CALIFORNIA ART EDUCATION ASSOCIATION

BIG IDEAS

Interdisciplinary, Standards-Based Art Lessons

CAEA Curriculum Committee, 2015
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Interdisciplinary, Standards-Based Art Lessons

CAEA Curriculum Committee, 2015
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Preface

What is a Big Idea?

A big idea may be thought of as a linchpin. The linchpin is the device that keeps the wheel in place on an axle. Thus, a linchpin is essential for understanding. Without grasping the idea and using it to “hold together” related content and knowledge, we are left with bits and pieces of inert facts that cannot take us anywhere.

-- Grant Wiggins

So, what makes an idea big? An idea is big if it helps us make sense of a jumble of facts and content. It’s a way of seeing connections, looking at the world in new ways; big ideas help us gain understanding and make sense of what we see.

As the CAEA Curriculum Committee approached the challenge of developing a set of lessons to meet both state and national standards, it became clear that using big ideas would be the vital linchpin in the project. Only through big ideas would we be able to travel a road that would, at times, prove bumpy.

We set as a project goal the development of lessons that would meet state and national art standards. The Committee also wanted to make the lessons teacher-friendly and inspiring. Just as important was the idea that the learning activities should help students see how things fit together and give them the opportunity to search out answers and make their own discoveries.

A big undertaking. We decided first of all that every lesson must meet both the California Content Standards and the National Core Arts Standards. To compound things even further, the committee also agreed to develop lessons that connected to other subjects. Only through specific grade-level standards were interdisciplinary connections made between subjects. Consequently, every lesson makes one or more connections through the newest standards in History-Social Science, Mathematics, English-Language Arts, or Science.

Knitting together such a wide range of standards presented a problem—too much, too soon. The lessons became top heavy with the wordiness of multiple standards in multiple subjects. To simplify, the Committee limited the standards to brief phrases early in the lesson and, for people who wanted specifics, reprinted the entire standard at the end. In all lessons, connections between art and other subjects brought about learning in both subjects; neither was the handmaiden of the other.
For many educators, the language used in educational standards can be off-putting. Many times I've heard teachers ask, “What would that look like in a classroom?” To answer this question, the Committee took on the task of translating broad, overarching statements into real-life learning activities. The result is the set of seventeen lessons included here—each built around a powerful idea and each meeting the state and national art standards.

A large part of each lesson focuses on discussion and reflective writing. Asking questions—the Socratic method—encourages students to probe deeper and arrive at their own conclusions. Although art critiques become more complex in upper grades, the basic three questions asked are: What do you see? What do you think? What makes you think that? Critical thinking is only possible in an environment built on respect and inclusion; students are encouraged to take an active role, building on the ideas of others while respecting viewpoints different from their own.

The Curriculum Committee consisted of art educators who made their own unique contributions. As you look through the lessons, you'll see innovation through a variety of approaches. For example, in some lessons students create their own rubrics; in others they make decisions on how they will work together. In some, students are involved in questions of aesthetics and plagiarism. Meditation while creating is introduced in one lesson; activism through art in another. The impact of history is shown in some lessons; metaphors and symbolic meaning can be seen in others. The list goes on, and careful inspection of the lessons will reveal some facet that will be a surprise—and hopefully will also be an inspiration.

I wish to thank the Curriculum Committee members who were more than generous with their expertise and precious time. Over the long months of development, they showed themselves to be organized, knowledgeable, flexible, and creative. Faced with a formulaic format, they were still able to put their own innovative stamp on the lessons they developed. They field tested the activities, submitted photographs of student work, and cheerfully reworked their drafts. Their dedication—not only to the project but also to their profession—is commendable. This project would not have been possible without the talents and experience of these highly skilled educators. My sincere thanks to the committee members for their generosity and commitment.

A special thanks to Dr. Michael Chamberlain, Professor Emeritus, U.S. Naval Academy, for his eagle eye and willingness to spend long hours editing and formatting. Dr. Chamberlain generously offered his assistance, which I gratefully accepted. On behalf of CAEA, I'd like to give heartfelt thanks for his unending patience as well as his support of art education.

Lee Hanson
CAEA Curriculum Chair
California Art Education Association
Curriculum Committee/Authors

Lee Hanson, Ph.D. – Curriculum Chair

Holder of two California teaching credentials, Dr. Lee Hanson has taught in a variety of classrooms throughout the state. She has administered art programs in several school districts, including Palo Alto (recipient of NAEA’s Award of Program Excellence). Dr. Hanson began a decade of teaching college level courses in 2000, and coordinated the art teacher preparation program at San José State University. She has served on the Art Teacher Subject Matter Advisory Panel for the California Commission on Teacher Credentialing and is currently a member of the CCTC’s Board of Institutional Review. Throughout her career, she has continued classroom teaching; “It’s where the magic happens,” she explains. A long-time member of CAEA, Dr. Hanson has served four terms on the State Council and has been the recipient of several awards including CAEA’s Outstanding Art Educator and NAEA’s California Educator of the Year.

Kerry Buchman
Kerry Buchman is an itinerant elementary art teacher in the Los Angeles Unified School District. She is a co-founder of Create LA, a non-profit arts organization in Northeast Los Angeles that involves local artists and community leaders in a program to provide free and low cost arts education for Los Angeles youth. Kerry holds a Master's in Arts from Azusa Pacific University. She recently joined CAEA and is excited to participate in the organization.

Kristin Vanderlip Taylor
Kristin Vanderlip Taylor teaches visual arts for grades K-8 at Sylmar Leadership Academy in the Los Angeles Unified School District and also instructs undergraduate students at Cal State University, Northridge, where she is part-time faculty. Mrs. Taylor has been a member of CAEA and NAEA for thirteen years and was awarded Outstanding Elementary Art Educator of the Year in 2012. She has been selected as an Emerging Leader for 2015 by the Association for Supervision and Curriculum Development (ASCD). She is currently enrolled in a doctoral program for Educational Leadership/Administration/Policy at Pepperdine University.

Larry Williams
Larry Williams is in his 10th year of teaching elementary visual art for San Juan Unified School District in northern California. With his district’s VAPA program, he has been an advocate of integrating art with general classroom subjects for the past 4-5 years. As part of this special group, he has written integrated lessons, spoken and worked with classroom teachers, presented at workshops, and assisted with the posting of some 50 lessons on his district’s web site. He is also very involved in promoting and training other teachers in the use of VTS (Visual Thinking Strategies), which uses art images to teach students to make observations and provide evidence to support what they see.

(Continued, next page)
Tracy Cheney
Tracy is the K-8 art specialist at Berkeley Hall School, the fourth oldest school in Los Angeles. She has taught in three states. When the elementary art program was eliminated in one district, Tracy developed the first after-school art program in that community. She produced an award-winning radio program on education, "Making the Grade." Tracy is the author/illustrator of books and numerous articles and was selected CAEA Elementary Art Teacher of the Year in 2013. She has placed in several art contests, including "Best of Show." She once had her entire art show stolen from the Spokane, WA city gallery!

Liz Mosher
Liz Mosher recently retired from teaching Art. She earned a BA in Art in 1976, a Teaching Credential in 1977, and taught in various capacities over 42 years, including classroom teacher for nine years and finishing as a Fine Arts Specialist in ChicoUSD for 16 years. She holds a Masters in Art Education with her thesis project on California Natives: Their Art, Their Life, integrating the Arts into all areas of the curriculum. She also taught Art at the junior high level for four years and high school Art for two. She has been a CAEA member, intermittently, for the last 38 years.

Julie Tonkovich
Julie Tonkovich teaches Art 1, 2, and 3 as well as AP Studio Art and Video/Cinematic Arts at her alma mater, California High School in Whittier. She's a frequent master teacher for student teachers from CSULB and CSUF. Julie advises several campus clubs including a chapter of the National Art Honor Society (NAHS). She recently served on CAEA’s State Council as Professional Awards chair and coordinated the 2015 Southern Area Youth Art Month Exhibition at Whittier College. She’s presented at the NAEA conventions for the past eight years on National Board Certification, and in 2013-14 presented a session on Contemporary Art. Julie was selected as CAEA’s Outstanding Visual Art Educator in 2013.

Penny Venola
In her 48 years of teaching, Penelope Venola has taught all levels, K-12 as well as seniors, most recently at California State University, Fresno. She is a Past-President of CAEA and Past Vice-President for NAEA’s Pacific Region. She has been the recipient of numerous awards through CAEA and NAEA including Exemplary Program designation for her Middle School program, Teacher of the Year for Santa Ana Unified, and Outstanding Educator for California. She writes for School Arts Magazine and earned her Master’s Degree in Art Education from California State University, Long Beach. She was one of the early recipients of the National Certification in Early Childhood Through Young Adulthood Art.

Patrice Cooley
Patrice Cooley has been teaching sixteen years. She is currently a Visual Arts Teacher on Special Assignment in the Irvine Unified School District. Prior to that she taught visual art at the secondary level in southern California. She has been a member of CAEA since the beginning of her teaching career. Currently she sits on the CAEA State Council as treasurer.
SOURCES

In order to make substantive interdisciplinary connections, the lessons in *Big Ideas* utilize standards contained in the documents listed below.

*National Core Arts Standards: Visual Arts*

*California Visual and Performing Arts Framework (2004)*
http://www.cde.ca.gov/ci/vp/cf/

*California English Language Arts English Language Development Framework* (Draft 2014 revision of ELA/ELD Framework)
http://www.cde.ca.gov/ci/rl/cf/elaeldfrmwrksbeadopted.asp

*California History Social Science Framework (Draft - field review 2014-2015)*
http://www.cde.ca.gov/ci/hs/cf/hssfwforfieldreview.asp

*California Mathematics Framework (2013)*
http://www.cde.ca.gov/ci/ma/cf/draft2mathfwchapters.asp

*California Science Framework (2016 Revision)*
http://www.cde.ca.gov/ci/sc/cf/
Dedication~

To teachers everywhere—those weavers of knowledge who add color and texture to learning.

