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**These lesson plans are available to you to incorporate into your classroom lessons.** Based on the current state standards in Art Education, we have drawn together several examples for each area of learning. We will continue to add more video, biographies and resources to this section in the future. You are invited to use this content in class, to draw more stories and images from The PlayList website and incorporate clips in your own lesson playbook.

Be inspired by the stories, passion and powerful examples of working artists of northeastern Minnesota featured on The PlayList! Please share your lesson plans with other educators in the region.

# TRAINS, PLANES AND TANKS

A social studies lesson for grades 6-9

## Learning Objectives:

1. To understand Minnesota's Iron Range mining industry's significance during World War II.
2. To become aware of the opportunities created for women during the mass call up of troops during WWII.

**Time Frame:** 2 class periods

## Materials Needed:

**Handouts:** Questions to get you thinking, WDSE Documentary questions and Ore/Planes production data

**Links:** Links to clips

**Overhead page of statistics:** Mining Directory of Minnesota, 1946; The Bulletin of the University of Minnesota Institute of Technology; S.C. Lind, Dean; Mines Experiment Station, E.W. Davis, Dir.; author-Henry H. Wade

The lesson assumes some minimal prior knowledge of WWII.

## Procedure:

### Warm up (Anticipatory set):

Create student curiosity; begin by showing the Youtube clip on a WWII "Dogfight" ( [https://www.youtube.com/watch?v=\\_fuWrdSdlRs](https://www.youtube.com/watch?v=_fuWrdSdlRs) ). After the clip discuss the importance of steel production (for weapons) during WWII. Answers will vary, but are fairly obvious.

1. Distribute Handout 1 and discuss with students (or just discuss if appropriate).
2. Have students view the documentary made by WDSE. Students will remain on task/engaged with relevant questions. It is 27 minutes.
3. Distribute Handout 3 and have students compare increases in ore production during war years (1941-45) to the actual number of warplanes produced in those years.

## Assessment:

Student responses in class and their written responses to Handout 2 and Handout 3.

## Handout 1

### Anticipatory Set - Questions to Get You Thinking!

(Teacher can simply discuss these, have students complete or simply ignore at higher levels/grades)

1. Is steel found or made?
2. If found, where? If made, with what?
3. Name some things made from iron.
4. Where in the world can iron be found?
5. What do you think these questions have to do with our study of World War II?

## Handout 2

After some discussion students should view the documentary made by WDSE Television to learn more about the connection of Iron Range mining /railyards and WWII. Students will answer questions that accompany the clip.

**Video link:** <http://www.wdse.org/shows/playlist/watch/season-6-episode-12>

# Student question sheet

**Student Name:**

Answer all questions according to the PBS clip, "Last Call for The Mitchell Yards."

1. The Mitchell Yards Engine House operated through this war

(WWII)

2. Dan \_\_\_\_\_ is a photographer that calls the structure "...harsh and utilitarian."

(Turner)

3. Redore is a ghost town that is now " \_\_\_\_\_ from this Earth."

(erased)

4. The boiler room ran 365 days/year, 24 hours/day. It was powered by this fuel \_\_\_\_\_.

(coal)

5. Andrew \_\_\_\_\_, president of US Steel over 100 years ago played a role in the development of Mitchell Yards.

(Carnegie)

6. \_\_\_\_\_% of the iron ore used in WWII came from the Hull Rust Mine, just a few miles from the Mitchell Yards station.

(80%)

7. According to Dave Aho, there was a time were a train was leaving the yard every \_\_\_\_\_ minutes.

(15)

8. List 3 images that Sheila Packa uses in her poetry to describe Minnesota mining life 70 years ago.

- A.
- B.
- C.

(answers will vary)

9. Packa highlights immigration pointing out there were \_\_\_\_\_ languages spoken in the 1,100 underground mines that existed on The Iron Range at that time.

(40)

10. An all female crew worked in the pit during this war.

(WWII)

11. M \_\_\_\_\_ is a lung disease that affected miners in addition to the many other perils listed in the clip.

(Mesothelioma)

12. Aho thinks of himself as the \_\_\_\_\_ of this historic site.

(Caretaker)

13. Paul Seeba's song shows that the \_\_\_\_\_ played a significant role to help the Allies win WWII.

(Mitchell Yards)

14. One of the song lyrics states, "... Everybody gone off to fight in D Day."

What was D Day and connect Packa's poem about women working in mines during WWII?

(answers will vary, but should acknowledge the war created an economic opportunity for women).

15. It is our \_\_\_\_\_ from 100 years ago.

(history)

## Critical thinking activity

According to the BBC, the Nazi's felt the Allies won WWII for three principal reasons:

- A. The unexpected resistance of "The Red Army" in Russia.
- B. The air power of the Allies.
- C. The vast amount of armaments from the United States

[http://www.bbc.co.uk/history/worldwars/wwtwo/how\\_the\\_allies\\_won\\_01.shtml](http://www.bbc.co.uk/history/worldwars/wwtwo/how_the_allies_won_01.shtml)

It has been said that The Iron Range mines played a critical role helping the Allies win WWII. After doing independent research how valid is this claim? Support your conclusion with data and evidence. The final product will be a thoughtful paragraph (6-8 sentences in length) that either agrees or critiques this claim:

If time: have students turn their desks and defend their research to a neighbor.

## Handout 3

Activity created by Dana Bigger, a teacher who participated in the 2008 Minnesota Humanities Center's Building America: Minnesota's Iron Range a Landmarks of American History and Culture: Workshops for School Teachers.

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### World War II Aircraft Production by Country and Year

	UK	USA	USSR	Germany	Japan	TOTALS
1939	7,940	2,141	10,382	8,295	4,467	33,225
1940	15,049	6,086	10,565	10,826	4,768	47,294
1941	20,094	19,433	15,735	12,401	5,088	72,751
1942	23,672	47,836	25,436	15,409	8,861	121,214
1943	26,263	85,898	34,900	24,807	16,693	188,561
1944	12,461	96,318	40,300	40,593	28,180	217,852
1945	12,070	46,001	20,900	7,540	8,263	94,774
TOTAL	117,549	303,713	158,218	119,871	76,320	775,671

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*Use the above table and the table below to complete this assignment.*

**Short Answer Response:** How does the number of planes produced during the war years compare to the amount of iron ore mined and shipped from the Iron Range in Minnesota? Use complete sentences to answer the question. Be specific. Include some data from the tables. 5- 7 sentences required.

TABLE 8  
CLASSIFICATION OF IRON ORE SHIPMENTS FROM MINNESOTA  
Mesabi Range

Year	Direct Ore		Concentrates		Total Shipments
	Open Pit	Underground	Open Pit	Underground	
1892-1900	19,505,000	11,885,000	—	—	31,390,000
1901-1910	125,469,000	67,359,000	652,000	16,000	193,496,000
1911-1920	208,521,000	89,256,000	34,178,000	973,000	332,928,000
1921-1930	217,798,000	60,914,000	52,142,000	1,099,000	331,953,000
1931	8,499,000	3,113,000	3,429,000	29,000	15,270,000
1932	891,000	766,000	256,000	11,000	1,924,000
1933	8,155,000	2,489,000	2,817,000	10,000	13,471,000
1934	9,743,000	1,835,000	2,888,000	184,000	14,650,000
1935	11,381,000	2,906,000	4,256,000	334,000	18,877,000
1936	21,292,000	3,113,000	6,721,000	334,000	31,460,000
1937	33,954,000	3,279,000	8,353,000	347,000	45,933,000
1938	8,414,000	2,215,000	2,551,000	124,000	13,304,000
1939	22,138,000	2,603,000	5,530,000	44,000	30,315,000
1940	34,847,000	2,460,000	8,225,000	136,000	45,668,000
1941	43,773,000	2,547,000	13,312,000	141,000	59,773,000
1942	51,340,000	2,501,000	16,302,000	137,000	70,280,000
1943	48,614,000	2,542,000	13,600,000	150,000	64,906,000
1944	46,517,000**	2,154,000**	13,669,000	169,000	62,509,000
1945	42,705,000	1,646,000	13,875,000	143,000	58,369,000
Totals	963,556,000	265,783,000	202,766,000	4,381,000	1,436,486,000

Vermilion Range

1884-1890	( <sup>1</sup> )	3,223,000	—	—	3,223,000
1891-1900	( <sup>1</sup> )	11,968,000	—	—	11,968,000
1901-1910	( <sup>1</sup> )	15,138,000	—	—	15,138,000
1911-1920	( <sup>1</sup> )	13,860,000	—	—	13,860,000
1921-1930	( <sup>1</sup> )	14,339,000	—	—	14,339,000
1931	—	1,141,000	—	—	1,141,000
1932	—	217,000	—	—	217,000
1933	—	741,000	—	—	741,000
1934	—	785,000	—	—	785,000
1935	—	857,000	—	—	857,000
1936	—	1,065,000	—	—	1,065,000
1937	—	1,453,000	—	—	1,453,000
1938	1,000	929,000	—	—	930,000
1939	—	1,417,000	—	—	1,417,000
1940	27,000	1,446,000	5,000	69,000	1,547,000
1941	27,000	1,726,000	56,000	38,000	1,847,000
1942	25,000	1,853,000	18,000	29,000	1,925,000
1943	—	1,779,000	—	—	1,779,000
1944	—	1,539,000	—	—	1,539,000
1945	—	1,446,000	—	—	1,446,000
Totals	80,000	76,922,000	79,000	136,000	77,217,000

<sup>1</sup> Data not available on open pit shipments from early operation of Soudan and South Chandler Mines nor from milling operation of Section 30 Mine (1910 to 1923).

\*\* Corrected since publication of 1945 Mining Directory.

TABLE 8—(Continued)  
CLASSIFICATION OF IRON ORE SHIPMENTS FROM MINNESOTA  
Cuyuna Range

Year	Direct Ore		Concentrates		Total Shipments
	Open Pit	Underground	Open Pit	Underground	
1911-1920	4,757,000	8,666,000	392,000	35,000	13,850,000
1921-1930	5,949,000	8,201,000	3,727,000	—	17,877,000
1931	—	96,000	364,000	223,000	893,000
1932	—	—	84,000	15,000	99,000
1933	—	—	433,000	308,000	741,000
1934	79,000	—	86,000	368,000	533,000
1935	234,000	—	—	564,000	798,000
1936	480,000	116,000	709,000	—	1,305,000
1937	724,000	59,000	907,000	65,000	1,775,000
1938	231,000	200,000	134,000	17,000	582,000
1939	450,000	194,000	634,000	13,000	1,291,000
1940	658,000	304,000	726,000	46,000	1,734,000
1941	1,016,000	259,000	1,085,000	81,000	2,441,000
1942	1,242,000	373,000	1,283,000	138,000	3,036,000
1943	1,081,000	501,000	1,363,000	121,000	3,066,000
1944	968,000	379,000	1,178,000	13,000	2,538,000
1945	1,273,000	301,000	1,496,000	36,000	3,016,000
Totals	19,238,000	20,720,000	15,022,000	600,000	55,580,000

Total Minnesota

1884-1890	—	3,223,000	—	—	3,223,000
1891-1900	19,505,000	23,853,000	—	—	43,358,000
1901-1910	125,469,000	82,497,000	652,000	16,000	208,634,000
1911-1920	213,278,000	111,782,000*	34,570,000	1,008,000	360,638,000
1921-1930	223,747,000	83,454,000	55,869,000	1,092,000	364,169,000
1931	8,593,000	5,018,000	3,652,000	44,000	17,309,000
1932	891,000	1,067,000	281,000	11,000	2,250,000
1933	8,155,000	3,663,000	3,125,000	10,000	14,953,000
1934	9,822,000	2,706,000	3,256,000	184,000	15,968,000
1935	11,615,000	3,763,000	4,820,000	334,000	20,532,000
1936	21,772,000	4,294,000	7,430,000	334,000	33,830,000
1937	34,678,000	4,791,000	9,260,000	432,000	49,161,000
1938	8,646,000	3,344,000	2,685,000	141,000	14,816,000
1939	22,588,000	4,214,000	6,164,000	57,000	33,023,000
1940	35,532,000	4,210,000	8,956,000	251,000	48,949,000
1941	44,816,000	4,532,000	14,453,000	260,000	64,061,000
1942	52,607,000	4,727,000	17,662,000*	304,000	75,300,000*
1943	49,095,000	4,822,000	15,183,000*	271,000	69,371,000*
1944	47,485,000**	4,072,000**	14,847,000	182,000	66,586,000
1945	43,978,000	3,393,000	15,281,000	179,000	62,831,000
Totals	982,874,000	363,425,000	218,146,000*	5,117,000	1,569,562,000*

\* Includes open pit concentrates from Fillmore County District: 59,000 tons in 1942 and 220,000 tons in 1943.

\*\* Corrected since publication of 1945 Mining Directory. Ore mined by milling methods is included under "Open Pit." Authority: Compiled by the Mines Experiment Station.

For further study or use as an enrichment assignment

Lyrics to "The Mitchell Yards" by Paul Seeba: (answer questions that follow)

Well, he's nine years old and he's never been told,  
Never pull a fire alarm just for fun  
Switchman would say, Hey Jimmy Bray  
We need an engineer with a BB gun

Jimmy asks why, Switchman replies  
Everyone's gone off to fight in D Day  
Switchman says, we'll forget your mess  
Just steer the locomotive in the right way

Bridge

He says look all the fast trains pulling all the cars



Heading on down to the Mitchell Yards  
Look at all the fast trains pulling all the ore  
Heading on off to a world war

Chorus

Now ride, ride that train  
Gonna ride, ride that train  
Gonna ride, ride that train  
To the Mitchell Yards

Kind of a thriller, listening to Roger Miller  
And a little kid driving a train so absurd  
Didn't need a flow chart, faster than a go kart  
Driving that train past a buffalo herd

Jimmy Bray's friends, well they all wanted in  
A battalion of 4th grade engineers  
Word had spread, even Nazi's said  
There's a railroad squadron of little buccaneers

Switchman said, Jim you gotta get to bed  
Tomorrow's the day of the star light dance  
But in the middle of the night, Jimmy flicks on a light  
And they all head off to liberate France

---

**Questions** to research/answer as you read/listen to "Mitchell Yards." Some questions are answered by examining the lyrics and other questions connect to the topic, but may require a little research (depending on prior knowledge).

1. What was D Day?

2. With many adults "off to war" during WWII, children were asked to "step up" and do jobs traditionally done by adults? What is the job the character "Jimmy Bray" is asked to do?

3. Who is Rosie the Riveter? How did WWII open the "industrial door" for women like her?

4. What was the significance of the Iron Range ore pits and rail yards like the Mitchell Yards during WWII? Explain.

5. Japan had very little iron ore and had to import most of it. Explain how it would be an advantage to have this resource in abundance during conflict.

6. According to the song the main character pretends that he and his friends need to free France. Why did France need to be liberated?

#### **Other related links on WWII and the Iron Range**

- <http://www.minnesotahumanities.org/ironrange>
- Motion Picture, "Fury," trailer:  
<https://www.youtube.com/watch?v=-OGvZolrXpg>
- Video clip on Iron Range tank commander (George Smilanich):  
<http://www.kare11.com/story/entertainment/movies/2014/10/13/fury-brad-pi...>

## **Minnesota State Standards (benchmarks) connected to this lesson:**

#### **History 6.4.4.21.4**

Identify contributions of Minnesota and its people to World War II; describe the impact of the war on the home front and Minnesota society after the war. (The Great Depression and World War II: 1920-1945).  
For example: Fort Snelling, Japanese Language School, SPAM, Iron Range mining and steel.

#### **Geography 6.3.4.10.1**

Describe how land was used during different time periods in Minnesota history; explain how and why land use has changed over time. For example: Land use might include agriculture, settlement, suburbanization, recreation, industry.

#### **History 7.4.4.21.3**

Outline how the United States mobilized its economic and military resources during World War II; describe the impact of the war on domestic affairs. (The Great Depression and World War II: 1920-1945)  
For example: Industrial mobilization, rationing, "Rosie the Riveter" and the female labor force, Bracero Program, uses of propaganda.

Geography 9.3.1.1.1

Create tables, graphs, charts, diagrams and various kinds of maps including symbol, dot and choropleth maps to depict the geographic implications of current world events or to solve geographic problems. For example: Maps showing changing political boundaries and tables showing the distribution of refugees from areas affected by natural disasters.

History 9.4.4.21.6

Evaluate the economic impact of the war, including its impact on the role of women and disenfranchised communities in the United States. (Great Depression and World War II: 1920—1945) For example: Treatment of Japanese-Americans, Rosie the Riveter, the Bracero Program.

# VISUAL ARTS: ABSTRACT GLASS CHANDELIER

**Lesson Plan:** Abstract Glass Chandelier

**Grade level:** 5

**Duration:** 2+classes

**Media Type:** acrylic plexiglass

**Subject Integration:** Science

**National Standards for Visual Arts:** (see below)

**Objectives:** To allow students to learn about glass artists, such as local glass artist Nancy Seaton, and world renowned artist Dale Chihuly.

**Assessment:**

(website for help with writing rubrics)

<http://rubistar.4teachers.org/>

**Rubric:**

4 - Standards are exceeded

3 - Standards are met

2 - Standards may be met at a very low quality or with some exceptions

1 - Standards are not met

**Vocabulary (elements/principles):**

- color
- shape
- line

- texture
- balance
- unity
- proportion
- form
- value
- space
- contrast
- emphasis
- movement
- pattern
- rhythm

## Materials and Procedure:

- Nancy Seaton video from The Playlist:  
<http://wdse.org/shows/playlist/watch/abstract-glass-nancy-seaton> (3:57)
- Glass Artist Dale Chihuly website:  
<http://www.chihuly.com>

### Day 1:

Introduce students to artists Dale Chihuly and Nancy Seaton. Discuss their work and how they came to be glass artists. Show The PlayList video about Nancy Seaton and her work. Show Dale Chihuly's work from website provided. Start a conversation with students: "What do you see?" "How does their work make you feel?" "Does anyone know how glass is made?" Briefly discuss the process of making glass from sand.

Give each student a piece of plexiglass, approximately 1" by 6" with a hole drilled into the top for hanging. Have students trace their piece of plexiglass on a piece of scrap paper to allow for planning of design. Have students complete a rough draft of a design on paper with a pencil. The design can be abstract in nature, allowing for different types of lines and shapes. When students are happy with their plan, they can transfer their design onto their plexiglass with a black Sharpie marker. Don't forget to have them write their name somewhere on the edge of the glass.

### Day 2:

Students will paint inside of their lines and shapes onto the plexiglass with acrylic paint. The paint must be acrylic, otherwise it won't adhere to the glass.

When the glass pieces are dry, students will add a piece of string or wire to the hole of their glass to enable the glass to be hung as part of a group effort chandelier. The finished chandelier is amazing! The colors are vibrant and your students will be very proud of their work.

## Resources:

### Books:

- Dale Chihuly: 365 Days  
[http://www.amazon.com/Chihuly-365-Days-Dale/dp/0810970880/ref=sr\\_1\\_1?ie=...](http://www.amazon.com/Chihuly-365-Days-Dale/dp/0810970880/ref=sr_1_1?ie=...)
- Dale Chihuly: Through the Looking Glass  
<http://www.amazon.com/Chihuly-Through-Gerald-W-R-Ward/dp/0878467645/ref=...>
- Dale Chihuly video: (3:45)  
[http://www.amazon.com/gp/product/B00T3I1P3G/ref=sr\\_acs\\_va\\_item\\_0?ie=UTF8...](http://www.amazon.com/gp/product/B00T3I1P3G/ref=sr_acs_va_item_0?ie=UTF8...)

### Nancy Seaton websites:

<https://sivertson.com/artist.php?id=30>

<http://www.grandmaraisartcolony.org/instructor.cfm?iid=53>

## National Standards for Visual Arts:

VA: Cr1.1.5a - I can combine ideas to generate an innovative idea for art-making.

VA: Cr1.2.5a - I can identify and demonstrate diverse methods of artistic investigation to choose an approach for beginning a work of art.

VA: Cr2.2.5a - I can demonstrate quality craftsmanship through care for and use of materials, tools, and equipment.

VA: Pr6.1.5a - I can cite evidence about how an exhibition in a museum or other venue presents ideas and provides information about a specific concept or topic.

VA: Re8.1.5a - I can interpret art by analyzing characteristics of form and structure, contextual information, subject matter, visual elements, and use of media to identify ideas and mood conveyed.

VA: Cn10.1.5a - I can apply formal and conceptual vocabularies of art and design to view surroundings in new ways through art-making.

### National Visual Arts Standards link:

<http://nationalartsstandards.org/sites/default/files/Visual%20Arts%20at%...>

# VISUAL ARTS: ABSTRACT PAINTING

**Lesson Plan:** Abstract Painting

**Grade level:** 4-12

**Duration:** 2-4 class periods

**Media Type:** acrylic or tempera paint

**National Standards for Visual Arts:** (see bottom of page)

**Objectives:** To create a one-of-a-kind abstract painting after being inspired by local / regional painter / artist.

**Assessment:**

(website for help with writing rubrics)

<http://rubistar.4teachers.org/>

**Rubric:**

4 - Standards are exceeded

3 - Standards are met

2 - Standards may be met at a very low quality or with some exceptions

1 - Standards are not met

**Vocabulary (Visual Arts Elements/Principles):**

- color
- shape
- line
- texture
- balance
- unity
- proportion
- form
- value
- space
- contrast
- emphasis
- movement
- pattern
- rhythm

**Materials and Procedure:****Day 1:**

Introduce artwork by artists Martin DeWitt, AJ Atwater, and Elizabeth Kuth.

Share the following PlayList videos with students:

<http://www.wdse.org/shows/playlist/watch/martin-dewitt> (5:49)

<http://www.wdse.org/shows/playlist/watch/abstract-artist-aj-atwater-eliz...> (4:53)

Discussion Questions:

Important questions to ask students: “What do you see?” “How does this artwork make you feel?” “What was the artist trying to show you?”

Students brainstorm ideas of creating individual abstract paintings. Sketches are created; use/types of materials are discussed. (What will they need? Paint brushes, water cups, paper, types of paint, pencils, etc.)

**Day 2:** Abstract paintings started. Various materials used depending on what is available. Students may paint on paper, wood, cardstock, canvas boards, etc.

**Day 3-4:** Students complete abstract painting. Review of artist information is discussed. “Exit ticket” used as way of checking for understanding. Exit tickets can be created in Google Forms if technology is available for students. Elizabeth Kuth article available below for discussion with students.

## Resources:

### Websites:

- <http://www.ajatwater.com> AJ Atwater website
- <http://www.martindewittfinearts.com> Martin DeWitt website
- [http://duluthreader.com/articles/2014/08/21/3950\\_a\\_visit\\_with\\_island\\_lak...](http://duluthreader.com/articles/2014/08/21/3950_a_visit_with_island_lak...) Article / interview with Elizabeth Kuth

### Books:

- <https://www.amazon.com/Art-Journey-Abstract-Celebration-Contemporary/dp/...> Art Journey - Abstract Painting: A Celebration of Contemporary Art by Jamie Markle
- <https://www.amazon.com/Abstract-Art-Painting-Expressions-Mixed/dp/144033...> Abstract Art Painting: Expressions in Mixed Media by Debora Stewart

## National Standards for Visual Arts:

<http://nationalartsstandards.org/sites/default/files/Visual%20Arts%20at%...>

**Sample National Visual Arts Standards: More could be covered. See link above.**

VA:Cr2.1.6a: Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design.

VA:Cr3.1.6a: Reflect on whether personal artwork conveys the intended meaning and revise accordingly.

VA:Cr1.1.1a: Use multiple approaches to begin creative endeavors.

VA:Re.7.2.8a: Compare and contrast contexts and media in which viewers encounter images that influence ideas, emotions, and actions.

# VISUAL ARTS: ACRYLIC PAINTING

**Grade Level:** 5-12

**Duration:** Eight 45 minute class periods

**Media Type:** Acrylic paint

**Subject Integration:** Science, Social Studies, Art History

**National Standards for Visual Arts:** (see bottom of page)

**Objectives:** Students will create their own acrylic painting after being inspired by various local artists.

## **Assessment:**

Students will create their own acrylic painting after viewing artwork by local Minnesota artists: Adam Swanson, Ta-Coumba Aiken, Scott Murphy, and Sarah Brokke. Students will show influence / inspiration in their work. Students will show accurate color mixing of secondary colors.

