

***ANIMALS: THEM AND US***  
TEACHING MATERIALS

NORTH DAKOTA MUSEUM OF ART  
GRAND FORKS, NORTH DAKOTA

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## *Animals: Them and Us*

*The love for all living creatures is the most notable attribute of man.*  
Charles Darwin, writer, scientist

*The richness I achieve comes from nature, the source of my inspiration.*  
Claude Monet, artist

*An animal's eyes have the power to speak a great language.*  
Martin Buber, writer, philosopher

**Animals have played an integral part in human past and continue to be important in our daily lives. We rely on them for research, for work, as measures for the health of our planet, as food and for companionship. They are the inspiration for artists, writers, philosophers, scientists and musicians. As our world changes, our relationship to animals continues to change as well, and artists are often the first to question and record these changes. Sometimes that means we must confront those things that are uncomfortable for us or those things we fear. *Animals: Them and Us* shows the variety of ways contemporary artists celebrate and connect with their world by using animals for their subject. In some cases this exhibit and its materials may encourage youth to make informed decisions regarding global and community responsibility and to realize the moral and ethical obligation we have to share our world with animals. For indeed, we are members of this Animal Kingdom.**

*Animals: Them and Us* is an exhibit curated by Laurel Reuter, Director of the North Dakota Museum of Art. The exhibit opened in Grand Forks at the Museum and travels across the state as part of the Museum's Rural Arts Initiative. The following materials help students make connections while they learn about genres of art, history of animals in art, differences between historical and contemporary art, and how different cultures and people interact with art and animals. Students can practice abstract and concrete language and writing skills using animals as a theme as well as develop art skills through art activities. By conducting research, they will understand how artists form ideas and how important issues can be addressed by art.

### **Rural Arts Initiative**

The Rural Arts Initiative began in 2003 with the Museum's first traveling exhibit *Snow Country Prison: Interned in North Dakota*. The Museum, recognizing the difficulty of bringing children to Grand Forks on the far eastern edge of the state, has made its goal to bring exhibits to rural communities. We invite each hosting community and its schools within a fifty mile radius to actively participate by attending the exhibition in their community, holding related events, and using the exhibit as a source for learning. *Animals: Them and Us* is the fifth traveling exhibit from Grand Forks. Previous exhibits included *Snow Country Prison: Interned in North Dakota*, *Shelterbelts*, *Introductions: Artists' Self Portraits*, and *Jim Dow: Marking the Land*. Included in *Animals: Them and Us* is Mary Lucier's video installation, *Plains of Sweet Regret*. To find out more about the Museum's Rural program visit [www.ndmoa.com](http://www.ndmoa.com) or call 701-777-4195.

## **Using the Museum**

### **Before You Visit the Exhibit**

Teachers are urged to prepare students by first helping them understand that our personal responses to what we see reflect individual opinions, and that it is always good to ask ourselves questions. One technique to help us understand works of art is called Visual Thinking Strategies, a non-intimidating way in which many museums teach children to approach and question a piece of art. We suggest you check the website [www.carearts.org/lessons](http://www.carearts.org/lessons), or search for Visual Thinking Strategies on the internet. Some of these strategies, which are methods for interpreting what we see, are included with some of the following activities and at the end of this document. After practicing these methods students will feel more comfortable in voicing opinions when they are at the actual exhibit.

### **Engaging in the Exhibit**

Remind students to be respectful towards the work by not touching it. Taking photographs without a flash is permitted. Activities included here are designed to inspire discussion. Students can practice looking at similar art ahead of time so they can be prepared to look, connect ideas and discuss what they will see in the exhibit. After arriving at the exhibition you can meet at one image in the exhibit to look and discuss the piece together. Please help the Museum and the community by taking part in the evaluation at the exhibit and signing the guest book.

### **After Your Visit to the Exhibit**

These materials are designed for two basic age ranges, fourth grade and eighth grade. The activities may be altered to accommodate different grades and ages of children as you see fit, and other curriculum standards used. You may duplicate any information for classroom use. If you would like to refresh your memory of the images in the exhibition, you can refer to them by using our website: [www.ndmoa.com](http://www.ndmoa.com), then follow the prompts to Education, Rural Arts, Animals, Images. Some of the activities may refer to animal images which are not included in the smaller traveling exhibit in your community, however, are still useful for addressing issues through art about animals. If you would like further assistance or want to know more about the artists, exhibit, museum or museum programs please contact the Museum education department.

## Animals: Them and Us Elementary Activities

### DOUBLE MEANINGS IN VISUAL AND LANGUAGE ARTS

#### LANGUAGE ARTS Standards– 4<sup>th</sup> Grade

##### Students engage in the research process

- 4.1.2 Use relevant resource materials to access information, e.g., dictionaries, encyclopedias, newspapers, magazines, videos, interviews, cassette recordings and the Internet

##### Students understand and use principles of language

- 4.6.7 Use and interpret the meaning of similes, metaphors, alliteration, onomatopoeia and idioms.

#### VISUAL ARTS Standards – 4<sup>th</sup> Grade

##### Students know a range of subject matter, symbols and ideas

- 4.3.1 Student examine and discuss themes, symbols and ideas found in specific works of art.  
Students develop personal works of art based upon themes, symbols, and ideas discussed.  
Students examine the expressive character of works of art.

### ACTIVITY 1 – TWO NAMES IN ONE

To make copies of these activities to hand out see the end of these lesson plans.

#### **Materials:**

(Any or all of these as needed) Paper, markers, pastels, clay, scissors

Some artists use humor when they make art. Some do this by using puns which can be words or pictures that have double meanings. The list below contains the names of real birds, fish and insects. Choose one of these animals. Then design a fish, bird or insect that you think fits that name. Use your imagination to create the animal and to make a place for the animal to live.

Now see if you can find a picture and some information about the **real** animal that you chose. Compare it to the one you designed. Did your creation look very much like the actual animal? How are they similar; how are they different? Why are they named as they are?

#### **BIRDS**

Bee-eaters	Bellbirds	Birds of Paradise	Ovenbirds
Canvasback	Catbirds	Corn Crakes	Cowbirds
Elf Owls	Scrubfowl	Seabird	Secretary bird
Flycatchers	Frogmouths	Fork-tailed swift	Turtle Dove
Kingbirds	Kingfishers	Man of War bird	Night Hawk
Grasshopper sparrow	Egyptian Plover	Rock Hopper Penguin	Yellow Hammer
Umbrella bird	Grey Winged Trumpeter		Fruit Dove
Elephant Bird	Dollarbird	Tiger Parrot	Sandwich Tern
Firecrest	King Penguin	Rose Headed Parakeet	Festive Parrot
Scissor-tailed Nightjar	Spotted Antbird	Yellow-bellied sapsucker	

## FISH

Siamese Fighting Fish	Paradise Fish	Firemouth Cichlid	Zebra Cichlid	
Convict Cichlid	Rosy Barb	Tiger Barb	Harlequin Rasbora	
Dragonfish	Wolf fish	Snake pipefish	Great pipefish	
Spiny pipefish	White cloud mountain fish		Swordtail fish	
Bleeding heart fish	Blind cave fish	Silver Dollar fish	Pencil fish	
Penguin fish	Scissors tail fish	Glass Fish	Armoured Catfish	
Jewel Fish	Picked dogfish	Dragonet	Leaf fish	
Clown loach	Australian Rainbow fish		Archer fish	
Beacon fish	Egyptian Mouth breeder		Mosquito fish	
Flag fish	Black Widow fish	Pirate fish	Perch	Lump fish
Toadfish	Striped squirrel fish	Sword fish	Fiddler crab	Horseshoe crab

## INSECTS

Butterfly	Firefly	Fruitfly	Milkweed bug
Dragonfly	Honey Bee	Earwig	Green stinkbug
Black Widow Spider	Asian Lady	Grubworm	Blister beetle
Tiger spider	Lady bug	Earthworm	Fire Ant
Bumble bee	Katydid	Slug	Praying mantis
Yellow Jacket	Grasshopper	Inchworm	Ghost mantis
Lightning Bug	Monarch butterfly	Assassin bug	Admiral butterfly
Lantern fly	Toad bug	Rosy Dart	Army ant
Carpenter ant	Cuckoo bee	Mosaic darner	Stag beetle
Horse fly	Tiger Moth	Nun moth	Police Car moth
Luna (moon) moth	Horse fly		

### NOTE:

For an art activity for very young children cut out shapes such as ovals, circles, squares, rectangles and have children glue them on to a larger surface. Children can then add whatever they want to make their animals including cut out shapes or drawn or painted or colored additions.

## ACTIVITY 2 – YOUR NAME COMES TO LIFE

### Materials

9"x12" paper or larger

Markers, scissors, things to add such as feathers, pipecleaners (optional.)

Fold a sheet of paper in half lengthwise. Have children write their name very large in cursive so that the bottom of each letter touches the fold and so that all letters attach to each other. If there is a dot for an "i" for instance, the dot must touch the base of the "i". Thicken all the letters so they are about 1/2" wide by tracing around them.

Carefully cut the name out making sure you do not cut on the folded side. Open the paper. You will have the body of an "insect." Decorate and add items to make antenna or other bug parts. Name your insect.

Variation: Inkblot technique. Using watercolor or tempera paint, paint a swatch of color on the center of a 9" x 12" piece of paper. Carefully fold the paper in half making sure corners meet. Open it slowly. Let image dry. This will become the body of an animal or insect.

### WHY DO WE SAY THIS?

#### LANGUAGE ARTS Standards – 4<sup>th</sup> Grade

##### Students engage in the research process

- 4.1.2 Use relevant resource materials to access information, e.g., dictionaries, encyclopedias, newspapers, magazines, videos, interview, cassette recordings and the Internet

##### Students understand and use principles of language

- 4.6.7 Use and interpret the meaning of similes, metaphors, alliteration, onomatopoeia and idioms.

