
Scheduling Information

Reservations are required for all tours and must be scheduled at least two weeks in advance by calling (806) 742-2456.

- One adult must accompany every 10 students.
- There is a charge of \$1 per student to cover the cost of materials. Teachers and adult chaperones are free.

Teddy Bear Picnic Tour Times:

Tuesdays to Fridays

9:00 – 10:00 am, 10:30 – 11:30 am, or 1:30 – 2:30 pm

Museum communications:

Tour Scheduling: (806) 742-2456

Education Office: (806) 742-2432

Fax: (806) 742-1136

Email: museum.education@ttu.edu

Website: <http://www.museum.ttu.edu>



TEDDY BEAR

This Teddy Bear unit is designed to enhance kindergarten and grade one Language Arts and Visual Arts curricula. The unit coordinates with the LISD 3rd six weeks curriculum for grade one. Suggestions are also made for incorporating the teddy bear theme into Music, Social Studies, Science, and Physical Education.

The visit to the Museum is based on the book *Corduroy*. Please do not use this book prior to your visit!

The Education Division wishes to acknowledge Nancy McReynolds of Honey Elementary School for her contributions to the development of this Teddy Bear unit.

Foundational Objectives

Students will demonstrate emerging:

- use of oral language to bring meaning to what they observe, feel, hear and read
- ability to listen to the ideas of others in small and large group situations
- language during listening, speaking, and shared reading and writing activities
- desire to participate in the discussion of the ideas and illustrations in a variety of resources
- awareness that various cultures, lifestyles and experiences are portrayed in literature
- awareness that print and symbols in their environments convey meaning.

Students will demonstrate developing:

- confidence in the use of oral language to bring meaning to what they observe, feel, hear and read
- ability to use their personal communication styles to convey meaning to others in informal group settings
- ability to use listening to understand the meaning and intent of others
- language by participating in listening, speaking, writing and reading activities
- awareness of the relationship between the letters and sounds of the English language
- recognition that reading is a meaning-seeking process focused upon understanding what is being communicated
- interest in reading and discussing a variety of resources and accompanying illustrations
- respect for their own culture and the cultures, lifestyles and experiences of others represented in literature
- recognition that writing is a process focused upon conveying meaning to self and others
- creative thinking skills through visual arts

Pre-visit Classroom Activities



Language Arts Lesson One

Bears literature unit: Fables, Myths, and Fairy Tales

Resources: see Bibliography at the end of this unit and check your school's library

A **fable** is a fictitious narrative or statements; a legendary story of supernatural happenings; a narration intended to enforce; a useful truth, especially one in which animals speak and act like human beings.

A **myth** is a traditional story of historical events that serves to unfold part of the worldview of a people or explain a practice, belief, or natural phenomenon.

A **fairy tale** is a narrative of adventures involving fantastic forces and beings (as fairies, goblins); a made-up story usually designed to mislead.

Focus: Key vocabulary

Key vocabularies consist of words that are familiar and significant to students. These words which students use frequently in oral contexts can form the basis of emerging reading and writing vocabularies. Many key words will be action verbs, nouns and adjectives. For beginning readers and writers, personal “banks” or collections of key words are valuable resources.

Purposes:

- to provide a reference aid for reading and writing
- to emphasize the connection between spoken and written language
- to increase students' vocabularies.

Lesson Procedure:

1) Select a story from each of the categories: Fables, Myths, and Fairy Tales. Read each story to the class.

2) Have students determine which words from the stories they would like to include in their personal dictionaries and collections.

For beginning writers, print words on cards or in word books, naming each letter as you print.

Beginning readers and writers can trace over the letters on the card, saying the word to themselves.

Words should be “used” immediately in oral or written sentences or read again in context.

Class dictionaries can be compiled.

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- 3) **Visual Arts Follow-up:** illustrate key works to aid imprinting of word meanings and spelling.



Language Arts Lesson Two

Bears literature unit: Fables, Myths, and Fairy Tales

Resources: see Bibliography at the end of the unit

Focus: Categorizing

Categorizing involves grouping ideas (or objects) according to criteria that describe common features or the relationships among all members of that group. This procedure enables students to see patterns and connections; it develops students' abilities to manage or organize information.