(Helpful website for writing rubrics)

<http://rubistar.4teachers.org/>

## **Rubric:**

0 - little evidence of inspiration or relationship to artists shown, artwork not complete

1 - some evidence shown of inspiration or relationship to artists shown, but major lack of concepts overall

2 - evidence shown of inspiration or relationship to artists, paint choices mixed well (primary and secondary), subject matter clearly understood

3 - Evidence shown of inspiration or relationship to artists, paint choices mixed well, subject matter clearly understood, quality work shown

4 - Above, plus exceptional use of detail and application of all techniques clearly used

## **Materials and Procedure:**

- acrylic paint (red, yellow, blue, black, white)
- paint brushes
- water / water containers
- canvas by the yard
- stretcher boards
- heavy duty staple gun / staples
- paper plates for mixing paint
- permanent markers for writing names on back of work

### **Day 1:**

Show students PlayList clips of local painters. Discuss. "What did you see?" "Which artist(s) could you relate to?" "Whose artwork 'spoke' to you?" Which art materials did you see used?" "What else did you notice about these artists?"



PlayList links:

[Adam Swanson - Painter](#)

[Ta-Coumba Aiken](#)

[Scott Murphy - Painter](#)

Students will write down the name of the artist that inspired them, and then write a little bit about that artist in relation to what they saw in the video clip.

**Day 2:**

Students will sketch an idea of what they would like their final painting to look like. Students will record colors they would like to use (mix on their own with primary colors), and any other ideas they may have.

**Day 3:**

Students will stretch a canvas with a stretcher frame and canvas fabric. Students will use a heavy duty staple gun to attach the canvas to the frame. Students will put their name on the back of the stretched canvas. Students will gesso the front of their canvas. Canvas will need to dry overnight.

**Day 4:**

Students will sketch (with pencil) their idea right onto the gesso'ed canvas.  
Students will begin to paint.

**Day 5:**

Students continue painting.

**Day 6:**

Students continue painting.

**Day 7:**

Students finish painting (depending on grade level and size of work).

**Day 8:**

Class critique. Finished work is critiqued by entire class. Students are given two "glows" and two "grows" in relation to their finished work. How could this student's work grow? What could he/she have made stronger? What did this student truly excel at? What are this student's strengths in relation to their painting?

**Vocabulary:**

- critique
- acrylic
- gesso
- canvas

- stretched canvas
- stretcher boards
- inspiration
- relationship
- local
- sketch
- balance
- texture
- color
- line
- value
- primary colors
- secondary colors
- glow vs. grow
- detail

## Resources:

PlayList video clips, slides of artists' work to show while students are generating ideas.

Books:

- Art: A World History [Paperback]
- 200 Projects to Strengthen Your Art Skills: For Aspiring Art Students (Aspire Series) [Paperback], Valerie Colston (Author)
- Art: Over 2,500 Works from Cave to Contemporary [Hardcover], Andrew Graham-Dixon (Author)
- The Collins Big Book of Art: From Cave Art to Pop Art [Hardcover], David G. Wilkins (Author)

## National Standards for Visual Arts:

### **Content Standard #1: Understanding and applying media, techniques, and processes**

*Achievement Standard:*

Students know the differences between materials, techniques, and processes. Students describe how different materials, techniques, and processes cause different responses. Students use different media, techniques, and processes to communicate ideas, experiences, and stories. Students use art materials and tools in a safe and responsible manner.

### **Content Standard #2: Using knowledge of structures and functions**

*Achievement Standard:*

Students know the differences among visual characteristics and purposes of art in order to convey ideas.

Students describe how different expressive features and organizational principles cause different responses. Students use visual structures and functions of art to communicate ideas.

**Content Standard #3: Choosing and evaluating a range of subject matter, symbols, and ideas**

*Achievement Standard:*

Students explore and understand prospective content for works of art. Students select and use subject matter, symbols, and ideas to communicate meaning.

**Content Standard #4: Understanding the visual arts in relation to history and cultures**

*Achievement Standard:*

Students know that the visual arts have both a history and specific relationships to various cultures. Students identify specific works of art as belonging to particular cultures, times, and places. Students demonstrate how history, culture, and the visual arts can influence each other in making and studying works of art.

**Content Standard #5: Reflecting upon and assessing the characteristics and merits of their work and the work of others**

*Achievement Standard:*

Students understand there are various purposes for creating works of visual art. Students describe how people's experiences influence the development of specific artworks. Students understand there are different responses to specific artworks.

**Content Standard #6: Making connections between visual arts and other disciplines**

*Achievement Standard:*

Students understand and use similarities and differences between characteristics of the visual arts and other arts disciplines. Students identify connections between the visual arts and other disciplines in the curriculum.

## **VISUAL ARTS: ANDY GOLDSWORTHY**

**Grade level:** K-12

**Duration:** Six 45-minute class periods

**Media Type:** Found Objects, Sculpture

**Subject Integration:** Science

**National Standards for Visual Arts:** (see below)

**Objectives:**

Students will create their own Lake Superior driftwood sculpture after studying the work of artist Andy Goldsworthy and local artists, Jennifer Szczyrbak and David Everett.

**Assessment:**

Students will demonstrate an understanding of 2-D and 3-D sculptural building techniques inspired by both local and national sculpture artists, incorporating a variety of found objects into a completed sculpture.

(website for help with writing rubrics)

<http://rubistar.4teachers.org/>

**Rubric:**

4 - Standards are exceeded

3 - Standards are met

2 - Standards may be met at a very low quality or with some exceptions

1 - Standards are not met or work is not attempted or very poorly done

**Vocabulary:**

- rubric sculpture
- environmentalist
- 2-D
- 3-D
- found objects
- recycle
- land art texture
- medium (materials)

## Materials and Procedure:

Lake Superior shoreline, or other shoreline, river, stream, etc. containing driftwood, rocks, leaves, pebbles, ice, etc.

**Day 1:**

1. Give brief introduction of sculpture. Discuss the meaning of 2-Dimensional objects and 3-Dimensional objects. Show slides of various sculptures both 2-D and 3-D. Begin class discussion: "What do you see?" "How does it make you feel?" "What does it remind you of?" "What materials did the artist use?"

2. Show PlayList videos:

[Sculptor David Everett's Recycling Project \(3:14\)](#)

[Jennifer Szczyrbak - Painter / Sculptor \(3:35\)](#)

3. Discussion: "What did you notice about Jennifer's and David's work?" "Do you know any sculptors?" "Have you ever seen artwork by Jennifer or David?" "What did you notice about their work?" "Did anything about their work speak to you?" "What else did you see?"

4. Start Andy Goldsworthy video, Rivers and Tides. Ask students to take notes while watching DVD. Students write down 20 things they see/learn by watching Andy create. Video is 90 minutes long, so you may want to show the full video, or only parts of it.

**Day 2:**

Continue Andy Goldsworthy's video, Rivers and Tides. Students continue jotting down things they see / learn from watching Andy create sculptures from nature.

**Day 3:**

Review Day 1 and Day 2. Finish watching Rivers and Tides.

**Day 4:**

Spend time discussing film, Rivers and Tides. View others works by Andy Goldsworthy. Show slides of his work and discuss. Pass out sketch paper and pencils and have students sketch "land art" or ideas for what they might want to create with found objects outside of the classroom. Have students work in groups to discuss their ideas. At end of class time, students can present their ideas to the rest of the class.

**Day 5:**

Take field trip to Lake Superior beach or similar body of water (or nearby river or stream) containing interesting found objects such as rocks, driftwood, leaves, pebbles, ice, etc. Quickly review / recap previous discussions about sculpture, found object artists, etc.

Discuss rules / expectations: being respectful to nature, staying in certain confines of park, river, stream, lake area, etc.

Let students create! Take pictures of student's building process. Encourage students to create and then recreate. Encourage students to build on their own, or as a group. Mill around and assist when needed. Take pictures of each student with one of their favorite sculptures.

**Day 6:**

Show digital images of students with their work. Discuss. "What did you like about creating work from found objects?" "How was it different than, say, painting in a classroom?" "How did you feel creating work outside?" "What did you find fulfilling?" "What did you find to be difficult?" "How did you feel about leaving your artwork behind as apposed to creating it in a classroom and keeping it?" "If you get the chance in the future, would you create more 'land art'?"

## Resources:

Books:

- Andy Goldsworthy: A Collaboration with Nature
- Andy Goldsworthy: Time

- Andy Goldsworthy: Wood Andy Goldsworthy: Passage Andy Goldsworthy: Stone Andy Goldsworthy: Enclosure Andy Goldsworthy: Arch
- Andy Goldsworthy: Hand to Earth
- Andy Goldsworthy: Midsummer Snowballs
- Andy Goldsworthy: Wall: At Storm King

**Follow-up activities:**

- Print off student work and give photograph to each student. Have each student write their own Artist Statement about their work.
- Create a school wide outdoor art museum. Students create land art and share it with the rest of the school. Hold an “Art Opening” for family and community members.
- Pair up classrooms and have one class teach another about Andy Goldsworthy. Create public land art in a nearby park or on school grounds.
- Put students into groups and have them create posters about a land artist. Do research about environmental artwork, outdoor parks, artwork that is meant to be seen in nature (artist Dale Chihuly), etc.

## National Standards for Visual Arts:

**Content Standard #1: Understanding and applying media, techniques, and processes**

*Achievement Standard:*

Students know the differences between materials, techniques, and processes. Students describe how different materials, techniques, and processes cause different responses. Students use different media, techniques, and processes to communicate ideas, experiences, and stories. Students use art materials and tools in a safe and responsible manner.

**Content Standard #2: Using knowledge of structures and functions**

*Achievement Standard:*

Students know the differences among visual characteristics and purposes of art in order to convey ideas. Students describe how different expressive features and organizational principles cause different responses. Students use visual structures and functions of art to communicate ideas.

**Content Standard #3: Choosing and evaluating a range of subject matter, symbols, and ideas**

*Achievement Standard:*

Students explore and understand prospective content for works of art. Students select and use subject matter, symbols, and ideas to communicate meaning.

**Content Standard #4: Understanding the visual arts in relation to history and cultures**

*Achievement Standard:*

Students know that the visual arts have both a history and specific relationships to various cultures. Students identify specific works of art as belonging to particular cultures, times, and places. Students demonstrate how history, culture, and the visual arts can influence each other in making and studying works of art.

**Content Standard #5: Reflecting upon and assessing the characteristics and merits of their work and the work of others**

*Achievement Standard:*

Students understand there are various purposes for creating works of visual art.

Students describe how people's experiences influence the development of specific artworks. Students understand there are different responses to specific artworks.

**Content Standard #6: Making connections between visual arts and other disciplines**

*Achievement Standard:*

Students understand and use similarities and differences between characteristics of the visual arts and other arts disciplines. Students identify connections between the visual arts and other disciplines in the curriculum.

# VISUAL ARTS: CHALK-A-LOT

**Lesson Plan:** Chalk-a-Lot

**Grade level:** K-3

**Duration:** 1x class

**Media Type:** chalk / sidewalk

**Subject Integration:** Language Arts

**National Standards for Visual Arts:** (see below)

**Objectives:** To introduce students to world renowned sidewalk chalk artists, Julian Beever and Kurt Wenner.

**Assessment:**

(website for help with writing rubrics)

<http://rubistar.4teachers.org/>

**Rubric:**

- 4 - Standards are exceeded
- 3 - Standards are met
- 2 - Standards may be met at a very low quality or with some exceptions
- 1 - Standards are not met

**Vocabulary (elements/principles):**

- color
- shape
- line

- texture
- balance
- unity
- proportion
- form
- value
- space
- contrast
- emphasis
- movement
- pattern
- rhythm

## Materials and Procedure:

Artist Julian Beever:

<http://julianbeever.net> YouTube: Julian Beever:

<https://www.youtube.com/watch?v=eKakTPiLpxI> (9:59) Julian Beever:

<https://www.youtube.com/watch?v=idWFnDDq6pM> (2:22) Julian Beever:

<https://www.youtube.com/watch?v=HbEVGfmpsL0> (5:53) The PlayList Two

Harbors Chalk-a-lot:

<http://wdse.org/shows/playlist/watch/chalk-lot-two-harbors> (4:39) Julian

Beever:

<https://www.youtube.com/watch?v=ECeGwg7Cm0A>

### Day 1:

Present information about chalk art. Show visuals of artist Julian Beever and Kurt Wenner. Ask students “What do you see?” “What do you notice about these artworks?” “What do you notice? What stands out to you?” Have students come up to the visuals and point out things that they notice about the artworks.

Show PlayList video of Two Harbors, MN Chalk.a.lot event.

Weather permitting, take students outside to create their own chalk art on the sidewalk near your school. Have students claim their part of the sidewalk. Discuss possibly themes or topics. Read a story to start the idea juices flowing. Assign certain number of colors students must use to complete their work. Take pictures of finished work. Have fun!

## Resources:

### Books:



- Pavement Chalk Artist: The Three Dimensional Drawings of Julian Beaver  
<http://www.amazon.com/Pavement-Chalk-Artist-Three-Dimensional-Drawings/d...>
- Sidewalk Canvas: Chalk Pavement Art at Your Feet  
<http://www.amazon.com/Sidewalk-Canvas-Chalk-Pavement-Your/dp/1565235649/...>
- TedTalk: Kurt Wenner  
<https://www.youtube.com/watch?v=fRYsBnSLsK4> (16:46)
- Kurt Wanner video:  
<https://www.youtube.com/watch?v=EPwWJ1oWx1k> (7:49)

## National Standards for Visual Arts:

### Grade K:

- VA:Cr1.1.Ka - I can engage in exploration and imaginative play with materials.
- VA:Cr1.2.Ka - I can engage collaboratively in creating art-making in response to an artistic problem.
- VA:Cr2.1.Ka - I can, through experimentation, build skills in various media approaches to art-making.
- VA:Cr2.2.Ka - I can identify safe and non-toxic art materials, tools, and equipment.
- VA:Cr3.1.Ka - I can explain the process of making art while creating.
- VA: Cn10.1.Ka - I can create art that tells a story about a life experience.
- VA: Cn11.1.Ka - I can identify a purpose of an artwork.

### Grade 1:

- VA: Cr1.2.1 - I can use observation and investigation in preparation for making a work of art.
- VA: Cr2.1.1 - I can explore uses of materials and tools to create works of art or design.
- VA: Cr3.1.1 - I can use vocabulary to describe choices while making art.
- VA: Pr6.1.1 - I can identify the roles and responsibilities of people who work in and visit museums and other art venues.

### Grade 2:

- VA: Cr1.1.2a - I can brainstorm collaboratively multiple approaches to an art or design problem.
- VA: Cr1.2.2a - I can make art or design with various tools and materials to explore personal interests, questions, and curiosity.
- VA: Cr2.1.2a - I can experiment with various materials and tools to explore personal interests in a work of art or design.
- VA: Cr3.1.2a - I can discuss and reflect with peers about choices made in creating artwork.
- VA: Pr6.1.2a - I can analyze how art exhibited inside and outside of schools (such as museums, galleries, virtual spaces and other venues) contributes to communities.
- VA: Re7.1.2a - I can perceive and describe aesthetic characteristics of one's natural world and constructed environments.
- VA: Re9.1.2a - I can use learned art vocabulary to express preferences about artwork.
- VA: Cn10.1.2a - I can create works of art about events in home, school, or community life.

### Grade 3:

- VA: Cr1.1.3a - I can elaborate on an imaginative idea.

VA: Cr2.1.3a - I can create personally satisfying artwork using a variety of artistic processes and materials.

VA: Pr4.1.3a - I can investigate and discuss possibilities and limitations of spaces, including electronic, for exhibiting work.

VA: Pr5.1.3a - I can identify exhibit space and prepare works of art, including artists' statements, for presentation.

VA: Pr6.1.3a - I can identify and explain how and where different cultures record and illustrate stories and history of life through art.

VA: Re7.1.3a - I can speculate about processes an artist uses to create a work of art.

VA: Re7.2.3a - I can determine messages communicated by an image.

**National Visual Arts Standards link:**

<http://nationalartsstandards.org/sites/default/files/Visual%20Arts%20at%...>

# VISUAL ARTS: CLAY FACE JUG

**Grade level:** 5-12

**Duration:** Nine 45-minute class periods

**Media Type:** red or white clay

**Subject Integration:** Science, History

**National Standards for Visual Arts:** (see below)

**Objectives:**

Students will create their own clay face jug after learning about the history and usage of face jugs, and other clay building techniques.

**Assessment:**

Students will demonstrate an understanding of drawing an object 2-dimensionally, and then creating that object 3-dimensionally from clay. Students will also demonstrate understanding of the history of face jugs. In addition, students will demonstrate proper tool usage, building techniques, and glaze application.

(website for help with writing rubrics)

<http://rubistar.4teachers.org/>

**Rubric:**

4 - Standards are exceeded

3 - Standards are met

2 - Standards may be met at a very low quality or with some exceptions

1 - Standards are not met or work is not attempted or very poorly done

**Vocabulary:**

- greenware
- leather hard
- bone dry bisque
- earthenware
- firing---temperatures
- glazing
- clay tools
- pottery
- vessels
- kiln
- wedging

## Materials and Procedure:

- scratch paper 9" x 12"
- pencil, eraser
- white or red earthenware clay clay tools
- shallow water containers, water brushes
- glazes (food safe, if possible)
- clay boards
- paper towels
- plastic bags

### Day 1:

1. Give brief introduction to face jugs and their origin. Show PBS video: [Face Jug: History Detectives \(14:48\)](#)
2. Discussion: "What did you see in this video?" "What did you learn?" "Have you ever seen a face jug before? If so, where?"
3. Students fold blank scratch paper and divide into four quadrants. Students use pencils to create four sketches of possible face jug ideas to be built with clay. Discuss drawing in 2-D and building something 3-D.
4. Students / teacher decide which sketch would work best to use as guide for building face jug. Discuss how important it is that artists plan their work.
5. Play Playlist video about local clay artists: [Lee and Dan Ross \(4:15\)](#) and [Robin Murphy \(3:53\)](#)
6. After showing Playlist videos, discuss. "What did you see in these two videos?" "What spoke to you?" "What can you tell me about 3-D artwork?" "What is a sculpture?"

### Day 2:

Review Day 1. Teacher demonstrates building a clay face jug. Thick, round sphere is made for base of jug, sides are rolled out and created for walls of jug, facial features are created, such as, eyes, nose, mouth, eyebrows, ears, hair, etc. Discuss importance of adding slip (watered down clay, like a slurry) and

scoring clay additions to the jug so that they do not fall off in the firing process. Correct tool usage is discussed. "Use the right tool for the right job". Art terms are discussed: greenware, earthenware, bisque, scoring, slip, etc. Students will refer to drawing plans from Day 1 to build face jug. Discussion: clay dust and importance of being safe with clay and keeping dust to a minimum. Students begin building process. At end of class time, students must wrap beginning of face jug in plastic bag to keep from drying out for next class time. Face jugs are stored in safe place.

**Day 3:**

Face jug building continues.

**Day 4:**

Face jug building continues.

**Day 5:**

Face jug building continues.

**Day 6:**

Face jug building continues.

**Day 7:**

Students finish building face jugs. Finishing touches are discussed. Teacher ensures that students put their names on the bottom. Textural details are added, such as, lines on eyebrows, pupils in eyes, lines on hair, etc.

**Day 8:**

After face jugs have had adequate time to dry (one week, for sure!), they are fired in kiln for proper duration. Teacher may discuss kiln, firing process, temperatures, etc.

When firing process is complete, students receive face jugs and glazing techniques are discussed. If budget allows, Duncan glazes are applied to bisqued face jugs. Discussion: applying a glaze is applying a glass coating. It allows the face jug to be safe to eat or drink out of, given that the glazes are food safe.

If purchasing glazes is not in the budget, face jugs may be painted with watercolor paint, but they will not be food safe. Either choice is worthy.

**Day 9:**

Finish applying glazes / paint. If glaze is applied, face jugs will need to be fired for a second time in kiln.

**Discussion Questions:**

What did you learn about building with clay that you did not know before? What did you learn about MN artists, Lee and Dan Ross and Robin Murphy? What did you learn about the origin of face jugs? What part of the clay process is your favorite? What part did you find easy to do? Which part did you find

difficult? What did you learn about glazing that you didn't know before? What do you know about kilns that you didn't know before?

## Resources:

Books:

- Catawba Clay: Contemporary Southern Face Jug Makers by Barry Gurley Huffman
- From Mud to Jug: The Folk Potters and Pottery of Northeast Georgia [Paperback] by John A. Burrison
- Decorated Earthenware (The Complete Potter) by Mike Levy

### **Follow-up activities:**

Show students how these face jugs can be used to drink out of. Celebrate their creativity and serve a fun beverage in each mug! (Must be glazed in food safe glazes)

## National Standards for Visual Arts:

### **Content Standard #1: Understanding and applying media, techniques, and processes**

*Achievement Standard:*

Students know the differences between materials, techniques, and processes. Students describe how different materials, techniques, and processes cause different responses. Students use different media, techniques, and processes to communicate ideas, experiences, and stories. Students use art materials and tools in a safe and responsible manner.

### **Content Standard #2: Using knowledge of structures and functions**

*Achievement Standard:*

Students know the differences among visual characteristics and purposes of art in order to convey ideas. Students describe how different expressive features and organizational principles cause different responses. Students use visual structures and functions of art to communicate ideas.

### **Content Standard #3: Choosing and evaluating a range of subject matter, symbols, and ideas**

*Achievement Standard:*

Students explore and understand prospective content for works of art. Students select and use subject matter, symbols, and ideas to communicate meaning.

### **Content Standard #4: Understanding the visual arts in relation to history and cultures**

*Achievement Standard:*

Students know that the visual arts have both a history and specific relationships to various cultures. Students identify specific works of art as belonging to particular cultures, times, and places. Students demonstrate how history, culture, and the visual arts can influence each other in making and studying works of art.

**Content Standard #5: Reflecting upon and assessing the characteristics and merits of their work and the work of others**

*Achievement Standard:*

Students understand there are various purposes for creating works of visual art.

Students describe how people's experiences influence the development of specific artworks. Students understand there are different responses to specific artworks.

**Content Standard #6: Making connections between visual arts and other disciplines**

*Achievement Standard:*

Students understand and use similarities and differences between characteristics of the visual arts and other arts disciplines. Students identify connections between the visual arts and other disciplines in the curriculum.

## **VISUAL ARTS: CLAY VESSEL**

**Lesson Plan:** Clay Vessel

**Grade level:** 9-12

**Duration:** 6+ class periods

**Media Type:** clay

**Subject Integration:** Science

**National Standards for Visual Arts:** (see below)

**Objectives:** Students will create a clay vessel inspired by ceramic artists presented in class discussion.

**Assessment:**

(website for help with writing rubrics)

<http://rubistar.4teachers.org/>

**Rubric:**

- 4 - Standards are exceeded
- 3 - Standards are met
- 2 - Standards may be met at a very low quality or with some exceptions
- 1 - Standards are not met

**Vocabulary (Elements/Principles):**

- color
- shape
- line

- texture
- balance
- unity
- proportion
- form
- value
- space
- contrast
- emphasis
- movement
- pattern
- rhythm

## Materials and Procedure:

- Artist/potter Karin Kraemer video from The PlayList:  
<http://wdse.org/shows/playlist/watch/be-present-playlist> (42:28)
- Artist/potter Dorian Beaulieu video from The PlayList:  
<http://wdse.org/shows/playlist/watch/ceramicist-art-educator-dorian-beau...> (3:39)
- Artist/potter Joan Farnam video from The PlayList:  
<http://wdse.org/shows/playlist/watch/joan-farnam-arts-journalist-potter> (4:29)
- Artist/potter Kristy Downing video from The PlayList:  
<http://wdse.org/shows/playlist/watch/potter-kristi-k-downing-playlist> (3:56)

### Day 1:

Introduce students to the work of MN ceramic artists. Show short PlayList videos clips of Dorian Beaulieu, Joan Farnam, and Kristy Downing.