*True artisans—and living proof that teaching is an art form.*
COLLABORATIVE COLLAGES

Grade Level: Pre-K, K, 1, 2

Overview: Create collaborative artwork, discussing process and product, and refine works based on preferences.

Duration: Two or three 40-50 minute sessions

Big Idea: Ours and Others – Art connects experiences.

Objectives/Outcomes: Learners will:
• collaboratively create mixed-media works of art with a variety of partners,
• discuss their art and process as they experimentally work together,
• collaboratively develop rules for discussion of artworks,
• select, explain, and classify artwork based on preferences in group discussions,
• refine selected artworks together based on group discussion.

Content and Achievement Standards:
Standards listed below are identified by phrases only; the complete standards can be found toward the end of the lesson.

NCAS Visual Arts Standards
Creating: Organize and develop artistic ideas and work (Anchor Standard #2).
Responding: Interpret intent and meaning in artistic work (Anchor Standard #8).

Visual Arts Content Standards (Framework)
Creative Expression: Creating artworks (beginning skill in use of tools and media)
Aesthetic Valuing: Responding, analyzing (use art vocabulary to describe purpose)

Linked Standards (for Interdisciplinary Connections):

English Language Arts Standards
ELA/Speaking & Listening: Participate in collaborative conversations with diverse partners in small and larger groups.

Vocabulary: Definitions of art terms can be found in the glossary
line
shape
collage
collaborate
overlap
layers
placement
mixed-media (optional)
re-work, revise, or add-on
Collaborative Collages

California Art Education Association 2015
Developed by Kristin Taylor and Kerry Buchman

Materials:
12”x18” construction paper
a variety of papers (colored construction, origami, decorative, textured, wrapping, patterned, corrugated, etc.)
glue or gluestick  scissors
glue or gluestick  scissors
pencils  index cards

Resources:  Artwork of artists including book illustrator/author Eric Carle
Henri Matisse  (collages such as The Snail) at the Tate Museum
“Matisse for Kids” (Baltimore Museum of Art) https://artbma.org/flash/F_conekids.swf
Pablo Picasso  Still Life with Chair Caning or Guitar (for teacher: Museum of Modern Art
https://www.youtube.com/watch?v=qxqR3td2RoA)
Romare Bearden  Summertime or The Family
http://www.beardenfoundation.org/artlife/beardensart/collage/artwork/summertime_i.shtml
http://www.beardenfoundation.org/artlife/beardensart/collage/artwork/the_family_i.shtml
Eric Carle  Photo Gallery on Official Eric Carle Web Site
http://www.eric-carle.com/photogallery.html

Teaching Procedure:

Day 1(a):  Introduction
Select and display a variety of collage images. Ask SOME of the following questions to engage:
• What do you see?
• What do you think about it?
• What do you wonder?
• Is there something you’d like to add to what somebody else said?
• How do you think the artist made the artwork?
• What do you think the artist used?
• Where do you see overlapping shapes?
• Are there shapes and lines you’ve never seen before?
• What question would you ask the maker?

Day 1(b):  Demonstration
Demonstrate cutting different shapes out of papers, either drawing first or freeform (depending on skill level). Have students practice cutting a shape of their choice.

Introduce the idea of collaboration, explaining that it can be two or more people sharing ideas and materials to create one work of art.

Note: some young students may have difficulty with the idea of working with a partner, sharing ideas, or having anyone else add to or change their work (which is part two of this activity). One way through this is to talk about this lesson as a “surprise collage,” where no one knows what it will look like in the end. If it is presented as a game or a surprise, some of their fears may be eliminated or transformed into better engagement in the process.
Ask students to think about other times when people work together. Introduce ways in which we collaborate in artmaking, including how we share ideas and communicate.

Demonstrate asking opening questions, such as *What if…?*, *How about…?*, *Do you like…?*, *Is there another way…?*, etc. Facilitate this type of conversation to include everyone’s shapes in one collaborative class project.

Demonstrate how to glue around the edges before sticking the shapes on the paper.

**Day 1(c): Process**

Explain the procedure for this first day’s work:

- Both students will write their names on the back of the paper.
- Students must ask each other questions like “What should we make?” or “What ideas do you have?” Teacher may need to model for very young students and do together.
- Two students will work together on one paper for 10 minutes (or until clean-up time).

**Day 2(a): Process**

Explain the procedure for the rest of this activity:

- Students will work with the same partner as last time.
- This time, each team will find a NEW collage to add to.
- Both students will add their names to the back of the paper, under the first set of names.
- Students must first ask each other questions like “What does this artwork look like?” or “What can we add to it?” Teacher may need to model for very young students and work together on the project.
- Students will work together on one paper for 10-15 minutes.
- At the end of 10-15 minutes, the partners will move to another artwork station and add on to one more new collage, following the same procedures and asking appropriate questions before beginning their own additions. They will have 10-15 minutes here as well.

**Day 2(b) (or Day 3): Discussion and Revision**

In a whole group, display all the artworks created. Ask students SOME of the following questions, and have them Think-Pair-Share before sharing with the whole class (so everyone is involved):

- Which collages do you like? Why?
- Is there something you’d like to ask about an artwork?
- Where do see the parts you created? Have they changed?
- Which ones look finished? How do you know?
- Which ones look like they still need some work? How could you add on to them?

Decide as a group (for example, show of hands) what artworks students would like to add to.

Ask them to give an example of what they think should be done.

If time allows, have students collaborate to refine and complete the works they feel are not yet finished.

Emphasize asking questions and taking turns, especially if many students want to work on one image.
Assessment:

<table>
<thead>
<tr>
<th></th>
<th>1 Emerging (Below Standard)</th>
<th>2 Developing (At Standard)</th>
<th>3 Accomplished (Above Standard)</th>
<th>Scores</th>
</tr>
</thead>
<tbody>
<tr>
<td>Participation in Discussion</td>
<td>Student minimally contributes to conversations with partner or whole group. S/he may not be on topic or repeats what somebody else has said.</td>
<td>Student contributes to conversations with partner and whole group, asking and responding to questions. S/he adds to the topic while sometimes repeating or restating what somebody else has said.</td>
<td>Student contributes to conversations with partner and whole group, asking and responding to questions. S/he elaborates and effectively works with partner/team to build on one another’s ideas.</td>
<td></td>
</tr>
<tr>
<td>Artmaking and Collaboration Skills</td>
<td>Student works independently and does not incorporate ideas with his/her partner.</td>
<td>Student works with partner and whole group to create their collages, sometimes incorporating ideas as they work together.</td>
<td>Student successfully works with partner and whole group to create their collages together, incorporating ideas as they work.</td>
<td></td>
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<td></td>
<td></td>
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<td></td>
<td>Total:</td>
</tr>
</tbody>
</table>

![Image of a child pointing at a collage on a wall.](image_url)
### Linked Standards (for interdisciplinary Connections)

<table>
<thead>
<tr>
<th>Pre-Kindergarten</th>
<th>Kindergarten</th>
<th>First Grade</th>
<th>Second Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NATIONAL CORE ARTS STANDARDS: VISUAL ART</strong></td>
<td><strong>NATIONAL CORE ARTS STANDARDS: VISUAL ART</strong></td>
<td><strong>NATIONAL CORE ARTS STANDARDS: VISUAL ART</strong></td>
<td><strong>NATIONAL CORE ARTS STANDARDS: VISUAL ART</strong></td>
</tr>
<tr>
<td>VA:Cr3.1.PKa Share and talk about personal artwork.</td>
<td>VA:Cr3.1.Ka Explain the process of making art while creating.</td>
<td>VA:Cr3.1.1a Use art vocabulary to describe choices while creating art.</td>
<td>VA:Cr3.1.2a Discuss and reflect with peers about choices made in creating artwork.</td>
</tr>
<tr>
<td>VA:Re9.1.PKa Select a preferred artwork.</td>
<td>VA:Re9.1.Ka Explain reasons for selecting a preferred artwork.</td>
<td>VA:Re9.1.1a Classify artwork based on different reasons for preferences.</td>
<td>VA:Re9.1.2a Use learned art vocabulary to express preferences about artwork.</td>
</tr>
<tr>
<td><strong>CALIFORNIA VISUAL ART CONTENT STANDARDS</strong></td>
<td><strong>CALIFORNIA VISUAL ART CONTENT STANDARDS</strong></td>
<td><strong>CALIFORNIA VISUAL ART CONTENT STANDARDS</strong></td>
<td><strong>CALIFORNIA VISUAL ART CONTENT STANDARDS</strong></td>
</tr>
<tr>
<td>2.2 Demonstrate beginning skill in the use of materials (such as pencils, paints, crayons, clay) to create works of art.</td>
<td>2.2 Demonstrate beginning skill in the use of tools and processes (such as the use of scissors, glue, and paper) in creating a 3-D construction.</td>
<td>2.4 Plan and use variations in line, shape/form, color, and texture to communicate ideas or feelings in works of art.</td>
<td>2.1 Demonstrate beginning skill in the use of basic tools and art-making processes, such as printing, crayon rubbings, collage, and stencils.</td>
</tr>
<tr>
<td>4.3 Discuss what they like about their own works of art.</td>
<td>2.3 Make a collage with cut or torn paper shapes/forms.</td>
<td>4.3 Describe how and why they made a selected work of art, focusing on the media and technique.</td>
<td>2.2 Demonstrate beginning skill in the use of art media, such as oil pastels, watercolors, and tempera.</td>
</tr>
<tr>
<td>4.4 Select works of art by others and tell what they like about them.</td>
<td>4.3 Discuss how and why they made a specific work of art.</td>
<td>4.4 Select something they like about their work of art and something they would change.</td>
<td>4.4 Use the vocabulary of art to talk about what they wanted to do in their own works of art and how they succeeded.</td>
</tr>
<tr>
<td><strong>CALIFORNIA COMMON CORE STANDARDS: ENGLISH LANGUAGE ARTS (SPEAKING AND LISTENING)</strong></td>
<td><strong>CALIFORNIA COMMON CORE STANDARDS: ENGLISH LANGUAGE ARTS (SPEAKING AND LISTENING)</strong></td>
<td><strong>CALIFORNIA COMMON CORE STANDARDS: ENGLISH LANGUAGE ARTS (SPEAKING AND LISTENING)</strong></td>
<td><strong>CALIFORNIA COMMON CORE STANDARDS: ENGLISH LANGUAGE ARTS (SPEAKING AND LISTENING)</strong></td>
</tr>
<tr>
<td>SL1.K Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups.</td>
<td>SL1.1 Participate in collaborative conversations with diverse partners about grade 1 topics and texts with peers and adults in small and larger groups.</td>
<td>SL1.2 Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.</td>
<td>SL1.2 Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.</td>
</tr>
<tr>
<td>a. Follow agreed-upon rules for discussions (e.g., listening to others with care, speaking one at a time about the topics and texts under discussion).</td>
<td>a. Follow agreed-upon rules for discussions (e.g., listening to others with care, speaking one at a time about the topics and texts under discussion).</td>
<td>a. Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).</td>
<td>a. Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).</td>
</tr>
<tr>
<td>b. Continue a conversation through multiple exchanges.</td>
<td>b. Build on others’ talk in conversations by responding to the comments of others through multiple exchanges.</td>
<td>b. Build on others’ talk in conversations by linking their comments to the remarks of others.</td>
<td>b. Build on others’ talk in conversations by linking their comments to the remarks of others.</td>
</tr>
<tr>
<td>SL1.1 Participate in collaborative conversations with diverse partners about grade 1 topics and texts with peers and adults in small and larger groups.</td>
<td>c. Ask questions to clear up any confusion about the topics and texts under discussion.</td>
<td>c. Ask for clarification and further explanation as needed about the topics and texts under discussion.</td>
<td>c. Ask for clarification and further explanation as needed about the topics and texts under discussion.</td>
</tr>
</tbody>
</table>
Sequence Drawings for *Then and Now*