#### ACTIVITY: HUNGRY AS A HORSE

A longer more complete handout for this activity can be found at the end of these lesson plans.

A **simile** is a word or phrase that compares two different things. Some animals have ways of acting or doing things that remind us of the way people act. We make up sayings or phrases about these people, comparing them in this case to certain animals. See if you can match the animal with the saying. Can you explain why we use these sayings? Look up one of the animals in this exercise to find out information about it then compare it with the saying to see if it is accurate?

#### Using this word list to fill in the sayings below:

Lion	Loon	Turtle	Mouse	Bat	Mutton
Fox	Goose	Fish	Bird	Snail	
Cat	Eagle	Goose (again)	Horse	Cow	Lamb

As quiet as a \_\_\_\_\_ (little animal sneaky, quick and lives in our walls)

As quiet as a \_\_\_\_\_ (cute little fluffy creature that likes to jump and play)

As sly as a \_\_\_\_\_

As slow as a \_\_\_\_\_ (has a shell and is not as slow as we think)

As slow as a \_\_\_\_\_ (has a shell and IS slow)

A silly \_\_\_\_\_

As crazy as a \_\_\_\_\_

As blind as a \_\_\_\_\_

Eats like a \_\_\_\_\_ (actually this animal eats up to 10x its weight every day)

Swims like a \_\_\_\_\_ (good swimmer)

Has \_\_\_\_\_ eyes (sees well)

\_\_\_\_\_ flesh (chilly)

As hungry as a \_\_\_\_\_

\_\_\_\_\_ chops (an old fashioned hair-do)

\_\_\_\_\_poke (ride the range)

Dandy or Dandi \_\_\_\_\_ (yellow and sometimes fuzzy)

\_\_\_\_\_walk (sometimes up high)

### **WORDS AS IMAGES AND POETICS: READING, WRITING AND ART**

The standards listed here refer to both activities - Words as Images and Poetics: Reading, Writing and Art

#### **LANGUAGE ARTS Standards and Benchmarks – 4<sup>th</sup> Grade**

##### **Students engage in the reading process**

- 4.2.1. Read a variety of texts; i.e., fiction, nonfiction, multicultural works, poetry
- 4.2.4. Determine the elements of a fiction text; i.e. setting, characters, development, rising actions, events, problems, resolution/solution
- 4.2.6. Use word recognition strategies to determine the meaning of unfamiliar words and make sense of text; i.e. synonyms, antonyms, homonyms, prefixes/suffixes, words with multiple meanings and context clues
- 4.2.8. Use a variety of text comprehension strategies to improve and monitor understanding; i.e. building background with connections, main idea/details, fact/opinion, predicting, inferring, questioning, synthesizing, summarizing, analyzing visualizing/verbalizing
- 4.2.11. Reflect on and respond to text from various genres and cultures

##### **Students engage in the writing process**

- 4.3.1. Determine a message to inform, entertain, persuade a specific audience; i.e. factual and personal persuasive, informational, poetry, fantasy (Pre-writing, draft, etc.)

##### **Students engage in the speaking and listening process**

- 4.4.6. Participate as an active listener and speaker in group discussions

##### **Students understand and use principles of language**

- 4.6.1. Use parts of speech; i.e. regular and irregular verb, adverbs, prepositions and coordinating conjunctions
- 4.6.7. Use and interpret the meaning of similes, metaphors, alliteration, onomatopoeia and idioms

#### **VISUAL ARTS Standards and Benchmarks – 4<sup>th</sup> Grade**

##### **Students recognize and use visual arts as a language for communication**

- 4.1.6. Use visual art materials and tools in a safe and responsible manner

##### **Students know a range of subject matter, symbols and ideas.**

- 4.3.1. Understand how a variety of subjects, themes, symbols and ideas are incorporated in a selection of works of art.

##### **Students make connections between the visual arts and other disciplines**

- 4.6.1. Know the similarities and differences between the visual arts and other art disciplines (performing arts, literature, practical arts).
- 4.6.2. Know connections between the visual arts and other disciplines in the curriculum.

### **WORDS AS IMAGES**

Artists work with images (pictures and sculptures.) Some of the artists in the exhibit *Animals: Them and Us* artists closely study their subjects and make very realistic art, while others watch for specific animal characteristics or behaviors to create something a little more abstract. In some ways, writers are, in a sense, artists who use words to make their “pictures.” Many artists and writers use animals to talk about important things. Read the poems below and imagine that you are the artist who is making a picture to go with the poem. What kind of picture you create? Be aware that no matter how carefully the poet describes the animal, you as the reader may imagine it differently. What words does the poet use that describe the animal (adjectives?) What action words (verbs) does the poet use to describe its movement?

Find a poem about an animal or write and illustrate one of your own.

**The Crocodile**

**How doth the little crocodile improve his shining tail  
And pour the waters of the Nile on every golden scale  
How cheerfully he seems to grin, how neatly spreads his claws  
And welcomes little fishes in with gently smiling jaws.  
-Lewis Carroll-**

What color is a crocodile? Are a crocodiles' scales gold? When would they possibly be gold? Does a crocodile smile? What do you think Lewis Carroll was saying about the crocodile's character by using these words: "cheerfully, gently, smiling, neatly?" Are there other words that would give you the same feeling about the crocodile? How is the crocodile moving, moving swiftly and fiercely, or slowly and sneakily?

**The Fog**

**The fog comes  
On little cat feet.  
It sits looking  
Over harbor and city  
On silent haunches  
And then moves on.  
-Carl Sandberg-**

What two things, more than anything, do you think the poet was saying about fog here that is similar to a cat? Could he have used another animal to get the same point across? If so, what do you think that animal would be and why?

**As the Cat**

**As the cat  
Climbed over  
The top of  
The jam closet  
First the right  
Forefoot  
Then the hind  
Stepped down  
Into the pit of  
The empty  
Flowerpot  
-William Carlos Williams-**

William Carlos Williams is best known for his short poems where every word or phrase is full of imagery (pictures). Why are the words in this poem written in one, two or three word phrases. When you read this, can you see the cat moving? Describe in your own words how this cat is moving?

**The Tiger**

**Tiger, Tiger, burning bright,  
In the forests of the night;  
What immortal hand or eye,**

**Could frame thy fearful symmetry?  
-excerpt of The Tiger by William Blake-**

What do you see might be burning bright in this poem? Is it part of the tiger? What part? Why does the poet use the word "burning?" What feeling is he giving us about this tiger? There are two descriptive words here "immortal" and "fearful." How do these words make you think about the power of the animal?

(Guess the animal that is the title of this poem)

**He clasps the crag with crooked hands;  
Close to the sun in lonely lands,  
Ring'd with the azure world, he stands  
The wrinkled sea beneath him crawls;  
He watches from his mountain walls,  
And like a thunderbolt he falls.  
-Alfred Lord Tennyson-**

**ACTIVITY AND DISCUSSION:** If you did not know the name of this poem, what kind of animal would you think the poet is referring to? Each line says something about the eagle or the place he lives. If you were going to make a picture or sculpture from reading this poem, how would it look? Would you create an entire scene, or only one part? (Note to teacher: the title is "Eagle.")

Make an art piece for this poem and explain why you chose to create it the way you have done.

**POETIC ART: READING, WRITING AND ART**

**ACTIVITY AND DISCUSSION:** Notice how, in the poems above, the poets used words that help you form a picture in your mind. If you were to pick any animal to write about, what kind of animal would you choose? Make a list of descriptive words for this animal such as these or others: ugly, pretty, slow, fierce, gentle, huge, smart, scared, confused or surprised. Then decide upon some action words (verbs) that might explain how the animal lives or moves. For instance, in the poem "The Eagle" the eagle "clasps." You can imagine how an eagle's claws would "clasp," a much more descriptive word than "hold." The eagle falls like a thunderbolt. Does he fall fast or slowly? Why do you think that? Can there be a better word than "falls?"

Take photographs, draw or make a collage using the animal you have chosen. Magazines such as *National Geographic*, calendar pictures or cartoons are good sources to look at for ways that artists depict animals. For instance, you can draw a cartoon of a lion with teeth bared and eyes glowing.

Or write a jingle, limerick or poem to go with your art. Be prepared to talk about why you chose what you did.

Additional reading suggestions: Read *Aesop's Fables* such as "The Fox and the Crow" or "The Tortoise and the Hare," or Rudyard Kipling's "The Cat Who Walked by Himself." There are many Native stories about animals: Coyote and Raven, the Goat in the Rug or legends of the white buffalo. Check some African Anansi tales or Scandinavian fox and tomten stories as well as folk tales, fairy tales and nursery rhymes from different parts of the world.

## UNDERWATER FANTASY

### **VISUAL ARTS Standards – 4<sup>th</sup> Grade**

#### **Students understand and apply visual art media, techniques, and processes.**

- 4.1.1 Know differences between visual art media.**
- 4.1.2 Know the different techniques used to create visual art.**
- 4.1.3 Know the differences between visual art processes**
- 4.1.4 Know how different visual art materials, techniques and processes cause different responses**
- 4.1.5 Know how different visual art media, techniques, and processes are used to communicate ideas, experience and stories.**
- 4.1.6 Use visual art materials and tools in a safe and responsible manner.**

#### **Students understand the characteristics and merit of one's own work of art and the works of art of others**

- 4.5.1 Know various purposes for creating works of art.**
- 4.5.2 Know that works of art can elicit different responses.**

#### Materials

Any color of paper 6" x 9"

Pencils

Water soluble oil pastels

(or alternative use crayons)

This exercise can include art principal and elements of design depending upon the grade level of the children. Introduce the terms or review: line, shape, form, color, texture, value, space, emphasis, balance, rhythm and movement, pattern and unity. \*Definitions available at the end of these materials.

Give or show examples of both underwater images and note how artists use the elements of design. Some examples of underwater life, plants and animals, shellfish, coral and fish can be found, for instance, in the BBC film series *Planet Earth*, *National Geographic* or *Ranger Rick* magazine, and even Disney's *The Little Mermaid*. They are examples of how artists, film makers and photographers depict to underwater life.