Compare and contrast their work. Start discussion with students: “What do you see?” “Whose work speaks to you most? Why?” Use vocabulary to discuss ceramic work regarding both decorative and utilitarian aspects.

Give each student drawing paper and pencils to create drawings of different shapes and forms of vessels. Encourage small group conversations about types of vessels/containers, uses of, time periods in which vessels have been used and created, etc. Create slideshow of work for students to refer to.

### Day 2:

Use class time to show PlayList video of Karin Kramer. This video shares her work, process, and enthusiasm for ceramics.

### Day 3-7+:

Students create their own vessel, either thrown on a wheel, or hand built with red or white earthenware clay. This lesson is written assuming that students have access to ceramics studio with all needed

materials and tools. Students are challenged to incorporate inspiration found from one of the four artist videos shown during class discussion. Students will bisque fire and glaze fire all finished work. \*Optional: Students can hold an art exhibition to showcase work. Students can fill role of curator, and contact local venue for exhibition, or arrange art show in house. Showcasing student work is crucial to learning. Have fun!

## Resources:

### Books:

- Thrown Pottery Techniques Revealed  
<http://www.amazon.com/Thrown-Pottery-Techniques-Revealed-Photography/dp/...>
- The Great Clay Adventure  
<http://www.amazon.com/Great-Clay-Adventure-Creative-Handbuilding/dp/0871...>
- The Best of 500 Ceramics  
<http://www.amazon.com/Best-500-Ceramics-Celebrating-Decade/dp/1454701412...>

### Karin Kraemer websites:

<http://www.mnpotteryfestival.com/karen-kraemer/>  
<http://duluthpottery.com/>  
<http://www.northernclaycenter.org/news/201403/artist-interview-karin-kra...>  
<http://www.minnesotapotters.com/individualpages/karinkraemer.html>  
<https://ceramicart.securesites.com/product/Karin-Kraemer>

### Dorian Beaulieu websites:

<http://artofthepotter.com/about-the-artists/about-dorian/>  
<http://artofthepotter.com/>

### Kristy Downing:

<http://www.northhouse.org/courses/courses/instructor.cfm/iid/32>

### Joan Farnam:

<http://www.grandmaraisartcolony.org/instructor.cfm?iid=3>

### Tweed Museum of Art:

[http://www.d.umn.edu/tma/exhibitions/Ceramic\\_Show\\_2014/Current\\_CeramicSh...](http://www.d.umn.edu/tma/exhibitions/Ceramic_Show_2014/Current_CeramicSh...)

### Duluth Art Institute:

<http://www.duluthartinstitute.org/>

## National Standards for Visual Arts:

High School 9-12



VA: Cr1.1.1a - I can use multiple approaches to begin creative endeavors.

VA: Cr1.2.1a - I can shape an artistic investigation of an aspect of present-day life using a contemporary practice of art or design.

VA: Cr2.2.1a - I can explain how traditional and nontraditional materials may impact human health and the environment and demonstrate safe handling of materials, tools, and equipment.

VA: Cr2.3.1a - I can collaboratively develop a proposal for an installation, artwork, or space design that transforms the perception and experience of a particular place.

VA: Pr5.1.1a - I can analyze and evaluate the reasons and ways an exhibition is presented.

VA: Pr6.1.1a - I can analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural, or political beliefs and understandings.

VA: Pr7.1.1a - I can hypothesize ways in which art influences perception and understanding of human experiences.

VA: Pr7.2.1a - I can analyze how one's understanding of the world is affected by experiencing visual imagery.

VA: Cn10.1.1a - I can document the process of developing ideas from early stages to fully elaborated ideas.

**National Visual Arts Standards link:**

<http://nationalartsstandards.org/sites/default/files/Visual%20Arts%20at%...>

# VISUAL ARTS: COLLAGE - HOMAGE TO ARTIST ROMARE BEARDEN

**Lesson Plan:** Collage: Homage to artist Romare Bearden

**Grade level:** 6-12

**Duration:** 4-6 class periods

**Media Type:** various papers, clear sealer

**Subject Integration:** Social Studies

**National Standards for Visual Arts:** (see bottom of page)

**Objectives:** To learn about artist Romare Bearden and his crusade for civil rights.

**Assessment:**

(website for help with writing rubrics)

<http://rubistar.4teachers.org/>

**Rubric:**

4 - Standards are exceeded

3 - Standards are met

2 - Standards may be met at a very low quality or with some exceptions

1 - Standards are not met

**Vocabulary (elements/principles):**

- color
- shape
- line
- texture
- balance
- unity
- proportion
- form
- value
- space
- contrast
- emphasis
- movemen
- pattern
- rhythm

## Materials and Procedure:

**Day 1:**

Present information about famous artist, Romare Bearden (1911-1988). Show artwork by Romare and start discussion about his work and what his artwork stood for. In the 1960's, Romare moved on from his former work to collage work which symbolized the African American artist and the struggle for civil rights. His lifelong support of young and emerging artists led him to creating the Bearden Foundation. In 1987, he was awarded the National Medal of Arts.

Start a discussion with students: "What do you see?" "How does Romare's work make you feel?" "What was he trying to say in his work?" "Why do you think he chose collage as his medium?"

After discussing Romare's work, show PlayList video about MN artist, Robert Dewitt Adams.

What are some similarities between Romare's work and Robert's work? What are some differences?

What else do you notice about Robert's work? What do you think about recycling board games to create artwork?

<http://www.wdse.org/shows/playlist/watch/robert-dewitt-adams-multi-media...> (4:54)

### **Day 2:**

Students start to create their own collages from various papers, cardstock, items from the recycle bin, etc. It is helpful to give students a checklist of items that must be in the collage: Choose a landscape, cityscape, or seascape as the subject. There must be 25+ total cut pieces, fill the space of the paper, use different types and textures of paper, and make sure all pieces are glued down tightly. Students will finish the work by coating it with a clear coat, such as Modge Podge. It is also helpful to give students an envelope to put cut pieces into to be saved for the next art session as to not lose pieces.

### **Day 3:**

Make time to show students various websites of Romare's and Robert's work. There are some great websites listed at the bottom of this lesson plan.

### **Day 4-6:**

Creation of collage. Some students may need additional time.

### **Discussion Questions:**

Important questions to ask students: "What do you see?" "How does this artwork make you feel?" "What was the artist trying to show you?"

## **Resources:**

### **Websites:**

- Romare Bearden:
  - <http://www.beardenfoundation.org/artlife/biography/biography.shtml>
  - <http://www.theartstory.org/artist-bearden-romare.htm>
  - <https://www.nga.gov/feature/bearden/tech3.shtm>
  - <http://www.metmuseum.org/metmedia/interactives/art-trek/romare-bearden-l...>
- Robert Dewitt Adams:
  - <http://www.saatchiart.com/Robatoms>

### **Books:**

The Art of Romare Bearden by Ruth E. Fine [http://www.amazon.com/Art-Romare-Bearden-Ruth-Fine/dp/0810946408/ref=sr ...](http://www.amazon.com/Art-Romare-Bearden-Ruth-Fine/dp/0810946408/ref=sr...)

My Hands Sing the Blues: Romare Bearden's Childhood Journey  
<http://www.amazon.com/My-Hands-Sing-Blues-Childhood/dp/0761458107/ref=sr...>

## **National Standards for Visual Arts:**

VA:Cr2.1.6a: Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design.

VA:Cr3.1.6a: Reflect on whether personal artwork conveys the intended meaning and revise accordingly.

VA:Re.7.1.6a: Individually or collaboratively, develop a visual plan for displaying works of art, analyzing

exhibit space, the needs of the viewer, and the layout of the exhibit.

VA:Re.7.2.8a: Compare and contrast contexts and media in which viewers encounter images that influence ideas, emotions, and actions.

**Sample National Visual Arts Standards link:**

<http://nationalartsstandards.org/sites/default/files/Visual%20Arts%20at%...>

**Sample MN State Standards for Social Studies:**

6.1.1.1.1 Evaluate arguments about selected issues from diverse perspectives and frames of reference, noting the strengths, weaknesses, and consequences associated with the decision made on each issue.

## VISUAL ARTS: COMICS/POP ART

**Lesson Plan:** Comics/Pop Art

**Grade level:** 8-12

**Duration:** 4+ class periods

**Media Type:** paper, markers, colored pencils, ink pens

**Subject Integration:** Language Arts

**National Standards for Visual Arts:** (see bottom of page)

**Objectives:** Students will create their own visual comic strip.

**Assessment:**

(website for help with writing rubrics)

<http://rubistar.4teachers.org/>

**Rubric:**

4 - Standards are exceeded

3 - Standards are met

2 - Standards may be met at a very low quality or with some exceptions

1 - Standards are not met

**Vocabulary (Visual Arts Elements/Principles):**

- color
- shape
- line
- texture
- balance

- unity
- proportion
- form
- value
- space
- contrast
- emphasis
- movement
- pattern
- rhythm

## Materials and Procedure:

### Day 1:

Begin lesson by sharing images of examples of pop artists / comic artists. Ask students what they know about pop-art, cartoons, graphic novels, comic strips, etc. Start a conversation: “What are graphic novels?” “What is a comic strip?”

Show PlayList video about John Hoban, Duluth Public Schools art teacher:

<http://www.wdse.org/shows/playlist/watch/comic-creator-john-hoban-playlist> Duluth artist / teacher John Hoban (4:34)

Continue discussion: “What did you notice about Mr. Hoban’s artwork?” “How did he start creating comics?” “Who was he inspired by?”

Discuss/present elements of a cartoon strip, and types of speech bubbles. Present history of timeline of cartooning. (1860’s: political cartoons, 1906: humorous cartoons, 1928: Introduction of Mickey and Minnie Mouse, 1940: Tom and Jerry introduced to comic strips and short animations, 1940: cartooning explosion! 1980 to present: increase of animated comics in TV and movies, graphic novels, newspapers, etc.)

Make several cartoon / comic strip templates available to students. Have students choose a template to create their own comic strip. Discuss hero / villain. Students will create a rough draft comic strip to tell a story. Students will explain their story through hand drawn pictures and words: “What is happening in the story? What is the setting? Who is in the story?” Students will sketch ideas and follow steps in this process.

**Day 2-3:** Students will continue to create rough draft of ideas.

**Day 4-6:** After teacher approves rough draft(s), students will create final copy of comic strip artwork.

## Resources:

### Websites:

- <https://comicskingdom.com/office-hours> Comics Kingdom
- <http://comics.azcentral.com> AZ Central
- <http://www.gocomics.com/comics/popular> Go Comics

### Books:

- <https://www.amazon.com/Blank-Comic-Book-Kids-Templates/dp/1539660419/ref...> Blank Comic Books for Kids: Create Your Own Comic Books Comics With This Comic Book Journal Notebook

### Notebooks:

- <https://www.amazon.com/DC-Comics-Ultimate-Character-Guide/dp/0756682614/...> UTF8&qid=1495072007&sr=8-5&keywords=comic+books DC Comics Ultimate Character Guide by Brandon T. Snider
- [https://www.amazon.com/Marvels-Avengers-Storybook-Collection-Marvel/dp/0...\\_1\\_2?s=books&ie=UTF8&qid=1495072234&sr=1-2&keywords=marvel+comic+books](https://www.amazon.com/Marvels-Avengers-Storybook-Collection-Marvel/dp/0..._1_2?s=books&ie=UTF8&qid=1495072234&sr=1-2&keywords=marvel+comic+books) Marvel's The Avengers Storybook Collection

## National Standards for Visual Arts:

<http://nationalartsstandards.org/sites/default/files/Visual%20Arts%20at%...>

**Sample National Visual Arts Standards: More could be covered. See link above.**

VA:Cr2.1.6a: Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design.

VA:Cr3.1.6a: Reflect on whether personal artwork conveys the intended meaning and revise accordingly.

VA:Re.7.2.8a: Compare and contrast contexts and media in which viewers encounter images that influence ideas, emotions, and actions.

# VISUAL ARTS: CUBIST CARDBOARD PAINTINGS

**Grade level:** Grades 1-4

**Duration:** Two-1 hour sessions

**Media Type:** cardboard/tempera paint

**Subject Integration:** science, math

**National Standards for Visual Arts:** (see bottom of page)

**Objectives:** for students to see/appreciate/understand the artwork of cubist style artists, such as Pablo Picasso, Georges Braque, Juan Gris.

**Assessment:**

(website for help with writing rubrics)

<http://rubistar.4teachers.org/>

**Rubric:**

4 - Standards are exceeded

3 - Standards are met

2 - Standards may be met at a very low quality or with some exceptions

1 - Standards are not met or work is not attempted or very poorly done

**Vocabulary:**

- cubism
- shape
- line
- mood
- texture
- color
- three-dimensional form
- abstract
- viewpoint
- assemblage
- space
- volume
- mass
- primary colors
- secondary colors

**Materials and Procedure:**

- Pieces of cardboard (8"x10" for background)
- smaller pieces of various shaped cardboard
- white glue
- plates for glue
- pencils

- yarn for hanging artwork
- tempera or acrylic paint

### **Day 1:**

Students are shown works of art by Picasso, Braque, Gris, etc. Students are asked to come to the front of the room to show peers what he/she sees in the various artworks presented. Pictures of various cubist artists are shown and process/techniques of the artists are discussed. Local Duluth artist Annie Labovitz is introduced. Students are shown PlayList video of Annie Labovitz.

### [Anne Labovitz - Composite Portraits \(7:07\)](#)

Discuss.

Students are given a clean piece of cardboard, about 8"x10". Make sure students put their names on the back of their work. Before class begins, the teacher cuts up 250+ small pieces of cardboard (triangle, rectangle, square shapes) for students to use as a material to create their cubist artwork. Students are given white Elmer's glue and told to create! Small pieces of cardboard are glued to the large piece, one at a time, arranged in a cubist fashion. If the artwork is to be hung later, a loop of yarn can be attached for hanging purposes. As soon as all pieces are glued down, students may immediately start to paint with various colors of tempera paint. Students are encouraged to start with primary colors (red, yellow, blue) and mix colors to create secondary colors (green, orange, purple). Encourage students to have fun and be creative! Some students may even add lines, dots, etc. while painting.

### **Day 2:**

Teacher/students review previously learned information. Students continue to paint artwork. Most students finish in this timeframe.

### **Discussion Questions:**

What do you see? Which shapes do you see? How does this painting/artwork make you feel? What else do you notice? What do you think this artist was thinking when he created this artwork? What did you think of Annie Labovitz's work? What did you learn from the video? If you could ask Annie a question, what would it be?

## **Resources:**

- <http://labovitz.com/>
- <http://labovitz.com/bio/>
- <http://labovitz.tumblr.com/>
- [http://www.picasso.fr/us/picasso\\_page\\_index.php](http://www.picasso.fr/us/picasso_page_index.php)
- <http://www.picasso.com/>
- <http://www.juangris.org/>



- [http://www.moma.org/collection/artist.php?artist\\_id=744](http://www.moma.org/collection/artist.php?artist_id=744)
- <http://www.artchive.com/artchive/B/braque.html>

Numerous visuals online of various cubist works.

Books:

- Picasso by Phillippe Dagen
- Picasso Black and White by Carmen Gimenez
- Georges Braque and the Cubist Still Life, 1928-1945 by Karen K. Butler
- Georges Braque: A Life by Alex Danchev
- Juan Gris (The Museum of Modern Art publication in reprint) by James T. Soby

## National Standards for Visual Arts:

### **Content Standard #1: Understanding and applying media, techniques, and processes**

*Achievement Standard:*

Students know the differences between materials, techniques, and processes. Students describe how different materials, techniques, and processes cause different responses. Students use different media, techniques, and processes to communicate ideas, experiences, and stories. Students use art materials and tools in a safe and responsible manner.

### **Content Standard #2: Using knowledge of structures and functions**

*Achievement Standard:*

Students know the differences among visual characteristics and purposes of art in order to convey ideas. Students describe how different expressive features and organizational principles cause different responses. Students use visual structures and functions of art to communicate ideas.

### **Content Standard #3: Choosing and evaluating a range of subject matter, symbols, and ideas**

*Achievement Standard:*

Students explore and understand prospective content for works of art. Students select and use subject matter, symbols, and ideas to communicate meaning.

### **Content Standard #4: Understanding the visual arts in relation to history and cultures**

*Achievement Standard:*

Students know that the visual arts have both a history and specific relationships to various cultures. Students identify specific works of art as belonging to particular cultures, times, and places. Students demonstrate how history, culture, and the visual arts can influence each other in making and studying works of art.

### **Content Standard #5: Reflecting upon and assessing the characteristics and merits of their work and the work of others**

*Achievement Standard:*

Students understand there are various purposes for creating works of visual art.

Students describe how people's experiences influence the development of specific artworks. Students understand there are different responses to specific artworks.

**Content Standard #6: Making connections between visual arts and other disciplines**

*Achievement Standard:*

Students understand and use similarities and differences between characteristics of the visual arts and other arts disciplines. Students identify connections between the visual arts and other disciplines in the curriculum.

# VISUAL ARTS: CULTURAL DOT PAINTING

**Lesson Plan:** Cultural Dot Painting

**Grade level:** 4-8

**Duration:** 7-8 class periods

**Media Type:** acrylic paint, paper

**Subject Integration:** Social Studies

**National Standards for Visual Arts:** (see bottom of page)

**Assessment:**

(website for help with writing rubrics)

<http://rubistar.4teachers.org/>

**Rubric:**

4 - Standards are exceeded

3 - Standards are met

2 - Standards may be met at a very low quality or with some exceptions

1 - Standards are not met

**Vocabulary (elements/principles):**

- color
- shape
- line
- texture
- balance
- unity
- proportion
- form

- value
- space
- contrast
- emphasis
- movement
- pattern
- rhythm

## Materials and Procedure:

### Day 1:

Introduce lesson around dot paintings from around the world Share examples of dot paintings from Aborigine people.

Start dialogue: “What do you see?” “Is there anything about these paintings that ‘speak’ to you?” Now introduce dot paintings by Canadian artist Christi Belcourt. Discuss her tiny dot paintings and her purpose to emulate tiny beadwork.

“What do you see?” Christi’s work depicts flowers and plants from nature, as well as her strong belief system around the idea that everything in this world is connected.

Introduce artist Dyani White Hawk via PlayList video. Continue dialog with students around Native American artwork and its importance to the visual arts. Show Tweed Museum video “Encoded” to further discussion.

<http://www.wdse.org/shows/playlist/watch/award-winning-artist-dyani-whit...> (6:40)

<http://www.wdse.org/shows/playlist/watch/encoded-tweed-museum-art> (1:58)

### Day 2:

Review discussion from Day 1. Students sketch drawings related to native plants and animals related to artwork and discussions from Day 1. Offer hand-outs of native plants and examples of artist’s work.

### Day 3-6:

Students paint with cotton swabs and wooden sticks to create only dots on their pencil sketch lines. Students use acrylic paint of various colors.

### Day 7:

Students write artist statement to explain and reflect on learning gained from studying Native American artists and their culture.

## Resources:

### Websites:

- <http://christibelcourt.com> - Christi Belcourt
- <http://www.dyaniwhitehawk.com> - Dyani White Hawk

## National Standards for Visual Arts:

VA:Re.7.2.6a: Analyze ways that visual components and cultural associations suggested by images influence ideas, emotions, and actions.

VA:Re.7.2.6a: Analyze ways that visual components and cultural associations suggested by images influence ideas, emotions, and actions.

VA:Re8.1.6a: Interpret art by distinguishing between relevant and non-relevant contextual information and analyzing subject matter, characteristics of form and structure, and use of media to identify ideas and mood conveyed.

VA:Cn11.1.6a: Analyze how art reflects changing times, traditions, resources, and cultural uses.

### Sample National Visual Arts Standards link:

<http://nationalartsstandards.org/sites/default/files/Visual%20Arts%20at%...>

### Sample Social Studies Benchmarks:

6.4.1.2.1: Pose questions about a topic in Minnesota history, gather a variety of primary and secondary sources related to questions; identify possible answers, use evidence to draw conclusions, and present supported findings.

6.4.4.20.4: Describe Minnesota and federal American Indian policy of the late nineteenth and twentieth centuries and its impact on Anishinaabe and Dakota people, especially in the areas of education, land ownership, and citizenship.

# VISUAL ARTS: DIA DE LOS MUERTOS / DAY OF THE DEAD

**Lesson Plan:** Dia de los Muertos / Day of the Dead

**Grade level:** 6-12

**Duration:** 5-7 (50 min.) class periods

**Media Type:** plaster cast strips, acrylic paint, various fabrics, etc.

**Subject Integration:** Social Studies

**National Standards for Visual Arts:** (see bottom of page)

**Objectives:** To create a personally relevant la calavera catrina, or “dapper skeleton” relating to ideas and concepts of hispanic culture.

**Assessment:**

(website for help with writing rubrics)

<http://rubistar.4teachers.org/>

**Rubric:**

4 - Standards are exceeded

3 - Standards are met

2 - Standards may be met at a very low quality or with some exceptions

1 - Standards are not met

**Vocabulary (elements/principles):**

- color
- shape
- line
- texture
- balance
- unity
- proportion
- form
- value
- space
- contrast
- emphasis
- movement
- pattern
- rhythm

**Materials and Procedure:****Day 1:**

Start discussion with students about the similarities and differences between Dia de los Muertos and Halloween. Ask students "What do you know about the celebration Day of the Dead?" Discuss cultural importance of Day of the Dead and traditions in Spanish speaking countries. Show short video "Dia de los Muertos" to share central ideas behind Day of the Dead.

<https://www.youtube.com/watch?v=jCQnUuq-TEE> (3:07) CGI Animated Shorts by high school students

After showing animated short, ask students “What did you see?” “What did you notice?” “What do you think the little girl in the video was feeling?” “What happened in the story?” Continue discussion and when time permits, show the following PlayList videos:

<http://www.wdse.org/shows/playlist/watch/duluth-all-souls-night-2012> (1:05)

<http://www.wdse.org/shows/playlist/watch/mary-plaster-mixed-media-masks> (4:00)

<http://www.wdse.org/shows/playlist/watch/puppets-mary-plaster> (5:53)

Mary Plaster is a Duluth artist who founded the All Souls Night celebration in Duluth. Discussion: “What did you notice about her work?”

### **Day 2:**

Show students examples of calacas and calaveras (skeletons and skulls) created in honor of Day of the Dead. Demonstrate armature building and plaster casting technique.

Students start armature building. Cover tables with newspapers for easy clean-up.

### **Day 3-5:**

Students create and finish plaster cast full body skeleton (about 12” tall).

### **Day 6-7:**

Students paint bones on white plaster with black acrylic paint.

### **Day 8-12:**

Students dress their plaster skeletons to emanate dia de los muertos and/or to honor a loved one.

Various materials need to be made available: fabric, beads, plastic flowers, etc. It is helpful for students to be provided with some type of base to enable plaster figure to stand upright.

## **Resources:**

### **Websites:**

- <http://www.livinglifeandlearning.com/skeletal-system-worksheets-for-kids...> (skeleton handout for students)
- <http://alldonemonkey.com/2015/10/13/childrens-books-for-day-of-the-dead/> (reference books)
- <http://emilyjanevalenza.com/3rd-grade/2013/1/24/giacometti-figure-sculpt...> (great website for help with building wire figures)

## **National Standards for Visual Arts:**

VA:Re.7.2.6a: Analyze ways that visual components and cultural associations suggested by images influence ideas, emotions, and actions.

VA:Re8.1.6a: Interpret art by distinguishing between relevant and non-relevant contextual information and analyzing subject matter, characteristics of form and structure, and use of media to identify ideas and

mood conveyed.

VA:Cn11.1.6a: Analyze how art reflects changing times, traditions, resources, and cultural uses.

VA:Cr1.2.6a: Formulate an artistic investigation of personally relevant content for creating art.

**Sample National Visual Arts Standards link:**

<http://nationalartsstandards.org/sites/default/files/Visual%20Arts%20at%...>

**Sample Social Studies Benchmarks:**

8.4.3.14.8: Describe how groups are reviving and maintaining their traditional cultures, identities and distinctiveness in the context of increasing globalization.

8.1.1.1.1: Exhibit civic skills including participating in civic discussion on issues in the contemporary world, demonstrating respect for the opinions of people or groups who have different perspectives, and reaching consensus.

