

PIONEER IMAGES OF UTAH

ARTIST: James T. Harwood (1860-1940) Lehi/SLC
TITLE: *Richards' Camp, Holiday Park--Weber Canyon* 1888
MEDIA: oil on canvas
SIZE: 26" x 45"

TITLE: *Boy and Cat: My Little Son, Heber James* 1910
MEDIA: oil on canvas
SIZE: 40" x 32-1/4"

BIOGRAPHICAL INFORMATION

J. T. Harwood was born in Lehi, Utah, on April 8, 1860, into an arts-oriented family. As a youth he spent time sketching, and later studied art with Utah artists George M. Ottinger and Danquart A. Weggeland. In 1888, at their urging, Harwood became one of the first of a group of Utah-born artists to travel to France and study art in Paris.

Before going to Paris, Harwood fell in love with his art student, Harriet Richards; and in 1891, while in Paris, they married. In 1892, he became the first Utahn to have a painting in the prestigious Paris Salon. During the next few years, the Harwoods divided their time between a Salt Lake City studio and Paris, where they returned repeatedly for "refresher" experiences. In 1904, having returned to the United States, James began to teach art in the local Salt Lake City high schools and to paint in his studio.

During the period of 1907 to 1910, Harwood's work changed from tightly controlled Academic Realism paintings similar to the 17th century Dutch and became more oriented toward tonalism and somewhat broader in approach as he moved toward Impressionism.

In April of 1921, his beloved Harriet died. Two years later, Harwood became the head of the art department at the University of Utah. As chairman, he developed an art program which craftsmanship, an emphasis that was carried forward long after Harwood was gone.

In December of 1927, Harwood met and fell in love with a young literature student, Ione Godwin. Their relationship was considered scandalous because of the age difference of 47 years, but on June 1, 1929, they married. Harwood found in Ione the inspiration to begin a re-energized period of work. At 70, Harwood resigned from the University of Utah to have more time to paint and took his family to Paris once again, where he painted, made prints, and participated in exhibits. Over the next nine years, Harwood's art became recognized for its pointillist style. He made frequent trips to Europe until 1939, when the threat of war kept the Harwoods in Salt Lake City, where he died in October of 1940.

Harwood, although an exacting draftsman, had a warm personality and was known as a "patient, loving teacher." As an artist, he is known for charming "slice of life" genre paintings like *Boy and Cat: My Little Son*, *Heber James* and *Richards' Camp, Holiday Park-Weber Canyon* as well as for his later pointillist landscapes. He also was a gifted printmaker and watercolorist.

Richards' Camp, Holiday Park-Weber Canyon, is more autobiographical than any other Utah painting from the pioneer period. The setting is the campground at Holiday Park that belonged to Harwood's soon-to-be in-laws. The camp activities were recorded on canvas by J. T. Harwood in July and signed on the 3rd of August 1888. The painting depicts a number of white tents nestled among tall pines in a forest clearing. Harriett's (Hattie's) father, Dr. Heber John Richards, is resting on a hammock, wearing a pith helmet and smoking a cigar. His wife and five daughters dot the scene. The mother and her two daughters are preparing food, while a son-in-law in fishing gear is on the left. Elsewhere, another daughter is reading a book, while the youngest daughter holds her doll.

The most interesting aspect of the picture is the image of the artist holding an easel and paint kit, preparing to paint oil studies. He furtively peeks to his left at Hattie, who has

filled a pail of water for the camp. She clandestinely glances back at him. It was during this time period they fell in love. The emotional aspect is direct and poignant.

Harwood believed the picture to be his best effort painted up to that date. Some elements of the work could be criticized, but the work was very ambitious, far exceeding the efforts of other Utah artists at the time.

Boy and Cat: My Little Son, Heber James, previously known as *Boy with a Bun*, is a painting of the artist's fifth and last child: Heber James Harwood (1905-). The boy is shown sitting on a pew from an old LDS chapel, which Harwood bought and put in his studio. The barefooted Heber James wears overalls while he sits and eats a raisin bun. A pet cat curiously sniffs, interested in the food, and the child's eyes tenderly engage the viewer. The picture is a warm embodiment of family life, painted by a caring father, James Taylor Harwood.