Have children lightly draw at least one sea animal and one sea plant, filling as much of the paper as they can. Background should also be filled in with plants or other undersea phenomena such as rocks or bubbles. Avoid people or boats.

Set a standard such as:

Use at least one example of texture or pattern, choose a warm or cool color theme, etc.

Fill in with pastels or crayons so that every part of the original paper is colored. Students will get a rich bold effect if they press very hard with the crayons, or firmly with the pastels.

Display pieces up against each other to make an "aquarium" or undersea fantasy.

## HISTORY AND CULTURE

### **Some History of Cave Paintings and Drawings**

Images of animals are some of the first artwork found in existence. Years ago, in the late 1800's cave paintings were found in Spain (1879, Altamira), in France (1894, Chauvet) and even in 1940 (Lascaux, found by 4 teenagers). All of these cave pictures are about 30,000 years old! Did you know there were good artists even that long ago! It is believed the cave paintings had a magical or ceremonial purpose, however, it is hard to know what was happening that long ago. In any case, these pictures show a great deal of skill.

Many were "stencils." You may have made stencils before. Cave artists put their hands on the walls and then, it is believed, they either rubbed crushed stone (like chalk) or chewed some colored material and spit it out. The material would cover the walls AROUND the hand, so when the hand was taken away, you would have a picture of a hand. Another way of making images on the walls, especially in the Chauvet caves, was by using a charcoal like substance to draw. Stuart Klipper, an artist in the exhibit, has taken a photograph of a rock drawing. How many times have you picked up a rock or piece of charcoal and scraped it on the sidewalk to make a mark? The artists in the Chauvet caves may have used a tool or their hands, but one thing is sure, they had a planned idea of what they were drawing because we see evidence of erasing and re-drawing. Imagine seeing a hand painting on a cave wall, and know that a real person touched the wall 30,000 years ago.

So what is it that made early people cover their walls with pictures of animals? It is believed that maybe people 30,000 years ago thought if they drew an animal on the wall it would be a way to attract the animal to them so they could hunt it. We also think some people felt the animal had supernatural or magical powers, to bring luck and abundance. We will never know for sure but one thing is certain – cave people were very connected to nature and animals, and animals meant very much to them.

Many other cultures have special connections to animals in terms of function. Especially in our past animals were hunted and used as food, or their hides used for clothing. People watching animals and their habits would know, for instance, if a storm was approaching, or if we were going to have a long, cold winter. Things such as a change in migration routes or times, or animals growing extra long winter fur gave people the warning to prepare in order to survive weather or other conditions. Animals have been used as beasts of burden, carrying and helping plow fields, pulling carts, moving heavy objects. And of course animals have become tamed (domesticated). Today in America we often are removed from direct contact with animals. Some are used for research purposes. We buy our food from the stores, and we use cars instead of horse drawn carts. Largely animals are here for our pleasure and companionship.

### **Myths, Fairy Tales and Folk Tales**

Some animals appear in art, myths, fairy tales over and over again. In literature we can read about animals such as donkeys, camels, fox, geese, hens, crows and owls. Do you know of any stories where an animal is the main characters? Little Red Hen? The Three Pigs? The Bremen Town Musicians?

Some animals are used in symbolic art such as totems (often bears, eagles, birds, and fish). Other are used as ideas for making masks (cats, deer, raccoons). You can find decorations on ships bows (dragons), gargoyles on old buildings (imaginary scary animals based on dragons, monkeys or others), and decorative graphics such as dragons, snakes or butterflies in ancient books (illuminated manuscripts). See if you can find some examples of art made before 1900 that has animals in it.

## CAVE PAINTING AND DRAWING

Part or all of the following standards may apply to the following two activities: Making Cave Art and Animals as Symbols

### **VISUAL ARTS Standards – 4<sup>th</sup> Grade**

***Students understand and apply visual art media, techniques, and processes.***

- 4.1.1 Know differences between visual art media.
- 4.1.2 Know the different techniques used to create visual art.
- 4.1.5 Know how different visual art media, techniques, and processes are used to communicate ideas, experience and stories.
- 4.1.6 Use visual art materials and tools in a safe and responsible manner.

***Students know a range of subject matter, symbols, and ideas***

- 4.3.1 Students examine and discuss themes, symbol and ideas found in specific works of art. Students develop personal works of art based upon themes, symbols, and ideas discussed. Students examine the expressive character of works of art.

***Students understand the characteristics and merit of one's own work of art and the works of art of others***

- 4.5.1 Know various purposes for creating works of art.
- 4.5.2 Know that works of art can elicit different responses.

### **SOCIAL STUDIES Standards – Elementary**

***Students understand the role culture plays in shaping human development and behavior***

- 4.6.2 Reflect how people's background and history influence their actions and how people influence one another.

## ACTIVITY – MAKING CAVE-LIKE ART

### **Materials**

Use the inside of large brown paper bags, natural brown Kraft paper, or brown hardware paper from a hardware store

Chalk or chalk pastels ( many colors such as natural earth colors, browns, tans, sienna, gray, rust, black, cream) Crayons can be substituted though give a different effect.

Any recyclable paper for tearing and cutting into animal shapes Scotch or masking tape

Scissors (optional)

Flashlight (optional)

Fixative or Hairspray (optional)

In the exhibit *Animals: Them and Us* artist Stuart Klipper has taken a photograph of rock painting.

Refer to that and to the above section on History and Culture. Then also have students look at

[www.culture.gouv.fr/culture/arcnat/chauvet/en/](http://www.culture.gouv.fr/culture/arcnat/chauvet/en/) to take part in an interactive program about the caves in Chauvet.

- Start with a large piece of paper preferably at least 12 x 18 inches or larger. Using chalk or crayon “loosely” color parts of the brown paper to emulate a rock wall. Sometimes by crumpling the brown paper in advance gives it more of a rock appearance.
- Use the recyclable or other paper to tear into mostly large shapes and medium random shapes. Make sure there are some curved edges on some of the shapes. These will be put together to make animal-like creatures.

- Manipulate shapes and combine to make some kind of animal. Try to make at least two or more animals of all sizes. You can re-tear some paper to help build on an idea. Some may resemble wild beasts such as the early people may have encountered or your creations may look merely like mythical fantasy animals. Be sure there is not too much emphasis on trying to emulate specific animals. Teachers can do this by setting a time limit for developing an animal. Tape the shapes that form animals together in a couple of spots to keep shapes from shifting.
- Place animal shapes in all different directions on the brown paper. Lightly tape in a spot or two to keep the shape from shifting on the brown paper.
- Using chalk and different earth tone colors, with the side of the chalk move from the inside of the "animal shape" across the edge onto the brown paper. This will create a stencil of the animal shape. Carefully remove the shapes but keep them in case it is needed later.
- At this point the teacher can "fix" the drawing (optional if chalk was used) to keep it from smearing. Workable Fixitive is alcohol based and should be used away from children in a well ventilated area. Once it is dry, it is not toxic. Hair spray can also be used, but may make a sheen.
- Or, without "fixing" you can again simply take the brown paper and crumple up. (This may cause some chalk dust, so do so carefully) Slowly open the crumpled drawing. Many of the animal shapes will be partially lost which will resemble a real cave art wall. Look at the chalk marks AND at the edges created by the crumpling. Imagine they are rock walls.
- Using your imagination color in and around shapes to make new animals or improve on what is left of the original drawings. At this you can point re-use your original torn shapes as well. As a very last step use a black crayon or pencil to improve on SOME outlines of animals. Black outlining can be overdone and should just enhance and suggest shapes rather than completely outline them.
- The teacher can again "fix" the final drawings at another time in a well ventilated place in order to set the chalk from coming off. Place all the drawings together, ideally in a low lit place like under a table or in a closet. Bring flashlight and pretend you are "discovering" a cave painting.

### **DO WE NEED EACH OTHER – THEM AND US?**

Part or all of the following standards may apply to the following two activities:

#### **LANGUAGE ARTS Standards – 4<sup>th</sup> Grade**

##### **Students engage in the research process**

- 4.1.2 Use relevant resources materials to access information

##### **Students engage in the reading process**

- 4.2.8 Use a variety of text comprehension strategies to improve and monitor understanding, building connections, main ideas, details, facts, opinions, etc.

##### **Students engage in the writing process**

- 4.3.1. Determine a message to inform, entertain, or persuade an audience
- 4.3.2 Demonstrate planning ideas to organize thoughts
- 4.3.3 Use characteristics of different genres'
- 4.3.4 Organize and develop ideas by writing
- 4.3.5 Use indentation, capitalization and punctuation
- 4.3.6 Incorporate vocabulary in writing
- 4.3.11 Compose written text that demonstrates understanding of purpose
- 4.3.12 Share final copy

##### **Students engage in the speaking and listening process**

- 4.4.6 Participate as an active listener and speaker in group discussions

#### **VISUAL ARTS Standards – 4<sup>th</sup> Grade**

##### **Students understand and apply visual art media, techniques, and processes.**

- 4.1.1 Know differences between visual art media.
- 4.1.2 Know the different techniques used to create visual art.
- 4.1.5 Know how different visual art media, techniques, and processes are used to communicate ideas, experience and stories.
- 4.1.6 Use visual art materials and tools in a safe and responsible manner.

### **DISCUSSION AND ACTIVITY – FINDING OUT ABOUT ANIMALS**

Are *wild* animals dependent upon us? Name some you think depend upon people to survive. Now name some animals or species of animals that might be in danger or have had to change because of peoples' actions. What things are happening to put the animal in danger? Some endangered animals are the snow leopard, the polar bear and the humpback whale. There are many others. Are there ways we can help these animals? What organizations help us understand wild animals better? Are there certain jobs or careers that help wild animals? Why are animals important, and why must we protect them? What things can you do to help besides just giving money to an organization? Choose an animal who is endangered and using the internet, films or the library to find out why they are endangered. See if you can find ways in which we can help these species survive.