## VISUAL ARTS: DRAW WHAT YOU HEAR

**Grade level:** K-5

**Duration:** 1 class period

**Media Type:** markers, paint, colored pencils, crayons

**Subject Integration:** Music

**National Standards for Visual Arts:** (see bottom of page)

**Objectives:** Students will create their own visual artwork while listening to various genres of music.

**Assessment:**

(website for help with writing rubrics)

<http://rubistar.4teachers.org/>

Rubric:

4 - Standards are exceeded

3 - Standards are met

2 - Standards may be met at a very low quality or with some exceptions

1 - Standards are not met or work is not attempted or very poorly done

**Vocabulary:**

- Rhythm
- Color
- Line

- Shape
- Texture

## Materials and Procedure:

Markers, paint, colored pencils, paper, music CD's, preferably instrumental, access to computer to show PlayList video clips

### Day 1:

Discuss idea of drawing and painting to music. Show PlayList video of [Lee Zimmerman painting to live music \(1:33\)](#).

Discuss video clip. "Why do you think Lee likes to paint to live music?" (See Discussion Questions below). Play music game called "Pass It" for students to get a feel for the process. The game goes as follows: Each student receives a blank piece of paper and access to markers, colored pencils, crayons, and/or paint. Each student writes their name on the back of the paper and then turns the paper over to the blank side to start. The teacher plays a short clip of music and tells the students to start drawing. Encourage students to draw what they feel or draw what the music reminds them of. Maybe the music reminds them of raindrops, being in a boat on the water, riding a bike, spending time with a loved one, etc. To start the game, the following PlayList video clip could be used:

[Yofi/ Ragu Medley \(6:29\)](#)

When the music starts, students draw whatever comes to mind. After several seconds, the teacher pauses the music and says, "Pass It!" Students pass their paper to the person to the right of them, as does all other students, until all students receive the paper from their immediate left. The music resumes and students add to what has been drawn on the paper in front of them. This game continues until all students receive their original work with their name on the back. Discuss the process. "What just happened?" "Did you enjoy drawing/painting to music? Why or why not?" Pass out new blank pieces of paper. This time, play music for extended period of time, but allow students to create their own artwork, without passing to another student. Allow students to use various drawing/painting materials, and play different types of music for students to experience different genres. Leave time at end of class to discuss lesson. "How did you feel about this lesson?" "Were there parts of this lesson that were easy? Difficult? Enjoyable?" "What did you learn by completing this lesson?" "What would you do differently? What would you keep the same?"

### Discussion Questions:

"How does music make you feel?" "Why do you think Lee Zimmerman enjoys painting to music?" "What is your favorite type of music to paint/draw to? Why?" "Have you even painted/drawn to music before?" "Were you able to express how the music made you feel through your drawing/painting? Why or why not?"

### Resources:



- <http://www.incredibleart.org/lessons/early/early14.html>
- <http://creativenanny.blogspot.com/2009/09/painting-to-music-for-elementary-middle.html>
- [http://www.ehow.com/how\\_5110687\\_teach-preschoolers-colors-music.html](http://www.ehow.com/how_5110687_teach-preschoolers-colors-music.html)
- <http://www.innovativeclassroom.com/Lesson-Plans/lessonplans.php?id=38>

## National Standards for Visual Arts:

### **Content Standard #1: Understanding and applying media, techniques, and processes**

#### *Achievement Standard:*

Students know the differences between materials, techniques, and processes. Students describe how different materials, techniques, and processes cause different responses. Students use different media, techniques, and processes to communicate ideas, experiences, and stories. Students use art materials and tools in a safe and responsible manner.

### **Content Standard #2: Using knowledge of structures and functions**

#### *Achievement Standard:*

Students know the differences among visual characteristics and purposes of art in order to convey ideas. Students describe how different expressive features and organizational principles cause different responses. Students use visual structures and functions of art to communicate ideas.

### **Content Standard #3: Choosing and evaluating a range of subject matter, symbols, and ideas**

#### *Achievement Standard:*

Students explore and understand prospective content for works of art. Students select and use subject matter, symbols, and ideas to communicate meaning.

### **Content Standard #4: Understanding the visual arts in relation to history and cultures**

#### *Achievement Standard:*

Students know that the visual arts have both a history and specific relationships to various cultures. Students identify specific works of art as belonging to particular cultures, times, and places. Students demonstrate how history, culture, and the visual arts can influence each other in making and studying works of art.

### **Content Standard #5: Reflecting upon and assessing the characteristics and merits of their work and the work of others**

#### *Achievement Standard:*

Students understand there are various purposes for creating works of visual art. Students describe how people's experiences influence the development of specific artworks. Students understand there are different responses to specific artworks.

### **Content Standard #6: Making connections between visual arts and other disciplines**

#### *Achievement Standard:*

Students understand and use similarities and differences between characteristics of the visual arts and

other arts disciplines. Students identify connections between the visual arts and other disciplines in the curriculum.

# VISUAL ARTS: EMPTY BOWL NECKLACES

**Grade level:** K-12

**Duration:** Three+ 45-minute class periods

**Media Type:** clay, glaze

**Subject Integration:** Science, Social Studies

**National Standards for Visual Arts:** (see below)

**Objectives:** Students will create an Empty Bowl necklace to raise money for the local food shelf.

## **Assessment:**

Students will demonstrate an understanding of creating a 3-Dimensional piece of art work from clay.

Students will also demonstrate proper building techniques, and proper use of tools.

(website for help with writing rubrics)

<http://rubistar.4teachers.org/>

## **Rubric:**

4 - Standards are exceeded

3 - Standards are met

2 - Standards may be met at a very low quality or with some exceptions

1 - Standards are not met or work is not attempted or very poorly done

## **Materials and Procedure:**

- white or red earthenware clay shallow water bowls, water clay tools
- plastic trays / cart / shelving for drying clay bowls
- several bright colors of Duncan food safe glazes
- paper, pencils

## **Vocabulary:**

- greenware
- leather hard
- bone dry
- bisque
- earthenware

- firing---temperatures
- glazing
- clay tools
- pottery
- vessels
- kiln
- wedging

### **Day 1:**

1. Give brief introduction of Duluth Art Institute's Empty Bowl

project. <http://www.northernlakesfoodbank.org/newsevents/index.php?id=Events>

2. Discussion: What do you know about the Empty Bowl project? Have you ever attended an Empty Bowl event? Have you ever created a bowl for Empty Bowl? What do you think about creating artwork to raise money for a food shelf?

Show the following PlayList videos about Duluth artist, Dave Lynas, Grand Marais, MN Empty Bowl and Liz James, ceramic artist:

[Dave Lynas - Ceramic Artist \(4:38\)](#)

[Grand Marais Empty Bowl \(7:49\)](#)

[Liz James - Ceramic Artist \(2:05\)](#)

3. Discuss PlayList videos. "What did you see?" "Which artists left an impression on you most? Why?"

Explain to students how they will each be making a small (1.5") clay bowl to be made into a pendant. Pinch pot technique will be used. Students can make two bowls: one to donate, and one to keep. Often times, students will want to make multiple bowls to donate to charity. Give students scratch paper and pencil to sketch drawings of bowl ideas. Discuss shape of bowls, possible texture, envisioning glaze options for post-firing, etc.

### **Day 2:**

Review Day 1. Discuss. Show pinch pot technique to students. Explain proper tool use. Explain importance of putting names on the back of finished clay bowls. Demonstrate putting two small holes, on edge of bowl, with toothpick, so that necklace will hang nicely on string for pendant. Pass out clay, tools, water in shallow bowls, sketch plans, etc. Students create clay pendants.

Allow clay bowls to dry for 3-4 days. Fire in kiln.

### **Day 3:**

Review day 2. Briefly discuss process from previous class. Demonstrate glazing technique. Discuss the importance of not mixing glazes, and not allowing glaze to touch the bottom of the bowl. If glaze is put on the bottom of the bowl, it may stick to the kiln shelf.

Students glaze their clay bowls. Encourage multiple colors and designs on surface of bowls. Allow bowls to dry for 1 hour or more. Fire in kiln for second time.

#### **Day 4:**

Review Day 3. Spend time putting cords / strings into holes of necklaces. Allow students to choose one bowl to keep, and one to donate to Empty Bowl.

#### **Discussion Questions:**

“What did you learn about the Empty Bowl project that you did not before?” “What do you think about creating artwork to raise money for charity?” “What is the process of creating an object from clay?” “What are the different stages of clay?” “What is glaze?” “How does glaze enable people to eat safely from finished clay pieces, such as a bowl or mug?”

## **Resources:**

- <http://www.emptybowls.net/>
- <http://www.emptybowlsutah.org/HOME.html>
- <http://emptybowlfundraiser.com/>
- <http://www.uwec.edu/newsreleases/10/feb/0223EmptyBowls.htm>

#### **Books:**

- Great Soup Empty Bowls: Recipes from the Empty Bowls Fundraiser [Paperback] by Jamie Kennedy
- Soup and Bread Cookbook: Building Community One Pot at a Time [Paperback] by Martha Bayne

#### **Follow-up activities:**

Students may take some empty bowl necklaces and sell them on their own to raise additional monies for charity. Some students may want to take them to their church, sell them to extended family members, scouts, etc.

## **National Standards for Visual Arts:**

### **Content Standard #1: Understanding and applying media, techniques, and processes**

#### *Achievement Standard:*

Students know the differences between materials, techniques, and processes. Students describe how different materials, techniques, and processes cause different responses. Students use different media, techniques, and processes to communicate ideas, experiences, and stories. Students use art materials and tools in a safe and responsible manner.

### **Content Standard #2: Using knowledge of structures and functions**

#### *Achievement Standard:*

Students know the differences among visual characteristics and purposes of art in order to convey ideas.

Students describe how different expressive features and organizational principles cause different responses. Students use visual structures and functions of art to communicate ideas.

**Content Standard #3: Choosing and evaluating a range of subject matter, symbols, and ideas**

*Achievement Standard:*

Students explore and understand prospective content for works of art. Students select and use subject matter, symbols, and ideas to communicate meaning.

**Content Standard #4: Understanding the visual arts in relation to history and cultures**

*Achievement Standard:*

Students know that the visual arts have both a history and specific relationships to various cultures. Students identify specific works of art as belonging to particular cultures, times, and places. Students demonstrate how history, culture, and the visual arts can influence each other in making and studying works of art.

**Content Standard #5: Reflecting upon and assessing the characteristics and merits of their work and the work of others**

*Achievement Standard:*

Students understand there are various purposes for creating works of visual art. Students describe how people's experiences influence the development of specific artworks. Students understand there are different responses to specific artworks.

**Content Standard #6: Making connections between visual arts and other disciplines**

*Achievement Standard:*

Students understand and use similarities and differences between characteristics of the visual arts and other arts disciplines. Students identify connections between the visual arts and other disciplines in the curriculum.

## **VISUAL ARTS: FELTED LANDSCAPES**

**Grade level:** Grades K-12

**Duration:** 1-1.5 hour(s)

**Media Type:** wool fleece

**Subject Integration:** science

**National Standards for Visual Arts:** (see bottom of page)

**Objectives:** Students will create their own felted landscape after viewing the work of artists Charles Demuth, Mark Rothko, Claude Monet and Rainy Lake artist Cherie Serrano.

**Assessment:**

(website for help with writing rubrics)

<http://rubistar.4teachers.org/>

**Rubric:**

4 - Standards are exceeded

3 - Standards are met

2 - Standards may be met at a very low quality or with some exceptions

1 - Standards are not met or work is not attempted or very poorly done

**Vocabulary:**

- sheep
- wool
- fleece
- felting
- color
- line
- shape
- texture
- shrinking process
- fibers
- agitation
- dying to give fleece color

**Materials and Procedure:**

- raw wool fleece, dyed in several colors plastic Zip-lock sandwich bags
- large bucket for warm, soapy water
- dish soap, pure like Dove or Seventh Generation
- Sharpie marker for labeling bags--student names

Before the students come to class, teacher must fill plastic bags with several colors of raw fleece. Each child will receive his/her own baggy full of fleece.

**Day 1:**

Introduce students to abstract landscape images by Charles Demuth, Mark Rothko and Claude Monet. Discuss. Ask students to point out things they notice about these works of art. Teacher gives some background knowledge about each artist. Show PlayList video about Rainy Lake, MN artist, Cherie Serrano.

## [Landscape Painter Cherie Serrano \(3:12\)](#)

Discuss colors, shapes and lines. Show students pieces of raw wool, and discuss where wool fleece comes from. Discuss color of raw wool. \*Note discussion questions below. Allow each student to choose his/her own plastic bag full of raw wool fleece. The bag should be full, but not bulging. Have each student write his/her name on the bag with a Sharpie marker. Fill each student's bag with one cup of warm, soapy water. Seal each bag so that it is tightly closed. Explain to students how to agitate their soapy bag of raw fleece. Pretend to gently play the piano or give gentle karate chops to one side of the bag, and then the other. Continue to agitate until the wool inside of the bag has become one solid piece of wool (maybe 20 minutes)? The fleece inside of the bag will feel less like cotton and more like a firm piece of solid fabric. Felting is a very forgiving process. If students aren't able to finish the agitation process by the end of the hour, simply leave the baggies full of water intact until the next meeting time. Pick up where they left off at next class time.

### **Day 2:**

Finish agitation process. Check fleece to see if it has shrunk into one solid piece of wool. If so, rinse all soap from wool piece. Have students take out as much moisture as possible with paper towel. Felted landscape is finished! Have a class critique and talk about the process of felting and share student work with peers. Discuss how each finished piece looks like a sunrise, sunset, mountain scene, lake, river, etc.

### **Discussion Questions:**

What do you see? What was the artist trying to show you? What does the word abstract mean? What colors and lines do you see? Where does wool come from? Does it hurt sheep to shave their wool? (No, it is just like a haircut!) How did this wool become purple or red? Do we have purple and red sheep roaming the countryside? What happens when we get wool wet? What does the word shrink mean? (Questions would be adjusted depending on grade level) After student work is completed: How does your finished piece of felt resemble an abstract landscape? What do you like about Rothko's/Monet's/Demuth's artwork? What did you learn by watching the video about Duluth artist Cherie Serrano?

## **Resources:**

- <http://www.markrothko.org/>
- <http://www.nga.gov/feature/rothko/>
- <http://www.claudemonetgallery.org/>
- [http://www.metmuseum.org/toah/hd/cmon/hd\\_cmon.htm](http://www.metmuseum.org/toah/hd/cmon/hd_cmon.htm)

### **Books:**

- Mark Rothko by Jacob Baal-Teshuva
- Mark Rothko, 1903-1970: Pictures as Drama by Jacob Baal-Teshuva
- Monet: His Life and Work in 500 Images by Susie Hodge Monet's Impressions by The Metropolitan
- Museum of Art Charles Demuth by Barbara Haskell

# National Standards for Visual Arts:

## **Content Standard #1: Understanding and applying media, techniques, and processes**

### *Achievement Standard:*

Students know the differences between materials, techniques, and processes. Students describe how different materials, techniques, and processes cause different responses. Students use different media, techniques, and processes to communicate ideas, experiences, and stories. Students use art materials and tools in a safe and responsible manner.

## **Content Standard #2: Using knowledge of structures and functions**

### *Achievement Standard:*

Students know the differences among visual characteristics and purposes of art in order to convey ideas. Students describe how different expressive features and organizational principles cause different responses. Students use visual structures and functions of art to communicate ideas.

## **Content Standard #3: Choosing and evaluating a range of subject matter, symbols, and ideas**

### *Achievement Standard:*

Students explore and understand prospective content for works of art. Students select and use subject matter, symbols, and ideas to communicate meaning.

## **Content Standard #4: Understanding the visual arts in relation to history and cultures**

### *Achievement Standard:*

Students know that the visual arts have both a history and specific relationships to various cultures. Students identify specific works of art as belonging to particular cultures, times, and places. Students demonstrate how history, culture, and the visual arts can influence each other in making and studying works of art.

## **Content Standard #5: Reflecting upon and assessing the characteristics and merits of their work and the work of others**

### *Achievement Standard:*

Students understand there are various purposes for creating works of visual art. Students describe how people's experiences influence the development of specific artworks. Students understand there are different responses to specific artworks.

## **Content Standard #6: Making connections between visual arts and other disciplines**

### *Achievement Standard:*

Students understand and use similarities and differences between characteristics of the visual arts and other arts disciplines. Students identify connections between the visual arts and other disciplines in the curriculum.



# VISUAL ARTS: FUSED GLASS PENDANTS

**Grade level:** 6-12

**Duration:** Five+ 45-minute class periods

**Media Type:** Glass

**Subject Integration:** Math, Science

**National Standards for Visual Arts:** (see below)

**Objectives:** Students will create their own fused glass pendant made from pieces of dichroic glass specifically made for fusing glass.

Assessment: Students will demonstrate an understanding of the technique of fusing glass along with proper tool usage, safety precautions, and ability to plan work with integrity.

(website for help with writing rubrics)

<http://rubistar.4teachers.org/>

## **Rubric:**

- 4 - Standards are exceeded
- 3 - Standards are met
- 2 - Standards may be met at a very low quality or with some exceptions
- 1 - Standards are not met or work is not attempted or very poorly done

## **Vocabulary:**

- bales
- glass kiln (vs. clay kiln)
- dichroic glass
- fusing
- sculptor

## **Materials and Procedure:**

- dichroic glass pieces, various colors and shapes, including clear
- Weld Bond glue
- toothpicks
- small Paper plates
- bales to enable finished glass piece to hang as a pendant
- glass cutters
- goggles
- rulers
- large white paper to work on so glass can be easily seen while working on table top

- fusing kiln (can be used for a fee at Duluth Art Institute (Duluth, MN), Shannon's Stained Glassery (Superior, WI) or any other local full service glass studio)

### **Day 1:**

1. Give brief introduction to creating artwork with glass. Show PlayList videos:

[Glass artist Dan Neff](#)

[Mike Tonder - Blue Skies Glassworks \(3:48\)](#)

[Minnesota Glass Artists \(2:39\)](#)

[Nancy Miller Sculptor \(3:26\)](#)

[Water Dance - Pat Hagen, Great Lakes Aquarium \(1:59\)](#)

Additional video about Duluth glass artist, Ron Benson, from Venture North (WDSE):

<http://www.ronbensonglassart.com/video.htm> (6:18)

2. Discussion: What do you know about glass fusing? Do you know any artists who use glass as their medium? Have you ever seen artwork by any of these artists?

3. Introduce world famous glass artist, Dale Chihuly. Talk about how he is a current, living artist, who has studied glass making all over the world. Show the beginning of Chihuly: River of Glass, a DVD about glass artist Dale Chihuly. Ask students to take notes during the film, writing down twenty things learned from watching Dale create and talk about his work.

### **Day 2:**

Review Day 1. Show Chihuly: River of Glass. Students continue to take notes.

### **Day 3:**

Demonstrate beginning process of glass fusing. Discuss safety. Show tools. Stress the importance of wearing goggles and using tools correctly. (Most pieces of glass will be cut ahead of time; students will not be required to do this. If a student does need some glass cutting done, an adult should do it, while both parties wear goggles.) Show process of putting glass pieces together to create a pendant. Choose one 1" square piece of colored glass for the bottom of the pendant, choose some smaller pieces of glass to create a design for the pendant. Mix and match pieces until you come up with a design scheme that you are pleased with. Glue pieces in place with a minimal amount of white Weld Bond glue. Use toothpick to apply glue.

"A dab will do ya." For final glass layer, add one 1" clear piece on top to seal pendant. Glue in place. Gluing is crucial so that glass pieces do not slide while putting into kiln. Do not "over stack" glass pieces. If you pile your glass too high, or more than about three layers deep, the pendant will be too thick and may melt into a blob, rather than a nice square shaped pendant.

I encourage students to take the time to play around with different colors and different shapes of glass to see what the best combinations might be. I stress the importance of how artists need to take time to plan their work.

**Day 4:**

Continue creating pendants.

**Day 5:**

All pendants are complete and ready for firing process. (Teacher takes care of firing process, or has local glass studio complete this process.)

Students cannot write their names on their pendants, as permanent marker will burn off in the firing process. The best idea is to make a “map” of student work on a large piece of paper. Draw enough boxes on the paper to allow one student’s name in each box. Each student may put their pendants safely onto the box labeled with their name. Teacher must be careful to place pendants back into the correct box after firing to ensure that each student receives their own pendant, and not someone else’s.

Discuss firing process and temperature of kiln. Glass kilns reach a temperature of around 1500 degrees. For younger children, you may want to talk about how a pizza is cooked at about 425 degrees, far too “cool” to fire glass, etc.

**Day 6:**

After pendants are fired, students receive their own glasswork back. Bales are glued onto the back with Weld Bond to enable glass piece to become a pendant. Glue must dry for at least 24 hours.

**Discussion Questions:**

What did you learn about glass fusing that you did not know before? What did you learn about glass artists Ron Benson, Dan Neff, Bob Husby, Jim Sage, Dale Chihuly, etc.? Which glass technique was your favorite? Why? What did you find easy to accomplish within your artwork? What did you find difficult? What would you do different next time?

## Resources:

<http://shannonsstainedglassery.com/>

<http://www.duluthartinstitute.org/>

**Follow-up activities:**

- Ask local glass artist to visit classroom to talk about their work.
- Have older students do independent research projects about glass artists.
- Find additional online videos showing glasswork being created; show to students.
- Use Oulu Glass Gallery (WI) as a resource.
- Students spend more time investigating how glass comes from sand, how glass stands the test of time (if you bury it, it will still be there hundreds of years from now), scientific research, etc.

# National Standards for Visual Arts:

## **Content Standard #1: Understanding and applying media, techniques, and processes**

### *Achievement Standard:*

Students know the differences between materials, techniques, and processes. Students describe how different materials, techniques, and processes cause different responses. Students use different media, techniques, and processes to communicate ideas, experiences, and stories. Students use art materials and tools in a safe and responsible manner.

## **Content Standard #2: Using knowledge of structures and functions**

### *Achievement Standard:*

Students know the differences among visual characteristics and purposes of art in order to convey ideas. Students describe how different expressive features and organizational principles cause different responses. Students use visual structures and functions of art to communicate ideas.

## **Content Standard #3: Choosing and evaluating a range of subject matter, symbols, and ideas**

### *Achievement Standard:*

Students explore and understand prospective content for works of art. Students select and use subject matter, symbols, and ideas to communicate meaning.

## **Content Standard #4: Understanding the visual arts in relation to history and cultures**

### *Achievement Standard:*

Students know that the visual arts have both a history and specific relationships to various cultures. Students identify specific works of art as belonging to particular cultures, times, and places. Students demonstrate how history, culture, and the visual arts can influence each other in making and studying works of art.

## **Content Standard #5: Reflecting upon and assessing the characteristics and merits of their work and the work of others**

### *Achievement Standard:*

Students understand there are various purposes for creating works of visual art. Students describe how people's experiences influence the development of specific artworks. Students understand there are different responses to specific artworks.

## **Content Standard #6: Making connections between visual arts and other disciplines**

### *Achievement Standard:*

Students understand and use similarities and differences between characteristics of the visual arts and other arts disciplines. Students identify connections between the visual arts and other disciplines in the curriculum.

# **VISUAL ARTS: GEORGIA O'KEEFFE BARN**

**Lesson Plan:** Georgia O'Keeffe Barns

**Grade level:** 2-5

**Duration:** Four-1 hour class periods

**Media Type:** oil pastel

**Subject Integration:** science

**National Standards for Visual Arts:** (see bottom of page)

**Objectives:** Students will create their own artwork with oil pastels after viewing artwork by Georgia O'Keeffe, as well as work by Duluth artist Lisa Stauffer and Neil Sherman.