1. 

2. 

3. 

4. 

5.
THEN AND NOW

Grade Level: K–2; could be adapted to 3rd grade (“Change Over Time” in History-Social Science).

Overview: Create an illustrated story by sequencing an event in words and pictures.

Duration: One or more hours (depending on grade level), broken into segments.

Big Idea: Art – a visual language that tells about people and events.

Objectives/Outcomes: Learners will

- write a story that tells about an event – a personal experience that is memorable,
- recognize and identify sequencing in the story (first, next, then, and finally),
- use details to describe and illustrate characters, settings, and major happenings in a story,
- create a series of original drawings that shows beginning, middle, and end in a story about the memorable event,
- identify narrative artwork and describe reasons for creating this type of art,
- identify the details in the stories and images that express thoughts and feelings (their own and their classmates).

Content and Achievement Standards:
Standards listed below are identified by phrases only; the complete standards can be found toward the end of the lesson.

NCAS Visual Arts Standards
Creating: Generate and conceptualize artistic ideas and work (Anchor Standard #1).
Presenting: Select, analyze, and interpret artistic work for presentation (Anchor Standard #4).
Responding: Perceive and analyze artistic work (Anchor Standard #7).
Connecting: Synthesize and relate knowledge and personal experiences to make art (Anchor Standard #10).

Visual Arts Content Standards (Framework)
Artistic Perception: Perceive and respond to works of art and the environment.
Creative Expression: Create artworks based on observation of actual everyday scenes/events.
Historical & Cultural Context: Explain how artists use their work to share experiences or communicate ideas.
Aesthetic Valuing: Identify and describe various reasons for making art.
Connections, Relations, and Applications: Connecting to other subject areas
(English/Language Arts and History – Social Studies).

Student Drawing “Buddy” (grade 2)
Linked Standards (for Interdisciplinary Connections):

**History – Social Science Standards**
K-5 Time and Chronology: Sequencing of a story and learning words such as *first, next, then,* and *finally* while sequencing story events.

**English Language Arts Standards**
ELA/Literacy: Write narrative to develop real or imagined experiences or events.

**Vocabulary:** Definitions of art terms can be found in the glossary.

<table>
<thead>
<tr>
<th>author</th>
<th>illustrator</th>
</tr>
</thead>
<tbody>
<tr>
<td>display</td>
<td>share</td>
</tr>
<tr>
<td>event</td>
<td>illustrate</td>
</tr>
<tr>
<td>series</td>
<td>(sequence)</td>
</tr>
</tbody>
</table>

**Materials:**

- 9” x 12” paper (to eliminate the tendency of students to draw at the bottom edge of their paper, place a light pencil line across the paper, about an inch or two from the bottom edge; encourage students to draw on or above the pencil mark)
- drawing materials (pencils, markers, crayons)

This lesson can also be used to explore other art materials such as oil pastels, tempera paints, collage or mixed media techniques.

**Resources:** Picture Books with strong sequencing that tell a story about an event (if possible, have several of the listed or similar books in the classroom):

*The Little House* (Caldecott Medal winner) by Virginia Lee Burton
*The Very Hungry Caterpillar* by Eric Carle (author/illustrator)
*The Carrot Seed* by Ruth Krauss (Crockett Johnson, Illustrator)
*Biscuit Finds a Friend* by Alyssa Satin Capucilli (Pat Schories, Illustrator)
*Loose Tooth* by Lola M. Schaefer (Sylvia Wickerstrom, illustrator)
*The Night Before First Grade* by Natasha Wing (Deborah Zemke, illustrator)
*Joseph Had a Little Coat* by Simms Taback (author/illustrator)
*I am a Big Brother* by Joanne Cole (Rosalinda Kightley, illustrator)

**Teaching Procedure:**

**Session 1: Introduction/Discussion**
Read a story selected from the list above. Before starting, point out the name of the *author* and the name of the *illustrator* in the front of the book. Be sure students understand that an *author* writes the story and the *illustrator* makes the pictures. (Some people, like Eric Carle, do both.)

While reading the story, ask students to point out pictures and details that tell something about the events and actions as they unfold in the story. After finishing the book, ask questions:

- What is the story about?
- What do you remember from the story?
- How did it make you feel?
- What did you like about the pictures?
- What did you like about the story?
- Is there anything you would change?
- Is there anything more you’d like to know about the people or events in the story?
After reading the story, make a chart (divided in columns) and (with prompting) have students review what happened first, then some of the things that happened next, and finally what happened last. Point out how the pictures and story go together to show the events or happenings from beginning to end.

**Session 1 (or Session 2): Discussion**

Ask students to think about something memorable that happened in their lives. Generate many ideas, listing them on the board. Possibly the events could be something like:

- A new baby in the family,
- Losing a tooth,
- Planting something in a garden,
- First day of school,
- Moving to a new home,
- Losing and finding something important,
- A party or holiday celebration,
- A vacation trip.

**Session 2:**

Have plenty of drawing materials available (pencils, markers, crayons, oil pastels). Review the list of memorable events generated in the previous discussion. Reinforce the idea that pictures can tell a story. Ask each student to pick one event that is important to him/her and think about pictures that would tell the story.

Reminder to teacher: Avoid having drawings on the bottom edge of the paper by penciling a light line to establish the “ground” where people and objects in the drawing will “stand.”

First students will need to think about a picture that would go with what happened first? Have students draw a picture of the first thing happening in their story. Encourage them to add details that show what the people are doing and how they are feeling.

Ask students to create more pictures that show the middle and end of their story. Prompt with questions that ask:

- What happened next?
- Anything more?
- Then what happened?
- Finally what happened?

(With very young children, the number of drawings and incidents can be reduced to show only two or three happenings in the event).

**Session 3: Presenting/Discussion**

Exhibit the artwork in the classroom, displaying each set in its correct chronological order. Ask students to look at other students’ drawings to see if they can tell the story by just looking at the pictures. (With older students, it’s possible to pair-share; the pairs can look at one another’s artwork to see if they can guess, without being told, what is happening).

In a whole group, call on students to

- Select the art series they think most clearly tells a story,
- Point out an artwork they think best shows the people’s feelings,
- Choose an artwork that uses many details to express thoughts and feelings.

Encourage students to explain their reasons for their selections.
Session 4: Writing
Depending on their grade level, students will write or dictate their story, describing the experience and revealing thoughts, actions, and emotions. Their writings (as did the illustrations) will have a beginning, middle and end.

Display the writing and illustrations.

Extensions:
Before sending the work home, make a book out of each illustrated story (a good activity to reinforce the parts of a book).

Older students can make flip books of the event sequence.

Assessment:

<table>
<thead>
<tr>
<th>Description</th>
<th>1 Emerging (Below Standard)</th>
<th>2 Developing (At Standard)</th>
<th>3 Accomplished (Above Standard)</th>
<th>Scores</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Description</strong></td>
<td>The story minimally describes an experience in the student’s daily life; illustrations have limited or no details to support the characters, settings, and happenings.</td>
<td>The story tells about an experience in the student’s life and uses pictures to show characters, settings and major events; details have been added to express ideas and feelings.</td>
<td>The student’s life experience is richly described and illustrated; vivid visual/verbal details strongly support the storyline, characters, and setting</td>
<td></td>
</tr>
<tr>
<td><strong>Sequencing</strong></td>
<td>Story and illustrations show some sequencing with a beginning and an end.</td>
<td>Story and illustrations show sequence (beginning, middle, and end)</td>
<td>Story and illustrations show sequence (first, next, then, and finally)</td>
<td></td>
</tr>
<tr>
<td><strong>Total:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Eggs hatching (Hazel, Grade 2, end of nest-building sequence)
# National Core Arts Standards: Visual Arts (NCAS/VA)