The canvas is painted halfway between the Academic Realist and Impressionist styles. The emphasis on rational space, clarity, order, calm, and quiet which Harwood adopted from the academic tradition is combined in this painting with the beginnings of the influences Impressionism would have on him. Through the use of the pointellistic brush technique of the Impressionists, Harwood was able to capture the essence of the young boy without resorting to minute details.

SUGGESTED CLASSROOM ACTIVITIES

For Richards' Camp, Holiday Park-Weber Canyon

TITLE: *Richards' Camp, Holiday Park--Weber Canyon* 1888

MEDIA: oil on canvas

SIZE: 26" x 45"

QUESTIONS FOR LOOKING **(History, Aesthetics, Criticism)**

What is this painting of? How might a holiday camp today be similar or different? What similarities and differences can you see among the various pioneer images in the packet? What explains the similarities, the differences? (Mostly self-trained artists-although some, like Harwood, would later receive more training. The art is from approximately

the same time period. Several of the artists were friends, and some of the artists were students of other artists-see biographical information on the individual artists.)

Why is this painting a "good" painting? Why might it be considered a not very good painting? Compare this painting to some of the other pioneer artworks and discuss ways you could rank the works. Compare this painting to a painting by Alfred Lambourne, which is the better painting and why? (Lambourne had much more training and better technique than Harwood, but he made everything he painted look much grander and more romantic than it was.)

How much do you think this painting should be worth and why? (history, shows progression of artist, completes a collection, etc.) Also ask the students to justify why this artwork appeals to them or why it does not. Older students may be able to discuss the value of "naive" art to a culture and to individuals.

ACTIVITIES

Art History

Objective: The students will demonstrate an understanding of a segment of the role of an art historian by discussing three works by the same artist and comparing the styles, by identifying differences in the works, and by surmising reasons for those differences based on biographical information on the artist.

The study of art history involves skills of investigation and interpretation. Art historians examine many different areas; two of these are the style of the work (its formal qualities), and the factors that have shaped the artwork such as the artist's training and art experience.

Show the class the slides of *Richards' Camp, Boy and Cat*, and *Footsteps in Spring* (Utah Impressionism, April 1994 pkt) without telling them who painted the pieces. If possible, use three slide projectors so the students can see all the slides at the same time. Ask the students to describe the style of each work using their knowledge of the elements and principles of design.

If the students are not yet confident in discussing these elements and principles, you may need to ask specific questions to elicit the information. For example: Tell me what kind of lines (colors, shapes, balance, etc.) you see. Describe the brushwork. What is the same in all three paintings? What is different? When do you think each was painted? Why? If students already have some understanding of the elements and principles, a list may be displayed as an effective reminder.

Allow the students to answer questions and to make some guesses about the paintings. Then tell the students the paintings were all painted by the same artist. Ask the students to brainstorm why the paintings are different. Then ask them to decide what information

would help them understand why the paintings are so different. If the children need guidance, ask questions that will point them in the right direction.

Use the BIOGRAPHICAL INFORMATION as well as the information about each work to help the students explore the reasons Harwood painted three such different paintings. If the students are old enough to read well, they may be able to, as individuals or as small groups, examine the biographical information.

For example, *Richard's Camp*, the most primitive of the three works, was painted in 1888, before Harwood went to Paris to study. *Boy and Cat* was painted in 1910, after his initial years of study in Paris and a return to France for a season in 1903, as well as 22 more years of painting experience. Starting in 1911, Harwood went to France almost every year for "refresher experiences," taught art on the secondary level, chaired the art department at the University of Utah, and continued his successful painting career. *Footsteps in Spring* was painted in 1930, when the artist was 70 years old. (For more information about J. T. Harwood, see the [Dictionary of Utah Art](#) by Robert Olpin or *Utah Art* by Swanson, Olpin, and Seifrit.)

Encourage the students to explore possible reasons that go beyond the factual. If they have the knowledge, they may also (with your help) be able to tie Harwood's stylistic changes into broader changes that affected the French art world and affected or passed the Utah art world by.