Are *tame* animals dependent upon us? How are we responsible for their care and why should we be responsible for their care? Find some organizations and people help us with our domesticated animals? Since we often eat hamburgers, hot dogs, milk, eggs and other animal products what things do we need to think about when we use animals for food?

#### **ACTIVITY - MY ANIMAL STORY**

Write or relate a time when an animal played an important time in your life or someone else's life. Use descriptive words so that the reader can imagine your story as a movie or picture.

Make a book “cover” illustration to go with your story.

**MIDDLE SCHOOL ACTIVITIES  
POEMS AND WORDS**

**LANGUAGE ARTS Standards – Grade 8**

**Students engage in the reading process**

- 8.2.2. Use prior knowledge and experiences to aid text comprehension
- 8.2.3. Use a variety of strategies to construct meaning from text; e.g. vocabulary building strategies, skimming, paraphrasing, summarizing, brainstorming, and discussing
- 8.2.6. Identify figurative language in literary texts including personification, simile, metaphor and hyperbole

**Students understand and use the principles of language**

- 8.6.7. Use figurative language including simile, metaphor, alliteration, personification, onomatopoeia, hyperbole and point of view

**VISUAL ARTS Standards – Grade 8**

**Students know a range of subject matter, symbols and ideas**

- 8.3.1. Understand how to apply subjects, themes, symbols and ideas in visual art to communicate ideas

Artists work with images (pictures and sculptures.) Some of the artists in the exhibit *Animal Kingdom: Them and Us* closely studied their subjects to make very realistic art, while others watch for specific characteristics or behaviors of animals to create something a little more abstract. In some ways, writers use words to make their “pictures.” Often both artists and writers address universal issues or experiences using animals as their subject.

**I Heard a Fly Buzz When I Died (For older youth and young adult)**

I heard a fly buzz when I died;  
The stillness round my form  
Was like the stillness in the air  
Between the heavens of storm.  
The eyes beside had wrung them dry,  
And breaths were gathering sure  
For that last onset, when the king  
Be witnessed in his power.  
I willed my keepsakes, signed away  
What portion of me I  
Could make assignable, and then  
There interposed a fly,  
With blue, uncertain, stumbling buzz,  
Between the light and me;  
And then the windows failed, and then  
I could not see to see.  
-Emily Dickinson-

Describe the image of the room as you see it by reading this poem? What is the sound other than the fly? What color do you envision the room to be, and what color is the fly? Why is that important to the work? Do you think visual artists pay attention to some of the same things a writer would? If so, what words or phrases in the poem would be especially important to the artist? The title suggests this a poem about death? What does this say about life? How significant is the fly in this poem and what is the author saying about what is important or not important in our lives, and our death? Who is telling us about the fly? Why do you think the author chose the fly as the animal in this poem? What do we know about flies?

ART ACTIVITY: Make an illustration for a book to go with this poem.

(Guess the animal that is the title of this poem)

**He clasps the crag with crooked hands;  
Close to the sun in lonely lands,  
Ring'd with the azure world, he stands  
The wrinkled sea beneath him crawls;  
He watches from his mountain walls,  
And like a thunderbolt he falls.  
-Alfred Lord Tennyson-**

**ACTIVITY AND DISCUSSION:** The title of this poem is the name of an animal. What title do you think the author chose? Why? If you did not know the name of this poem, what animal would you name it after? Each line says something about the animal or the place he lives. If you were going to make a picture or sculpture from reading this poem, how would it look? Would you create an entire scene, or only one part? (Note to teacher: the title is "Eagle.")

Make an art piece for this poem and explain why you chose to create it the way you have done.

### LINE DRAWING IN SPACE – 8<sup>th</sup> Grade

#### Students understand and apply visual art media, techniques and process

- 8.1.1. Understand differences between visual art media
- 8.1.2. Understand how different techniques are used to create visual art
- 8.1.3. Understand differences between visual art processes
- 8.1.6. Use visual art materials and tools in a safe and responsible manner

#### Students understand how works of art are structured and how visual art has a variety of functions

- 8.2.1 Know the effects of visual art structures and functions (elements/principles of design)
- 8.2.2. Understand visual art organizational structures and analyze what makes them effective (criticism, description, interpretation)

Writers read as one of the ways to practice and learn their craft. Musicians practice the scales in order to become adept at singing or playing an instrument. Drawing is a way many artists learn more about what they are looking at.

Usually when we think of an artist using pencil or a marker as a tool. However, you can draw with other tools. Artists have used their hands, sticks, brooms, brushes and many other unique tools to draw. Artists also draw "in space." Al Belleveau's **Stone Crane** sculpture is, in a sense, an example of "drawing" with steel wire. This is a sculpture, but in a way it is drawing in space rather than making a flat drawing on paper that gives the illusion of space.

Materials:

- Wire (Twisteez brand or heavier gauge are nice, however you might like to have several gauges of bendable wire available)
- A few tools available to cut (scissors and wire cutters) and pliers to bend heavier wire
- Hack Saw or knife to cut dowels
- ¼" dowel and means to cut them to desired lengths
- Wood plank with a hole about ¼" drilled into it for dowel OR a slab of clay, thick enough to hold an upright dowel in place.

Find pictures of interesting animals to sculpt, or if possible, use a real animal as your subject. The best are those who have natural gestural movements (the impression that the animal is moving) such as a cat or wolf rather than a snail.

Try different sketches to become familiar with the animal and its movements. Imagine the animal from all sides and sketch it in different positions. Pay attention to proportion; are the legs longer than the neck, are the front legs directly beneath the shoulders, is the length of the animal's body longer than the length of the head and neck, or shorter than the legs for instance.

Find the center of gravity of the animal. Usually this would be one of the legs if the animal is four-footed, or in line with the spinal column if the animal is two footed.

Place the dowel in the hole of the base or in the clay slab. Start with the center of gravity, for instance one of the front legs of a rhinoceros, and begin by wrapping wire at this point to form a leg. Build the animal outwards, twisting and bending until you have a solid-looking animal form. Remember, the beauty of working with wire is that it can be bent and re-bent. This means you can change your sculpture if you are not happy with your first attempts.

### **HUMAN ACTIONS AFFECT ANIMALS – HUMANS USE ANIMALS FOR DIFFERENT PURPOSES**

The following three units: Animals in Advertising, Animals Affected by Human Development, and For or Against most closely connect with the Visual and Language Arts areas listed below.

#### **VISUAL ARTS Standards– Grade 8**

##### **Students understand and apply visual art media, techniques and processes**

- 8.1.1. Understand differences between visual art media
- 8.1.2. Understand how different techniques are used to create visual art
- 8.1.3. Understand differences between visual art processes
- 8.1.6. Use visual art materials and tools in a safe and responsible manner

##### **Students understand how works of art are structured and how visual art has a variety of functions**

- 8.2.1 Know the effects of visual art structures and functions (elements/principles of design)
- 8.2.2 Understand visual art organizational structures and analyze what makes them effective (criticism, description, interpretation)

##### **Students know a range of subject matter, themes, symbols and ideas**

- 8.3.1 Understand how to apply subjects, themes, symbols and ideas in visual art to communicate ideas

##### **Students understand the characteristics and merit of one's own artwork and the work of others**

- 8.5.1 Understand multiple purposes for making works of art
- 8.5.2 Understand how one's own art may elicit a variety of responses

##### **Students make connections between the visual arts and other art disciplines**

- 8.6.2 Understand the relationship between the visual arts and other curriculum disciplines

#### **LANGUAGE ARTS Standards – 8<sup>TH</sup> GRADE**

##### **Students engage in the research process**

- 8.1.1 Use questions to narrow research topic
- 8.1.2. Use a variety of primary and secondary sources
- 8.1.3 Evaluate sources that present different perspectives
- 8.1.4 Use information from multiple sources when presenting findings
- 8.1.5 Write a research report using a thesis

##### **Students engage in the reading process**

- 8.2.2 Use prior knowledge for text comprehension
- 8.2.3 Use a variety of strategies to construct meaning from text
- 8.2.4 Read for a variety of purposes

##### **Students engage in the writing process**

- 8.3.1 Compose informative writing
- 8.3.3 Produce persuasive writing
- 8.3.5 Use language and format appropriate for intended audience
- 8.3.12 Incorporate a variety of visual aids in publications
- 8.3.13 Use computer technology to present written work

##### **Students engage in the speaking and listening process**

- 8.4.1 Speak with a purpose using delivery techniques to different audiences
- 8.4.2 Use supporting materials for topic development
- 8.4.3 Speak for different purposes; e.g. group discussions

##### **Students understand media**

- 8.5.2 Access a variety of media for a variety of purposes
- 8.5.3 Construct media messages, e.g. editorials, news articles, web sites, etc.
- 8.5.4 Describe the role of media in influencing and shaping public opinion

### 8.5.5. Show how media messages influence people in various ways, e.g. emotions, attitudes, etc.

#### ANIMALS USED IN ADVERTISING

**RESEARCH AND DISCUSSION:** Using magazines, posters and television or radio commercials or other media:

- Identify specific ads in which animals are used in advertising. Examples might be: patterns found in fabric or wallpaper.
- Find examples where actual animals are used, such as shells.
- Seek out items that are advertised that use a characteristic of an animal to sell a product, such as a Chevy Impala. What characteristic is identified with that animal. (for instance, Impala=fleet)
- Find examples where you may feel animals are used as a tool to make a point, either in a visual advertisement, movie or written information to get a point across, a social or political stance, or an issue of importance. An example might be an advertisement or article supporting cutting or not cutting forests and its effects upon animals and their habitats.