**Assessment:**

(website for help with writing rubrics)

<http://rubistar.4teachers.org/>

**Rubric:**

4 - Standards are exceeded

3 - Standards are met

2 - Standards may be met at a very low quality or with some exceptions

1 - Standards are not met or work is not attempted or very poorly done

**Vocabulary:**

- Landscape Color
- Line
- Shape
- Texture Contrast Warm colors Cool colors
- Impressionism
- Placement
- Color wheel Blending Rhythm
- Light vs. dark
- Shadow
- "working on location"
- Plein air: French for "in the open air" Design
- Subject
- Value
- Perspective
- Focal point

**Materials and Procedure:**

- Drawing paper

- Oil pastels
- Pencils
- Visuals of Georgia O’Keeffe’s work
- Access to Smartboard/computer to show PlayList videos: Lisa Staffer and Neil Sherman, plein air painters

**Day 1:**

Present work by artist Georgia O’Keeffe, namely her barn series. Georgia is most known for her flower paintings, however, her barn series are less known, but no less beautiful. Discuss Georgia O’Keeffe’s background: Georgia was born in Wisconsin November 15, 1887, and died on March 6, 1986. She lived to be 99 years old! Georgia spent much of her life in New York City, New York and Northern New Mexico. Georgia’s parents were dairy farmers. Georgia was one of seven children, and decided to become an artist when she was ten years old. Discuss barn artwork by Georgia O’Keeffe. (See Discussion Questions below.) Allow students time to process Georgia’s work. Students often see details that adults do not. Show PlayList videos by Lisa Stauffer and Neil Sherman. Discuss their work. Ask students to discuss the similarities and differences between these two artists and Georgia O’Keeffe’s work. Discuss Plein Air and how it relates to all of these artists.

[Pastel Painter Lisa Stauffer \(3:13\)](#)

[Be Present with The PlayList \(3:32\)](#)

[Plein Air Brush-off \(26:45\)](#)

**Day 2:**

Review information given about Georgia’s work, and the work of Duluth Plein Air artists. Students receive paper and pencils and start to sketch out and plan their own interpretation of a barn drawing. If possible, students could complete their work outdoors. When student ideas are sketched, they may add color with oil pastels. Teach method of blending/color mixing with pastels. Discuss light and shadow.

**Day 3:**

Students continue to work on pastel drawings.

**Day 4:**

Students complete artwork and share with peers. Class takes time to have “mini art show” to share work with others. If time allows, peers give “glows and grows” about peer work. Students share two “glows” (strong parts of artwork) and one “grow” (kind feedback of improvement) for several peers in the room. This can be done by doing a formative assessment format by having students fill out glows and grows on small slips of paper and placing them near the student artwork of their choice.

**Discussion Questions:**

“What do you see?” “What was Georgia O’Keeffe trying to express in her paintings?” “What was she trying to show you?” “Why do you think Georgia chose these colors?”

“Is Georgia trying to tell a story? If so, what?” “Where do you think Georgia was when she painted these landscapes? How can you tell?” “What other clues do you see?” “What does Plein Air mean?” “Why do

you think artists like to paint outside?”  
“Why is light important to artists?”

## Resources

### Georgia O’Keeffe:

- <http://www.okeeffemuseum.org/>
- <http://www.georgiakoeeffe.net/>
- <http://www.pbs.org/wnet/americanmasters/episodes/georgia-okeeffe/about-the-painter/55/>

### Books:

- Georgia O’Keeffe: Getting to Know the World’s Greatest Artists by Mike Venezia Georgia
- O’Keeffe and Her Houses: Ghost Ranch and Abiquiu by Barbara B. Lynes
- Georgia O’Keeffe by Georgia O’Keeffe
- Georgia O’Keeffe Museum Collection by Barbara B. Lynes
- Georgia O’Keeffe, DVD, 2009

### Lisa Stauffer

- <http://lisastauffer.com/works/1253495/along-a-country-lane> Neil Sherman
- <http://www.artsmnnesota.com/artist-profiles/painting-the-trail-an-inter...> neil-sherman/

### Scott Lloyd Anderson

<http://www.scottlloydanderson.com/>

### Joi Electra

<http://pleinairartists.ning.com/photo/photo/listForContributor?screenNam...>

6n8ywsa

### Matt Kania

- <http://mattkania.com/> David Gilsvik
- <https://www.sivertson.com/artist.php?id=5>

### Mary Pettis

<http://www.marypettis.com/biography.html>

# National Standards for Visual Arts:

## **Content Standard #1: Understanding and applying media, techniques, and processes**

### *Achievement Standard:*

Students know the differences between materials, techniques, and processes. Students describe how different materials, techniques, and processes cause different responses. Students use different media, techniques, and processes to communicate ideas, experiences, and stories. Students use art materials and tools in a safe and responsible manner.

## **Content Standard #2: Using knowledge of structures and functions**

### *Achievement Standard:*

Students know the differences among visual characteristics and purposes of art in order to convey ideas. Students describe how different expressive features and organizational principles cause different responses. Students use visual structures and functions of art to communicate ideas.

## **Content Standard #3: Choosing and evaluating a range of subject matter, symbols, and ideas**

### *Achievement Standard:*

Students explore and understand prospective content for works of art. Students select and use subject matter, symbols, and ideas to communicate meaning.

## **Content Standard #4: Understanding the visual arts in relation to history and cultures**

### *Achievement Standard:*

Students know that the visual arts have both a history and specific relationships to various cultures. Students identify specific works of art as belonging to particular cultures, times, and places. Students demonstrate how history, culture, and the visual arts can influence each other in making and studying works of art.

## **Content Standard #5: Reflecting upon and assessing the characteristics and merits of their work and the work of others**

### *Achievement Standard:*

Students understand there are various purposes for creating works of visual art. Students describe how people's experiences influence the development of specific artworks. Students understand there are different responses to specific artworks.

## **Content Standard #6: Making connections between visual arts and other disciplines**

### *Achievement Standard:*

Students understand and use similarities and differences between characteristics of the visual arts and other arts disciplines. Students identify connections between the visual arts and other disciplines in the curriculum.



# VISUAL ARTS: INDIA INK

**Grade level:** 3-12

**Duration:** Three 45-minute class periods

**Media Type:** Black India Ink

**Subject Integration:** Media Arts

**National Standards for Visual Arts:** (see below)

**Objectives:** Students will create their own ink drawing after studying the work of artist Stefan Buchar and local Duluth graphic artists, such as: Brian Barber and Chris Monroe.

## **Assessment:**

Students will demonstrate an understanding of ink drawing techniques inspired by artist Stefan Buchar, and local Duluth graphic artists, by creating an ink drawing of a monster or creature, adding details, and being able to use imagination while creating a work of art.

(website for help with writing rubrics)

<http://rubistar.4teachers.org/>

## **Rubric:**

4 - Standards are exceeded

3 - Standards are met

2 - Standards may be met at a very low quality or with some exceptions

1 - Standards are not met or work is not attempted or very poorly done

## **Vocabulary:**

- graphic artist
- detail
- imagination
- creativity
- animation
- art exhibit
- illustrator
- sketch
- mural
- biennial
- critique

## Materials and Procedure:

- white drawing paper 5" x 7" pencils
- black India ink plastic droppers
- straws or compressed air in a can to move ink around on paper
- newspapers to cover table / desk tops
- Crayola markers, various colors

### Day 1:

1. Introduce the idea behind being a graphic artist. Discuss what graphic artists do. Ask, "Do you know any graphic artists?" "Would you like to be a graphic artist? Why or why not?"

Show the following Playlist video clips:

[2012 Biennial Exhibit at the Duluth Art Institute \(1:42\)](#)

[Making Murals - Macrostie Art Center \(3:30\)](#)

[Illustrator Brian Barber \(3:41\)](#)

[Season 1 Episode 2 \(full episode including Chris Monroe\)](#)

2. Give brief introduction of Stefan Bucher and his work. Show Stefan Bucher's website, The Daily Monster, <http://www.dailymonster.com/>

Discuss.

Discussion: What do you know about ink drawing? Do you know any graphic artists? Have you ever seen artwork by Stefan Bucher? What do you notice about his work? What do you think about his process? Discuss work being created instantaneously, versus being planned and sketched. What do you think of the animation added afterward? Does the animation add to his work, or take away from?

### Day 2:

Review Day 1. Discuss tools and importance of using tools correctly. Cover tables / desks with newspapers to keep ink from staining table tops. Wear paint shirts if necessary. Demonstrate how to create ink drawing. Show how ink is applied to paper with dropper and spread into an interesting shape with can of air or breath through a straw. Demonstrate adding details with markers to make ink shape appear to be a monster or creature of some kind. Allow students to use tools to start creating their own creatures. Depending on length of introduction, additional time may be needed for students to create.

### Day 3:

Review Day 2. Additional creative / process time if needed.

### Discussion Questions:

What did you learn about ink drawing that you did not know before? What did you learn about Chris Monroe, Brian Barber and Stefan Bucher? Which technique was your favorite? Why? What did you find

easy to accomplish within your artwork? What did you find difficult? What would you do different next time?

## Resources:

Brian Barber prints / website - <http://www.brianbarber.com/gallery/>

Book: 100 Days of Monsters by Stefan Bucher

[http://www.amazon.com/100-Days-Of-Monsters-](http://www.amazon.com/100-Days-Of-Monsters-DVD/dp/B0028N739I/ref=sr_1_5?ie=UTF8&qid=1358631138&sr=8-5&keywords=100+days+of+monsters)

[DVD/dp/B0028N739I/ref=sr\\_1\\_5?ie=UTF8&qid=1358631138&sr=8-](http://www.amazon.com/100-Days-Of-Monsters-DVD/dp/B0028N739I/ref=sr_1_5?ie=UTF8&qid=1358631138&sr=8-5&keywords=100+days+of+monsters)

[5&keywords=100+days+of+monsters](http://www.amazon.com/100-Days-Of-Monsters-DVD/dp/B0028N739I/ref=sr_1_5?ie=UTF8&qid=1358631138&sr=8-5&keywords=100+days+of+monsters)

Books by artist / author Chris Monroe: Monkey With a Tool Belt & Sneaky Sheep

[http://www.childrensliteraturenetwork.org/aifolder/aipages/ai\\_m/monroe.html](http://www.childrensliteraturenetwork.org/aifolder/aipages/ai_m/monroe.html)

### Follow-up activities:

Teacher may guide a classroom “art exhibit ” or “monster show” where students choose two of their favorite monsters and submit them to the “show”. Classmates may vote for their top three favorites, or create categories: “Scariest” “Silliest” “Most Creative” etc.

## National Standards for Visual Arts:

### **Content Standard #1: Understanding and applying media, techniques, and processes**

*Achievement Standard:*

Students know the differences between materials, techniques, and processes. Students describe how different materials, techniques, and processes cause different responses. Students use different media, techniques, and processes to communicate ideas, experiences, and stories. Students use art materials and tools in a safe and responsible manner.

### **Content Standard #2: Using knowledge of structures and functions**

*Achievement Standard:*

Students know the differences among visual characteristics and purposes of art in order to convey ideas. Students describe how different expressive features and organizational principles cause different responses. Students use visual structures and functions of art to communicate ideas.

### **Content Standard #3: Choosing and evaluating a range of subject matter, symbols, and ideas**

*Achievement Standard:*

Students explore and understand prospective content for works of art. Students select and use subject matter, symbols, and ideas to communicate meaning.

### **Content Standard #4: Understanding the visual arts in relation to history and cultures**

*Achievement Standard:*

Students know that the visual arts have both a history and specific relationships to various cultures. Students identify specific works of art as belonging to particular cultures, times, and places. Students demonstrate how history, culture, and the visual arts can influence each other in making and studying works of art.

**Content Standard #5: Reflecting upon and assessing the characteristics and merits of their work and the work of others**

*Achievement Standard:*

Students understand there are various purposes for creating works of visual art. Students describe how people's experiences influence the development of specific artworks. Students understand there are different responses to specific artworks.

**Content Standard #6: Making connections between visual arts and other disciplines**

*Achievement Standard:*

Students understand and use similarities and differences between characteristics of the visual arts and other arts disciplines. Students identify connections between the visual arts and other disciplines in the curriculum.

## VISUAL ARTS: LINOLEUM PRINTING

**Grade level:** 6-12

**Duration:** Seven 45-minute class periods

**Media Type:** linoleum printing

**Subject Integration:** Math

**National Standards for Visual Arts:** (see below)

**Objectives:** Students will create their own linoleum print using proper linoleum printing tools to create a unique, unified, and symmetrical artwork.

**Assessment:**

Students will demonstrate an understanding of proper linoleum print techniques using various tools, such as, lino-cut linoleum, cutting tools, printing ink, brayers, trays, and watercolor paints.

(website for help with writing rubrics)

<http://rubistar.4teachers.org/>

**Rubric:**

- 4 - Standards are exceeded
- 3 - Standards are met
- 2 - Standards may be met at a very low quality or with some exceptions
- 1 - Standards are not met or work is not attempted or very poorly done

## Materials and Procedure:

- white drawing paper or other available paper approx. 9" x 12"
- pencils
- black printing ink
- brayers
- linoleum cutting tools (gouge)
- lino-cut linoleum cut into 3" x 3" pieces
- ink trays (about one for every 4-5 students)
- watercolor paint brushes
- water containers, water newspapers for covering table

### Day 1:

1. Introduce the art of linoleum printing. Show slides of various linoleum prints. Discuss/ show famous linoleum prints by Henri Matisse. Henri Matisse is known best for his paintings, drawings, and paper cut-outs, but he also created linoleum cuts back when fewer artists were. Linoleum printing can be traced back to artists in Germany between 1905-13 where it had been used for wallpaper printing.

Discussion: "What do you see in these prints?" "How do they make you feel?" "Which do you prefer? Prints of landscapes, objects you recognize? Or prints that are more abstract?" "Why or why not?"

Show Playlist videos:

[Betsy Bowen \(3:50\)](#)

[Cecilia Lieder - Woodcuts \(1:20\)](#)

Show books by Betsy Bowen. If time allows, read one of her books, show her work to students. Show art work by Cecilia Lieder. Discuss.

2. Pass out newspapers to cover tables / desks. Pass out scratch paper. Allow students to plan work. Explain how artists plan their work through sketching, being inspired by other artists, looking at various work examples, etc. Pass out 3"x 3" blank square of linoleum and have students trace it on their sketch paper so they can plan size and shape of finished work. Teacher and student decide together which sketch will be used for final work.

3. Teacher demonstrates process of transferring student's pencil plan onto linoleum. Image is then cut into the soft-cut linoleum with cutting tool or gouge. Proper tool usage is demonstrated for safety.

4. Inking process is demonstrated. Tray, ink, and brayer are used. Many prints will be created to get the 'best' print. Some prints may come out too light, some too dark. Teacher will explain how students will get a feel for using too much or too little ink.

**Day 2:**

Recap Day 1. Check for understanding. "What did we discuss during our last class?" "What are the steps to make a print?" "What do we need to do to ensure safety?" "What are the names of the tools being used?" "Which artists did we discuss?"

Students create several prints, getting a feel for what "works" and what does not. Emphasize how trial and error is important in this process.

**Day 3:**

Review Day 2. Students use class time to print. When students are ready to print their "final" print, they will print their image twelve times on a 9" x 12" piece of paper, with all prints fitting so that the only white space left on the page is part of the image itself.

**Day 4:**

Printing day.

**Day 5:**

Printing day.

**Day 6:**

Printing day / Watercolor painting of white spaces. Discuss pattern, color.

**Day 7:**

Painting / finish artwork.

**Discussion Questions:**

What did you learn about linoleum printing that you did not know before? What did you learn about Betsy Bowen, Cecilia Lieder, Rick Allen and Henri Matisse? Which part of the linoleum printing technique was your favorite? Why? What did you find easy to accomplish within your artwork? What did you find difficult? What would you do different next time?

## Resources:

[http://www.northernprintsgallery.com/artists\\_general1.html](http://www.northernprintsgallery.com/artists_general1.html)

<http://www.kenspeckleletterpress.com/>

**Books:**

- Learning Linocut - A Comprehensive Guide to the Art of Relief Printing through Linocut by Susan Yeates
- Hawk Ridge: Minnesota's Birds of Prey by Betsy Bowen
- Antler, Bear, Canoe: A Northwoods Alphabet by Betsy Bowen
- Twelve Owls by Betsy Bowen

- Great Wolf and the Good Woodsman by Betsy Bowen
- Gathering: A Northwoods Counting Book by Betsy Bowen
- Tracks in the Wild by Betsy Bowen
- Henri Matisse, 1869-1954: Master of Colour by Volkmar Essers

**Follow-up activities:**

Create cards from single prints and sell for charity / classroom art supplies. Guide students in classroom critique and discuss “glows” and “grows” of student work.

## National Standards for Visual Arts:

**Content Standard #1: Understanding and applying media, techniques, and processes**

*Achievement Standard:*

Students know the differences between materials, techniques, and processes. Students describe how different materials, techniques, and processes cause different responses. Students use different media, techniques, and processes to communicate ideas, experiences, and stories. Students use art materials and tools in a safe and responsible manner.

**Content Standard #2: Using knowledge of structures and functions**

*Achievement Standard:*

Students know the differences among visual characteristics and purposes of art in order to convey ideas. Students describe how different expressive features and organizational principles cause different responses. Students use visual structures and functions of art to communicate ideas.

**Content Standard #3: Choosing and evaluating a range of subject matter, symbols, and ideas**

*Achievement Standard:*

Students explore and understand prospective content for works of art. Students select and use subject matter, symbols, and ideas to communicate meaning.

**Content Standard #4: Understanding the visual arts in relation to history and cultures**

*Achievement Standard:*

Students know that the visual arts have both a history and specific relationships to various cultures. Students identify specific works of art as belonging to particular cultures, times, and places. Students demonstrate how history, culture, and the visual arts can influence each other in making and studying works of art.

**Content Standard #5: Reflecting upon and assessing the characteristics and merits of their work and the work of others**

*Achievement Standard:*

Students understand there are various purposes for creating works of visual art. Students describe how people's experiences influence the development of specific artworks. Students understand there are different responses to specific artworks.

## **Content Standard #6: Making connections between visual arts and other disciplines**

### *Achievement Standard:*

Students understand and use similarities and differences between characteristics of the visual arts and other arts disciplines. Students identify connections between the visual arts and other disciplines in the curriculum.

# **VISUAL ARTS: MAKING BEADED BRACELETS**

**Lesson Plan:** Making Beaded Bracelets

**Grade level:** 4-12

**Duration:** 1-2 class periods

**Media Type:** wire, beads

**National Standards for Visual Arts:** (see bottom of page)

**Objectives:** To create a wire bracelet incorporating ideas learned from local and/or regional jewelry artists.

### **Assessment:**

(website for help with writing rubrics)

<http://rubistar.4teachers.org/>

### **Rubric:**

- 4 - Standards are exceeded
- 3 - Standards are met
- 2 - Standards may be met at a very low quality or with some exceptions
- 1 - Standards are not met

### **Vocabulary (Visual Arts Elements/Principles):**

- color
- shape
- line
- texture
- balance
- unity
- proportion
- form



- value
- space
- contrast
- emphasis
- movement
- pattern
- rhythm

## Materials and Procedure:

### Day 1:

Discuss the creation of jewelry as an art form. Ask students; “What do you know about jewelry making?” “Do you know any jewelry artists?” “Have you ever made any of your own jewelry?” “What types of materials can we make jewelry from?” Show examples of different types of handmade jewelry via true examples or images of (jewelry artist websites listed below).

Show the following PlayList video about jewelry artist Michelle

Ronning: <http://www.wdse.org/shows/playlist/watch/lake-superior-jewelry-artist-mi...> (4:10)

Discussion Questions:

“What do you see?” “How does this artwork make you feel?” “What was the artist trying to show you?”

Start beaded bracelet process. See tutorial link. It can be very helpful to print the tutorial and give to students who need visual directions at their desk/table for reference. Encourage students who understand the process quicker to help their peers.

Link to steps in bracelet making process:

<http://www.ornamantea.com/TheShop/TutorialPDFs/wrappedbeadybangle.pdf>

Make materials available to students (wire, glass beads, wooden beads, buttons, etc.)

### Day 2:

Show students how to finish a bracelet by creating the finishing clasp. Pliers are useful for this part of the process. Depending on materials available, students may create more than one beaded bracelet and use varying materials for each completed work.

## Resources:

Websites:

- <http://silvercocoon.com/shop/?category=%2BNecklaces> (Tia Salmala jewelry website)

- <http://www.mnoriginal.org/episode/803-silvercocoon-dyani-white-hawk-davu...> (Silvercocoon / MN Original: 9:23)
- <http://www.artisanal.com/jewelry-sort> (Artisan Gallery: jewelry)
- <http://jewelersbenchduluth.com/index.php/photo-gallery/> (The Jewelers Bench)

**Books:**

- <https://www.amazon.com/Ultimate-Wrap-Bracelets-Kit-Instructions/dp/08048...> Ultimate Wrap Bracelets Kit: by Patrizia Valsecchi
- <https://www.amazon.com/Jewelry-Making-Necklace-Patterns-Beginners-ebook/...> Jewelry Making: 15 Amazing Earring and Necklace Patterns for Beginners by Lisa Grant
- <https://www.amazon.com/Girls-World-Book-Jewelry-Designs/dp/1579904734/re...> The Girls World Book of Jewelry by Rain Newcomb

## National Standards for Visual Arts:

<http://nationalartsstandards.org/sites/default/files/Visual%20Arts%20at%...>

**Sample National Visual Arts Standards: More could be covered. See link above.**

VA:Cr2.1.6a: Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design.

VA:Cr3.1.6a: Reflect on whether personal artwork conveys the intended meaning and revise accordingly.

VA:Cr1.1.1a: Use multiple approaches to begin creative endeavors.

VA:Cr1.2.6a: Formulate an artistic investigation of personally relevant content for creating art.

# VISUAL ARTS: MARC CHAGALL / MAGIC REALISM

**Grade level:** 3-12

**Duration:** Three -1 hour classes

**Media Type:** tempera paint

**Subject Integration:** Science

**National Standards for Visual Arts:** (see bottom of page)

**Objectives:** Students will study and respond to works of art by Marc Chagall and create their own surrealist paintings.

**Assessment:**

(website for help with writing rubrics)

<http://rubistar.4teachers.org/>

**Rubric:**

- 4 - Standards are exceeded
- 3 - Standards are met
- 2 - Standards may be met at a very low quality or with some exceptions
- 1 - Standards are not met or work is not attempted or very poorly done

**Vocabulary:**

- Surrealism
- Color
- Shape
- Line
- Texture
- Value
- Placement
- Symbolism
- Dreamlike

**Materials and Procedure:**

- 12"x18" white paper or stretched canvases, depending on availability
- Pencils for sketching out ideas/name on paper
- Tempera paint: primary colors, red, yellow, blue + white, black
- Paintbrushes
- Water, water containers

**Day 1:**

Students will view many artworks by artist, Marc Chagall. See "Discussion Questions" below. Students will be asked various questions about his work and respond with thoughts/feelings/ideas. The beauty of children responding to artwork is their creative, unequivocal responses! Children will see things in artworks that adults often miss. Some background on Marc Chagall can be shared: He was born in Russia, one of nine children, his father was a herring merchant, and his mother sold groceries from their home. Marc was born June 24, 1887, and died on March 28, 1985. He lived to be 98 years old! Marc Chagall also created stained glass pieces. Many can be found at the Chicago Art Institute. Marc's surrealist work can be compared to Duluth artist, Wendy Rouse. Wendy is a very talented artist, teacher from Duluth who calls her own work "Magic Realism".

Show PlayList video about Wendy Rouse and her work. Discuss.

[Wendy Rouse's Magic Realism \(2:11\)](#)

Wendy has a very calm approach to her paintings. She describes her pieces well and her style speaks to all ages. Showing this short clip enables students to see an artist in action before creating their own “Magic Realism” piece of artwork.

After viewing Wendy’s video clip, students will start to sketch out ideas for their own surrealistic paintings. Conversations will continue about dreamlike images, bright colors, where to place items on the paper, etc.

**Day 2:**

Students will continue sketching, and begin painting.

**Day 3:**

Student will complete their surrealistic/magic realism painting.

**Discussion Questions:**

“What do you see?” “What is March Chagall trying to express to his audience?” “Why do you think he chose those colors?” “Do you see anything in his work that appears to be magical or an irrational juxtaposition of people or images?”