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<td>VA:Cr1.1.Ka Engage in exploration and imaginative play with materials.</td>
<td>VA:Cr1.1.1a Engage in exploration and imaginative play with materials.</td>
<td>VA:Cr1.1.2a Brainstorm collaboratively multiple approaches to an art or design problem.</td>
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<td><strong>PRESENTING</strong>: Select, analyze, and interpret artistic work for presentation (Anchor Standard #4).</td>
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<td>VA:Pr4.1.Ka Select art objects for personal portfolio and display, explaining why they were chosen.</td>
<td>VA:Pr4.1.1a Explain why some objects, artifacts, and artwork are valued over others.</td>
<td>VA:Pr4.1.2a Categorize artwork based on a theme or concept for an exhibit.</td>
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<td><strong>RESPONDING</strong>: Perceive and analyze artistic work (Anchor Standard #7).</td>
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<td>VA2:1.0 Perceive and respond to works of art and the environment.</td>
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**CREATIVE EXPRESSION:** Creating Artworks

| VAK:2.0 Create/Participate in the Visual arts, using artistic processes and skills: | VA1:2.0 Apply artistic processes and skills to communicate meaning and intent in original works of art: | VA2:2.0 Communication and Expression Through Original Works of Art: |
| 2.5 Use lines in drawings and paintings to express feelings. | 2.8 Create artwork based on observations of actual objects and everyday scenes. | 2.1 Demonstrate beginning skill in the use of basic tools and art-making processes. |

**HISTORICAL/CULTURAL CONTEXT:** Understanding Historical/Cultural Dimensions

| VAK:3.0 Understand Role and Development of the Visual Arts: | VA2:3.0 Analyze the role and development of the visual arts in past and present cultures: |
| 3.2 Identify and describe works of art that show people doing things together. | 3.1 Explain how artists use their work to share experiences or communicate ideas. |

**AESTHETIC VALUING:** Responding, Analyzing and Making Judgments

| VAK:4.0 Derive meaning and make informed judgments about works of art, including their own: | VA1:4.0 Derive meaning (purpose and properties) found in works of art, including their own: | VA2:4.0 Responding to, Analyzing, and Making Judgments about Works in the Visual Arts: |
| 4.1 Discuss their own works of art, using appropriate art vocabulary (e.g., color, shape/form, texture). | 4.2 Identify and describe various reasons for making art. | 4.1 Compare ideas expressed through their own works of art with ideas expressed in the work of others. |
| 4.3 Discuss how and why they made a specific artwork. | | |

**CONNECTIONS, RELATIONS, & APPLICATIONS:** Connecting and Applying What is Learned in Visual Arts to other Subject Areas

| VAK:5.0 Connections and applications: | VA1:5.0 Connections and applications: | VA2:5.0 Connections and applications: |
| 5.2 Look at, draw, and write about something used/seen every day. | 5.3 Identify and sort pictures into categories according to the elements of art emphasized in the works (e.g., line, shape). | 5.1 Use placement to show opposites (e.g., up/down, together/apart, fast/slow) and to show sequence and time. |

### History – Social Science Linked Standards for This Lesson

**K-5 Time and Chronology:** Sequencing of a story, learning words such as *first, next, then,* and *finally* while sequencing story events.
## Linked Standards (for interdisciplinary Connections)

### California Common Core Standards: English-Language Arts (ELA)

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<td><strong>Reading for Literature:</strong> Read to determine the central idea and how particular elements interact, analyzing their reaction to the development of the story.</td>
<td><strong>RLK.3</strong> With prompting and support, identify characters, settings, and major events in a story.</td>
<td><strong>RL1.3</strong> Describe characters, settings, and major events in a story, using key details.</td>
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<td><strong>Reading for Informational Text:</strong> Read to determine key ideas, author’s purpose, and how text structures and features assist in locating relevant information.</td>
<td><strong>RIK.3</strong> With prompting and support, identify characters, settings, and major events in a story.</td>
<td><strong>RI1.7</strong> Use illustrations and details in a story to describe its characters, setting, or events.</td>
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<td><strong>Writing:</strong> Write narratives to develop real or imagined experiences of events using effective technique, relevant descriptive details, and well-structured event sequences.</td>
<td><strong>WK.3</strong> Use a combination of drawing, dictating, and writing to narrate a single event or several loosely linked events, tell about the events in the order in which they occurred, and provide a reaction to what happened.</td>
<td><strong>W1.3</strong> Write narratives in which they recount two or more appropriately sequenced events; include some details regarding what happened; include temporal words to signal event order and provide some sense of closure.</td>
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<td><strong>Speaking and Listening:</strong> Describe and narrate, ask and answer questions, discuss and participate in collaborative conversations.</td>
<td><strong>SLK.3</strong> Use a combination of drawing, dictating, and writing to illustrate a single event or several loosely linked events; tell about the events in the order that they occurred, and provide a reaction to what happened.</td>
<td><strong>SL1.3</strong> Write narratives in which they recount two or more appropriately sequenced events, include some details regarding what happened, use temporal words to signal event order and provide some sense of closure.</td>
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<td><strong>SLK.5</strong> Add drawings or other visual displays to descriptions as desired to provide additional detail.</td>
<td><strong>SL1.5</strong> Add drawings or other visual displays to descriptions when appropriate to clarify ideas, thoughts, and feelings.</td>
<td><strong>SL2.5</strong> Add drawings or other visual displays to stories or recounts of experiences when appropriate to clarify ideas, thoughts, and feelings.</td>
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Younger children will need to play around with shapes, arranging them in different ways before gluing them in place. *Building with Shapes* can be completed with a partner, in small groups, and as a class project, each child adding to the “construction” of the castle.
BUILDING WITH SHAPES

Grade Level: K–2; could be simplified for Pre-K or extended to grade three.

Overview: Talk about the art of Paul Klee; use simple geometric shapes to create an original work of art.

Duration: Two or three 30-minute sessions.

Big Idea: Simple shapes can be used as building blocks in art.

Objectives/Outcomes: Learners will
- Recognize simple geometric shapes,
- Describe the shapes and colors they see in Paul Klee’s Castle and Sun,
- Create a cut-paper artwork that is made up of simple geometric shapes,
- Talk about Paul Klee’s painting and find similarities to their own artwork,
- Discuss multiple possible interpretations and consider the views of others.

Content and Achievement Standards:
Specific and complete grade-level standards for “Building with Shapes” can be found toward the end of the lesson.

NCAS Visual Arts Standards
Creating: Organize and develop artistic ideas and work (Anchor Standard #2).
Presenting: Refine and complete artistic work (Anchor Standard #3).
Responding: Perceive and analyze artistic work (Anchor Standard #7).
Connecting: Synthesize and relate knowledge and personal experiences to make art (Anchor Standard #10).

Visual Arts Content Standards (Framework)
Artistic Perception: Perceive and respond to works of art and the environment.
Creative Expression: Create artworks – using skills and processes to communicate ideas.
Historical & Cultural Context: Explain how artists use their work to communicate ideas.
Aesthetic Valuing: Discuss works of art – focusing on selected art element(s).
Connections, Relations, and Applications: Connecting to other subject areas (English/Language Arts – Speaking and Listening).
Linked Standards (for Interdisciplinary Connections):  

**English Language Arts Standards**  
(Speaking and Listening) Describe and narrate, ask and answer questions, discuss and participate in conversations (about art).

**Mathematics Standards:**  
*Geometry:* Identify, Describe, and Reason with Shapes and their Attributes

**Vocabulary:** Definitions of art terms can be found in the Glossary  
two-dimensional (2-D) – flat shape  
triangle  
square  
rectangle  
circle  
sun colors aka “warm colors”  
(red, orange, yellow)  
opposites: big/little, straight/crooked, high/low, top/bottom, warm/cool  
inside/outside, in front of/behind

**Materials:**  
12” x 18” black construction paper  
Glue (some teachers prefer using gluesticks, but with time, the construction paper soaks up the glue and the pieces fall off; dots of white glue on the backs of the cut-out shapes will hold for a longer time).

Pre-cut squares, rectangles, triangles, and a few circles – in a variety of sizes (see below) and in limited colors (red, yellow, blue, green, orange, purple). NOTE: older children can trace and cut out their own shapes (using teacher-cut templates and circular lids).

Be sure to have multiples of at least the following sizes:  
- 4 sizes of squares (½”, 1”, 1 ½” and 2”)
- 4 sizes of rectangles (½” x 2”, 1” x 2”, 1” x 3”, 2” x 3”)
- 2 sizes of circles (1” diameter and 2” diameter)

One 3” circle per student (set aside for after-project writing)

(Optional) long strips, ½” width, that students can cut and place into their artwork.

**Visuals:**  
photographs/slides of different castles;  
Paul Klee’s *Castle and Sun*  
Optional: Paul Klee’s *City Picture with Red and Green Accents* (to compare and contrast with *Castle and Sun*).
Resources:

Children’s Books:

Paul Klee by Mike Venezia. Part of the Getting to Know the World’s Greatest Artists series. Explains the artist’s style, methods, materials, and contains a simple biography. Age levels: 6 and up.

Paul Klee for Children by Silke Vry. Introduction to the playful paintings of Paul Klee focusing on the artist’s love of color and symbols. Age levels: 7–10.

Rain Castle by Dee Smith. Story about a rainy day and a bored boy who uses his imagination to draw a castle, opening a door to a new lands. Age levels: 5–7

The Cat and the Bird: A Children’s Book Inspired by Paul Klee by Geraldine Elschner. A whimsical story about a cat and a bird; images based on a painting by Paul Klee. Age levels: 5 and up

Dreaming Pictures: Paul Klee by Juergen von Schemm. Part of the Adventures in Art series. Provides insights into the artist’s composition and intent. Grade Levels: Preschool and up

Websites:

Paul Klee artworks: http://totallyhistory.com/paul-klee-paintings/


Stop motion presentation of Paul Klee’s Castle and Sun https://www.youtube.com/watch?v=h8U_nKK6ZBs


Teaching Procedure: Preparing for the Lesson

Before starting: Gather materials for a discussion about Paul Klee – photographs of castles, book or slide show about the artist, and a reproduction of Castle with Sun.

After learning about Paul Klee, students look at several photographs of castles and review geometric shapes; they will create their own version of a castle, using colored construction paper cut into rectangles, squares, triangles, and circles.

Remind students of the agreed-upon rules for discussions (e.g., listening to others, taking turns, speaking one at a time).

Discussion questions:

Does anyone know what an artist is? Or what an artist does? Are you an artist? Every time you create something that no one has seen before, you are making art. Have you made something that no one has ever seen before? Then you are an artist.