Art

Objective:

Under the Standard of Making, (State Core) this print can help the student:

- show cast shadows as darker directly under the object casting them.
- fuse cast shadows that overlap (for example, observe them in the center of the Harwood painting and in the way the trees leave outlined shadows on the tent sides).
- draw cast shadows to describe the form or surface upon which they fall, as in the flat side of the white canvas tent serving almost as a screen for a shadow reproduction of the trees' silhouettes.

Strategy example: Have the students demonstrate an understanding of cast shadows by drawing the cast shadow falling on a surface such as a ball, the cast shadow of a pole falling on stairs, the cast shadow of a pencil falling on a pile of blocks, etc.

- create an artwork that has five distinct value changes from light to dark and that contains cast shadows.
- consider a variety of ideas before starting an artwork by drawing on a personal experience, trip or vacation.
- make a thumbnail sketch or verbal description to help organize art ideas before beginning the actual piece.

Resources: [A World of Images](#) by Laura Chapman, Davis Publications, page 161
 Any other basic art or drawing text will have simple directions for learning to draw using value to create form, with the various kinds of shadows and light illustrated.

Science

The following activity is from the Utah State Core for 6th grade science, standard 5. It is available on the internet at the following url address:

www.uen.org/cgi-bin/websql/lessons/c3.htm?core=3&course_num=3060

Show the students the slide of *Richards' Camp* to begin the lesson. Most students will have been camping or on picnics that extended into the evening. Start by asking students about their camping experiences. Quickly move the discussion to how many stars are visible when they are away from city lights. Now show the slide of *Tepees* and ask the students what Native Americans, who didn't have the scientific knowledge and instruments we have today, may have thought about the stars. How would they have explained the stars and their patterns and movements?

You are now ready to start the following activity on **Legends of the Night Sky**.

STANDARD 05:	Students will begin to investigate the nature of the universe.	Astronomy 3060 - 05
OBJECTIVE 02:	Explain how scientific development changes knowledge of space.	
ILOs:	1. Understand that social and cultural forces have influenced the historical development of science, recognize the interdependence of science and society. 5. Understand natural and human-produced systems in science.	

Legends Of The Night Sky

A. Background:

- In this activity students will hear two legends, discuss the role that legends played in the society in which these legends were told, and begin their own investigation of the night sky.
- Legends and stories are an important way in which we share information (including misinformation) and values. There are many interesting legends told by the Native Americans who lived in and passed through Utah long before the first white man came.

- The stars, and more especially the patterns or constellations associated with the stars, have been a part of the history and cultures throughout the world. The stars have provided mystery, legends, direction, and continuity throughout time. Their position in the sky has acted as a calendar, telling farmers when the floods would occur and when to plant and harvest. They have guided travelers both on land and water and, more recently, through the air. One of their most lasting contributions has been the way these distant star neighbors have influenced cultural, social, and historical developments throughout the ages. Of all the star patterns found in the night sky, the Big Dipper is by far the most easily recognized. This star pattern is most often referred to as the Big Dipper because of its dipper or ladle-like pattern which appears "obvious" to some of us who have been taught to see it by others. But among other cultures, the "dipper" shape has taken on more imaginative forms. Most often this pattern has been seen as a great bear. This pattern of the Great Bear was a part of ancient Greek and Roman mythology and a surprisingly similar story, about this same constellation, developed in the Great Basin region of Utah. Included in this lesson are brief summaries of two legends that deal with how the Great Bear came to be.
- There are two objectives to this activity. The first is to familiarize students with the similarity of legends and the role they play within societies. Legends, from any society, have some common purposes. Most legends are passed down as oral history and, rather than being an accurate depiction of history, are most often designed to teach and perpetuate the cultural mores of a society. The stars have always been an important link with legends, for, until recent times, wherever a person would usually go in life they would always be able to look up and see the same constellation pattern, and thus recall the legend and teachings associated with that constellation. These stories have had a profound influence upon people that carries down to our day as well.
- The second objective of this activity is to inspire further constellation exploration and curiosity. The Big Dipper is an easy starting point from which to begin recognizing other constellations and, thereby, becoming familiar with the night sky.