**ART:** Use the information you found to design an advertisement that supports an idea or point of view.

**LANGUAGE ARTS:** Write an opinion paper about the use of animals for advertising purposes. For instance, choose an animal that is considered by most to be ugly or beautiful. Is this animal exploited in the advertisement or can the advertisement be harmful in some ways to the animal and how we feel about it. Will this make the animal endangered? Is the specific ad or position portray the animal in an accurate way? List several cases in which an animal can be used in advertising that would and would not be harmful to the animal.

Tell why or why not it is important for you personally to be aware of our “uses” of animals as subjects in advertising.

Find an artist who includes animals in their artwork or an example of animals used in art that may make a statement about the animal.

#### ANIMALS AFFECTED BY HUMAN DEVELOPMENT

**ACTIVITY 1:** Find written and visual examples about the effects urbanization has had, or may have, on animals in different parts of the world. Your examples might address some of these issues: How does burning fossil fuels such as gasoline affect animals and the environment, if it does? What effects do humans cause upon animals directly or indirectly in our streams, lakes, rivers and oceans? What do we know about Great Barrier Reef (coral) or the Mississippi Delta? Are there human practices that have been or could be changed in order to protect animals? Look at new farming practices, at what animal organizations are doing, what is happening in stockyards and meat handler plants, poaching of animals, hunting and ocean fishing on a global scale.

Imagine that you work as a designer for an advertising agency. This agency wants to get the contract with the Good Games Corporation to develop a board game for kids (you pick the age) that is about one of the following topics.

- Global warming and its effects on animals and humans
- Overpopulation and its effects on animals and humans
- Pollution and its effects on animals and humans
- Development of land or water usage and its effect on animals and humans
- One of the above issues and ways it can be improved

Your boss gives the task to you, and tells you that you could make \$250,000 bonus if the Good Games Corporation likes the game you design and therefore hires your company to make it. She also tells you that you are competing against three other companies to get the contract.

Design a game that you feel would teach young people about the subject you chose. You must design the board, game pieces or cards, instructions how to play the game, and most important, players must have the opportunity to learn something about the topic by playing your game.

**ACTIVITY 2:** Look at Guillermo Hart's photograph of the two headed calf. What is the meaning of putting the calf's head above the cans that appear to be chemicals or pesticides? Does the artist need to use words, or is the picture enough?

Design a poster using animals or information about animals that you feel would make a statement as well as have great visual impact. Limit your use of words on the poster to three or fewer. Or design a bumper sticker, remembering that people only get a few seconds to read it, so it must have few words and an image that will get attention.

### **FOR OR AGAINST?**

The exhibit, *Animals: Them and Us* can challenge us to think about our relationship to animals.

One of the many issues facing the world today is the relationship between what we think is progress and how we approach its effects upon the environment and the earth. We are becoming more and more populated, people are living longer, and with that growth comes the need for more space and changes in the way we use natural resources on and in those spaces. Animals are one of our natural resources. Their use to humans has changed over time. Many people think it is essential to progress that animals are utilized for testing and experimentation for scientific and medical understanding. Others feel that animals are the innocent victims of our progress.

Scientists use animals for testing for many reasons. They use them to develop drugs for illnesses and to help us test new medicines. Animals are also used to test for the effectiveness of products like shampoo or perfume. They are also utilized to see how toxic some products might be to humans.

Following are lists of arguments for and against the use of animals for scientific testing.

#### **Some arguments for using animals for research testing are:**

- There is a high correlation of similarity between cells and systems of many species, including humans.
- In order to study the effects of a test article in a living system, a living system must be used.
- Requirements for animal research ensure that unethical research will never be conducted again on populations of "undesirable" humans. (At one time some prisoners and mentally ill people were used as subjects for testing)
- Animal research is legal, highly regulated, and has a strict code of ethics.
- Animals are purposely bred to produce limited variability in research and to mimic human diseases, for it is more ethical to test 100 mice than to infect 100 humans with a dangerous virus like AIDS.

#### **Some arguments against using animals for research testing are:**

- Science is not perfect; for every experiment that works, there are often several that do not.
- Species' variability has to be accounted for. (two mice may be quite different from each other, just as people are)

- The concept of “animal testing” is unsavory to many people’s sensibilities.
- Scientists do their best to utilize the least aware or sensitive species for their work, and to develop alternatives to whole body testing where appropriate, for purposes of reducing the number of animals used. However, no alternative can yet replace whole-body methods.
- We have no right to purposely breed animals to mimic humans in order to fit our testing needs
- Animal testing is always the last method in a series of tests due to the high costs of maintaining an animal colony for research.
- Testing on live animals can be cruel

O.K. Here’s some things to think about using the above arguments. You may come up with more.

### **Questions to ask those who are in favor of using animals for testing**

First of all, how do you know these arguments are factual? How do you find out?

Does the fact that cells and systems are similar between animals and man (if for instance we were testing on an animal to find a cure for a human disease) mean that the human cells would react the same as the animals? How can we prove or disprove it?

In America there may be requirements to treat animals ethically and humanely. How do we assure that is being done? Who decides what is humane? How do we measure humane? What happens in China, Russia, Germany...? Can we find international laws that protect animals from cruel treatment or that assure good treatment during research.

If, as the argument in support of testing on animals is true, by breeding animals to fit into certain criteria, then how accurate can the outcome of the tests be? Is it cruel to change animals genetic make-up in order for them to be more like a human, then use them for testing? How do we know or measure this?

What makes mice any less important than humans? If we think mice are OK to test then where do we stop testing, on chimps, on dogs?

### **Questions to ask those who are NOT in favor of animal testing**

There may be many experiments that do not work, but isn’t it worth learning something new no matter how many animals may be experimented upon? Or, given that the overpopulation of animals that have to be euthanized each day, wouldn’t it be better to use them for experimentation where we could at least get a positive result from euthanizing them?

Yes, species vary, but we try to find the closest thing to a human we can. Isn’t this better than no testing at all? Isn’t the possibility of a human’s cure worth and animal’s life? Isn’t the need for new products such as soaps, shampoos, or finding the effects of a product on human skin worth the testing using animals?

People may not like testing on animals because of people’s emotional attachment to, or people’s idea that animals are equal to humans in pain, feelings, and fear. Do we have actual proof that animals suffer the way people do since animals can’t talk? Are we misinterpreting animal’s “voices” or facial and body expressions by equating them to our human experience? Until we can prove animals suffer like humans isn’t it all right to continue testing?

Scientists try to use the least sentient animals (those they think have less feeling, or are less important to us, such as mice instead of cats for instance.) Can you prove that animals feel the same as we do? Is there proof that smaller animals, or those with smaller brains than others feel less? Isn’t it all right to rid the world of pests or animals that are of little use to humans by using them for experimentation?

Animal testing is not cheap and therefore scientists don’t do as much testing as they used to, so is it wasting valuable time and energy to try to stop animal testing? What more can we do to save money?

## **Making it Easier for Humans?**

What things in the following areas can we learn by researching animals that will make it easier for us to live on this planet? In medicine, in Earth Science (global warming, pollution, population shifts), in Social Sciences, in art?

### **HISTORY AND CULTURE**

The following two activities, Making a Stencil Image and Animals as Symbols use the standards below. You may use different standards as you see fit or to fit your individual activities.

#### **VISUAL ARTS Standards – 8th Grade**

##### **Students understand and apply visual art media, techniques, and processes.**

- 8.1.1 Know differences between visual art media.**
- 8.1.2 Know the different techniques used to create visual art.**
- 8.1.5 Know how different visual art media, techniques, and processes are used to communicate ideas, experience and stories.**
- 8.1.6 Use visual art materials and tools in a safe and responsible manner.**

##### **Students know a range of subject matter, symbols, and ideas**

- 8.3.1 Students examine and discuss themes, symbol and ideas found in specific works of art. Students develop personal works of art based upon themes, symbols, and ideas discussed. Students examine the expressive character of works of art.**

##### **Students understand the characteristics and merit of one's own work of art and the works of art of others**

- 8.5.1 Know various purposes for creating works of art.**
- 8.5.2 Know that works of art can elicit different responses.**

#### **SOCIAL STUDIES Standards**

##### **Students understand the role culture plays in shaping human development and behavior**

- 8.6.2 Reflect how people's background and history influence their actions and how people influence one another.**

Images of animals are some of the first artwork we have found in existence. Years ago, in the late 1800's cave paintings were found in Spain (1879, Altamira), in France (1894, Chauvet) and even in 1940 (Lascaux, found by 4 teenagers). All of these date back about 30,000 years. It is believed the cave paintings had a magical or ceremonial purpose, however, it is hard to know what was happening that long ago! In any case, these pictures show a great deal of skill. Many were "stencils." Cave artists put their hands on the walls and then it is believed they either rubbed crushed stone (like chalk) or chewed some colored material and spit it out. The material would cover the walls AROUND the hand, so when the hand was taken away, you would have a picture of a hand. Another way of making images on the walls, especially in the Chauvet caves, was by using a charcoal like substance was used to draw. The artists in the caves may have used a tool or their hands, but one thing is sure, they had a planned idea of what they were drawing because we see evidence of erasing and re-drawing.

So what is it that made cave people cover their walls with pictures of animals? It is believed that maybe people 30,000 years ago thought if they made an image of an animal on the wall it would be a way to attract animals to them so they could hunt. Some think cave people felt animals had supernatural powers. We will never know for sure but one thing is certain – cave people were very connected to nature and animals and animals meant very much to them.

### **ACTIVITY – MAKING A STENCIL IMAGE**

#### **Materials**

Magazines with pictures of animals that can be cut out **OR** used as a guide to drawing an animal  
Tagboard or heavy paper to draw your animals  
Piece of paper or fabric to stencil your image on  
At least one of the following: Ink, paint, charcoal, pastel, crayon or colored pencils, fabric paint  
Scissors

From a magazine or picture find an animal(s) that can be cut out so that the shape will be recognizable as that animal.

Draw or trace the animal on to tagboard.

Cut the animal out. You can cut out eyes or inner shapes such as stripes, spot, etc.

Think of your finished art work in two colors. The shape of the animal and the shape of the background. In other words (positive and negative space.)

