The element of art that is produced when light, striking an object, is reflected back to the eye.

GALLERY
A room where artwork is exhibited.

LANDSCAPE
An expanse of natural scenery seen in one view.

NATURE
The world of living things.

PLANT
A soft-stemmed organism capable of making its own food.

RIVER
A natural stream of water that empties into a lake or an ocean.

TREES
Large, woody perennial plants with one main trunk, which develops many branches.

WEATHER
The state of the atmosphere in regard to the temperature, cloudiness, rainfall, wind and other meteorological conditions.
WORKS OF ART & ACTIVITIES


June Morning
About the Artist

Benton was born in the small Missouri town of Neosho to a family of politicians. His father was a congressman and his great uncle was the first United States senator west of the Mississippi and the longest-serving senator to date. Benton pursued an art career despite the disapproval of his family, first attending the School of the Art Institute of Chicago and then studying in Paris.

His earliest works were explorations of various Modernist styles, but by the 1920’s Benton began to forge his strongly personal style, which is characterized by grand compositions brimming with curvilinear forms, realistic details, and intensified colors.
The central figure in the Regionalist movement, Benton used his art to strive to elevate the experiences of everyday people and ordinary events. He discovered deeper meaning in seemingly straightforward experiences in the rural Midwest.

**About the Painting**

This work depicts a view from his mother’s house on Martha’s Vineyard, characteristic of Benton’s mature style.

In the foreground, the vibrant, twining foliage parts to reveal their neighbor, Henry Look, milking a cow. Also visible is the Atlantic Ocean in the distance.

This work is Benton’s patriotic testament to the strength of the American spirit in the face of the destructive powers of war and was painted one month after Germany’s surrender in World War II.

Henry Look symbolizes Benton’s vision of the American way of life, while the departing storm clouds suggest the passing threat of war.

The cycle of life is represented by the bountiful new growth that dominates the foreground and the broken, dead tree in the distance.
ACTIVITY 1 Environments

Activate students’ knowledge of the world by asking them to share what they know about various types of environments like forests, rivers, oceans, or mountains. Ask them to name animals and plants that live in these different environments. Use props, photographs, magazines, and art reproductions to spur discussion.

ACTIVITY 2 Postcards

Select an image of a natural setting. Ask your students if they have ever visited a place that looked like the image. Is it a real place, or imaginary? If you could enter the painting, what sounds would you hear? How would it smell? What would the weather be like? How would you describe the scene to someone who has never seen this place?

Ask students to write, or dictate to you, a description of the place in the form of a postcard to send to a friend or family member. This can be done individually, or as a group.

Have students paint or draw a front for the postcard. (Postcards can be as large or small as you like). Display the postcards in the classroom. If you choose a traditional size format, you can address the cards for mailing.

ACTIVITY 3 Create Your Own Landscape

Have students use their imagination to create their landscape drawing. Make sure to include plants, animals, and even people. Encourage students to share their drawing with others.

Are people interacting with land and nature in their artwork? What kinds of animals and plants live in their landscape?
Soup Plate with “Bee” Pattern

About the Object

The Wark Collection of early Meissen is one of the finest in the world. Named after the German town on the Elbe River near Dresden, Meissen was the first true porcelain manufactured in Europe. Marco Polo returned to Europe with the first Chinese porcelain at the end of the 13th century. However, European potters were unable to actually produce their own porcelain until the early 1700’s.

This plate is an example of the new style of floral decoration that was introduced in the Meissen factory around 1740. The decoration on this plate includes insects and flowers.
ACTIVITY 1  Story Time

Looking at the image, have the class write a story about a butterfly or bug flying through a garden. Have your students illustrate the story.

ACTIVITY 2  Nature Reading

Read and discuss books related to insects and butterflies. Encourage students to share their knowledge of the characteristics of the animals in the story, and of other animals that might live in the same environment.

ACTIVITY 3  Plant a Garden

Research different plants and flowers and have the class pick their favorite to grow in the classroom. Have students take turn watering the plants and reporting to the class the changes through the school year. Review with your students what plants need to grow. Learn about the parts of a plant by using the diagram.

Label the Flower

Word Bank:
- stem
- roots
- leaf
- flower

Name: __________________

http://kindergartensimplicity.blogspot.com
RESOURCES

Reading Resources:
- The Tiny Seed, Eric Carle
- A Picture Book of Underwater Life, Theresa Grace
- The Giving Tree, Shel Silverstein
- Fish is Fish, Leo Lionni
- The Great Race of the Birds and Animals, Paul Goble
- Scrabble Creek, Patricia Wittmann
- The Rainbow Fish, Marcus Pfister
- Where the Wild Things Are, Maurice Sendak
- In the Swim, Douglas Florian
- The Big Storm, Dave and Julie Saunders
- Cloud Dance, Thomas Locker
- The Cloud Book, Tomie dePaola
- Bringing the Rain to Kapiti Plain, Verna Aardema

Music Resources:
- Old Folks at Home (Suwannee River), Stephen Foster
- Moon River, Henry Mancini
- Blue Danube, Richard Strauss
- Deep River (spiritual)
- America the Beautiful

Visual Resources:
- Winslow Homer’s images of the St. John’s River and people working on rivers
- The Haywain, John Constable
- The Oxbow, Thomas Cole
- Claude Monet’s paintings of his gardens at Giverny and the Thames River in London
- Japanese woodblock prints of landscapes and rivers
- Roman floor mosaics of animals

Internet Resources:
- Interactive Parts of a Plant - www.softschools.com/science/plants/plant_parts/
- Butterfly video - www.youtube.com/watch?v=fUybrJmFvOc
- Animal Habitat Interactives - www.sheppardsoftware.com/preschool/animals.htm
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