## Resources:

- Plethora of Chagall images online
- More images of Wendy Rouse’s work on <http://mnartists.org/work.do?rid=286164>

Books:

- Marc Chagall: 1887-1985: Painting as Poetry by Ingo F. Walther
- Getting to Know the Worlds Greatest Artists: Marc Chagall by Mike Venezia
- I am Marc Chagall (Eerdman’s Books for Young Readers) by Bibma Landmann and Marc Chagall

## National Standards for Visual Arts:

**Content Standard #1: Understanding and applying media, techniques, and processes**

*Achievement Standard:*

Students know the differences between materials, techniques, and processes. Students describe how different materials, techniques, and processes cause different responses. Students use different media, techniques, and processes to communicate ideas, experiences, and stories. Students use art materials and tools in a safe and responsible manner.

**Content Standard #2: Using knowledge of structures and functions**

*Achievement Standard:*

Students know the differences among visual characteristics and purposes of art in order to convey ideas. Students describe how different expressive features and organizational principles cause different responses. Students use visual structures and functions of art to communicate ideas.

**Content Standard #3: Choosing and evaluating a range of subject matter, symbols, and ideas**

*Achievement Standard:*

Students explore and understand prospective content for works of art. Students select and use subject matter, symbols, and ideas to communicate meaning.

**Content Standard #4: Understanding the visual arts in relation to history and cultures**

*Achievement Standard:*

Students know that the visual arts have both a history and specific relationships to various cultures. Students identify specific works of art as belonging to particular cultures, times, and places. Students demonstrate how history, culture, and the visual arts can influence each other in making and studying works of art.

**Content Standard #5: Reflecting upon and assessing the characteristics and merits of their work and the work of others**

*Achievement Standard:*

Students understand there are various purposes for creating works of visual art. Students describe how people's experiences influence the development of specific artworks. Students understand there are different responses to specific artworks.

**Content Standard #6: Making connections between visual arts and other disciplines**

*Achievement Standard:*

Students understand and use similarities and differences between characteristics of the visual arts and other arts disciplines. Students identify connections between the visual arts and other disciplines in the curriculum.

# VISUAL ARTS: MASKS

**Grade Level:** 8-12

**Duration:** Ten 45-minute class periods

**Media Type:** Plaster casting, acrylic paint

**Subject Integration:** Social Studies

**National Standards for Visual Arts:** (see bottom of page)

**Objectives:** Students will create their own Egyptian mask after researching Egyptian culture, history and artwork. Students will use their own facial structure as the template for their mask. \*\*This lesson can be adapted to create any type or style of mask.

**Assessment:**

Students will demonstrate an understanding of Egyptian culture by creating their own 3-dimensional mask from plaster casting material. Students will paint their mask with true Egyptian colors (blue, rust, gold, black). Students will show meaning via symbolism in their finished artwork.

(Website for help with writing rubrics)

<http://rubistar.4teachers.org/>

**Rubric:**

0 - Little evidence of casting technique used, paint color choices or incomplete artwork

1 - Some attempt at casting techniques, expressing Egyptian history through color concepts, but a major lack of concepts and overall understanding

2 - Casting techniques are clearly used, paint choices are clearly understood, Egyptian culture somewhat expressed

3 - Casting techniques are clearly used, paint choices are clearly understood (blue, rust, gold, black), Egyptian culture clearly expressed, quality work shown

4 - Above, plus exceptional use of detail and application of all techniques clearly expressed

## Materials and Procedure:

- Plaster casting material
- Plastic wrap
- Tag board pieces
- Acrylic paint (rust, black, gold, blue)
- water bowls, water
- paint shirts to protect clothing
- permanent markers for name on back of work

**Day 1:**

1. Students research Egyptian history/culture. Students view *Instant Expert: Ancient History: Egypt* (DVD, 2010) and take notes on material presented.

**Day 2:**

Students view color slides of Egyptian masks on Smartboard.

Discussion: "What do you see?" "What colors do you see?" "What is the significance of these colors?" "What did you learn from the DVD?" "What do we know about Egyptian culture?" "What else do you know about Egyptian history?"

**Day 3:**

Students draw rough sketches of the type of Egyptian mask they would like to create. Students jot down color choices and symbols being used.

**Day 4:**

Show PlayList video: [Mary Plaster: Mixed Media Masks \(4:01\)](#)

Discuss procedure of casting (similar to papier mache). With students, talk about artist Mary Plaster, her work, techniques, etc. Casting procedure: students take turns casting each other's faces. One student lies on the table at a time, while team members help to cast his/her face. Student's face is first wrapped in plastic wrap with careful detail to leaving nose holes for airflow. (Casting material is cut into strips and dipped into water to make it pliable.) Three layers of casting material are used per face mask. Student being casted must wear a 'paint shirt' to keep from dripping casting material on clothing.

**Day 5:**

Continue casting

**Day 6:**

Continue casting

**Day 7:**

Masks are dry, plan painting design, start acrylic painting.

**Day 8:**

Acrylic painting

**Day 9:**

Acrylic painting

**Day 10:**

Finish painting; students complete rubric

**Discussion Questions:**

With students: What did you enjoy about this lesson? What would you have done differently? What do you know about Egyptian history that you didn't know before? How did you feel when you found out that a classmate would be casting your face? How did you feel after the process was complete?

## Resources:

- <http://www.bbc.co.uk/history/ancient/egyptians/>
- <http://www.historyforkids.org/learn/egypt/history/history.htm>

Books:

- Eyewitness: Ancient Egypt, by George Hart
- The Oxford History of Ancient Egypt, by Ian Shaw (2002)
- History of Ancient Egypt: An Introduction, by Erik Hornung (1999)
- Ancient Near Eastern History and Culture, by William H. Stiebing (2002)

**Follow-up activities:**

If time permits, either before or after this lesson, give groups of four or five students a roll of toilet paper. One person is designated the “mummy”. Groups are asked to completely cover the designated student from head to toe in toilet paper until he/she looks like a mummy. Eyes may be revealed, but rest of body must be covered. The team that creates their mummy first, wins!

## National Standards for Visual Arts:

### **Content Standard #1: Understanding and applying media, techniques, and processes**

#### *Achievement Standard:*

Students know the differences between materials, techniques, and processes. Students describe how different materials, techniques, and processes cause different responses. Students use different media, techniques, and processes to communicate ideas, experiences, and stories. Students use art materials and tools in a safe and responsible manner.

### **Content Standard #2: Using knowledge of structures and functions**

#### *Achievement Standard:*

Students know the differences among visual characteristics and purposes of art in order to convey ideas. Students describe how different expressive features and organizational principles cause different responses. Students use visual structures and functions of art to communicate ideas.

### **Content Standard #3: Choosing and evaluating a range of subject matter, symbols, and ideas**

#### *Achievement Standard:*

Students explore and understand prospective content for works of art. Students select and use subject matter, symbols, and ideas to communicate meaning.

### **Content Standard #4: Understanding the visual arts in relation to history and cultures**

#### *Achievement Standard:*

Students know that the visual arts have both a history and specific relationships to various cultures. Students identify specific works of art as belonging to particular cultures, times, and places. Students demonstrate how history, culture, and the visual arts can influence each other in making and studying works of art.

### **Content Standard #5: Reflecting upon and assessing the characteristics and merits of their work and the work of others**

#### *Achievement Standard:*

Students understand there are various purposes for creating works of visual art. Students describe how people's experiences influence the development of specific artworks. Students understand there are different responses to specific artworks.

### **Content Standard #6: Making connections between visual arts and other disciplines**

#### *Achievement Standard:*

Students understand and use similarities and differences between characteristics of the visual arts and



other arts disciplines. Students identify connections between the visual arts and other disciplines in the curriculum.

# VISUAL ARTS: MIRO' PAINTINGS

**Grade level:** K-5

**Duration:** Four 1-hour class sessions

**Media Type:** paint (tempera or acrylic) Subject Integration: Visual Literacy

**National Standards for Visual Arts:** (see bottom of page)

**Objectives:** Students will complete their own artwork after being inspired by Spanish artist, Joan Miro, and Duluth artist, Adam McCauley.

## **Assessment:**

(website for help with writing rubrics)

<http://rubistar.4teachers.org/>

## **Rubric:**

- 4 - Standards are exceeded
- 3 - Standards are met
- 2 - Standards may be met at a very low quality or with some exceptions
- 1 - Standards are not met or work is not attempted or very poorly done

## **Vocabulary:**

- Abstract Color
- Line
- Shape
- Texture
- Placement
- Surrealism
- Fauvism
- Organic forms

## **Materials and Procedure:**

- Paper
- Tempera paint or acrylic paint
- Water containers

- Water
- Paintbrushes
- Pencils
- Sand

### **Day 1:**

Show students various works by Joan Miro', and share information: Miro' was born in Madrid, Spain on April 20, 1893 and died on December 25th, 1983. He lived to be 90 years old. Miro' began drawing classes when he was 7 years old, and went to both art school and business school as an adult. Miro' was influenced by other famous artists, such as, Vincent van Gogh and Paul Cezanne.

Students are amazing at noticing details that adults do not. Give students time to look and process what they are seeing in Miro's work. Students enjoy studying artwork and responding to what they see. (See discussion questions below.) Show students Playlist video about artist, Adam McCauley.

[Painter Adam McCauley \(3:24\)](#)

[Creative Control \(1:58\)](#)

Discuss Adam's work. Address the fact that Adam likes to mix sand into his paint to give it rich texture. Discuss similarities and differences between Adam McCauley's work and Joan Miro's work.

After discussing Joan Miro's and Adam McCauley's work, students are given canvas fabric pieces (8"x10") and a pencil to sketch out their own ideas relating to his work.

### **Day 2:**

Review key concepts from introduction of lesson. Students continue planning artwork. Students start to paint. Allow students to add sand to their paint as Adam does to show texture.

### **Day 3:**

Student's continue/finish painting during this class time.

### **Day 4:**

Hold a mini classroom art show/critique with students. Allow students to view other student's work and make positive comments of interest about others artwork. Have students give positive comments on small pieces of paper about each student's work. This is a fun way for students to respond to other's work. It is also a positive way to receive feedback about your own (student) work.

### **Discussion Questions:**

"What do you see?" "What was Miro' trying to show you through his artwork?" "Why did he choose to paint those lines and shapes?" "Why did Miro choose those colors?" "What else do you see?" "Why does Adam McCauley paint the way he does?" "What does he say about things in his work being "too figurative"?" "How does he feel about this in relation to his work?"

# Resources:

## Adam McCauley:

<http://adammccauleypaintings.blogspot.com/p/paintings-2013.html>

## Joan Miro':

<http://joanmiro.com/>

## Books:

- Joan Miro': The Ladder of Escape by Marko Daniel and Matthew Gale
- Joan Miro': 1893-1983 by Janis Mink
- Joan Miro' by Rosa Malet and Joan Miro'
- Joan Miro' (MoMA Artist Series) by Carolyn Lanchner and Joan Miro'

# National Standards for Visual Arts:

## **Content Standard #1: Understanding and applying media, techniques, and processes**

### *Achievement Standard:*

Students know the differences between materials, techniques, and processes. Students describe how different materials, techniques, and processes cause different responses. Students use different media, techniques, and processes to communicate ideas, experiences, and stories. Students use art materials and tools in a safe and responsible manner.

## **Content Standard #2: Using knowledge of structures and functions**

### *Achievement Standard:*

Students know the differences among visual characteristics and purposes of art in order to convey ideas. Students describe how different expressive features and organizational principles cause different responses. Students use visual structures and functions of art to communicate ideas.

## **Content Standard #3: Choosing and evaluating a range of subject matter, symbols, and ideas**

### *Achievement Standard:*

Students explore and understand prospective content for works of art. Students select and use subject matter, symbols, and ideas to communicate meaning.

## **Content Standard #4: Understanding the visual arts in relation to history and cultures**

### *Achievement Standard:*

Students know that the visual arts have both a history and specific relationships to various cultures. Students identify specific works of art as belonging to particular cultures, times, and places. Students demonstrate how history, culture, and the visual arts can influence each other in making and studying works of art.

**Content Standard #5: Reflecting upon and assessing the characteristics and merits of their work and the work of others**

*Achievement Standard:*

Students understand there are various purposes for creating works of visual art.

Students describe how people's experiences influence the development of specific artworks. Students understand there are different responses to specific artworks.

**Content Standard #6: Making connections between visual arts and other disciplines**

*Achievement Standard:*

Students understand and use similarities and differences between characteristics of the visual arts and other arts disciplines. Students identify connections between the visual arts and other disciplines in the curriculum.

# VISUAL ARTS: MUSIC STUDY

**Lesson Plan:** Visual Art / Music Study

**Grade level:** 6-12

**Duration:** 2 class periods

**Media Type:** media (computer access), paper, pencil

**Subject Integration:** Music

**National Standards for Visual Arts:** (see bottom of page)

**Objectives:** To have students interpret music express its meaning through drawing thumbnail sketches.

**Assessment:**

(website for help with writing rubrics)

<http://rubistar.4teachers.org/>

**Rubric:**

- 4 - Standards are exceeded
- 3 - Standards are met
- 2 - Standards may be met at a very low quality or with some exceptions
- 1 - Standards are not met

**Vocabulary (Visual Arts Elements/Principles):**

- color
- shape
- line

- texture
- balance
- unity
- proportion
- form
- value
- space
- contrast
- emphasis
- movement
- pattern
- rhythm

## Materials and Procedure:

### Day 1:

Give each student a copy of this handout:

[https://docs.google.com/document/d/1RupAmjVBc5HwGKjKzz1OWBDxBkLq7K7i-F\\_H...](https://docs.google.com/document/d/1RupAmjVBc5HwGKjKzz1OWBDxBkLq7K7i-F_H...) Also: copy below.

Discuss meaning of the handout “The PlayList: Interpreting Pieces of Music” and how to access website WDSE: The PlayList.

<http://www.wdse.org/shows/playlist/watch>

Discussion Questions:

Important questions to ask students: “What do you see/hear?” “How does this artwork make you feel?” “What was the artist trying to show you?” “Compare and contrast visual artists and musicians. How are they alike? How are they different?” A Venn diagram could be used here for further discussion. Image below.

Students use The PlayList website as a tool to access many local Duluth and regional musical bands to familiarize themselves with. Some students may recognize these bands and share their experience about local musicians. Post a list of possible band videos students can explore to fulfill content on student handout:

- Southwire
- Red Mountain
- Boku Frequency

- Lion or Gazelle
- Trampled by Turtles
- Feeding LeRoy
- Woodblind
- The Murder of Crows
- Superior Siren
- Big Wave Dave and the Ripples

Students listen to various bands, choose three, and then respond to questions on student handout. Each student is to respond to three different songs by writing down name of band, name of song, and to draw a “thumbnail sketch” of what the song/lyrics/ rhythm reminds them of. Interpretations will be quite varied: hooray!

**Day 2:** Students take additional time if needed to listen to recordings, complete thumbnail sketches.

**Day 3:**

Take this lesson further, and have students complete a large artwork based upon their first choice band / song / lyrics, etc. Students may use varied visual art materials depending on what is available, for example, media arts (computer generated images), paint, paper, colored pencils, markers, collage, etc. For example, the Minnesota band, Cloud Cult, often has one of two of their band members create a live painting in front of their audience while the rest of the band is performing.

<https://www.youtube.com/watch?v=fdkpAnN2Zc8> (Cloud Cult with live painter)

<https://www.youtube.com/watch?v=USFvnZPgGbQ> (Cloud Cult with live painter)

## Resources:

**Websites:**

- <http://www.wdse.org/shows/playlist/watch> WDSE: The PlayList

## National Standards for Visual Arts:

<http://nationalartsstandards.org/sites/default/files/Visual%20Arts%20at%...>

**Sample National Visual Arts Standards: More could be covered. See link above.**

VA:Cr2.1.6a: Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design.

VA:Cr3.1.6a: Reflect on whether personal artwork conveys the intended meaning and revise accordingly.

VA:Cr1.2.5a: Identify and demonstrate diverse methods of artistic investigation to choose an approach for beginning a work of art.

VA:Re.7.2.8a: Compare and contrast contexts and media in which viewers encounter images that influence ideas, emotions, and actions.

VA:Cr2.3.7a: Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas.

## Worksheet Example:

Name:

Period:

### **The PlayList, Interpreting Pieces of Music:**

Choose three pieces of music from WDSE's The PlayList that are very different from one another. Write the band and song title below. Draw a small sketch of each song as interpreted by you and what you heard. (Hint: What did the song remind you of? What could you draw to symbolize the meaning of the song? Think about how differently you might interpret a song versus a friend who listened to the same song...)

Band/Title of song:

What do you see/hear?

Band/Title of song:

What do you see/hear?

Band/Title of song:

What do you see/hear?

Band/Title of song:

What do you see/hear?

# **VISUAL ARTS: PAINTING A STORY**

**Lesson Plan:** Painting a Story

**Grade level:** 2-4

**Duration:** 3+ x 60 minutes

**Media Type:** Acrylic Paint

**Subject Integration:** Social Studies

**National Standards for Visual Arts:** (see below)

**Objectives:** To compare/contrast the work of Duluth artist Carolyn Olson and the work of William H. Johnson and Jacob Lawrence

**Assessment:**

(website for help with writing rubrics)

<http://rubistar.4teachers.org/>

**Rubric:**

4 - Standards are exceeded

3 - Standards are met

2 - Standards may be met at a very low quality or with some exceptions

1 - Standards are not met

**Vocabulary (elements/principles):**

- color
- shape
- line
- texture
- balance
- unity
- proportion
- form
- value
- space
- contrast
- emphasis
- movement
- pattern
- rhythm

**Materials and Procedure:**

- Artist Carolyn Olson from the PlayList:  
<http://wdse.org/shows/playlist/watch/narrative-artist-carolyn-olson> (3:35)
- William H. Johnson website:  
<http://www.whjohnsongrant.org/whjohnson.html>



- Jacob Lawrence website:  
<http://collection.whitney.org/artist/759/JacobLawrence>
- Jacob Lawrence video:  
<http://www.bing.com/videos/search?q=jacob+lawrence&FORM=VIRE3#view=detail...> (6:14)
- Jacob Lawrence video:  
<http://www.bing.com/videos/search?q=jacob+lawrence&FORM=VIRE3#view=detail...> (1:33)  
MOMA

### **Day 1:**

Discuss Duluth artist Carolyn Olson and the work of artists Jacob Lawrence and William H. Johnson. Show examples. Compare and contrast. Ask students to tell you what they see. "What do you see?" "What parts of these paintings stand out to you?" "Why do you think these artists painted this way?" "What is the artist trying to tell you?"

Show PlayList video of Carolyn Olson. Briefly discuss. Show video examples of Jacob Lawrence's and William H. Johnson's work. Discuss.

Pass out paper and pencils for students to draw their own rendition after being inspired by the above three artists. After sketching out a rough draft, have students use acrylics or tempera paint to complete their work. Encourage writing to go with their artwork to describe what is happening in each painting.

### **Day 2:**

Working on drawing / painting.

### **Day 3:**

Complete drawing / painting + more time as needed.

## **Resources:**

### **Books about Jacob Lawrence:**

- Jacob Lawrence: The Migration Series  
<http://www.amazon.com/Jacob-Lawrence-Migration-Elizabeth-Alexander/dp/08...>
- The Great Migration: An American Story  
<http://www.amazon.com/Great-Migration-American-Story/dp/0064434281/ref=s...>
- Jacob Lawrence: American Painter  
<http://www.amazon.com/Jacob-Lawrence-Ellen-Harkins-Wheat/dp/0295970111/r...>

### **Books about William H. Johnson:**

- Homecoming: The Art and Life of William H. Johnson  
<http://www.amazon.com/Homecoming-Art-Life-William-Johnson/dp/0937311006/...>
- William H. Johnson: An American Modern  
<http://www.amazon.com/William-H-Johnson-American-Lawrence/dp/0295991488/...>

**Carolyn Olson website:**

<http://carolynolson.net>

## National Standards for Visual Arts:

### **Grades 2:**

VA: Cr1.1.2a - I can brainstorm collaboratively multiple approaches to an art or design problem.

VA: Cr1.2.2a - I can make art or design with various tools and materials to explore personal interests, questions, and curiosity.

VA: Cr2.1.2a - I can experiment with various materials and tools to explore personal interests in a work of art or design.

VA: Cr3.1.2a - I can discuss and reflect with peers about choices made in creating artwork.

VA: Re9.1.2a - I can use learned art vocabulary to express preferences about artwork.

VA: Cn10.1.2a - I can create works of art about events in home, school, or community life.

### **Grade 3:**

VA: Cr2.1.3a - I can create personally satisfying artwork using a variety of artistic processes and materials.

VA: Pr6.1.3a - I can identify and explain how and where different cultures record and illustrate stories and history of life through art.

VA: Re7.1.3a - I can speculate about processes an artist uses to create a work of art.

VA: Re7.2.3a - I can determine messages communicated by an image.

### **Grade 4:**

VA:Cr1.1.4a - I can brainstorm multiple approaches to a creative art or design problem.

VA:Re7.2.4a - I can analyze components in visual imagery that convey messages.

VA:Re8.1.4a - I can interpret art by referring to contextual information and analyzing relevant subject matter, characteristics of form, and use of media.

VA:Cn10.1.4a - I can create works of art that reflect community cultural traditions.

VA:Cn11.1.4a - I can, through observations, infer information about time, place, and culture in which a work of art was created.

**National Visual Arts Standards link:**

<http://nationalartsstandards.org/sites/default/files/Visual%20Arts%20at%...>

# VISUAL ARTS: PAINTING WITH UNUSUAL OBJECTS

**Lesson Plan:** Painting with Unusual Objects

**Grade level:** 1

**Duration:** 2 class periods

**Media Type:** tempera paint

**Subject Integration:** Science

**National Standards for Visual Arts:** (see below)

**Objectives:** To create a painting inspired by artist Georgia O'Keeffe and to use unusual objects while painting.

**Assessment:**

(website for help with writing rubrics)

<http://rubistar.4teachers.org/>

**Rubric:**

4 - Standards are exceeded

3 - Standards are met

2 - Standards may be met at a very low quality or with some exceptions

1 - Standards are not met

**Vocabulary (elements/principles):**

- color
- shape
- line
- texture
- balance
- unity
- proportion
- form
- value
- space
- contrast
- emphasis
- movement
- pattern
- rhythm

## Materials and Procedure:

- Karen Savage-Blue video from the PlayList:  
<http://wdse.org/shows/playlist/watch/oil-paint-palette-knife-artist-kare...> (4:35)
- Painter Georgia O’Keeffe website:  
<http://www.okeeffemuseum.org>
- Georgia O’Keeffe video:  
[https://www.youtube.com/watch?v=CFxYV5ki\\_z4](https://www.youtube.com/watch?v=CFxYV5ki_z4) (2:37)

### Day 1:

Introduce artwork by Georgia O’Keeffe (flowers) and Duluth artist Karen Savage-Blue. Compare and contrast their work and technique. Show PlayList video about Karen Savage-Blue. Start a discussion: “What do you see?” “How does their work make you feel?” “What do you know about Georgia O’Keeffe?” Identify any pre-knowledge of her work. If time allows, a brief discussion about Georgia’s other work, such as her barn and cityscape paintings, could prove to be interesting for students. Discuss Karen’s technique of using a palette knife while she paints.

Demonstrate to students how to use a fork, knife, and spoon to create flowers with tempera paint. A regular paint brush can be used for stems of flowers, however, cutlery makes great tools for creating flowers, similar to an artist’s palette knife. Amazing shapes and lines can be made to create flowers with unusual objects.

Give each student a large piece of paper, a plate of tempera paint, and some unusual tools to paint with. They will enjoy this technique immensely!

### Day 2:

When the flower paintings are completely dry, have students color the negative space, or background, with crayons or oil pastels. The finished work is bright and cheerful. Review techniques and artists with a closing discussion. Ask students, “Which tool did you like to use most? Why?”

## Resources:

### Karen Savage-Blue website:

<http://www.kbluearts.com/index.html>

<http://www.mnscu.edu/system/displays/2014/savage-blue.html>

### Books:

- Georgia O’Keeffe  
<http://www.amazon.com/Georgia-OKeeffe-Nancy-Frazier/dp/1572153008/ref=sr...>
- One Hundred Flowers  
<http://www.amazon.com/One-Hundred-Flowers-Georgia-OKeeffe/dp/067973323X/...>
- Georgia O’Keeffe Museum  
<http://www.amazon.com/One-Hundred-Flowers-Georgia-OKeeffe/dp/067973323X/...>

## National Standards for Visual Arts:

VA:Cr1.1.1a - I can engage collaboratively in exploration and imaginative play with materials

VA:Cr1.2.1a - I can use observation and investigation in preparation for making a work of art.