Today we’re going to look at the artworks of an artist named Paul Klee (pronounced “klay”). He was an artist who started painting over a hundred years ago! He lived in a country named “Switzerland.” His parents were musicians, and some of his artwork has music in it. He wrote poems, and some of his paintings have poetry written in them. Klee admired the artwork of children so much that he tried to make drawings and paintings that might have been made by a child.

Introduction: (Slide show of and/or book about Paul Klee and his work + photographs of real castles). Ask students if they have ever visited a castle or have seen a castle in a movie (many may remember the castles in Disneyland or Hogwarts’ Castle in the Harry Potter films). This is to stimulate thinking about castles, how they are similar and how they are different.
**Discussion: Analysis of Castle and Sun**

- What do you see in this picture?
- What (do you see that) makes you think that?
- What kinds of shapes do you see?
- Can you find a triangle? (Show me where)
- Can you find a square? (Show me where)
- Can you find a rectangle? (Show me where)
- Can you find a circle? (Show me where)
- What colors do you see in real castles?
- What colors do you see in Paul Klee’s castle?
- Is there a sun in the painting?
- What shape is the sun?
- What colors do you think of that remind you of the (hot) sun?
- What else can you find in the painting?

**Teaching Procedure: Instructions**

Today you are going to build a cut-out picture of a castle. You will make it out of triangles, squares, and rectangles. You will have one or two small circles to use as well. Even though you are using the same materials as everyone else, your artwork will be something that no one has ever seen before because you are the artist.

Arrange squares, rectangles and triangles on the black paper. Try out different sizes and colors. Also try out different ways to place the shapes. You can have a small shape inside a big shape; little shapes put together to make big shapes, or shapes stacked on top of one another.

Do not start gluing any of the pieces until you have arranged all the parts (this will give the teacher the opportunity to suggest changes). The castle is big and should cover most of your paper. You need to leave a space in the sky to glue in your sun. You are going to put a message on the paper sun, so we will do that later.

Things to remember:

- Use each color at least three times,
- Use shapes of different sizes and colors,
- Do not put the same colors next to each together,
- Leave a space in the sky to glue in your sun.

**Messages in the sun**

On the 3″ circle (set aside at the start of the lesson), each student will write (or dictate) one sentence describing something learned (from the activity) that s/he never knew before. Space is limited, so they will need to think about the *most important thing* (to them). Writing can go across the circle or around the edge. Students are to glue their sun (with its message) in the space in the “sky” they have saved for it.
After the artwork is complete, ask students:

- What is the name of your castle?
- What is the name of your artwork?
- What shapes did you use to build your castle? (possibly have students count how many of each shape are in their cut-paper artwork)
- How is your castle like Paul Klee’s?
- How is it different?
- Who do you think might live in your castle? In Paul Klee’s castle? (Optional – have students write stories about the people who live in their castles)
- What did you like about making your castle?
- What message did you write in the sun?
- Why did you think that was important?
- Did other people have a similar message?

Assessment:

<table>
<thead>
<tr>
<th>Participation in Discussion</th>
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<tbody>
<tr>
<td>Student minimally contributes to conversations and/or discussions. S/he may not be on topic or merely repeats what somebody else has said.</td>
<td>Student contributes to conversations, asking and responding to questions about the artist and about their own artwork. S/he adds to the topic while sometimes repeating or restating what somebody else has said.</td>
<td>Student contributes to conversations, asking and responding to questions about Paul Klee, his artwork, and their own cut-paper art. S/he listens carefully to views of others, elaborates on the topic, and effectively builds on other’s ideas.</td>
<td></td>
<td></td>
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<tr>
<td>Making Original Art</td>
<td>Student unable to identify and/or use the basic geometric shapes (triangle, rectangle, square, and circle) in their cut-paper artwork.</td>
<td>Student identifies and uses geometric shapes (triangle, rectangle, square, and circle) in creating a cut-paper work of art.</td>
<td>Student identifies and uses a wide variety of geometric shapes (triangle, rectangle, square, and circle) in creating a complex cut-paper work of art.</td>
<td></td>
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Extensions:

Read other books about castles (such as Rain Castle by Dee Smith); have children write stories about the people who live in the castles that they made. (Students can draw pictures of the people looking out of windows or doors and paste them into their castle artwork.)

Have students work collaboratively to “build” a large castle (or possibly a large building such as a factory or apartment house that they might see in a city); have windows and doors cut so they fold open to show (drawings of) people who live in the building.

Paul Klee said: “A line is a dot that went for a walk.”

Put a dot on a paper and have students “walk the dot” down, around, across, up, back, right and left to create a design (see kindergarten example at the right).

The design will have some recognizable shapes in it, but many of the shapes are “freeform” and will not have recognizable attributes.

Read: The Dot by Peter H. Reynolds (one little dot marks the beginning of a journey of surprise and self-discovery).

Students can write about their line: an imaginary story about where it is going and where it has been.

“Taking a walk with a dot”
(Kindergarten, Palo Alto Unified School District)

READING:

Other books about artists that young children might like to read (or have read to them):

Journey on a Cloud: A Children’s Book Inspired by Marc Chagall by Veronique Massenot
The Fantastic Jungles of Henri Rousseau by Michelle Market
Henri’s Scissors (Henri Matisse) by Jeanette Winter
Vincent van Gogh: Sunflowers and Swirly Stars by Joan Holub
Diego (Diego Rivera) by Jonah and Jeanette Winter
Through Georgia’s Eyes (Georgia O’Keeffe) by Rachel Victoria Rodriguez and Julie Paschkis
The Magical Garden of Claude Monet by Laurence Anholt
The Noisy Paint Box: The Colors and Sounds of Kandinsky’s Abstract Art Art by Barb Rosenstock and Mary GrandPre
Action Jackson (Jackson Pollock) by Jan Greenberg and Sandra Jordan
Sandy’s Circus: A Story About Alexander Calder by Tanya Lee Stone and Boris Kulikov

NOTE: Several of these books have artworks that can serve as inspiration for student art.
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<td>VA:Cr2.1.Ka Through experimentation, build skills in various media and approaches to art-making.</td>
<td>VA:Cr2.1.1a Explore uses of materials and tools to create works of art or design.</td>
<td>VA:Cr2.1.2a Experiment with various materials and tools to explore personal interests in a work of art or design.</td>
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<td>VA:Cr3.1.Ka Explain the process of making art while creating.</td>
<td>VA:Cr3.1.1a Use art vocabulary to describe choices while creating art.</td>
<td>VA:Cr3.1.2a Discuss and reflect with peers about choices made in creating artwork.</td>
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| **VAK:2.0** Create/Participate in the Visual arts, using artistic processes and skills.  
  2.6 Use geometric shapes (circle, triangle, square) in a work of art. | **VA1:2.0** Apply artistic processes and skills to communicate meaning and intent in original works of art.  
  2.4 Plan and use variations in shape and color to communicate ideas in works of art. | **VA2:2.0** Communication and Expression Through Original Works of Art.  
  2.1 Demonstrate beginning skill in the use of basic tools and art-making processes |
| **VAK:3.0** Understand Role and Development of the Visual Arts.  
  3.3 Look and discuss works of art from a variety of times and places. | **VA1:3.0** Analyze the role and development of the visual arts in past and present cultures.  
  3.2 Identify and describe various subject matter in art (e.g., landscapes, seascapes, portraits, still life). | **VA2:3.0** Analyze the role and development of the visual arts in past and present cultures.  
  3.1 Explain how artists use their work to share experiences or communicate ideas. |
| **VAK:4.0** Derive meaning and make informed judgments about works of art, including their own.  
  4.1 Discuss their own works of art, using appropriate art vocabulary (e.g., color, shape/form, texture).  
  4.3 Discuss how and why they made a specific artwork. | **VA1:4.0** Derive meaning (purpose and properties) found in works of art, including their own.  
  4.1 Discuss works of art created in the classroom, focusing on selected elements of art (shape/color). | **VA2:4.0** Responding to, Analyzing, and Making Judgments about Works in the Visual Arts.  
  4.4 Use appropriate vocabulary of art to describe the successful use of an element of art in a work of art. |
| **VAK:5.0** Connections and applications.  
  5.4 Discuss the various works of art that artists create and the media used. | **VA1:5.0** Connections and applications.  
  *Connections to ELA and Mathematics* | **VA2:5.0** Connections and applications.  
  *Connections to ELA and Mathematics* |

*Connections to ELA and Mathematics*
### Linked Standards (for interdisciplinary Connections)

**California Common Core State Standards: English-Language Arts (ELA)**

<table>
<thead>
<tr>
<th>Kindergarten</th>
<th>First Grade</th>
<th>Second Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Speaking and Listening:</strong> Describe and narrate, ask and answer questions, discuss and participate in collaborative conversations.</td>
<td><strong>SLK.1</strong> Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups.</td>
<td><strong>SL2.1</strong> Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.</td>
</tr>
<tr>
<td>a. Follow agreed-upon rules for discussions (e.g., listening to others and taking turns speaking about the topics and texts under discussion).</td>
<td>b. Build on others' talk in conversations by responding to the comments of others through multiple exchanges.</td>
<td>a. Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).</td>
</tr>
<tr>
<td>b. Continue a conversation through multiple exchanges.</td>
<td>c. Ask questions to clear up any confusion about the topics and texts under discussion.</td>
<td>b. Build on others' talk in conversations by linking their comments to the remarks of others.</td>
</tr>
<tr>
<td><strong>SLK.2</strong> Confirm understanding of information presented orally or through other media by asking and answering questions about key details and requesting clarification if something is not understood.</td>
<td><strong>SL1.2</strong> Ask and answer questions about key details in a text read aloud or information presented orally or through other media.</td>
<td><strong>SL2.2</strong> Recount or describe key ideas or details from information presented orally or through other media.</td>
</tr>
<tr>
<td><strong>SLK.6</strong> Speak audibly and express thoughts, feelings, and ideas clearly.</td>
<td><strong>SL1.6</strong> Speak audibly and express thoughts, feelings, and ideas clearly.</td>
<td><strong>SL2.6</strong> Speak audibly and express thoughts, feelings, and ideas clearly.</td>
</tr>
<tr>
<td>Produce complete sentences when appropriate to task and situation.</td>
<td>Produce complete sentences when appropriate to task and situation.</td>
<td>Produce complete sentences when appropriate to task and situation in order to provide requested detail or clarification.</td>
</tr>
</tbody>
</table>
California Common Core State Standards: Mathematics

<table>
<thead>
<tr>
<th>Kindergarten</th>
<th>First Grade</th>
<th>Second Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>K.G. Identify and describe shapes (squares, circles, triangles, rectangles, hexagons, cubes, cones, cylinders and spheres).</td>
<td>1. Distinguish between defining attributes (e.g., triangles are closed and three-sided) versus non-defining attributes (e.g., color, orientation, overall size); build and draw shapes to possess defining attributes.</td>
<td>1. Recognize and draw shapes having specified attributes such as a given number of angles or a given number of faces.</td>
</tr>
<tr>
<td>1. Describe objects in the environment using names of shapes, and describe the relative positions of these objects using terms such as above, below, beside, in front of, behind, and next to.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Extending the lesson to Grade Three**

Rectilinear and multi-sided shapes

*Mathematics Standard, Grade Three*

Reason with shapes and their attributes.