B. Materials:

- Sufficient copies of the Greek/Roman legend and the Native American legend so that each student will have one or the other.
- Copy of the unlabeled and the labeled star chart for each student.
- Overhead of the labeled star chart.
- OPTIONAL: additional star charts, binoculars, telescope. (Your school district may have a telescope that can be checked out. Nebo District has a very nice one [10-inch Mead] but you, or someone who is helping you, has to have completed inservice training with the telescope.)

C. Procedure:

- Start out by asking the students what a legend is. Then ask the students if they know of any legends/stories associated with the stars.
- Divide the class into two groups, pass out copies of one legend to each group and have the groups read the legends to themselves. Have each group select a spokesperson to summarize their legend to the whole class, including the information provided on where the legend originated.
- Have the students discuss the similarities in the legends and the differences. Then have the students discuss what role these stories might have played (i.e. what lessons or values did these legends perpetuate) in the culture where they originated.
- Distribute a copy of the unlabeled star pattern included with this lesson. Tell the students that is the actual star pattern found in our night sky in early October. If you were to use it as a star chart you would hold it over your head with the curved side pointing to the north.
- Tell the students that, rather than locating existing constellations, they need to use their own imagination and creativity and find a pattern of their own. Then, using their own constellation, they should develop a legend to go along with it. Remind the students that a legend teaches a lesson and perpetuates a social value; such as honesty, loyalty, kindness, patience, obedience, etc. After the students have developed their own legends you may wish to have them voluntarily share them or even post them in the room.
- Now review the labeled star chart with the students starting with the Big Dipper-Ursa Major. Then branch out to find other important stars and star patterns. The labeled star chart provided with this activity offers some examples from the October sky. (Note: This is an actual star pattern of the night sky of northern Utah, 8:30 October 1. Remember, since this is the sky, it needs to be oriented by holding it over your head, as the sky would be with the curved edge pointed to the north.) Instruct the students in the use of the Big Dipper to point to the north star, which is called Polaris and which forms the tip of the handle in the Little Dipper-Ursa minor. Locate other star patterns.

D. Extensions:

- Ask the students if they think star legends play a role in their life today. What about the role of star legends in movies such as the Lion King.
- Rather than use an unlabeled star chart for their constellation construction, you could have the students splatter bleach or white paint onto black construction paper and construct their own constellation and legend from that "star" pattern.
- Have the students take the labeled star chart home and instruct them to locate the big dipper and certain other constellations in the night sky and to plot their position at the same time on several nights throughout the month of October or at different times through the same evening. What can we learn from the "movement" across the sky?
- Have your own star party. There are many local amateur astronomy groups who may be willing to help. Don't worry if you don't personally feel confident in

identifying constellations, your role is as a facilitator of how to use a star guide/chart. If students want to bring binoculars or even a telescope that is fine, but not at all necessary. The purpose is to familiarize students with the constellations of the night sky.

- Have students research the legends associated with other constellations.
- Visit the Abrams Skywatcher's Diary WWW site for excellent information regarding astronomy: <http://www.pa.msu.edu/abrams/diary.html>

E. Resources:

Burland, Cottie, North American Indian Mythology, Peter Bedrick Books, NY, 1985.

Caduto, Michael J, Keepers of the Night, Fulcrum Publishing, CO, 1994.

Chartrand, Mark R., Skyguide, Golden Press, NY, 1982.

Daly, Kathleen N., Greek and Roman Mythology A to Z, Facts on File, NY, 1992.

Schaaf, Fred, The Starry Room, John Wiley & Sons, NY, 1988.

Schatz, Dennis, Astronomy Activity Book (with star finder), Little Simon, NY, 1991.