Decide upon which areas you want colored and which areas you want.

On the other larger paper decide what background you want for your animal(s) and color or paint it

Place the cut-out stencil that you made of the animal shape on the background colored paper.

Using one of the drawing mediums (ink, paint, colored pencils, etc) fill in the shape by coloring the “hole.”

You can move the stencil around and use it again making a whole “herd” of your animal.

And some of the following items depending on what technique you choose.

### **ACTIVITY – ANIMALS AS SYMBOLS**

#### **Animals used as symbols contemporary and across cultures and time – research, discussion and art**

What is a symbol and why do we choose animals as symbols? Does a dove, for instance mean the same thing in different cultures? Why do some cultures use different animals (if they do) as symbols?

Where might we find contemporary symbolic use of animal and what does that symbol stand for? Eagle, bear, crane, dove, owl, snake, spider, fish... Where would we find historical use of an animal symbol?

Compare a contemporary logo used in advertising with an animal used in a Haida Indian totem. For instance look at the symbol for World Wildlife Fund or one of many dolphin-safe tuna logos as current logos (symbols) and then compare it with the Haida image of a bear and a dolphin or fish. What do you notice about these symbols and logos? How are they alike and how are they different?

Design an animal logo for an advertisement or for an organization. Logos usually become recognizable symbols of an idea or organization such as the Apple for computers, the Panda for World Wildlife Fund or Impala for the Chevy Impala car. They do not usually need to include words.

## RESOURCES

### Websites:

[www.culture.gouv.fr/culture/arcnat/chaufvet/en/](http://www.culture.gouv.fr/culture/arcnat/chaufvet/en/)

A site where students navigate on a cave map to visit by virtual tour of the Chauvet cave, 30,000 years old.

<http://animals.nationalgeographic.com>

At this site you can do research, see video clips, make your own video with sound and music, and more!

<http://songsforteaching.com/animalsongs.htm>

You can hear excerpts and order music on line from this site

[www.princetononl.com](http://www.princetononl.com) - a great guide for activities for teachers – link is incredible@rtdepartment

[www.natureartists.com](http://www.natureartists.com) - a comprehensive list and information about animal and nature artists

[www.janegoodall.org](http://www.janegoodall.org) - This site presents information about the protection of our wild animals and their habitats with a good resource list

[www.nabranimallaw.org](http://www.nabranimallaw.org) - This site offers information about animal rights legislation. Once in the site check on “animal welfare” link.

[www.humanesociety.org](http://www.humanesociety.org) - All kinds of issues about animal responsibility legislation, research and more.

### Video/Movies

*Prancer* - G

*Fly Away Home* - PG

*Souder* - PG

*Incredible Journey* - G

*Planet Earth* – various – BBC series – Not rated

*Winged Migration* - G

*The Black Stallion* (1979, Carroll Ballard, Director) - G

*Never Cry Wolf* (Carroll Ballard, Director) PG

*March of the Penguins* G

*Happy Feet* G

*Fantasia* excerpts G

### Books and further readings – (age ranges are suggested by the publishers)

*Aesop's Fables*. Many versions of this book of animal stories for young are available. Stories use the characteristic of the animals to make a moral lesson. (All ages)

Armstrong, William H. *Souder*. *Souder* is a Newbery Award-winning story of a sharecropper's son in the deep south and his relationship with his dog and his father, both whom he lost and then found. This is a story about tragedy, redemption and hope in the face of prejudice. This is also a film. (Ages 9-12)

Boelts, Maribeth. *Before You Were Mine*. This is about a boy who adopts a shelter dog. It includes information at the end about pet adoption and pet care. (Ages 8-12)

Buchwald, Claire. *Max Talks to Me (Sit! Stay! Read!)*. This is about a boy named Alex and his true friend, his dog Max. (Ages 4-8)

Buckley, Carol. *Just for Elephants*. Buckley tells the true story about an injured elephant and an elephant sanctuary in Tennessee. Readers will find information about elephant family intricacies and relationships as well as about the necessity for responsible care of our earth's creatures. (Ages 9-13)

Chauvet, Jean-Marie, and others. *Dawn of Cave Art: The Chauvet Cave*. (All ages)

Clements, Andrew. *Dogku*. The author offers a shaggy dog story written in haikus. (Ages 4-8)

Coatsworth, Elizabeth. *The Cat Who Went to Heaven*. This classic story is about a little cat who comes to the home of a poor Japanese artist and, by humility and devotion, brings him good fortune. (Ages 8 and up)

Coffelt, Nancy. *Fred Stays With Me!* A dog stays with a girl as she moves between her divorced parents homes, helping her cope with big changes in her life. (Ages 4-8)

Dawn, Karen. *Thanking the Monkey: Rethinking the Way We Treat Animals*. "This is a cogent and thoroughly researched overview of all the major issues in animal rights, past and present. Dawn's goal is to tell you everything you wanted to know about animal rights and lets you weigh the information against your own values, and she succeeds admirably." Publishers Weekly. (Ages high school and adults)

DiCamillo, Kate. *Because of Winn-Dixie*. Newberry Medal winner. Because of the love of a goofy dog, a young girl learns about friendship and acceptance. (Ages 8-12)

DeJong, Meindert. *The Wheel on the School*. This 1955 classic book is about hope and how a group of determined children find a way to bring a stork back to a village in the Netherlands after the storks had abandoned the village for many years. (Ages 8 and up)

Eckert, Alan W. *Incident at Hawk's Hill*. This book is about a very shy farm boy who makes friends with a badger family. (Ages 9-12)

Farley, Walter. *The Black Stallion*. This is the first of a series of books about a boy and his relationship to a wild stallion, the Black. (Ages 9-12)

Goodall, Jane. *Then Trusts: What We Must Do to Care for the Animals We Love*. A readable book that introduces responsible things we can do to care for our earth and its inhabitants. Stories about chimps and other animals are included.

Grandin, Temple and Catherine Johnson. *Animals in Transition: Using the Mysteries of Autism to Decode Animal Behavior*. (Ages high school and adults)

Henry, Marguerite. *Misty of the Chincoteague*. This is a classic Newbery Medal winner based on the annual Pony Penning Day where ponies are herded from small islands in Virginia and Maryland. Beautifully illustrated by Wesley Dennis. (Ages 9-12)

Henry, Marguerite. *Justin Morgan Had a Horse*. A Newbery Honor winner illustrated by Wesley Dennis. This book is based on the first of the breed of Morgan horse. It takes place in Vermont. (Ages 9-12)

Henry, Marguerite. *King of the Wind*. A Newbery Honor winner, this book was illustrated by Wesley Dennis. It is about the beginning of the Arabian breed of horse and takes place in Morocco and England. (Ages 9-12)

Herriot, James. *Bonnie's Big Day*. Kids will love this touching well-illustrated story about a man and his workhorse of 20 years. It has fun illustrations. (Ages 4-8)

Herriot, James. *All Creatures Great and Small* and *All Things Bright and Beautiful*. These two books are collections of stories by a country veterinarian about his experiences with animals and the people who love them. (All ages)

Jarrell, Randall. *The Bat-Poet*. A short book about a bat who can't sleep days, and so writes poems in his own words about his daytime experiences, poems his other bat friends can't understand. (9 and up)

Jewett, Sarah Orne. "A White Heron." A classic short story about a young farm girl who wrestles with the love of nature and the love of a young man who hunts a white heron. (Ages 12 and up)

Jones, Marcia Thornton. *Champ*. A boy who is not very athletic cannot please his father until a 3 legged dog comes into their lives. (Ages 9-12)

Kellogg, Steven. *Can I Keep Him?*. This has delightful illustrations and story about a boy who is on a quest to find the perfect animal to bring home. (Ages 4-8)

Kellogg, Steven. *Pinkerton Behave*. This is a hilarious story with illustrations about a Great Dane and his escapades. (Ages 4-8)

Hakes-Noble, Tricia. *The Day Jimmy's Boa Ate the Wash*. This is a tale, illustrated by Steven Kellogg, about a field trip gone astray as a busload of children visit a farm. Little did the teacher know that Jimmy smuggles along his boa constrictor, much to the dismay of the farm animals and the teacher. (Ages 4-8)

Liers, Emil. *An Otter's Story*. This book, originally published in 1955, about an otter family in Michigan is hard to find. It is a long-time favorite with young readers and well worth reading. (Ages 8-12)

London, Jack. *Call of the Wild*. This is a classic story about a sled dog, Buck, and his human companion in the Arctic. Buck eventually leads a pack of wolves. (Ages 10 and older)

London, Jack. *White Fang*. This is a story written in 1905 about the hard life in Alaska and the friendship and trust that develops between an abused sled dog and a man. (Ages 10 and older)

Martel, Yann. *Life of Pi*. A boy raised in India finds himself shipwrecked on a small boat with several wild animals. Suspenseful. (Ages 12 and up)

McElroy, Susan Chernak. *Animals as Guides for the Soul*. Stories of life changing encounters with animals. (Ages 12 and up)

Maxwell, Gavin. *Ring of Bright Water*. This is based upon an experience of a writer who is deeply involved with nature and animals. He brings an otter from Egypt to the Scottish Highlands where he intends to write in peace and quiet – a goal, he finds, not possible with his otter Mijbil. (Ages 12 and older)

Morris, Jackie. *The Snow Leopard*. Set in the Himalayas, this book brings a message about the fragileness of our animal kingdom. Stunning illustrations and poetic story-telling. (Ages 7-9)

Mowat, Farley. *Never Cry Wolf*. Mowat, a biologist, is hired by the Canadian Wildlife Service to study the wolves' massacre of caribou. He finds, instead, a highly evolved animal group that all too often makes him realize he is not as smart a scientist as he thinks. This is both funny and serious. (Ages 12 and older)

Naylor, Phyllis Reynolds. *Shiloh*. This is a Newbery medal winner about an abused dog and a boy's commitment to save him despite pressure from adults. (Ages 9-12)