Understand that shapes in different categories (e.g., rhombuses, rectangles, and others) may share attributes (e.g., having four sides), and that the shared attributes can define a larger category (e.g., quadrilaterals). Recognize rhombuses, rectangles, and squares as examples of quadrilaterals, and draw examples of quadrilaterals that do not belong to any of these subcategories.

**Extending the lesson for grade three – An art/math activity** (inspired by Paul Klee’s *Castle and Sun*): Paul Klee used only one circle and the rest of the shapes in his painting were three- and four-sided. You can design a more complicated castle by making it out of rectangles divided into shapes having different attributes.

Draw rectangles to establish the outline and structure of the castle. Next, draw lines, using a ruler, *within* the rectangles to create four-, five-, and six-sided shapes.

Select a color to use for shapes that have the same number of sides (for example, perhaps you decide to use the color yellow on a six-sided shape; after that, *all* six-sided shapes will be colored yellow). See the unfinished example above (showing the start of the design). On your design, you will first divide all the rectangles, and then color the shapes according to your plan to show the number of their sides. You do not have to use the same colors as the example.
Quilt Squares

Before beginning, plan carefully.
Marcus Tulius Cicero (106-43 BC)
Writer, politician and Roman orator.

Grade Level: 3rd Grade

Overview:
Using 2” paper squares, students design a 6” square quilt tile (using whole squares, right triangles and half squares). In order to mirror the planning stages of a real design projects, they will be asked to plan their design and calculate the number of color squares they need to complete it. Finally, the class will work together to assemble a class quilt from individual squares.

Duration: The lesson will be completed in approximately 5 to 6 sessions of 40 minutes each.

Big Idea: Everything we do is done best when done in steps.

Objectives/Outcomes: Learners will
• design a quilt square with a balanced composition using a block quilt pattern made of simple shapes (square, half square and right triangle),
• cut squares into half squares, both as rectangles and right triangles,
• calculate the number of squares of each color needed to complete their design,
• calculate the squares/partial squares of each color that are left over and account for them,
• work collaboratively with their classmates to complete the class paper quilt.

Content and Achievement Standards:
Standards listed below are identified by phrases only; the complete standards can be found toward the end of the lesson.

NCAS Visual Arts Standards:
Creating: Organize and conceptualize artistic ideas and work (Anchor Standard #1).
Connecting: Synthesize and relate knowledge and personal experiences to make art (Anchor Standard #10).
Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding (Anchor Standard #11).

Visual Arts Content Standards (Framework)
Artistic Perception: Processing sensory information
1.5 Identify and describe elements of art in works of art, emphasizing line, color, shape, texture.
Creative Expression: Creating Artworks - Students apply artistic processes and skills
Historical/Cultural Context: Historical and Cultural Contributions
3.1 Compare and describe various works of art that have a similar theme and were created at different time periods.
Linked Standards (for interdisciplinary Connections):

**California Common Core State Standards (CCSS) Math**
Understand a fraction $\frac{1}{b}$ as the quantity formed by 1 part when a whole is partitioned into $b$ equal parts; understand a fraction $\frac{a}{b}$ as the quantity formed by $a$ parts of size $\frac{1}{b}$.

**California Common Core State Standards (CCSS) English Language Arts (ELA)**
Distinguish their own point of view from that of the narrator or those of the characters.  
With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose.

**Vocabulary:** Definition of art terms can be found in the Glossary.
- Grid: a network of lines that cross each other to form a series squares
- Pattern: a repeating design made up of motifs that reoccur in predictable ways
- Balance: refers to the ways in which the elements (e.g., lines, shapes, colors, textures, etc.) are arranged so they appear to have equal visual weight, leading to harmony or unity (the three types of balance in art are symmetrical, asymmetrical, and radial).
- Nine-patch: a traditional nine-part pieced quilt square (based on squares and triangles).

**Review themes:** change, continuity, community, tradition, comfort, and collaboration

**Resources:**

**Anticipatory Set Resource:**
To set the mood for the project and instill a sense of community and collaboration, the teacher will read to the class: *The Patchwork Quilt*, by Valerie Flournoy

National Quilt Museum: [http://quiltmuseum.org](http://quiltmuseum.org)

History of quilting (Emporia State University): [http://www.emporia.edu/cgps/tales/quilte~1.html](http://www.emporia.edu/cgps/tales/quilte~1.html)

**Materials:**

- **Per Student**
  - 2 sheets of white paper with a 6” square that is gridded into nine 2” squares (Sheet 1 at the end of this lesson)
  - 1 sheet of construction gray paper with 6" square that is gridded into nine 2" squares to be used for final product (sample for use can be found at the end of the lesson)
  - sample block quilt squares (Sheet 2 at end of lesson)
  - materials/Math worksheet (Sheet 3 at end of lesson)
  - approximately 9 each of the following should be available per student:
    - 2” square pieces of light blue construction paper
    - 2” square pieces of complementary orange construction paper
    - 2” square pieces of yellow construction paper
  - color pencils to use in planning color choices
  - glue (stick or white, whichever preferred)
  - scissors
  - pencil
  - ruler

For the assembly of the class quilt, you will need a large piece of 36-inch Kraft paper (color of your choice but a darker blue works well). Lay out the trimmed squares using a vertical format, using a ratio of wide to tall based on class size. Glue the 6-inch squares and trim the paper so that there is a 3-inch border all the way around the quilt squares. (See the sample layout.)
Teaching Procedure:

Day 1: Introduction/Discussion

To begin the lesson and set a tone of community and collaboration, read The Patchwork Quilt by: Valerie Flournoy. Afterwards, discuss the themes – focusing on change, continuity, community, tradition, comfort, and collaboration.

Explain to the class that in the project, they are going to make a paper quilt and each will contribute one square. In the end, they will work collaboratively to put the paper quilt together as a class quilt.

First, discuss designing and planning a project. *(This lesson is primarily about process development in order to plan and complete a design or art project.)*

Steps to Planning and Constructing a project:

- Design and plan,
- Make a materials/cutting list,
- Purchase materials,
- Cut materials and fabricate the design,
- Calculate what was bought, used and what was left over.

Teacher Planning Example:

Discuss with students how to plan a project, using a real-life example.

*I used the building of a pergola over my patio. I discussed the design, planning, calculating materials and purchasing of the materials. I explained that my goal was to get enough but not too much of the needed materials. I didn't want to go back to the store because I needed more nor did I want to return materials not used.*

*I explained that I had planned material sizes needed for the design and construction, calculated what was needed total, made purchases and then planned my cutting so that I minimized material waste.*

*I talked about waste not being desired but a reality in most projects. You just can't always use 100% of your materials. Throughout the class project, I emphasized that this was a learning project. It would not be held against them if they had waste, as long as they accounted for their waste.*

Sample of Pergola Post Project

*This was a personal project of mine. I have included visuals for your use but encourage you to use an example of your own that you are familiar with.*
Quilt Patterns:
Introduce and show students examples of quilt patterns using squares and triangles. (See samples, Sheet 2 at end of lesson.)

You may use whole squares, half squares, or right triangles only.

Project’s Pattern Requirements
- Balanced pattern using shapes and colors.
- Uses only whole squares, half squares, and right triangles. The half squares and right triangles can be rotated as needed. You do not have to use all three shapes.
- At least two of the three colors available must be used.
- The gray of the paper base can be used in the design.

If time is available, hand out one of the design planning sheets to begin their design. (Sheet 1)

Day 2:
Handing out materials – give students the following:
- Envelope and paper clip (used to store project materials and to hand in final design and project materials),
- Hand out all the work sheets labeled 1-3 (enclosed). They will need 2 copies of sheet 1.

Go over and explain how to use the design planning sheet, using color codes to plan color etc. and how to fill out the math worksheet in order to plan their design and calculate the number of squares of each color they will need for their design. They will need to complete up through the section on number of squares needed before you can give them any squares to fabricate their design.

Explain that you will be the store and when they are ready, they will come to you to get their materials for the final fabrication. (Optional: teachers could add an extra dimension to the project by using fake money and introduce project cost and budgeting.)

*You will give them only the number of squares that they indicate on the math worksheet.* If after they start making the design, they need more squares due to miscalculations, design changes or they mess up a square, they may come back to you and get more. You will note on their sheet that this was done and they will need to account for the extra squares in their final calculations. (Note: if a square is messed up, they are not to throw it away. They must save and hand it in as “waste” at the end.)

This applies to extra squares that they may have due to getting too many in the beginning or not needing them anymore due to a design change. They do not bring them back and say “I don’t need these anymore.” They include them in calculating their waste on the worksheet and return them with their fabricated design and all other materials in their envelope.

When all materials have been given out, students continue the planning of their quilt square pattern.