LEGENDS:

GREEK/ROMAN

According to Greek legend, Artemis, the goddess of the hunt had a handmaiden named Callisto. Zeus, the head of all of the gods, fell in love with Callisto and she bore him a son named Arcas. Artemis was outraged by the actions of her handmaid and changed Callisto into a she bear. When Arcas grew up, he became a mighty hunter. One day, while out hunting, Arcas spied a great she bear, which was actually his own mother, Callisto. Arcas wounded but did not kill the bear. Zeus, who still loved Callisto as well as his son, Arcas, placed Callisto, the great bear (Ursa Major) into the sky and turned Arcas into a bear as well and placed him in the sky to protect his mother.

SHOSHONE TRIBE (Utah/The Great Basin)

Once, in a time of great famine, Black Bear, who was the chief of all the animals, was feeding on an ant hill. Grizzly Bear came and tried to take the ant hill for himself and forced Black Bear to leave. Black Bear offered to share, but Grizzly Bear was greedy and refused to share. During the ensuing fight, Grizzly Bear was defeated. The law of the tribe dictated that those who violate the laws of nature must be banished. As Grizzly Bear made his long journey into the mountains he knew his punishment was just and wished there were some way he could pay for the evil which he had done. As he traveled farther

into the mountains, he continued on up into the sky. To this day, the Grizzly Bear can be seen in the night sky, showing the way all must follow to the last hunting ground.

Sources for Star Charts

1. Contact The State Office of Education at <http://www.uen.org> to find out how to get copies of the star charts referred to in this activity

2. Use commercial products from libraries, bookstores, catalogs, or the internet.

3. Some examples of internet sources are the following:

<http://www.nationalgeographic.com/features/97/stars/chart/index.html>

(allows you to click and select any section of the night sky)

<http://www.com/both1997/jan/nightsky.htm>

(contains very simple maps featuring only the major, familiar constellations)

For other sources, use a search engine such as <http://www.hotbot.com>, and use key words like "night sky," "star chart," or "star map."

SUGGESTED CLASSROOM ACTIVITIES

For Boy and Cat: My Little Son, Heber James

TITLE: *Boy and Cat: My Little Son, Heber James* 1910

MEDIA: oil on canvas

SIZE: 40" x 32-1/4"

QUESTIONS FOR LOOKING
(History, Aesthetics, Criticism)

Where do you think this young man is? What do you think he is thinking? Does the clothing he is wearing suggest anything about him? Does the style of painting look familiar? What words describe the way this work is painted?

Can you identify several areas where the artist uses triangles in this composition? How do you think the artist's use of light and dark areas affects the overall feel of this painting? Where do you think the focal point is for the picture? (The area where the artist wants the viewer's eyes to go first.) Is the fact the artist painted the hat in the corner of the picture important? Why do you think so?

Do you like this painting? Why? Do you think the artist liked the boy in the painting? What makes you think that? Is this a good painting? Use what you know about the elements and principles of art to justify your answer. Use your knowledge of art history or of other art works to justify your answer.

ACTIVITIES

Art

Objective: The students will demonstrate their understanding of positive and negative space by correctly identifying positive and negative shapes in artworks and by practicing using negative space to define positive shapes.

After viewing *Boy and Cat*, the teacher will explain what positive and negative space means. (Positive space is created by objects in the picture such as the boy, bench, hat, etc. The negative spaces are the empty space or background around the positive shapes or objects. The terms "shape" and "space" are used interchangeably here)

For this assignment, the students will need to find a magazine picture containing an object or person and trim the outside edges of the picture so each side touches an edge of the positive shape. (Demonstrate this with a yard stick or large piece of paper, using the slide as an example. The bottom edge would be cut off so it touches the boy's toe. Crop the left side so it touches the arm of the bench and the top edge where it touches the top of the boy's head). The students will follow the same procedure on the picture they have chosen.

After the students have cropped their pictures, have them place a sheet of tracing paper over the image and trace the negative shapes from the magazine image. Have the students fill in the negative shapes with a marker or crayon, and then have the students display their images for the class. Have the students try to guess what the positive shape/object was. Stress to the students that as they draw the negative shapes, they are also defining the positive shapes.

Extension: Have the students make a line drawing of a still life or simple indoor scene. The students' main focus should be on developing an awareness of choosing both positive

and negative shapes so the negative space is not simply the area left over.