Purposes:

- to provide an opportunity to share existing knowledge and understanding
- to extend students' thinking and understanding by requiring them to organize ideas and incorporate new ones
- to encourage students to practice acceptance and understanding of diverse ideas and viewpoints
- to demonstrate that information can be grouped or classified in more than one way.

Lesson Procedure:

1) Read the same books used in the previous lesson. This time, ask students for words to describe each type of story. The following criteria can be used to prompt discussion:

- Describing the main characters
- Determining whether the characters are plausible
- Identifying the main idea of the story
- Identifying the role of each character in relation to the theme
- Find words to describe each type of story as a fable, a myth, or a fairy tale

As students provide responses, print their responses on a three-columned chart. Give each column a heading (fable, myth, fairy tale) once students have exhausted their descriptions.

2) **Visual Arts Follow-up:** Story Illustration

Objectives:

- Students will learn that literature selections can be interpreted and illustrated in different ways
- Students will learn that details provided in illustrations may not be mentioned in the text and vice versa

- Students will learn that illustrations can enhance comprehension of selections.

Story illustration

By illustrating particular events or sections of a story students can improve their comprehension and interpretation of the selection. Students employ personal understandings and responses when they visually depict story characters, settings, events, and objects.

Lesson Procedure:

1. Select a story (a fable, myth or fairy tale).
2. Establish a purpose for listening by asking students to imagine or visualize the story as it is read aloud. Encourage students to imagine how things look, sound, feel, smell, and taste.
3. If the story is illustrated, do not show the illustrations to the students.
4. Read the story, stopping occasionally to review students' comprehension of story events or to ask students to tell you what they *saw* during certain story parts or events. (Model such descriptions and details by closing your eyes and sharing what you *saw* as you read.)
5. Following discussion, the students could:
 - Illustrate their favorite story events or characters,
 - Design a cover for the book
 - Individually or in groups illustrate particular sections of the text.
6. Once students have completed their illustrations, have them compare their illustrations with those of the book illustrator and with the illustrations of peers, commenting on what details they wanted to include, why they chose certain colors and what storybook or life experiences they are reminded of by the pictures.

Teacher Note:

- Encourage and value individual interpretations and illustrations
- Emphasize that book illustrations represent the illustrator's interpretations and bias
- Frequently discuss illustrations, the artists' techniques and the details provided in pictures
- Encourage students of all ages to discuss images evoked by literary selections they hear or read – not all selections should be followed by an illustrating activity

Visit to the Museum



Students will spend 1 hour at the Museum. The visit is based on the book *Corduroy*, and is designed to introduce the concept of simple story grammar.

The visit begins with a tour of the teddy bear exhibit, followed by a reading of *Corduroy*. The concept of story grammar (beginning, middle, end) is introduced and students must retell the story using a story board. Following this activity, students will do a craft based on the *Corduroy* story.

Post-Visit Classroom Activities



Language Arts Lesson Three

Focus: Story Grammar

A story grammar is a charted outline that summarizes main story events, settings, and characters. Authors carefully structure their writing. Readers who perceive the structure of a reading selection are better able to construct meaning and identify important ideas and events. Story grammar develops students' "sense of story" by acquainting them with a structure that outlines most stories. By charting the structure students reflect on basic story parts or elements and on the interrelationships among the elements. Students can use story grammars to organize ideas during reading and for writing narrative compositions at all grade levels.

Purpose:

- To improve students' comprehension of literary selections by providing them with a predictable story structure
- To develop an understanding that a story is a series of connected events related to a central idea.
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Objectives:

- Students will learn that many stories have an obvious structure which frequently includes an identifiable beginning, middle, and ending.
- Students will learn that an awareness of this structure helps to comprehend stories written by others and to organize their ideas for writing.
- Students will learn that all writers manipulate story elements and language to suit their purposes.