When ready, they can come to the store for their materials. This can take a while because it is one student at a time. Plan to have something else for them to do as you call groups up.
Distribute:
- The heavy gray sheet of paper with grid copied on to it for final design fabrication.
- Color paper squares that they need. (Note: I pretty much just give them what they indicate on their work sheet. However, some do get a bit confused in counting up the half squares and triangles and realizing that two equal shaped halves can be gotten from one whole square. Since there are only nine squares in the grid and I see that they are ordering 15 whole squares, I do ask them if they are sure. I point out the nine squares and most go back to their seat to recalculate.)
  - Their materials list must be filled out.
  - You give them only what is on the order sheet.
  - If later they have to come back to the store, you will note on their materials sheet that they had to come back 2, 3, etc., times and update the total number of each color they received.
  - Remind them that all material waste must be accounted for at the end on their math worksheet and returned in their envelope paper clipped to the worksheet.

Once materials are received by all students, they can begin to fabricate their design. Since handing out materials will take a while, don’t let others begin until all materials have been distributed.

Day 3:
If all students don’t have materials, continue with the distribution.

Once all materials are handed out, it is a work day.

Students will work on their designs until finished. You can have them trim the gray paper edges leaving only the 6” finished design square. Note: I collect them as is and trim them all on a cutting board to insure they are 6 inches square and have a better fit on the completed class quilt.

Once the design is finished, they then complete the math worksheet, calculate waste and check to make sure that they have accounted for all materials received by clipping their left-over pieces to the math worksheet. Remind them to write their names in the middle on the back of their design. Everything should be handed in using their project envelope and all waste pieces included. (You will need to do your packet evaluations before the next class. Assessment sheet is included at the end of the lesson).

Day 4:
This class is to evaluate and review the project's process and discuss with them any lessons learned about project design, materials planning, etc., and self evaluation about how they did in their project. Hand back all envelopes with completed assessment rubric and any notes you have written. Let students spend time looking it over, explain your evaluation in general and answer any questions.

Let the class do a gallery walk to see their classmates’ work. Provide time for students to make observations and statements about their classmates' quilt squares. When speaking, they should describe what they saw, liked and appreciated. Finally, collect all squares for the assembly of the class quilt.

Day 5 and Day 6:
Starting with Day 5, you will be appointing two class members to be the assembly supervisors. Once assembly begins, they will call up individual students to glue their square to the Kraft paper that serves as the base for the Class Quilt and then again later to write their personal statements that they will draft today.
Return to *The Patchwork Quilt* by Valerie Flournoy and review the themes. Discuss why they think quilts seem to hold a sense of importance and meaning within families.

Following this, tell them that in order to add personal meaning to their class quilt, they are each going to write a statement. Using the following sentence string, students will write a personal statement.

```
I wish my (mother, father, sister, brothers, friends etc.) knew (how much, that I can, that I like, etc.) _____________________________.
```

They are to write this sentence on a piece of paper and put their name on the back. The teacher will collect them face down so they will feel confident that no one else can see their personal statement.

While they are writing, set up the two members of the class, assigned to be assembly supervisors, to start the assembly. Over the course of today and the next class period, they will call classmates up to glue their squares down and then to come up to write their statements along the 3-inch border of the paper quilt.

**Samples of personal statements students wrote in margin of finished paper quilt:**

- I wish my sister knew that I truly love her.
- I wish my mom knew that I love her with all my heart.
- I wish my sisters knew that I will always have their backs.
- I wish my brother knew that I really appreciate him even when it doesn't seem like it.
- I wish people knew that I think that some things are not weird.
- I wish my sister was a better Minecraft player.
- I wish my mom knew how much I want a dad.
- I wish my friends knew that I was really quick.

**Take-away for the teacher:** A transfer of process knowledge is made possible through repeated practice of routines that mimic real life tasks.
Assessment:

- Student will design a quilt tile with a balanced composition using a block pattern made of simple shapes (square, half square and right triangle).
- Student will be able to cut squares into half squares both as rectangles and right triangles.
- Student will be able to calculate the number of squares of each color needed to complete their design.
- Student will be able to calculate the amount of each color that is left over and account for them.
- Student will be able to write a personal statement to write in the border of the completed class quilt.
- Student will work cooperatively with their classmates to complete the class paper quilt.

<table>
<thead>
<tr>
<th>Quilt design complete and balanced.</th>
<th>1 Emerging (Below Standard)</th>
<th>2 Developing (At Standard)</th>
<th>3 Accomplished (Above Standard)</th>
<th>Scores</th>
</tr>
</thead>
<tbody>
<tr>
<td>Whole squares are accurately cut into half rectangles and/or right triangles.</td>
<td>Incomplete or unbalanced.</td>
<td>Complete and somewhat balanced.</td>
<td>Complete and balanced.</td>
<td></td>
</tr>
<tr>
<td>The number of squares needed for the design are accurately calculated.</td>
<td>Quilt square shows inaccurate division of squares into uneven shapes.</td>
<td>Quilt square shows accurate division of squares into half rectangles and half triangles.</td>
<td>Quilt square shows careful and accurate division of squares into geometric shapes that are balanced.</td>
<td></td>
</tr>
<tr>
<td>Wasted paper is accurately calculated and accounted for.</td>
<td>Calculations inaccurate or numerous revisions required.</td>
<td>Calculations accurate after revisions.</td>
<td>Calculations accurate after revisions.</td>
<td></td>
</tr>
<tr>
<td>Student wrote a personal statement (starting with the words &quot;I wish...&quot;) in the border.</td>
<td>Calculations inaccurate or numerous revisions required.</td>
<td>Calculations accurate after revisions.</td>
<td>Calculations accurate after revisions.</td>
<td></td>
</tr>
<tr>
<td>Student worked cooperatively with classmates to complete the class quilt.</td>
<td>Worked independently; did not collaborate with classmates to complete the class quilt.</td>
<td>Worked with some classmates to complete the class quilt.</td>
<td>Worked successfully with classmates to arrange square and achieve unity in the class quilt.</td>
<td></td>
</tr>
</tbody>
</table>

| Total: | | | | |

Extension: As an extension to this lesson, explore the literature and history connected to quilts and quiltmaking. Throughout history, fibers have been spun, woven, and dyed by hand. Because it was so labor intensive, even small scraps of cloth were prized. Piecing together cloth pieces into quilts was practiced for hundreds of years, possibly dating back as far as ancient Egypt. In the United States, quilts were often made by slaves on plantations; there are stories that certain quilts were used as signals to help slaves escape through the Underground Railroad. (Children’s books using this theme: *The Patchwork Path: A Quilt Map to Freedom* by Bettye Stroud and *Sweet Clara and the Freedom Quilt* by Deborah Hopkinson).
Sheet 1: Grid for Quilt Project – This is what gave the quilt its name “Nine-Patch.”

Six Inch Square Grid with 9 equal cells for ‘Quilt Project’
Each square cell in the grid is 2 inches x 2 inches.

You may use whole squares, half squares, or right triangles only.

Plan your design and then label each individual shape with a color code letter.

B = light blue
O = orange
Y = yellow
Sheet 2: Pattern Ideas

[Images of quilt squares with different patterns]
**Calculating Color and Shapes Needed for Design:**

<table>
<thead>
<tr>
<th>A. Half Squares</th>
<th>B. Right Triangles</th>
<th>Total Squares Needed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lt. Blue</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Orange</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Yellow</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Remember: you will need to round up for the half squares and right triangles needed.

Example: If your design has 3 1/2 triangles, you will need to order 4 squares.

A. Cells vertically cut so you can write how many of that shape you need for your design on the left and how many whole you will need to make them on the right.

B. Cells diagonally cut so that you can write how many of that shape you need for your design in the upper and how many whole you will need to make them in the lower.

**Order List**

<table>
<thead>
<tr>
<th>Squares</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lt. Blue</td>
</tr>
<tr>
<td>Orange</td>
</tr>
<tr>
<td>Yellow</td>
</tr>
</tbody>
</table>

*Take your sheet to the teacher to get the squares you need.*

**Calculate Waste**

Calculate the waste for your project. For each color, calculate the waste or what was left over.

Before you begin, answer the following question:

**Question:** Is a half square rectangle and a half square triangle equal? (yes or no)

Explain your answer:

Finish answer on back if more space is needed

<table>
<thead>
<tr>
<th>Squares Ordered</th>
<th>Squares Used</th>
<th>Difference/Waste</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lt. Blue</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Orange</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Yellow</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

* Add up the total left over pieces

Check your answer by counting the physical pieces left.

<table>
<thead>
<tr>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
</table>

They match?
Sample Final Class Quilt Layout should be longer than it is wide (use best ratio depending upon class size). Use 36-inch Kraft paper (color of your choice) and leave a 3-inch border all around tile grid. If you draw a line for the top edge and perpendicular down each side for the first 18 inches, students should have no problem lining up the squares to complete an accurate grid.
This sheet is to be used to copy a grid on the light gray construction paper for design fabrication.
Some possible questions for discussion:
What shapes do you see in the nine-patch designs?  
How were the shapes arranged to form new shapes?  
How is repetition used?  
Does the repetition create pattern?  Why or why not?  
What are the names given the quilt squares?  How are they appropriate to the design?  
How does the large classroom quilt (created from all the individual squares) show unity?

## Visual Arts Standards: THIRD GRADE

### National Core Art Standards (NCAS): Visual Arts

**Creating: Generate and conceptualize artistic ideas and work (Anchor Standard 1).**

- **Enduring Understanding:** Creativity and innovative thinking are essential life skills that can be developed.
- **Enduring Understanding:** Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art making goals.
  - **VA:Cr1.1.3a** Elaborate on an imaginative idea.
  - **VA:Cr1.2.3a** Apply knowledge of available resources, tools, and technologies to investigate personal ideas through the art-making process.

### Connecting: Synthesize and relate knowledge and personal experiences to make art (Anchor Standard 10).

- **Enduring Understanding:** Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.
  - **Va:Cn10:1.3a** Develop a work of art based on observations of surroundings.

### Connecting: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding (Anchor Standard 11).

- **Enduring Understanding:** People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.
  - **Va:Cn11.1.3a** Recognize that responses to art change depending on knowledge of the time and place in which it was made.

### California Visual Art Standards (CA VAS)

#### Artistic Perception

- **1.5** Identify and describe elements of art in works of art, emphasizing line, color, shape/form, texture, space, and value.