Art

Objective: The students will demonstrate their understanding of the elements of design by identifying the elements in artworks.

Artists organize their art by using the elements of design—line, shape, form, color, texture, and space—in specific ways. They organize these elements by using the principles of design—pattern, rhythm, balance, proportion, emphasis, unity, and variety.

Some artworks primarily use only a few of the elements or principles. Those kinds of works are good to use when introducing each element and principle. However, once students understand the individual elements and principles, they are ready to learn how they are used in less obvious ways.

Before the activity, you will need to prepare two drawings. Project the slide of *Boy and Cat* onto a smooth wall or chalkboard that has a large sheet of white paper taped to it. With a black marker, draw the major lines in the painting. Do this twice, or copy the first drawing. One drawing will illustrate Harwood's use of line in the painting. Using neutral colors, fill in the main shapes of the second drawing; it will illustrate the use of shape.

For the activity, have the students make a list on the blackboard of the elements of design. Then show the class the slide of *Boy and Cat*. Ask the students about the lines in the painting, ask them to point out and to describe the line quality; then show them your drawing of the lines. Then show the second drawing that illustrates the shapes in the painting. Ask the students to compare the shapes drawing with the forms in the painting. (Shapes are flat and forms are three-dimensional or look as if they are three-dimensional. Ask the students to identify ways the artist has made the shapes look like forms—shading, linear perspective, shadows and light, etc.)

Next ask the students to talk about the colors in the painting, the hues, intensity and values, and to decide if the colors contribute to any abstract aspects of the painting such as mood or feeling.

Texture may be difficult to discern in a slide or reproduction although there may be visual clues the students can discern.

Space, the last element, is created in two-dimensional artworks through illusions that fool our eyes. Have the students identify the ways Harwood has created the feeling of space in this painting. (For example, linear perspective, overlapping shapes, colors that darken to become a background)

To give the students practice in identifying the various elements in a painting, use the following activities:

1. Give the students copies of artworks or of photographs with simple lines and shapes and have the students trace the lines. Then have students fill in the shapes with neutral colors, just as you did with *Boy and Cat*.
2. Show the class a slide or reproduction of an artwork, or let them look at individual reproductions in magazines or on postcards (postcards are an inexpensive way to get small reproductions of art that are appropriate for close-up viewing, such as in this assignment). Have the students identify the creation of form, describe the colors used in the artwork, any apparent texture and whether and how space has been created visually.
3. Provide the students with copies of art magazines, books, posters, postcards, etc. Have the students, as individuals or as small groups, find and record the artist, title, date, media, and size of an artwork they feel uses each element in an obvious or interesting way. Have the students share some of their finds with the class and explain their reasons for choosing that work to represent a given element.

Note: Several good student art magazines are available and are great resources. If your school does not subscribe to one, consider ordering 20-40 copies the teachers can share. That way, the subscription doesn't take a lot out of any one teacher's budget. You will want enough copies to be easily used by one class. If you have tables to work on, 2-4 students may be able to share a copy, or you may need one copy per student.

Non-student oriented art magazines, plus magazines like Smithsonian and Architectural Digest regularly feature articles on art or artists that contain reproductions of artworks. These magazines may be purchased inexpensively from thrift stores, you may have friends or family members who will save issues for you, or you may be able to get old issues from libraries. If you know people who travel, especially if they visit museums, ask them to pick up postcards of interesting artworks for you.

4. Plan a visit to a local art museum. Before you go, give the students each a form that lists each of the elements of art with space to record the title, media, and artist's name by each element. Have the students choose artworks (as in 3., above) from the museum's exhibit. If the museum has an appropriate place and if you have time, you may want to discuss the students' choices while at the museum. If not, compare the students' lists when you're back in class. How many students chose the same works for the same elements? How were students' choices different?