Ratliff, Jenifer. *Sam Sara and the Red Ball*. A friendship develops between two rescued animals, a rabbit and a runt kitten. (Ages 4-8)

Rawls, Wilson. *Where the Red Fern Grows*. This is a classic story about a boy and his coon-hound who live in Oklahoma. (Ages 9-12)

Sheldon, Dyan. *Whale's Song*. A grandmother tells her granddaughter about hearing whale songs. This is almost magical and is beautifully illustrated. (Ages 4-10)

Spinelli, Jerry. *Wringer*. In this book, a boy comes of age by making tough decisions regarding a pigeon he is keeping. This is a good book especially for boys who face peer pressure. (Ages 9-12)

Wilde, Oscar. "The Nightingale and the Rose." This is a classic story where a nightingale, for the happiness of a student in love, gives her life. As typical of Wilde, his words are full of imagery and color. (Ages middle school and older)

Winter, Jeanette. *The Tale of Pale Male: A True Story*. The author has gussied-up a true story of a red-tailed hawk and his fifth avenue perch. (Ages 4-8)

Yue, Guo and Clare Farrow. *Little Leap Forward – A Boy in Beijing*. This book is a story by the author, Yue, about his life growing up during the cultural revolution in Beijing. Little Leap captures a bird hoping he can play a flute to sound like a bird sings and, in doing so, learns to see the world in a new light. (Ages 9-12)

## ARTISTS AND MUSICIANS WHO USE ANIMALS IN THEIR ART AND MUSIC

### **Rabbits:**

Albrecht Durer ; hare 1502 drawing and etching  
Jan Gassner: Flying hare  
Barbara Moody  
Winifred Austin – 2 rabbits etching  
Haarlem School – 2 rabbits in landscape

### **Horses:**

Rosa Bonheur  
Albrecht Durer  
Pablo Picasso  
Franz Marc  
Edgar Degas  
George Stubbs  
Wesley Dennis illustrator  
Steven Kellogg, illustrator  
Tony Stromberg – “Fierce Grace and The Dance”  
Walter Piehl

### **Cattle:**

Sue Coe  
Norma Wilson  
Diane Whitehead  
Soutine

### **Fish:**

Marsden Hartley *Flounders and Blue Fish*  
David Gilhooly  
Joseph Rafael

### **Birds:**

John J Audobon  
Terry Evans  
Jim Dine (White Owl for Alan, raven)  
Leonard Baskin – raptors and other birds  
Kwakiutl bird masks and totems  
Lelooska family and masks and stories  
Charles Beck  
Kate Breakey  
Constantin Brancusi *Bird in Space*  
Giaocomo Balla *Flight of the Swifts*  
Walter Anderson *Pelicans* (1945)

### **Dogs and cats:**

George Stubbs  
William Wegman

## ARTISTS AND MUSICIANS WHO USE ANIMALS IN THEIR ART – page 2

### Animals in general

Berthe Morisot- *Girl in a Boat with Geese*  
Peter Paul Rubens- *Daniel in the Lions Den*  
Edward Hicks- *Peaceable Kingdom*  
Rufino Tamayo- *Lion and Horse*  
Qing Dynasty, China  
Pre-Colombian Animals  
Jean- Baptiste – Camille Corot  
Edward Manet  
Edgar Degas \_ (horses) (*The Dead Fox*)  
Claude Monet  
Renoir  
Henri Rousseau  
Max Ernst – frottage (rubblings)  
Paul Osler - *Timbuktu*

### Music and musicians who are inspired by animal themes

Tchaikovsky *Swan Lake*  
Prokofiev *Peter and the Wolf*  
Stravinsky *Firebird Suite*  
Saint Saens *Le Carnaval des Animaux*  
Rimsky Korsokov *The Flight of the Bumblebee*  
Rossini *la Danza Tarentella*  
Kenneth Haxton  
Frank Macchia  
Marissa Dodge  
Eighth Blackbird – *Strange Imaginary Animals*  
A contemporary young Juilliard classical group of musicians who use their instruments in alternative ways and who use alternative instruments to make music  
Gustav Mahler  
John Lennon (Beatles) *Blackbird*  
Elvis Presley – *Hound Dog*

### Folksongs and Favorites

*All the Pretty Horses*  
*Baby Beluga*  
*It's Not Easy Being Green*  
*Bill Grogan's Goat*  
*How Much is that Doggie in the Window?*  
*The Cat Came Back*  
*Eensy Weensy Spider*  
*Frog Went a Courtin'*  
*Kookaburra*  
*Old Gray Mare*

## THINKING VISUALLY (Teachers Guide)

The following suggestions to encourage discussion comes from *Visual Thinking Strategies: An Art Program for Museums and Schools* by Abigail Housen and Philip Yenawine.

Thinking visually is really thinking critically. Given limited time and the reticence of children to “speak up and out” when traditional school emphasizes reading and writing over talking, it can be difficult to give students the opportunity to practice communication and discussion. Visual thinking helps children make meaning from art, combine perceptions with feeling and logic and to reason with imagination, memory and common sense. The following are questions and ideas teachers may want to use when discussing artworks with students before visiting an exhibit and at the exhibit. *Looking at Art With a Friend*, a handout that follows this guide, is an aid that helps students feel comfortable with each other as they express their opinions.

REMEMBER: There is no right or wrong way to look at or wrong opinions about the art you see.

Start out by asking:

**What is happening here? (What’s going on in this picture?)**

**What do you see that makes you say that? (ask them to point out specifics)**

**What more do you see?**

**What else?**

It is important to let there be thinking time if needed. Try not to jump in too soon once you have asked a question.

Respond to comments by listening, then by paraphrasing so the student knows you understood and so the rest of the class can hear. Point to the details mentioned.

At first students tend to see things from their own experience. This is why it is important to ground their comments on what they actually are seeing. Class discussions often develop around what they think the artist was intending. Sometimes silly responses can even provoke interesting discussions.

Hand out: All ages

### **LOOKING AT ART WITH A FRIEND**

With a friend or two, choose one artwork to look at. Focus on it while you and your friends discuss the questions below. See how long you can discuss one artwork using these questions, then pick another piece and begin again.

Look at one artwork for a moment.

What's happening in this artwork?

Point out what you see to make you say that?

What words would you use to describe this artwork? What other words might we use?

What does this artwork remind you of?

What else does this remind you of?

How is this artwork similar to or different from others you have seen?

Are there some objects that seem closer to you? Further away? Point them out.

Can you tell something about the colors or gray tones in this artwork?

What title would you give to this artwork? What made you decide on that title?

Are there other titles you would give it?

What sounds can you imagine this artwork would make?

What do you think is good or bad about this painting? What do you see that makes you think so?

Why do you think other people should see this work?

What grade would you give the artist for this work? What are the reasons for your grade?

Hand out: Elementary

**ANIMAL OPINIONS – ELEMENTARY (2 PAGES)**

***The Animal Kingdom: Them and Us***

**Artists like to use animals when they make their art. They have many reasons.**

Can you think of some reasons artists like animals? List some of the reasons.

1.

2.

3.

More?:

Pick a piece that you like or do not like. Write down the artist's name and the title of the work. HINT: You will find those on the label on the wall by the artwork.

Name of Artist: \_\_\_\_\_

Title of Art work: \_\_\_\_\_

Tell us why you like or do not like this art. Be sure to talk about things you **see**, not just things you feel.

Hand out: Elementary

Animal Opinions - page 2

**Many artists make art about things that they think are very important. An artist may be worried that there are not many tigers left, so may take a photograph of a beautiful tiger. Why?**

Pretend you are an artist. Think of something important you would like to say about an animal. Describe using words only how you would make some art to say this.

Now make a piece of art without using any words in your picture or art work, just images. Would you make a picture or cartoon, take a photograph, make a collage, create a sculpture or some other kind of art?

Hand out: Middle School

## ANIMAL OPINIONS – MIDDLE SCHOOL/HIGH SCHOOL

### *The Animal Kingdom: Them and Us*

**More and more contemporary artists are using animals as their subject matter. Sometimes it is simply because the artist appreciates the beauty and uniqueness of the animal. Sometimes it is because artists want to look more carefully, more seriously, or to ask new questions about our natural world and our relationship to it. While looking at this exhibit answer some of these questions for yourself.**

Pick a piece that gets your attention. Write down the artist and the title of the piece. Why did you choose this art work? Answer more than “I just like it” or it is “interesting.” See if you can describe your feelings better by pointing out specific features of the art such as “The eyes make the animal look very wise” or “The photograph makes the texture of the skin look as if you can touch it.”

**Many artists, as writers, use their art to make statements about their world or a specific issue of importance.**

Can you list two or three major occurrences today in our world that are affecting animals or nature? See if you can find a piece that supports one of your findings? Who is the artist and what is the title of the piece? What, in your opinion, is the artist saying? What things does he or she do to make their statement understood? (An example: “The animal is so small in relation to the picture frame, so to me it seems very fragile.”

**There are as many reasons to make art as there are artists.**

Write down the name of the artist and the title of a piece or pieces in the exhibit that:

Are humorous

Are imaginary

Address size and scale

Show an animal in a different way than usually seen

You think may have a serious message

**My own opinions**

Using one of the artists and reasons above, tell us more about what the artist did to make you see it this way. Be specific. For instance you might find a piece that shows an animal that is placed in a cage, so you might explain why the artist chose to place the animal in that environment.

Hand out: Middle School

### **FIND A MEANING – MIDDLE SCHOOL/HIGH SCHOOL (2 pages)**

#### **Finding a Meaning**

The artist's portrayal of animals in this exhibit might bring to the foreground issues and discussions regarding ethics, legal rights, empathy, beauty, integrity and more.

Find the work of one artist in this exhibit and in your own words explain what you feel about what the artist might be representing. (Do not use Cecelia Condit's video).