Lesson Procedure for Simple Story Grammar:

- 1) Introduce this strategy using one of the stories from the previous lessons (including *Corduroy*).
- 2) Display a simple story grammar or grid such as
Beginning
Middle
End
- 3) Read the story to the students.
- 4) Invite students to respond to the story.
- 5) Have students recall the story events and determine which events were part of the story beginning, middle, and end.
- 6) Fill in the grid by listing suggested events under each label.
- 7) Repeat this procedure with a new story.

Lesson Procedure for Extended Story Grammar:

Once students are familiar with a basic story structure, the following elements should be introduced gradually:

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- Beginning
 - Setting
 - Characters
 - Events or problems
 - Ending or resolution

Introduce more complex story grammar by reading a story to students, stopping at appropriate intervals and encouraging listeners to discuss various story elements. Have students identify the information or events presented by the author in that part of the story and have them make predictions for what will come next. Compare and verify predictions with the text.

Additional activities:

- Separate a story into parts or segments. Copy each segment onto paper strips or separate pages. Scramble the parts. Have students apply their sense of story structure by reading and sequencing the parts.
- Provide story skeletons or frames to assist students' story writing efforts.
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Sample story frame:

This story begins when _____

After that, _____

Then, _____

The story ends with or when, or the problem is solved when _____



Language Arts Lesson Four

Focus: Reflective discussion

Reflective discussions encourage students to think and talk about what they have observed, heard, or read. As students question and recreate information and events in a story, they clarify their thoughts and feelings. The questions posed should encourage students to relate story content to life experiences and to other stories.

These questions will elicit personal interpretation and feelings. Interpretations will vary, but such variances demonstrate that differences of opinion are valuable.

Purpose:

- To use questions to stimulate reflection and extend comprehension
- To challenge students' thinking by inviting them to interpret, infer, summarize, form conclusions, and evaluate selections
- To extend personal responses by considering the views of others
- To share personal thoughts, feelings, and images evoked by literature selections, films, illustrations, and experiences.

Objectives:

- Students will learn that effective discussions require appropriate listening and speaking skills and behavior

- Students will learn that everyone’s expressed ideas and opinions should be respected and valued
- Students will learn that stories, illustrations, and films can be related to other materials and to life experiences
- Students will learn that language brings meaning to what is observed, heard, and read

Teacher Note:

- Encourage all students to participate
- Encourage students to pose questions to you and their peers
- Small group settings or conferences may encourage students to participate if they are reluctant to share personal understandings and feelings in large groups
- Note which materials elicit students’ interest and participation to guide future discussions

Lesson Procedure:

- 1) Pose a question about one of the stories to initiate discussion (this question should be an inferential or open-ended question to which there is no single answer, and should require students to make an inference or assumption, or to interpret what they have heard).
- 2) The first question should reveal students’ understanding of the main theme, message or purpose of the story.
- 3) Additional questions posed by teacher and students should serve to clarify and extend personal interpretations.
- 4) Discussions should encourage students to relate events and characters to other selections and to life experiences.
- 5) Resulting questions, concerns, or issues may be resolved by rereading passages.

**Visual Arts Lesson** (Optional)
Responding to Illustrations

Art works and visual images play an important role in visual art education. Viewing a visual image, to be a meaningful experience, should be more than just looking and reacting quickly and without much thought. Teachers can enhance the meaning students derive from visual images by guiding them through the viewing experience. The process* provided here can be used for viewing any art work including craft, fine arts, traditional arts, commercial art and the mass media, as long as appropriate questions are asked at each stage.

Because interaction is personal and will vary from student to student, an atmosphere of trust and respect must be established. Students should be encouraged to express their personal opinions knowing that their unique perspective will enhance other students’ viewing experiences.

Teachers should keep in mind that different people respond in different ways to the same artwork. It is also true that one person can, and in most cases should, respond in more than one way to the same artwork. Three ways of responding are:

Responding on an emotional level - this refers to feelings evoked by an artwork.

Responding on an associative level - this refers to associations one makes with the artwork or with images in the work.

Responding on a formal intellectual level - this refers to responses one has after a formal analysis and interpretation of an artwork.