Language Arts-Reading

Objectives: To introduce and to encourage students to study an author's craft by reading several books by the same author. (State Core Fifth Grade Reading, Standard 4050-0401) In addition, the students can share the ideas they gain about the writers whose work they have read. (Standard 4050-0501)

Show the class the slides of *Boy and Cat*, *Richards' Camp*, and *Footsteps in Spring* (Utah Impressionism, April 1994 pkt.), all by J. T. Harwood. Have a short discussion about the

style and about any similarities and differences among the artworks. Use the Biographical Information and the Art History activity from Harwood, *Richards' Camp*, Activities, pages 1 & 2 to provide some interesting background. Then tell the students that just as they can study an artist's craft by studying the artist's works, so they can study a writer's craft by reading several works by the same author.

Give the students a list of possible books or stories they can choose from and assign them to read three or more works by one author. When the students have finished the reading, have them take turns making short oral presentations to the class, or have the students share their findings in informal groups [this second idea seems more likely to encourage students to be enthusiastic and interested in sharing their ideas, but choose whatever format best suits you and the class(es) you teach.]

It might be interesting to have students who read works by the same author discuss their responses in a group and then make a brief oral presentation to the class.

Variation: The Educator Evening packet Who is Cyrus E. Dallin?, Nov. 1996, has 20 slides of works by one artist. Use some of his works in addition to or instead of using J. T. Harwood's artworks to introduce the activity.

Variation for young students: Although the state core for the lower grades may not contain the same standard this activity is designed for, it is never too early to get students interested in and used to identifying, comparing, and drawing conclusions. You can use a simplified form of the introduction and link it to books you are reading aloud in class or that the students are reading. For example, Mercer Meyer has a whole series of books for young readers; in fact, he has several which tell the story through pictures without using any text.

The children can read or be read several books by one author. Then ask the students to identify ways they can tell the books are by the same author. For example, the same characters are in the books, the illustrations look the same (this can fool children since the author and the illustrator may be one person or two. When you choose the books to use, decide whether you want to introduce this complexity), the same kind of language is used, the names on the covers are the same (even before they can read and pronounce the names, students may be able to recognize a repeated name.)

You may want to repeat this activity, choosing books with less obvious similarities as you go along. Make the discussions fun and help the students learn to substantiate their answers; but also help the students to learn it is okay to change their minds as new points are made or to sometimes be wrong.

If you use this activity and feel it is successful, you may want to share that information with teachers of the same and of the next grade level. Many authors of children's literature write books for different age groups. As the children get older, they may be able to have interesting discussions that include how the same author's books for various age groups are different and how they are the same. Students may also develop the skills to identify what besides topic or genre makes books attractive to them-what in a specific

writer's craft is attractive or off putting.

Science/Art History/Logical Thinking

Objectives: 1. The students will be able to make logical inferences from available information and will do research to validate their inferences. 2. The students will compare several early Utah artists, becoming familiar with their art and with biographical information. 3. The students will be introduced to a lesson on the human body.

1. Show the students the slides of the artworks *Boy and Cat*, *Handcart Pioneers*, *Madonna of 1847*, *Dreaming of Zion*, and *Pioneer Family* and if possible, George Ottinger's painting *Self-Portrait as a Fire Chief* from *How to Look at Art*, Nov. 1991 packet, or another painting by a primitive artist such as Grandma Moses. Have the students compare the differences in the portrayals of the human body and make logical suppositions about why those differences exist.

Then provide the students with biographical information that will support or disprove their inferences.

For example, Avarad Fairbanks studied human anatomy enough to earn a Phd. in anatomy, and several of the artists had quite a bit of art training and used actual models to look at while painting, but C. C. A. Christensen had little training and that as a toy maker, and he did his paintings without using models. Use specific information such as this from the individual artists' biographies. Have the students' assess their own abilities to make logical inferences and to use research to validate those inferences.

Extension: Now have the students use the same skills-drawing conclusions and researching or experimenting to validate their conclusions-about a science topic. Your science text should have suitable topics or you may find appropriate experiments in a book of simple science experiments.

2. Have the students complete the basic activity above. Have them summarize and discuss what their experience has taught them about early Utah art and about individual artists.

3. Show the class the slides listed in activity 1. Have the students briefly discuss the differing representations of the human body. When the students' interest is aroused, introduce the science lesson on the human body by saying something about the specific topic they will be studying.