Artist's name: \_\_\_\_\_

Title of the Piece: \_\_\_\_\_

What techniques does the artist use to get his or her idea across? Explain why this works or not. For example, does the artist use color, size, surface, animal's facial expression, gesture of the animal, situation or the environment the animal is placed? Is your physical point of reference important? In other word from where or how does the artist make you view the animal – above? below? straight on or in camouflage?

#### **Cecilia Condit's Film:**

If you were to use one word or phrase to define the theme of this 5 minute video, what would it be?

Do you see more than one possible meaning or theme? If so, what might it/they be?

If there is a conflict here, what is it? (good vs. bad for instance.)

What artistic techniques does Condit use to support your version of what you think the film is about?

Pick one sentence, phrase or idea that the girl says, and explain how it fits your idea of the theme of the video, if it does.

Hand out: Middle School

Find a Meaning – Page 2

**Museums and Galleries make a statement**

How does the way the museum or gallery displays the work affect how you look at what you see? In other words, think about the actual exhibit space, the room in which it is displayed, what is around it, how high or low it is hung or the lighting. Do any of these things add or detract from the meaning of the piece? Who do you think makes the decisions about placement and why do you think they were made? Give an example of one or more things here that you think work or that you think could be better displayed and why?

What is your favorite piece in this exhibit and why? Your least favorite? Be able to explain why by pointing out specific things you see. A discussion about color, scale, size, materials, texture, technique may all help you explain your point of view. Answers such as “I don’t know, I just like it, maybe it’s the color” are NOT complete answers.

Hand out: All ages

### ANIMAL PHRASES (3 pages)

**Some animals have ways of acting that remind us of the way people act. We make up sayings or phrases about these animals. See if you can match up the animal with the saying. Try this on you mom or dad.**

A **simile** is a word or phrase that compares two different things. Some animals have ways of acting or doing things that remind us of the way people act. We make up sayings or phrases about these people, comparing them in this case to certain animals. See if you can match the animal with the saying. Can you explain why we use these sayings? Look up one of the animals in this exercise to find out information about it then compare it with the saying to see if it is accurate.

**Use this word list to fill in the sayings below:**

<i>Lion</i>	<i>Loon</i>	<i>Turtle</i>	<i>Mouse</i>	<i>Bat</i>	<i>Lamb</i>
<i>Fox</i>	<i>Goose</i>	<i>Fish</i>	<i>Bird</i>	<i>Snail</i>	
<i>Cat</i>	<i>Eagle</i>	<i>Goose(again)</i>	<i>Horse</i>	<i>Cow</i>	

As quiet as \_\_\_\_\_(little sneaky animal, quick and lives in our walls)

As quiet as a \_\_\_\_\_(Cute fluffy creature that jumps and plays and baaaaas)

As sly as a \_\_\_\_\_

As slow as a \_\_\_\_\_(has a shell but is not as slow as we think)

As slow as a \_\_\_\_\_(has a shell and really IS slow)

You silly \_\_\_\_\_

As crazy as a \_\_\_\_\_

As blind as a \_\_\_\_\_

Eats like a \_\_\_\_\_ (Means a tiny appetite but these animals really need to eat 8 or 10 times their weight each day)

Swims like a \_\_\_\_\_(a good swimmer)

Has \_\_\_\_\_eyes (means to see very well)

\_\_\_\_\_flesh ( means to be so chilly your flesh gets bumpy)

As hungry as a \_\_\_\_\_

\_\_\_\_\_poke (a person who rides the range)

Dandi-\_\_\_\_\_ (yellow and sometimes fluffy flower)

\_\_\_\_\_walk ( a bridge-like structure up high to walk on)

**Animal Phrases (page 2)**

**Now try these**

*Ox Alligator Bird Bunny Turkey Fox Mule Lamb*  
*Bull Rat Duck Snake Bug Eel Sheep*

Counting \_\_\_\_\_ (what you do when you cannot sleep)

Clumsy as an \_\_\_\_\_

Clumsy as a \_\_\_\_\_ in a china shop

Cozy as a \_\_\_\_\_ in a rug

\_\_\_\_\_ Trot (an old fashioned funny dance named after a farm animal)

\_\_\_\_\_ Trot ( another dance step and a red-haired animal)

Quick as a \_\_\_\_\_

Stubborn as a \_\_\_\_\_

You lucky \_\_\_\_\_!

Slippery as an \_\_\_\_\_

Slippery as a \_\_\_\_\_ (not really slippery, it means to be dishonest)

In a shake of a \_\_\_\_\_ tail

Your room is like a \_\_\_\_\_ nest

\_\_\_\_\_brained (means not too smart)

\_\_\_\_\_skin (means really rough skin)

**And there's more:**

*Crocodile Beaver Elephant Duckling Horse Chicken Bee*  
*Clam Fish Kangaroo Horse (again) Dog Cat Bull*

Busy \_\_\_\_\_ (water and land animal)

Busy \_\_\_\_\_ (this one flies)

\_\_\_\_\_legs ( a way to describe a person with really skinny legs)

Your story seems \_\_\_\_\_-y (not truthful)

\_\_\_\_\_ Court ( a court where rules are made up and changed whenever the judge wants)

Ugly \_\_\_\_\_ ( a good story about a swan)

\_\_\_\_\_ sense (common sense)

Animal Phrases (page 3)

\_\_\_\_\_ tails (a swampy plant)

\_\_\_\_\_ Days ( the hottest part of summer)

\_\_\_\_\_ tears (fake crying)

As big as a \_\_\_\_\_ ( a very large mammal that lives in the ocean)

Built like a \_\_\_\_\_ (big and strong)

The stock market is \_\_\_\_\_-ish (means this is a strong market)

Just \_\_\_\_\_ up! (Be quiet!)

## ANIMAL PHRASES ANSWERS

As quiet as a **mouse**

As quiet as a **lamb**

As sly as a **fox**

As slow as a **turtle**

As slow as a **snail**

A silly **goose**

As crazy as a **loon**

As blind as a **bat**

Eats like a **bird**

Swims like a **fish**

Has **eagle** eyes

**Gooseflesh**

As hungry as a **horse**

**Cow** poke

**Dandelion**

**Cat** walk

Counting **sheep**

Clumsy as an **ox**

Clumsy as a **bull** in a china shop

Cozy as a **bug** in a rug

**Turkey** trot

**Fox** trot

Quick as a **bunny**

Stubborn as a **mule**

You lucky **duck!**

Slippery as an **eel**

Slippery as a **snake**

In a shake of a **lamb's** tail

Your room is like a **rat's** nest

**Bird**-brained

**Alligator** skin

Busy **beaver**

Busy **bee**

Chicken **legs**

Your story seems **fishy**

**Kangaroo** court

Ugly **Duckling**

**Horse** sense

**Cat** tails

**Dog** Days

**Crocodile** tears

As big as an **Elephant**

Built like a **horse**

The stock market is **bullish**  
**clam** up

## TWO NAMES IN ONE – ELEMENTARY/MIDDLE SCHOOL

Some artists use humor when they make art. Some do this by using puns which are words or pictures that have double meanings. You can use the lists below or develop your own list of real bird names and fish names. You may assign names, let your students pick names, or place slips of paper in a basket (nest or clamshell) to have students pick.

Once you have picked an animal below, design a fish or bird that fits that name. You can make a picture including the environment in which the bird or fish lives.

### BIRDS

Bee-eaters	Bellbirds	Birds of Paradise	Ovenbirds
Canvasback	Catbirds	Corn Crakes	Cowbirds
Elf Owls	Scrubfowl	Seabird	Secretary bird
Flycatchers	Frogmouths	Fork-tailed swift	Turtle Dove
Kingbirds	Kingfishers	Man of War bird	Night Hawk
Grasshopper sparrow	Egyptian Plover	Rock Hopper Penguin	Yellow Hammer
Umbrella bird	Grey Winged Trumpeter		Fruit Dove
Elephant Bird	Dollarbird	Tiger Parrot	Sandwich Tern
Firecrest	King Penguin	Rose Headed Parakeet	Festive Parrot
Scissor-tailed Nightjar	Spotted Antbird	Yellow-bellied sapsucker	

### FISH

Siamese Fighting Fish	Paradise Fish	Firemouth Cichlid	Zebra Cichlid	
Convict Cichlid	Rosy Barb	Tiger Barb	Harlequin Rasbora	
Dragonfish	Wolf fish	Snake pipefish	Great pipefish	
Spiny pipefish	White cloud mountain fish		Swordtail fish	
Bleeding heart fish	Blind cave fish	Silver Dollar fish	Pencil fish	
Penguin fish	Scissors tail fish	Glass Fish	Armoured Catfish	
Jewel Fish	Picked dogfish	Dragonet	Leaf fish	
Clown loach	Australian Rainbow fish		Archer fish	
Beacon fish	Egyptian Mouth breeder		Mosquito fish	
Flag fish	Black Widow fish	Pirate fish	Perch	Lump fish
Toadfish	Striped squirrel fish	Sword fish	Fiddler crab	Horseshoe crab

### INSECTS

Butterfly	Firefly	Fruitfly	Milkweed bug
Dragonfly	Honey Bee	Earwig	Green stinkbug
Black Widow Spider	Asian Lady	Grubworm	Blister beetle
Tiger spider	Lady bug	Earthworm	Fire Ant
Bumble bee	Katydid	Slug	Praying mantis
Yellow Jacket	Grasshopper	Inchworm	Ghost mantis
Lightning Bug	Monarch butterfly	Assassin bug	Admiral butterfly
Lantern fly	Toad bug	Rosy Dart	Army ant
Carpenter ant	Cuckoo bee	Mosaic darter	Stag beetle
Horse fly	Tiger Moth	Nun moth	Police Car moth

Luna (moon) moth      Horse fly

For very young children you might cut out shapes such as ovals, circles, squares, rectangles and glue them on to a larger surface. Children can then add whatever they want to make their animals including cut out shapes or drawn or painted or colored additions.