Lesson Procedure:

Select one illustration from a fable, myth, or fairy tale. Display it in a prominent area so that all students are able to see it. Allow them time to view the piece prior to beginning the exercise.

Step One: Preparation

In many ways, preparation for viewing is more establishing a climate for viewing than it is discussing the actual artwork or works to be viewed. Students must be made to feel that their own unique contributions to the viewing will be valuable, that their opinions are valid, and that the opinions and perspectives of others are to be likewise respected. This is a time to remind students that we all look at the same artwork through different eyes. Our cultural perspectives and past experiences will influence our responses to an artwork.

In most cases, it is better not to give students too much information about the work to be viewed. Too much information can strongly influence the students' first impressions and inhibit the flow of ideas at the early stages of viewing. Telling the students too much at this point is like reading them the last few pages of a novel, then going back to read them chapter one.

Viewing is a discovery process. Students will learn from the works and will discover concepts that can be investigated further at the appropriate time.

Step Two: Impressions

Including this stage gives students the opportunity to air or record their first spontaneous reaction to a work. Everyone has such reactions and denying students the opportunity to express them will cause frustration.

First impressions can later be used in two ways: students can see how they've grown through the process of viewing a work; students can try to explain their first impressions through further investigation and discovery.

It is important that the students understand they are neither expected to change their minds nor expected to find a way to justify their first impressions. Some students will change their impressions; some will not. There are no set expectations either way.

You can solicit students' first impressions by asking, "What is your immediate reaction to the work?" If students have trouble answering that or a similar question, ask them for words which immediately come to mind.

Record students' impressions on chart paper, or have them keep track themselves.

Remember, there are no wrong answers.

Step Three: Description

Look at this stage as taking inventory, similar to taking inventory in a store. You want to come up with a list of everything the students see in the work. The key here is to stick to facts. ("I see a red circle.") It is premature at this stage to assign meaning to what is seen, so if the students seem to be focusing on one image or element, say something like, "Keep track of that thought for later. For now, let's see how many different things we can come up with for our list."

It might help to suggest to students that they keep their descriptions simple. It is not necessary at this stage to try to figure out what the artist is doing or how the artist has manipulated the elements.

Don't spend a lot of time on the description stage. Its purpose is limited; it is simply a way to get students to see as much as they can before moving on to analysis and interpretation.

Step Four: Analysis

At this analysis stage, students will try to figure out what the artist has done to achieve certain effects. They might want to refer back to their first impressions here. For example, if a student said the illustration was bright and happy, the elements and images in the work could be examined to try to determine what makes it bright and happy. It might be the subject matter; for example, "The artist has made the balloons bright colored and bigger than the people." Or it might be the manipulation of the elements; for example, "The artist has used a lot of splashes of red and yellow paint."

The following questions can be asked to get students thinking and talking at this stage:

- What grabs your attention in the work?
- Do you see any relationships between the things you listed during the description stage?
- What do you think the artist worked particularly hard at while he or she did this work?
- What "qualities" do you see in this work (for example, sloppy or messy lines, very precise lines, dots or circles that seem almost to spin).

See if you can get the students to sum up the focus and overall qualities of the work. A sample summary might be:

"I think the artist wanted us to focus on the balloons because he made them so big. He made the people look happy by using splashes of red and yellow paint. The rest of the painting is happy too because it's so bright."

Although associations and perspectives play a role in analysis, it is important to focus on the evidence found in the work of art. At this stage we are looking at what the artist is doing, rather than moving to personal interpretation.

Step Five Interpretation

Interpretation is the stage where the students' own perspectives, associations and experiences meet with "the evidence" found in the work of art. A number of questions can be asked at this stage:

- What do you think the theme or subject of the illustration is?
- Why do you think the artist created this work?
- What does the illustration mean?
- What do you think the artist's view of the world is?

As in the "first impression" stage of the viewing process, when it comes to interpretation there are no wrong answers. However, students should be encouraged to go beyond free association; personal interpretation evolves as the viewer combines associations and concrete evidence found in the work.