VA:Cr2.1.1a - I can explore uses of materials and tools to create works of art or design.

VA:Cr2.2.1a - I can demonstrate safe and proper procedures for using materials, tools, and equipment while making art.

VA:Cr3.1.1a - I can use art vocabulary to describe choices while creating art.

VA:Re.7.2.1a - I can compare images that represent the same subject.

VA:Cn11.1.1a - I can understand that people from different places and times have made art for a variety of reasons.

### National Visual Arts Standards link:

<http://nationalartsstandards.org/sites/default/files/Visual%20Arts%20at%...>

## VISUAL ARTS: PORTFOLIOS

**Grade Level:** 5-12

**Duration:** Nine-week quarter, or eighteen-week semester (depending on time frame of teacher and students)

**Media Type:** multi-media, paper, cardstock, mat board

**Subject Integration:** Language Arts, Social Studies, Art History

**National Standards for Visual Arts:** (see bottom of page)

**Objectives:** In a multi-media format, students will create a portfolio reflecting all work completed, over a period of several weeks. If students create a 3-D artwork, a digital image can be taken and added to the portfolio. This portfolio will be a visual diary of progress made throughout a quarter or semester of time. If students complete an imovie, or digital movie of some type, a DVD can also be added to this portfolio. Students will also complete an Artist's Statement.

### Assessment:

Helpful website for writing rubrics:

<http://rubistar.4teachers.org/>

### Rubric:

0 - Portfolio shows little evidence of originality, detail, or completion. Portfolio does not express a semester (or quarter) of valuable work done in several different mediums.

1 - Portfolio shows some evidence of originality, detail, and completion. Portfolio is incomplete and lacks expression of several mediums.

2 - Portfolio shows evidence of originality, detail, and completion. Portfolio is complete, but lacks full

expression of art mediums.

3 - Portfolio shows evidence of originality, detail, and completion. Portfolio shows full expression of art mediums used throughout the quarter (or semester). (Student submits six to seven completed works, for example.)

4 - Above, plus exceptional display and detail of completed work. Student went 'above and beyond' when completing his/her portfolio. (Depending on work being put into the portfolio and teacher's expectations, maybe student submits eight artworks for a '4' on the rubric scale, for example.)

## Materials and Procedure:

- mat board covers, two for each student
- white paper for inside pages
- scissors
- glue sticks
- markers
- patterned papers
- colored cardstock

### **Day 1:**

Students view PlayList clips about artists, Nancy Daley and Kelly Dupre.

[Nancy Daley \(3:07\)](#)

[Kelly Dupre \(3:32\)](#)

Discuss.

“What did you see?” “What did you notice about these two artists?” “What intrigued you?” “Where do you think these artists got their ideas?” “What is a ‘visual diary’?”

Explain ‘portfolio’ and what students will be creating over a period of time. Hand out two pieces of mat board, one for the front cover, one for the back. Students will start to create both covers with various materials. Students will include name, date, school name, etc.

### **Day 2:**

Students continue work on covers.

### **Day 3:**

Portfolio covers complete.

### **Day 4:**

Inside pages are folded and added to front and back covers.

**Day 5-8:**

As the quarter (or semester) progresses, student work will be added to the portfolio. Time is set aside periodically for students to add work, to add writing or ideas about his/her work and to complete an Artist Statement.

**Vocabulary:**

- line
- shape
- texture
- color
- portfolio
- multi-media
- visual texture
- visual diary

**Resources:**

Books:

- *Portfolios in the Classroom: Tools for Learning and Instruction (Stenhouse in Practice Books)* by Beth Schipper and Joanne Rossi (Jan 1, 1997)
- *Portfolio Journey: A Creative Guide to Keeping Student-Managed Portfolios in the Classroom; Grades 1-8 [Paperback]*

**Follow-up Activities:**

Host an art show for others to view completed portfolios, complete with cookies and punch! Show off awesome student work. Have fun!

## National Standards for Visual Arts:

**Content Standard #1: Understanding and applying media, techniques, and processes***Achievement Standard:*

Students know the differences between materials, techniques, and processes. Students describe how different materials, techniques, and processes cause different responses. Students use different media, techniques, and processes to communicate ideas, experiences, and stories. Students use art materials and tools in a safe and responsible manner.

**Content Standard #2: Using knowledge of structures and functions***Achievement Standard:*

Students know the differences among visual characteristics and purposes of art in order to convey ideas. Students describe how different expressive features and organizational principles cause different responses. Students use visual structures and functions of art to communicate ideas.

**Content Standard #3: Choosing and evaluating a range of subject matter, symbols, and ideas**

*Achievement Standard:*

Students explore and understand prospective content for works of art. Students select and use subject matter, symbols, and ideas to communicate meaning.

**Content Standard #4: Understanding the visual arts in relation to history and cultures**

*Achievement Standard:*

Students know that the visual arts have both a history and specific relationships to various cultures. Students identify specific works of art as belonging to particular cultures, times, and places. Students demonstrate how history, culture, and the visual arts can influence each other in making and studying works of art.

**Content Standard #5: Reflecting upon and assessing the characteristics and merits of their work and the work of others**

*Achievement Standard:*

Students understand there are various purposes for creating works of visual art. Students describe how people's experiences influence the development of specific artworks. Students understand there are different responses to specific artworks.

**Content Standard #6: Making connections between visual arts and other disciplines**

*Achievement Standard:*

Students understand and use similarities and differences between characteristics of the visual arts and other arts disciplines. Students identify connections between the visual arts and other disciplines in the curriculum.

# **VISUAL ARTS: PORTRAITS**

## **Materials Required:**

- Printed list of elements & principals of Visual Arts
- Internet access to website

**Activity Time:** Ideally 15-30 minutes

### **Concepts Taught:**

Creative process, reinforce visual art vocabulary, analyze artistic choices in various media, critical thinking skills in identifying elements and principles of visual art. Recall of Art mediums, projects, artists as well as listening, concentration and memorization skill.

Introduce portrait concept and brainstorm & discuss examples of classic portraits.



**Review vocabulary list:**

Elements of visual arts: Color, Hue, Intensity, Value, Line, Shape, Form, Texture, Space

Key principals: Balance (symmetrical, asymmetrical, radial), Emphasis, Pattern/Repetition, Rhythm, Movement, Unity, Variety

Consult artist biographies for background/context of individual artists

**View videos, Evaluate/Ask questions:**

Compare & contrast paintings of Sarah Brokke and masks of Mary Plaster.

- Name three elements of visual art used by each artist?
- How does each artist approach Form and how does that influence the result? Compare & contrast paintings of Sarah Brokke and murals by Scott Murphy.
- Which elements/principals are important to these individual artists?
- How does their background reflect in topic and technique?

**Play Game:**

This is a great game for use as an engaging activity or reward once assigned work is completed. The first student, or teacher, names an element or principal of visual art. Students fill in artist and describe how the example fits the category.

**Elements:**

- Color
- Hue
- Intensity
- Value
- Line
- Shape
- Form
- Texture
- Space

**Principals:**

- Balance (symmetrical, asymmetrical, radial)
- Emphasis
- Pattern/Repetition
- Rhythm

- Movement
- Unity
- Variety

"Today in art class we watched three videos from The Playlist. Give me an example of who used Texture and how?" The response must reference specific art terminology and include at least a project and a medium or an artist.

You can have competitions between tables to see who can get the furthest through the list, in any given period of time, and be able to repeat their progress to the class.

## VISUAL ARTS: PORTRAITS II

**Grade Level:** K-6

**Duration:** Six- 45 minute class periods

**Media Type:** red, yellow, blue acrylic paint, white paper, black Sharpie marker

**Subject Integration:** Art History, Science

**National Standards for Visual Arts:** (see bottom of page)

**Objectives:** Students will create an abstract portrait after viewing and discussing several abstract portraits by famous artists.

**Assessment:** Students will demonstrate an understanding of portraits, both realistic and abstract. Students will create their own abstract portrait with acrylic paint.

(Website for help with writing rubrics)

<http://rubistar.4teachers.org/>

### Rubric:

- 0 - Little evidence shown of abstract portrait
- 1 - Some attempt at abstract portrait, artwork not complete
- 2 - Abstract portrait evident, geometric shapes created
- 3 - Abstract portrait evident, geometric shapes created, facial features show balance and intentional placement, six paint colors used, background filled with triangles
- 4 - Above, plus individual creativity, personality, and exceptional use of detail and application of all techniques clearly expressed

### Materials and Procedure:

- Drawing paper
- Pencils
- Sharpie markers, black

- Tempera paint in primary colors: red, yellow, blue
- Paint containers Paintbrushes Water containers

**Day 1:**

Start lesson by showing PlayList clip of Sarah Brokke. Briefly discuss portraits and what the word means. Ask students what they know about portraits. Show students slides of abstract portraits by several different artists. Discuss. Ask students, “What do you see? What colors do you see? What was the artist trying to say? What is similar about the first two slides I showed? What differences do you see? Discuss the difference between abstract and realistic portraiture.

[Sarah Brokke clip \(3:10\)](#)

**Day 2:**

Have one student at a time volunteer to come to the front of the room for the rest of the class to draw for five minutes. Discuss proportion and placement. Discuss facial features and where they are located on the head / face. Show students how to fold a piece of paper so that the fold lines will act as a guide for placement. One student models at a time for five minutes while peers focus on drawing a realistic portrait of that student.

**Day 3:**

Briefly review definition of abstract portraiture. Review slides. Pass out paper and have students create their own rendition of an abstract portrait. Students must divide the space of the face and neck into geometric shapes.

**Day 4:**

Students use tempera paint to paint their portraits. Students will start with primary colors (red, yellow, blue) and will mix colors to create secondary colors (purple, orange, green).

**Day 5:**

Students continue painting.

**Day 6:**

Students use a Sharpie marker to trace the shapes of their portrait. Students will fill the background with triangle shapes to complete their portrait.

**Vocabulary:**

- realistic
- abstract
- geometric
- primary colors
- secondary colors
- proportion

- placement
- portrait
- color mixing

## Resources:

### Books:

- Portraits [Hardcover], Steve McCurry (Author)
- In Focus: National Geographic Greatest Portraits [Hardcover], National Geographic Society (Author), Leah Bendavid Val (Editor), Sam Abell (Photographer), Chris Johns (Photographer), William Allard (Photographer)
- Portrait Painting Atelier: Old Master Techniques and Contemporary Applications [Hardcover], Suzanne Brooker (Author), Domenic Cretara (Foreword)
- 500 Self-Portraits [Paperback] Julian Bell (Author)

## National Standards for Visual Arts:

### **Content Standard #1: Understanding and applying media, techniques, and processes**

#### *Achievement Standard:*

Students know the differences between materials, techniques, and processes. Students describe how different materials, techniques, and processes cause different responses. Students use different media, techniques, and processes to communicate ideas, experiences, and stories. Students use art materials and tools in a safe and responsible manner.

### **Content Standard #2: Using knowledge of structures and functions**

#### *Achievement Standard:*

Students know the differences among visual characteristics and purposes of art in order to convey ideas. Students describe how different expressive features and organizational principles cause different responses. Students use visual structures and functions of art to communicate ideas.

### **Content Standard #3: Choosing and evaluating a range of subject matter, symbols, and ideas**

#### *Achievement Standard:*

Students explore and understand prospective content for works of art. Students select and use subject matter, symbols, and ideas to communicate meaning.

### **Content Standard #4: Understanding the visual arts in relation to history and cultures**

#### *Achievement Standard:*

Students know that the visual arts have both a history and specific relationships to various cultures. Students identify specific works of art as belonging to particular cultures, times, and places. Students demonstrate how history, culture, and the visual arts can influence each other in making and studying works of art.

**Content Standard #5: Reflecting upon and assessing the characteristics and merits of their work and the work of others**

*Achievement Standard:*

Students understand there are various purposes for creating works of visual art.

Students describe how people's experiences influence the development of specific artworks. Students understand there are different responses to specific artworks.

**Content Standard #6: Making connections between visual arts and other disciplines**

*Achievement Standard:*

Students understand and use similarities and differences between characteristics of the visual arts and other arts disciplines. Students identify connections between the visual arts and other disciplines in the curriculum.

## **VISUAL ARTS: PORTRAITS III**

### **Faces We Know and Love**

**Grade Level:** 6-9

(Starred \* statements reflect Student Objectives. \*\*Assessment options for teacher)

#### **Day 1: Preparatory Work / Examination**

\*Examine / comment on the process and products of portrait artists, using correct terminology.

1. Present Sarah Brokke video; have students write down 5 verbs and 5 nouns that exemplify what they observed. <http://youtu.be/21lz-GYjVno>
2. Spread out a variety of portrait drawings and paintings on the tables. Ask students to associate their verbs and nouns with the art portraits on the table. Call on students to explain why they correlated the word they did with the image they chose; compare/contrast with Sarah's work.

\*\*Assessment: Chronicle student participation and responses; look for use of correct terminology.

\*Practicing drawing what they see using viewfinder/positive and negative space.

#### **Day 2**

1. Introduce viewfinder. Look at positive/negative space; practice drawing what you see through the viewfinder

\*\*Assessment: Observe student use of viewfinder, ask them to describe what they are seeing through it as they go through the process.

\*Manipulate positive and negative space for a specific effect.

### **Day 3**

1. Examine art examples, including Sarah's, again. Have each student choose one portrait, and have them draw ONLY the negative space. Discuss the impacts of how the artist chose to place the portrait image on the picture plane.

\*\*Assessment: Participation, reflecting understanding of concept as student describes their own choices.

### **Day 4-5: Art Assignment**

"Using either your own photograph or a picture of another, plan out the space for your portrait on the picture plane. Do you want the head to overlap the edges of the paper? What would happen if you centered the image, versus having it off-side? Block off the space for your portrait.

Grid your paper to the appropriate number of spaces (described in practice drawing). Begin copying your image, box to box, from your reference image to your paper. Get basic shapes/lines down first; then slowly add detail."

\*Demonstrate understanding of how to create a variety of skin tones.

### **Day 5-6**

Using paint samples from the hardware store, have students match a paint sample to a skin tone they have found in the example/reference artworks. Demonstrate mixing of colors to create skin tones, focusing on value (lights and darks). Have students try to mix the skin tone on their paint sample. Demonstrate creating FORM and VOLUME using different values of the colors students mixed.

Discuss as a class how values create expression in faces...have students mark an example portrait with a post it note; most expressive color. Discuss results as a class.

\*\*Assessment - Participation in discussion, descriptive terminology. Accuracy of color match; did student select the right colors to create the sample?

### **Day 7-8: Begin painting portraits**

\*\*Ask students to share their completed work (critique), Each student in the class will need to reflect "two glows and a grow" - two positive comments and one suggestion - for another student's work at some point in the critique process. Students are scored both on their own analysis of THEIR work as well as their statements about others' work.

# **VISUAL ARTS: PUBLIC EXHIBITION**

**Lesson Plan:** Public Exhibition

**Grade level:** any

**Duration:** 1 week to 1 month (or more) depending on venue

**Media Type:** any

**Subject Integration:** Any/all subjects could be displayed

**National Standards for Visual Arts:** (see below)

**Objectives:** To develop a visual plan for displaying works of art to share with student community.

**Assessment:**

(website for help with writing rubrics)

<http://rubistar.4teachers.org/>

**Rubric:**

4 - Standards are exceeded

3 - Standards are met

2 - Standards may be met at a very low quality or with some exceptions

1 - Standards are not met

**Vocabulary (elements/principles):**

- Exhibition
- public venue
- critique
- color
- shape
- line
- texture
- balance
- unity
- proportion
- form
- value
- space
- contrast
- emphasis
- movement
- pattern
- rhythm

# Materials and Procedure:

## Day 1:

Discuss the possibility and logistics of having a community or school wide art show. Share the following PlayList videos with students to start conversation about the importance of displaying artwork with the community.

<http://www.wdse.org/shows/playlist/watch/art-hop-sivertson-family-grand-...> (6:22)

<http://www.wdse.org/shows/playlist/watch/prove-gallery-launches-duluth> (3:24)

<http://www.wdse.org/shows/playlist/watch/art-earth-day-gallery-hop> (4:21)

After showing the videos, start a conversation: “What did you see?” “What did you notice about the artists and their work?” “How do you feel about displaying your work for others to see?” “How do you feel about spreading your art ideas with people you don’t know? Or people from the community who would view your work and be possibly influenced by your ideas?”

Discuss the importance of sharing work with your community and how it builds relationships with community members. Continue conversation about having a public art show and what it takes to make it happen.

## Day 2:

Review and discuss next steps for having a public art show. Compile list of tasks and have students take part in planning. Contact local venues for possible showcasing. Have students carry out matting/framing, artwork tags, etc. and other logistics for hosting community or school wide art show.

## Day 3-5:

Have students write artist statements about their work. Mount artist statements on matt board and display with artwork for truly personal reflection of work. Complete all tasks and arrange for time to hang artwork. Possibly have an Art Opening to celebrate the arts. Involve other community members or representatives who would be interested in supporting student work.

## Discussion Questions:

Have post art show discussion. Discuss with students: “How do you feel about how the art show was received by the community?” “What worked?” “What would you do differently?”

# Resources:

## Book:

Visual Theology: Forming and Transforming the Community Through the Arts by Robert M. Jensen

<http://www.amazon.com/Visual-Theology-Forming-Transforming-Community/dp/...>



## National Standards for Visual Arts:

VA:Re.7.1.6a: Individually or collaboratively, develop a visual plan for displaying works of art, analyzing exhibit space, the needs of the viewer, and the layout of the exhibit.

VA:Pr5.1.1a: Analyze and evaluate the reasons and ways an exhibition is presented.

VA:Re.7.2.1a: Analyze how one's understanding of the world is affected by experiencing visual imagery.

VA:Pr6.1.1a: Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural, or political beliefs and understandings.

VA:Re.7.1.7a: Explain how the method of display, the location, and the experience of an artwork influence how it is perceived and valued.

VA:Pr5.1.8a: Collaboratively prepare and present selected theme- based artwork for display, and formulate exhibition narratives for the viewer.

### Sample National Visual Arts Standards link:

<http://nationalartsstandards.org/sites/default/files/Visual%20Arts%20at%...>

### Possible local Duluth display venues:

- Beaner's Central Coffeehouse
- Co-op foods
- Miller Hill Mall
- Duluth Art Institute
- Pizza Luce'

## VISUAL ARTS: STILL LIFE

**Lesson Plan:** Still Life

**Grade level:** 8-12

**Duration:** 4-6+ class periods

**Media Type:** pencil, paint

**National Standards for Visual Arts:** (see bottom of page)

**Objectives:** Students create their own still life drawing or painting with various materials / mediums.

### Assessment:

(website for help with writing rubrics)

<http://rubistar.4teachers.org/>

### Rubric:

4 - Standards are exceeded

3 - Standards are met

2 - Standards may be met at a very low quality or with some exceptions

1 - Standards are not met

### **Vocabulary (Visual Arts Elements/Principles):**

- color
- shape
- line
- texture
- balance
- unity
- proportion
- form
- value
- space
- contrast
- emphasis
- movement
- pattern
- rhythm
- blending
- tint
- shade
- light/dark
- still life

## **Materials and Procedure:**

### **Day 1:**

Discuss the term 'still life' and why artists used still life to study objects: look at works by Vincent van Gogh, Paul Cezanne, Henri Matisse, Francisco Goya, Henri Matisse, Roy Lichtenstein, etc. Show the following Playlist videos about Jeffrey T. Larson, Duluth artist. Mr. Larson opened The Great Lakes Academy of Fine Art in September of 2016. This school is located in the newly renovated St. Peter's Church, overlooking the Duluth harbor in Duluth, MN.

<https://www.youtube.com/watch?v=FUtcpC0bu3Y> Jeffrey T. Larson (5:04)

<https://www.youtube.com/watch?v=AjNlvMkw0yU&t=29s> Jeffrey T. Larson (3:18)

Discuss Jeffrey T. Larson's work:

Discussion Questions: “What did you see?” “What inspires Mr. Larson?” “How does his work make you feel?” “What does the artist’s work remind you of?” “What was the artist trying to show/tell/express to you?”

Now share the work of Italian hyperrealistic artist, Marcello Barenghi. Show the following video:

<https://www.youtube.com/watch?v=Z75e5zVouBU> Marcello Barenghi (3:31)

“What did you notice in his work?” “How many tools did he use to create his work?” “Why do you think he creates realistic drawings of everyday objects?”

Next step: Allow students to choose still life items from a plethora of objects. Have each student choose 3-4 objects in which to sketch / study from. Have students sketch preliminary “rough draft” sketches to practice looking at the details of these objects. Discuss how to shade, how to blend, dark/light, etc.

**Day 2-3:** Continue with still life sketches.

**Day 4-6+:** Students start final draft of still life drawing/painting. Any drawing / painting materials may be used depending on what is available. Students may sketch with pencil, paint objects with acrylic or tempera paint, and finish lined details with fine Sharpie markers.

## Resources:

### Websites:

- <http://jeffreylarson.com/great-lakes-academy-of-fine-art/> Jeffrey T. Larson website
- <http://www.helenafoxfineart.com/jeffrey-t-larson.html> Jeffrey T. Larson artwork images
- [http://www.d.umn.edu/tma/exhibitions/jeffrey\\_larson/jeffrey\\_larson\\_press...](http://www.d.umn.edu/tma/exhibitions/jeffrey_larson/jeffrey_larson_press...) Jeffrey T. Larson artwork images via University of Minnesota-Duluth
- <https://www.vangoghmuseum.nl/en/vincent-life-and-work> (Vincent van Gogh website)
- <https://www.biography.com/people/vincent-van-gogh-9515695> (Vincent van Gogh website)
- [https://www.moma.org/learn/moma\\_learning/paul-cezanne-still-life-with-ap...](https://www.moma.org/learn/moma_learning/paul-cezanne-still-life-with-ap...) (Paul Cezanne website)

### Books:

- <https://www.amazon.com/Gogh-Still-Illustrated-Affordable-Portable-ebook/...> Vincent van Gogh Still Life (illustrated)
- <https://www.amazon.com/World-Apple-Still-Lifes-Cezanne/dp/1907804285/ref...> The World is an Apple: The Still Lifes of Paul Cezanne by Benedict Leca

## National Standards for Visual Arts:

<http://nationalartsstandards.org/sites/default/files/Visual%20Arts%20at%...>

**Sample National Visual Arts Standards: More could be covered. See link above.**

VA:Cr2.1.6a: Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design.

VA:Cr3.1.6a: Reflect on whether personal artwork conveys the intended meaning and revise accordingly.

VA:Re.7.2.8a: Compare and contrast contexts and media in which viewers encounter images that influence ideas, emotions, and actions.

# VISUAL ARTS: THE ART OF PHOTOGRAPHY: SCAVENGER HUNT

**Lesson Plan:** The Art of Photography: Scavenger Hunt

**Grade level:** 8-12

**Duration:** 5-7 class periods

**Media Type:** photography

**Subject Integration:** Literacy/Social Studies

**National Standards for Visual Arts:** (see bottom of page)

**Objectives:** To effectively use and understand a SLR camera

**Assessment:**

(website for help with writing rubrics)

<http://rubistar.4teachers.org/>

**Rubric:**

4 - Standards are exceeded

3 - Standards are met

2 - Standards may be met at a very low quality or with some exceptions

1 - Standards are not met

**Vocabulary (elements/principles):**

- color
- shape
- line
- texture
- balance
- unity
- proportion

- form
- value
- space
- contrast
- emphasis
- movement
- pattern
- rhythm

**Photography vocabulary:**

- composition
- focus
- aperture
- shadow
- rule of thirds
- chromatic
- color
- depth of field
- zoom
- pixels
- exposure
- f-stop
- magnify
- resolution
- balance
- SLR: Single Lens Reflex

## Materials and Procedure:

**Day 1:**

Show works by some famous photographers, such as, Steve McCurry (Afghan Girl, National Geographic), Annie Leibovitz, Ansel Adams, Dorthea Lange (Migrant Mother, National Geographic), Jim Brandenburg, and noting local photographers is meaningful as well.