Step Six: Background Information

This is a stage where students should be encouraged to find out as much about the work and the artist as they can. The teacher can provide information, or the students can embark on research projects. Guests can be brought into the classroom at this stage to provide the students with information. An artist's visit would be an excellent opportunity if it could be arranged.

Step Seven: Informed Judgment

This stage can be looked at as a reflective activity. Have the students return to their first impressions. Ask them the following questions:

- Have your thoughts or feeling about the work changed since your first impression?
- If so, how have they changed?
- What made you change your mind?
- If not, can you now explain your first reaction?

You might ask students if the work reminds them of any other works of art they have seen. Have they seen or learned anything in the work that they might apply to their own work?

*This process was adapted from the following sources: Anderson, 1988; Clark, 1960; Feldman, 1987; and Mahon Jones, 1986.

Related curricular ideas:

Science: Research habitats – dens, hollow logs, brush piles, caves
Research grizzly, brown, black, and polar bears
Compare and contrast the habitats of real, toy, and literature bears

Music: Using the song “The Teddy Bear’s Picnic”, develop the following concepts through creative movement:

Melody – identify pitch relationships such as higher, lower or the same; describe melodic movement in terms of up, down, same, step, skip

Rhythm – distinguish between beat and rhythmic pattern of melody; identify rhythmic patterns as even (tones of equal duration) or uneven (longer and shorter tones)

Form – recognize repetition and contrast of phrases and sections; identify melodic and rhythmic phrases as being same or different

Expression – describe changes in dynamics in terms of louder or softer, and changes in tempo as faster or slower; identify common orchestral instruments by tone color and as belonging to high-low categories.

Physical Education: play traditional outdoor summer games such as foot races, sack races, baseball, volleyball

Social Studies: All About Me - My Favorite Toys, My Teddy Bear

Collecting: some people collect teddy bears – research which bears are valuable, why, which are not; invite a collector to speak to the class (check Bibliography for reference to collecting)

History: investigate the use of bears in children’s literature over the past 150 years

Investigate the history of teddy bears



Bear Bibliography

Ahlberg, Janet and Allan. **The bear nobody wanted**

Alborough, Jez. **It’s the bear**

My friend bear

Where’s my teddy

Asch, Frank. **Mooncake.**

Happy birthday, moon

Bear’s shadow

Popcorn

Moonbear’s pet

Baxter, Nicola. **The teddy bear collection** (poetry and rhymes)

Berenstain, Stan and Jan. **Berenstain Bear stories**

Butler, Dorothy. **My brown bear Barney**

Freeman, Don. **Corduroy**

Pocket for Corduroy

Gretz, Susanna. Many stories about teddy bears (some examples are listed)

Teddy bears 1-10

Teddy bears eat out

Teddy bears' moving day

Hague, Kathleen. **A bear called Paddington**

Hill, Eric. **Spot sleeps over**

Hoban, Lillian. **Arthur's honey bear**

Kantrowitz, Mildred. **Willy bear**

Kennedy, Jimmy. **The teddy bear's picnic**

MacDonald, Maryann. **Sam worries**

McPhail, David. **Bear's toothache**

Milne, A. A. **Winne the Pooh**

Minnark. **A kiss for little bear**

Spedden, Daisy. **Polar the Titanic bear**

Waber, Bernard. **Ira sleeps over**

Waddell, Martin. **Can't you sleep, Little Bear?**

Let's go home, Little Bear

Good job Little Bear

Night, night, Cuddly Bear

Small bear lost

Collectors:

Young, Robert. **Teddy Bears**

Grey, Margaret. **Teddy bears; the collector's guide to selecting, restoring and enjoying new and vintage teddy bears**

Legends:

Bruchac, Joseph. **The boy who lived with bears: and other Iroquois stories**

Caldwell, E. K. **Bear: American Indian Legends**

Moroney, Lynn. **The boy who loved bears: adapted from a traditional Pawnee tale**

San Souci, Robert. **Two bear cubs: a Miwok legend from California's Yosemite Valley**

Wargin, Kathy-jo. **The legend of sleeping bear**