Share PlayList videos of various local photographers:

<http://www.wdse.org/shows/playlist/watch/photographer-jamie-rabold-light...> (3:21)

<http://www.wdse.org/shows/playlist/watch/north-shore-photo-club> (3:31)

<http://www.wdse.org/shows/playlist/watch/photography-heidi-mae-niska> (3:49)

<http://www.wdse.org/shows/playlist/watch/photographer-bryan-hansel> (3:10)

<http://www.wdse.org/shows/playlist/watch/jim-brandenburg-photographer> (3:47)

Discussion: “What did you see?” “What did you notice?” “What stood out to you?” “What type of photography do you like best? Why or why not?”

### **Day 2:**

Send students out for a ‘dry run’ using cameras. Discuss camera settings and basic usage. Explain scavenger hunt activity for Day 3. Allow students to practice using cameras; students will share cameras in groups of 2-4.

### **Day 3-5:**

Send students out on photography scavenger hunt. See

link: <http://www.theartofed.com/2010/08/27/digital-photo-scavenger-hunt/>

### **Day 6:**

Students choose and share 4 photos with the rest of the class from the scavenger hunt.

Discussion: “Was the scavenger hunt difficult or easy to complete? Why or why not?” “Were you surprised by what you found? Why?”

### **Day 7:**

Students choose one photo for teacher to print and display. Display for other classes/students to view/enjoy/critique.

## **National Standards for Visual Arts:**

VA:Cr1.1.Ia: Use multiple approaches to begin creative endeavors.

VA:Cr1.2.Ia: Shape an artistic investigation of an aspect of present- day life using a contemporary practice of art or design.

VA:Cr2.1.Ia: Engage in making a work of art or design without having a preconceived plan.

VA:Cr2.1.IIa: Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.

### **Sample National Visual Arts Standards link:**

<http://nationalartsstandards.org/sites/default/files/Visual%20Arts%20at%...>

### **Sample MN State Standards in Literacy in History / Social Studies:**

6.12.7.7: Integrate visual information (e.g., charts, graphs, photographs, videos, maps) with other information in print and digital texts.

# **VISUAL ARTS: THE ART OF POETRY**

**Lesson Plan:** The Art of Poetry

**Grade level:** 8-12

**Duration:** 4-5 class periods

**Media Type:** any / various

**Subject Integration:** Language Arts

**National Standards for Visual Arts:** (see bottom of page)

**Objectives:** To create an original artwork to accompany a poem/song/short story.

**Assessment:**

(website for help with writing rubrics)

<http://rubistar.4teachers.org/>

**Rubric:**

4 - Standards are exceeded

3 - Standards are met

2 - Standards may be met at a very low quality or with some exceptions

1 - Standards are not met

**Vocabulary (elements/principles):**

- color
- shape
- line
- texture
- balance
- unity
- proportion
- form
- value
- space
- contrast
- emphasis
- movement
- pattern
- rhythm

**Materials and Procedure:**

### **Day 1:**

Present lesson on the Art of Poetry. Show students various illustrated poems. “What do you see?” “What do you notice?” “Which poem speaks to you?” “What does this poem remind you of?”

Show PlayList video and introduce local poet, Rocky Makes Room For Them.

<http://www.wdse.org/shows/playlist/watch/rocky-makes-room-them-playlist> (5:14)

Continue discussion about poetry. “What did you think of Rocky’s poetry?” What did you notice about the way he illustrated his poetry?” “What are some ideas of how you could/would illustrate a poem?”

Continue showing other PlayList videos of local poets: Discuss their role in local poetry/writing/collaboration/public venues/reading,etc. “Would you like to read your poem to an audience? Why or why not?” Discuss school-wide poetry slam (the possibility of holding one in your school or past poetry slams that have been held in school or in community).

<http://www.wdse.org/shows/playlist/watch/novelist-tom-isbell-playlist> (6:10)

<http://www.wdse.org/shows/playlist/watch/duluth-poet-louis-jenkins> (6:48)

<http://www.wdse.org/shows/playlist/watch/artistic-collaboration-poet-kat...> (3:47)

<http://www.wdse.org/shows/playlist/watch/poet-sheila-packa-reads> (8:31)

<http://www.wdse.org/shows/playlist/watch/sheila-packa-migrations> (1:11)

### **Day 2-3:**

Students start poetry/illustration assignment. Students write their own poem, choose a poem from a book, song lyrics, etc. Students create a rough draft/list of ideas for their artwork.

Review types of poems: acrostic, cinquain, limerick, haiku, etc.

### **Day 3-5:**

Students illustrate poem in various ways: painting, drawing, printing images from computer, etc. Students use two or more mediums to illustrate their poem: tempera paint, markers, watercolor, etc.

## **Resources:**

### **Books:**

- Where the Sidewalk Ends: Poems and Drawings by Shel Silverstein  
<http://www.amazon.com/Where-Sidewalk-Ends-Poems-Drawings/dp/0060256672/r...>
- The Oxford Illustrated Book of American Children's Poems by Donald Hall  
<http://www.amazon.com/Oxford-Illustrated-American-Childrens-Poems/dp/019...>

## **National Standards for Visual Arts:**



VA:Cr1.1.8a: Document early stages of the creative process visually and/or verbally in traditional or new media.

VA:Cr2.1.8a: Demonstrate willingness to experiment, innovate, and take risks to pursue ideas, forms, and meanings that emerge in the process of artmaking or designing.

VA:Cr3.1.8a: Apply relevant criteria to examine, reflect on, and plan revisions for a work of art or design in progress.

VA:Re.7.1.8a: Explain how a person's aesthetic choices are influenced by culture and environment and impact the visual image that one conveys to others.

VA:Re.7.2.8a: Compare and contrast contexts and media in which viewers encounter images that influence ideas, emotions, and actions.

**Sample National Visual Arts Standards link:**

<http://nationalartsstandards.org/sites/default/files/Visual%20Arts%20at%...>

**Learning Targets for ELL, grade 8:**

I can identify and interpret figurative language in a poem.

I can read and understand a poem, and explain what it means in my own words.

I can identify and make use of poetic devices while reading and writing poetry (form/structure, poetic language).

## VISUAL ARTS: UNDERWATER SCULPTURE

**Lesson Plan:** Underwater Sculpture

**Grade level:** 9-12

**Duration:** 5+ classes

**Media Type:** clay

**Subject Integration:** Science

**National Standards for Visual Arts:** (see below)

**Objectives:** To learn about underwater sculpture artist, Jason deCaires Taylor and Duluth artist Sean MacManus, stone carver.

**Assessment:**

(website for help with writing rubrics)

<http://rubistar.4teachers.org/>

**Rubric:**

4 - Standards are exceeded

3 - Standards are met

2 - Standards may be met at a very low quality or with some exceptions

1 - Standards are not met

**Vocabulary (elements/principles):**

- color
- shape
- line
- texture
- balance
- unity
- proportion
- form
- value
- space
- contrast
- emphasis
- movement
- pattern
- rhythm

**Materials and Procedure:**

- Film by artist Jason deCaires Taylor:  
<http://www.underwatersculpture.com/film/>  
<http://www.underwatersculpture.com/sculptures/>
- Sean MacManus, The PlayList:  
<http://wdse.org/shows/playlist/watch/sean-macmanus-stone-sculptor> (4:00)
- Sean MacManus, stone carver (underwater):  
<http://www.bing.com/videos/search?q=sean+macmanus%2c+stone+sculptor&FORM...>

**Day 1:**

Present information about artist Jason deCaires Taylor. Show works via website. Discuss the word sculpture and what it means. Start a discussion: “What do you see?” “How does Jason’s work make you feel?” “What do you think about Jason’s work being underwater?” “Have you ever seen artwork created underwater?” “Have you ever heard of other artists who prefer to present their work in nature? If so, who?” (artist Dale Chihuly, artist Andy Goldsworthy, etc.) “What do you think are the challenges of creating artwork that is to be presented underwater?” “Do you think this artist had to obtain some type of permit to pursue this work?” “Think about the materials used: Did the artist consider the environment when he chose these materials?” Show PlayList video regarding Sean MacManus’ work. Discuss the

similarities and differences. “How do you feel about Sean’s work?” “What do you see when you look at Sean’s work?” “How does it make you feel?” “Have you seen it before?”

Pass out paper and pencils and have students sketch their own ideas for creating some type of underwater installation. Express considerations of using materials that would be safe for the environment.

#### **Day 2-5:**

Students create their own clay sculpture that would hypothetically be installed in some type of underwater installation, much like Jason and/or Sean’s work. Consider size and use of protective glaze.

## **Resources:**

#### **Jason deCaires Taylor website:**

<http://www.underwatersculpture.com>

#### **Books by Jason deCaires Taylor:**

<http://www.underwatersculpture.com/exhibitions/books/>

## **National Standards for Visual Arts:**

### **High School 9-12**

VA:Cr1.1.1a - I can use multiple approaches to begin creative endeavors.

VA:Cr1.2.1a - I can shape an artistic investigation of an aspect of present- day life using a contemporary practice of art or design.

VA: Cr2.2.1a - I can explain how traditional and nontraditional materials may impact human health and the environment and demonstrate safe handling of materials, tools, and equipment.

VA: Cr2.3.1a - I can collaboratively develop a proposal for an installation, artwork, or space design that transforms the perception and experience of a particular place.

VA: Pr5.1.1a - I can analyze and evaluate the reasons and ways an exhibition is presented.

VA: Pr6.1.1a - I can analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural, or political beliefs and understandings.

VA: Pr7.1.1a - I can hypothesize ways in which art influences perception and understanding of human experiences.

VA: Pr7.2.1a - I can analyze how one’s understanding of the world is affected by experiencing visual imagery.

VA: Cn10.1.1a - I can document the process of developing ideas from early stages to fully elaborated ideas.

#### **National Visual Arts Standards link:**

<http://nationalartsstandards.org/sites/default/files/Visual%20Arts%20at%...>

# **VISUAL ARTS: WATERCOLOR**

**Lesson Plan:** Watercolor Fish Paintings

**Grade level:** 6-8

**Duration:** Nine 45-minute class periods

**Media Type:** Watercolor

**Subject Integration:** Science

**National Standards for Visual Arts:** (see bottom of page)

**Objectives:** Students will create their own watercolor painting after studying the works of many local watercolor artists, namely Terry Maciej and Cheng Khee-Chee.

**Assessment:**

Students will demonstrate an understanding of watercolor techniques inspired by local watercolor artists, incorporating a variety of textures into a completed painting.

(website for help with writing rubrics)

<http://rubistar.4teachers.org/>

**Rubric:**

- 0 - Little evidence of technique use or incomplete artwork
- 1 - Some attempt at techniques, but less than three distinguishable textures
- 2 - Four techniques are clearly used
- 3 - Above, plus place for visual effect in addition to logical textures to describe surfaces
- 4 - Above, plus exceptional use of detail and application of technique

## Materials and Procedure:

- watercolor paper 9" x 12" pencil, eraser
- watercolor paint brushes
- water containers, water
- salt
- masking tape
- paper towels cut in 1" strips white crayons
- strips of cardboard, 1" wide and 3" tall

**Day 1:**

1. Give brief introduction to watercolor painting. Show PlayList video: [Terry Maciej \(3:38\)](#)

Show students a picture of Terry and talk about his website: <http://maciejartframe.com/artist.html> (making a living as an artist, etc.)

2. Discussion: What do you know about watercolor? Do you know any watercolor artists? Have you ever seen artwork by Terry Maciej or Cheng Khee-Chee? Have you ever seen the book Old Turtle with illustrations by Cheng Khee-Chee?

3. Show Cheng Khee-Chee watercolor video. Ask students to take notes while watching DVD. Students write down 10 things they see/learn by watching Chee create.

**Day 2:**

Demonstrate six watercolor techniques to students: (resist with crayon, blotting with paper towel strips, printing lines with cardboard strips, salt technique, wet on wet technique, resist with masking tape) Students will create their own sample card of six techniques. Students will later use this card to refer to when creating their final painting.

**Day 3:**

Students will refer to color pictures of indigenous fish of local region. Students will create their own fish drawings, in pencil first, including at least six fish in their drawing. Students will refer to watercolor technique card always keeping in mind when and how to use various techniques (resist might be good for scales, cardboard strips might be used for creating seaweed, etc.) Students are sure to include background, such as seaweed, sand, rocks, etc. a location: near a shipwreck, net, anchor, boat, fishing line with hook, other sea life, etc.

**Day 4:**

Students continue to draw.

**Day 5:**

Students start painting process.

**Day 6:**

Students continue painting process.

**Day 7:**

Students finish painting process.

**Day 8:**

Students outline all shapes with black Sharpie marker to enhance drawing and to make objects more visible.

**Day 9:**

Students fill out rubric and grade finished work. Teacher also completes rubric for each student work.

**Discussion Questions:**

What did you learn about watercolor painting that you did not know before? What did you learn about Terry Maciej and Cheng Khee Chee? Which watercolor technique was your favorite? Why? What did you find easy to accomplish within your artwork? What did you find difficult? What would you do different next time?

## Resources:

- Lake Superior Watercolor Society
- Cheng Khee-Chee watercolor DVD
- Wendy Rouse
- Brian Minor
- Mary Beth Downs
- PIXAR film about creation of Finding Nemo (25:12)

### Books:

- Old Turtle by Douglas Wood and Cheng Khee-Chee
- Watercolor book by Cheng Khee Chee

### Follow-up activities:

View PIXAR making of Finding Nemo and discuss realistic watercolor fish paintings vs. animated fish drawings/paintings. Discuss how artists study their subject matter carefully. Discuss how PIXAR artists make a living at drawing and creating very 'real' animated characters and how their audience is very drawn to each character because they seem so "real".

## National Standards for Visual Arts:

### **Content Standard #1: Understanding and applying media, techniques, and processes**

#### *Achievement Standard:*

Students know the differences between materials, techniques, and processes. Students describe how different materials, techniques, and processes cause different responses. Students use different media, techniques, and processes to communicate ideas, experiences, and stories. Students use art materials and tools in a safe and responsible manner.

### **Content Standard #2: Using knowledge of structures and functions**

#### *Achievement Standard:*

Students know the differences among visual characteristics and purposes of art in order to convey ideas. Students describe how different expressive features and organizational principles cause different responses. Students use visual structures and functions of art to communicate ideas.

### **Content Standard #3: Choosing and evaluating a range of subject matter, symbols, and ideas**

#### *Achievement Standard:*

Students explore and understand prospective content for works of art. Students select and use subject matter, symbols, and ideas to communicate meaning.

### **Content Standard #4: Understanding the visual arts in relation to history and cultures**

#### *Achievement Standard:*

Students know that the visual arts have both a history and specific relationships to various cultures.

Students identify specific works of art as belonging to particular cultures, times, and places. Students demonstrate how history, culture, and the visual arts can influence each other in making and studying works of art.

**Content Standard #5: Reflecting upon and assessing the characteristics and merits of their work and the work of others**

*Achievement Standard:*

Students understand there are various purposes for creating works of visual art.

Students describe how people's experiences influence the development of specific artworks. Students understand there are different responses to specific artworks.

**Content Standard #6: Making connections between visual arts and other disciplines**

*Achievement Standard:*

Students understand and use similarities and differences between characteristics of the visual arts and other arts disciplines. Students identify connections between the visual arts and other disciplines in the curriculum.

# VISUAL ARTS: WAYNE THIEBAUD DESSERTS

**Lesson Plan:** Wayne Thiebaud Desserts

**Grade level:** 4-12

**Duration:** 5 class periods

**Media Type:** clay

**National Standards for Visual Arts:** (see bottom of page)

**Objectives:** To create a pop-art type dessert made from clay inspired by artist Wayne Thiebaud.

**Assessment:**

(website for help with writing rubrics)

<http://rubistar.4teachers.org/>

**Rubric:**

4 - Standards are exceeded

3 - Standards are met

2 - Standards may be met at a very low quality or with some exceptions

1 - Standards are not met

**Vocabulary (Visual Arts Elements/Principles):**

- color
- shape

- line
- texture
- balance
- unity
- proportion
- form
- value
- space
- contrast
- emphasis
- movement
- pattern
- rhythm

## Materials and Procedure:

### Day 1:

Present information about famous artist, Wayne Thiebaud (pronounced tee-bo) (1920-present).

Show artwork by Thiebaud and start discussion about his work and what his works depicts.

Discussion Questions:

Important questions to ask students: “What do you see?” “How does this artwork make you feel?” “What was the artist trying to show/tell/express to you?”

Show Sunday Morning Show video about Wayne Thiebaud and his artwork.

[https://www.youtube.com/watch?v=vl\\_QJ5D9Qm8](https://www.youtube.com/watch?v=vl_QJ5D9Qm8) Sunday Morning Show: Wayne Thiebaud (7:32)

Show PlayList video about Duluth artist Patricia Canelake.

<https://www.youtube.com/watch?v=WfuCTzCGMw> The PlayList: Patricia Canelake (5:37)

Continue discussion: “What did you notice about these two artists?” “What did you see in Patricia’s work? Wayne’s work?” “What are the similarities / differences?” “Is Patricia’s love for creating real candies/desserts creative / artistic? Why or why not?”

After class discussion, have students start sketches of desserts for clay building ideas.

**Day 2:** Continue with dessert sketches.

**Day 3:** Students start building clay desserts. Steps in a process for building clay dessert pieces are given.

**Day 4-6:** Clay desserts created.

**Day 5:** Depending on type of clay used, students will paint or glaze their final clay pieces.



## Resources:

### Websites:

- <http://www.mnartists.org/artwork/push-pull-series> Patricia Canelake
- <http://www.patriciacanelake.org> Patricia Canelake
- [http://duluthreader.com/articles/2012/08/31/913\\_spotlight\\_on\\_artist\\_patr...](http://duluthreader.com/articles/2012/08/31/913_spotlight_on_artist_patr...)
- <http://www.greatlakescandy.com/ourstory.html> Patricia Canelake
- <https://www.artsy.net/artist/wayne-thiebaud> Wayne Thiebaud
- <http://www.berggruen.com/exhibitions/wayne-thiebaud2?view=slider#3> Wayne Thiebaud
- [https://www.youtube.com/watch?v=vI\\_QJ5D9Qm8](https://www.youtube.com/watch?v=vI_QJ5D9Qm8) Wayne Thiebaud video (7:07)
- <https://www.youtube.com/watch?v=4I6dOfM0lkk> Wayne Thiebaud (3:34)
- <https://www.youtube.com/watch?v=s-KScaSWpco> Art for Kids Hub --draw a cake! (foreshortened circle)
- <https://www.youtube.com/watch?v=GqiNBhHOv-s> Mark Kissler (how to draw a donut) another foreshortened circle--push and pull of lines and shapes

## National Standards for Visual Arts:

<http://nationalartsstandards.org/sites/default/files/Visual%20Arts%20at%...>

**Sample National Visual Arts Standards: More could be covered. See link above.**

VA:Cr2.1.6a: Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design.

VA:Cr3.1.6a: Reflect on whether personal artwork conveys the intended meaning and revise accordingly.

VA:Re.7.2.8a: Compare and contrast contexts and media in which viewers encounter images that influence ideas, emotions, and actions.

## VISUAL ARTS: WEAVING

**Grade Level:** 5-12

**Duration:** Eight - 45 minute class periods

**Media Type:** Fiber Arts

**Subject Integration:** Art History, Social Studies, Science

**National Standards for Visual Arts:** (see bottom of page)

**Objectives:** Students will create a weaving after being inspired by the work of artist George Morrison.

### Assessment:

Students will demonstrate an understanding of the tapestry weaving. Students will show meaning via symbolism in their finished work.

(website for help with writing rubrics)

<http://rubistar.4teachers.org/>

### **Rubric:**

- 0 - weaving not complete, symbolism not shown
- 1 - weaving not complete, some symbolism shown
- 2 - weaving complete, five color symbols shown
- 3 - weaving complete, integrity of piece, six color symbols shown
- 4 - weaving complete, integrity of piece, seven color symbols shown in finished work

## **Materials and Procedure:**

- visuals or slides (to show on Smartboard) of George Morrison's artwork, namely his
- Lake Superior paintings many color choices of yarn
- cardboard looms, about 4" x 10"
- tapestry needles
- warp string scissors
- paper, pencils

### **Day 1:**

Students will view/discuss the work of George Morrison. Mr. Morrison created paintings inspired by Lake Superior. Give brief history of Mr. Morrison, his life, his work. Show Mr. Morrison's paintings and examples of tapestry weavings side by side and ask students what they see. "What similarities to you see between the weavings and the paintings?" "What differences do you see?" "Tell me about the color choices." "What/Who do you think Mr. Morrison was influenced by?"

### **Day 2:**

Review from Day 1 and then ask students to write a letter to George Morrison about his work. Display one last painting of Mr. Morrison's and have students respond. "What kinds of things could we ask George if he were still alive?" "What would you ask him about his work if you could?" Students write letter to George.

### **Day 3:**

Show PlayList video about weaver, [Debbie Cooter \(3:25\)](#)

Discuss the difference between a tapestry loom and a floor loom. Show students how to warp their own cardboard tapestry loom. Have students write down seven colors of yarn they wish to use, with symbolism explained, on a piece of paper. For example: yellow = sun, blue = water, green = earth, orange = strength, black = night, etc. After students have created their list, they may start to weave.

### **Days 4 - 8:**

Students weave and create full weavings (fill loom), which includes seven different color choices of yarn. Students complete rubric of their finished work.

### **Discussion Questions:**

Where did George Morrison get his ideas for his paintings? Why do you think he chose those colors? How do these paintings make you feel? What do these paintings remind you of? Who do you think George was influenced by?

## **Resources:**

Books:

- *Weaver of Worlds: From Navajo Apprenticeship to Sacred Geometry and Dreams--A Woman's Journey in Tapestry* [Paperback], David Jongeward (Author)
- *Nuvisavik: The Place Where We Weave* [Paperback], Maria Von Finckenstein (Editor)
- *Tapestry Weaving* [Paperback], Kirsten Glasbrook (Author)
- *Tapestry 101* [Spiral-Bound], Kathe Todd-Hooker (Author)
- *Tapestry Handbook: The Next Generation* (Schiffer Books) [Hardcover], Carol K. Russell (Author)

### **Follow-up activities:**

George also completed amazing wood collage installations. View some of these works, also, and discuss. Have students create a drawing or painting influenced by these works.

## **National Standards for Visual Arts:**

### **Content Standard #1: Understanding and applying media, techniques, and processes**

*Achievement Standard:*

Students know the differences between materials, techniques, and processes. Students describe how different materials, techniques, and processes cause different responses. Students use different media, techniques, and processes to communicate ideas, experiences, and stories. Students use art materials and tools in a safe and responsible manner.

### **Content Standard #2: Using knowledge of structures and functions**

*Achievement Standard:*

Students know the differences among visual characteristics and purposes of art in order to convey ideas. Students describe how different expressive features and organizational principles cause different responses. Students use visual structures and functions of art to communicate ideas.

### **Content Standard #3: Choosing and evaluating a range of subject matter, symbols, and ideas**

*Achievement Standard:*

Students explore and understand prospective content for works of art. Students select and use subject matter, symbols, and ideas to communicate meaning.

**Content Standard #4: Understanding the visual arts in relation to history and cultures**

*Achievement Standard:*

Students know that the visual arts have both a history and specific relationships to various cultures. Students identify specific works of art as belonging to particular cultures, times, and places. Students demonstrate how history, culture, and the visual arts can influence each other in making and studying works of art.

**Content Standard #5: Reflecting upon and assessing the characteristics and merits of their work and the work of others**

*Achievement Standard:*

Students understand there are various purposes for creating works of visual art. Students describe how people's experiences influence the development of specific artworks. Students understand there are different responses to specific artworks.

**Content Standard #6: Making connections between visual arts and other disciplines**

*Achievement Standard:*

Students understand and use similarities and differences between characteristics of the visual arts and other arts disciplines. Students identify connections between the visual arts and other disciplines in the curriculum.