#### Creative Expression

- **2.4** Create a work of art based on the observation of objects and scenes in daily life, emphasizing value changes.

#### Historical/Cultural Context

- **3.1** Compare and describe various works of art that have a similar theme and were created at different time periods.
### Linked Standards (for Interdisciplinary Connections)

<table>
<thead>
<tr>
<th>California Common Core State Standards (CCCSS)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>California Common Core State Standards: Math</strong></td>
</tr>
<tr>
<td><strong>3.NF: Number and Operations–Fractions</strong></td>
</tr>
<tr>
<td><em>Develop understanding of fractions as numbers</em></td>
</tr>
<tr>
<td>3.NF.1: Understand a fraction 1/b as the quantity formed by 1 part when a whole is partitioned into ( b ) equal parts; understand a fraction ( a/b ) as the quantity formed by ( a ) parts of size 1/b.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>California Common Core State Standards: English Language Arts</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>3.RL: Craft and Structure  (Reading for Literature)</strong></td>
</tr>
<tr>
<td>3.RL.6: Distinguish their own point of view from that of the narrator or those of the characters.</td>
</tr>
<tr>
<td><strong>3.W: Production and Distribution  (in Writing)</strong></td>
</tr>
<tr>
<td>3.W.4: With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose.</td>
</tr>
</tbody>
</table>
OREGON TRAIL PIONEERS

Grade Level: 5

Overview:
An Interdisciplinary unit that links 5th grade subjects (including art) through a history-social science theme, The Oregon Trail.

Students examine landscapes (like those by artist Albert Bierstadt), and consider how these motivated people to leave the security of their homes and move West.

The simulation unit involves students earning and keeping track of Oregon Trail (OT) bucks in order to prepare for and reach their destination. In preparation, student wagon groups work collaboratively to “manufacture” needed equipment and purchase supplies for the trip; the journey is documented on a classroom map.

Duration: Six to eight sessions with additional time in other subjects.

Big Idea: Art impacts and reflects events in our country’s history.

Cross-Curricular Unit Description: Along the Oregon Trail

In the mid-1800s, pioneers heading for Oregon became part of the largest migration in our country’s history. Spurred by the sense of “Manifest Destiny,” families made a 2,000-mile, cross-continental journey that started in Missouri and took six months to reach Oregon.

Preparing for the trip was a complex national enterprise: lumber for wagons was shipped from northern states; the famous Prairie Schooner was a Pennsylvania Amish design; colorful cotton calico (and later—canvas) for wagon covers was shipped from eastern mills by steamboat; cattle were driven from Texas, and supplies were carted from all over the eastern and Midwestern states.

As the ‘real-life’ math component of the project, students earn, keep track of, and spend “Oregon Trail” (OT) bucks during the entire simulation. “Wagon groups” work together to acquire needed goods while maintaining a mercantile account of all earnings and expenditures.

Wagon group organization encourages collaboration, and members of a wagon train must perform their jobs so that the group can make a successful trip. Each student must contribute to the efforts of the wagon group, and each benefits from the collective efforts. For example, when the group has earned and paid $25.00 OT bucks, everyone in the group can make an ox; all oxen, wagons and supplies must be “purchased” (and completed) before the group can make the journey.

A price list (based on historical records) is posted for the cost of each part of the wagon, the livestock, dry goods – everything needed to make the trip. Each wagon group maintains an account in the art room (the “mercantile”) and keeps track of its earnings and expenditures in a ledger. (See supply list/costs at http://www.oregontrailcenter.org/HistoricalTrails/Supplies.htm).
Students earn OT bucks in the art room and other classes around the school (for doing homework, for perfect team attendance, etc.), which they keep in a large wallet folder. As they can afford to, groups pay for their trip preparation materials (wagon, ox, supplies). Once items have been constructed, the teams will be able to move their pieces on a game map in their classroom.

This cross-curricular unit incorporates history-social science, art, mathematics, and English-Language Arts standards. Only the art-making lessons are provided here, but the appropriate 5th grade standards for other subjects are listed as well.

(Art) Objectives/Outcomes: Learners will

- identify characteristics of paintings by Albert Bierstadt,
- describe and use foreground, middle ground, and background in a landscape,
- differentiate between 2-D and 3-D art, explaining the advantages and problems of each,
- create a sculpture using an armature and plaster strips,
- work collaboratively to solve problems while creating 3-D models,
- work collaboratively to create a diorama with 2-D and 3-D parts,
- explain the purpose of sculptural monuments and memorials,
- write and record narratives to develop real or imagined experiences and events.

Content and Achievement Standards:

National Core Arts Standards for the Visual Arts

Creating: Generate and conceptualize artistic ideas and work (Anchor Standard #1).
Organize and develop artistic ideas and work (Anchor Standard #2) – skills in multiple art-making techniques and approaches through practice.

Presenting: Develop and refine artistic techniques and work for presentation (Anchor Standard #5) – safe and effective use of materials.

Responding: Perceive and analyze artistic work (Anchor Standard #7) – compare interpretations.

Connecting: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding (Anchor Standard #11) – art changes beliefs, values and behaviors in an individual or society.

Visual Arts Content Standards (Framework)

Artistic Perception: Process, analyze, and respond to works of art – similarities and differences.

Creative Expression: Create artworks based on observation of actual everyday scenes/events – assemblage and perspective in 2-D work to show a real or imaginary scene.

Historical & Cultural Context: Explain how artists use their work to share experiences or communicate ideas – compare works of art from various regions of the United States.

Aesthetic Valuing: Identify and describe various reasons for making art – compare purposes.

Connections, Relations, and Applications: Connecting to other subject areas – what various types of artists produce.
Linked Standards (for Interdisciplinary Connections): 
(History – Social Science, Mathematics, and English/Language Arts).

History – Social Science Standards
Experiences of settlers on the overland trails to the West.

Mathematics Standards
Perform operations with multi-digit whole numbers and with decimals to hundredths; 
Solve real-world problems involving multiplication of fractions and mixed numbers.

English Language Arts Standards
Write narratives to develop real or imagined experiences. 
Engage in collaborative discussion with diverse partners on grade 5 topics.

Vocabulary: Definitions of art terms can be found in the Glossary.
- shape/form
- volume
- monument
- 2-D/3-D
- scale
- proportion
- structure
- horizontal/vertical
- sculpture
- armature
- diorama
- memorial
- landscape, seascape, cityscape
- center of interest
- foreground, middle ground, background
- mood
- wagon: axle, bed, tongue, yoke, bonnet (cover)
- simple perspective techniques (overlapping, change in size, placement – higher/lower)

Unit Resources:

Books

By Wagon and Flatboat by Enid Meadowcroft
Historical novel about a young family taking the dangerous trip west to settle in Ohio.

Autobiographical series by Laura Ingalls Wilder
Laura Ingalls Wilder was born in 1867 in the log cabin described in Little House in the Big Woods. She and her family traveled by covered wagon across the Midwest. Later, Laura and her husband made their own covered-wagon trip with their daughter, Rose, to Mansfield, Missouri. There, believing in the importance of knowing where you began in order to appreciate how far you've come, Laura wrote about her childhood growing up on the American frontier.

Little House in the Big Woods – in a little log cabin in Wisconsin
Little House on the Prairie – the family travels by covered wagon to Kansas
On the Banks of Plum Creek - the Ingalls continue west to Minnesota
By the Shores of Silver Lake – traveling to Dakota Territory (by train)

(Many of the reading and writing activities take place outside of the art room.)
Unit Resources (continued):

**Oregon Trail Information**
Oregon Trail Center  [http://www.oregontrailcenter.org](http://www.oregontrailcenter.org)
What was stocked inside a pioneer wagon (also includes some diary excerpts)  [http://www.essortment.com/inside-pioneer-covered-wagon-21028.html](http://www.essortment.com/inside-pioneer-covered-wagon-21028.html)
Recipes on the Oregon Trail  [http://personal.my180.net/thesmiths/oregontrailrecipes.html](http://personal.my180.net/thesmiths/oregontrailrecipes.html)

**Primary source documents from the time period (diaries, letters)**
Diaries and letters of children who traveled the Oregon Trail  [http://www.blm.gov/or/oregontrail/diary.php](http://www.blm.gov/or/oregontrail/diary.php)
What real pioneers saw and experienced while traveling the original Oregon Trail: journal entries.
The National Oregon/California Trail Center  [http://www.oregontrailcenter.org/HistoricalTrails/PioneersTalk.htm](http://www.oregontrailcenter.org/HistoricalTrails/PioneersTalk.htm)
Crossing the Plains in 1846  [http://freepages.history.rootsweb.ancestry.com/~cchouk/oregon_trail/crossing/munkers.htm](http://freepages.history.rootsweb.ancestry.com/~cchouk/oregon_trail/crossing/munkers.htm)
Compilation of Diary Entries for 1843 by Stephenie Flora  [http://www.oregonpioneers.com/1843trip.htm](http://www.oregonpioneers.com/1843trip.htm)

**Paintings of the Oregon Trail and/or Migration by Covered Wagon**
Oregon Trail Paintings: 44 paintings that portray the journey
The Simplot Art Collection of the Oregon Trail  [http://www.oregontrailcenter.org/TrailCenter/OregonTrailPaintings.htm](http://www.oregontrailcenter.org/TrailCenter/OregonTrailPaintings.htm)
*The Emigrants* by Frederic Remington
[https://www.1000museums.com/art_works/frederic-remington-the-emigrants](https://www.1000museums.com/art_works/frederic-remington-the-emigrants)
[https://commons.wikimedia.org/wiki/File:Frederic_Remington_-_The_Emigrants_-_Google_Art_Project.jpg](https://commons.wikimedia.org/wiki/File:Frederic_Remington_-_The_Emigrants_-_Google_Art_Project.jpg)
*Manifest Destiny* by John Gast
[https://en.wikipedia.org/wiki/Manifest_destiny](https://en.wikipedia.org/wiki/Manifest_destiny)
Oregon Trail by Albert Bierstadt
Oregon Trail Campfire by Albert Bierstadt
[https://commons.wikimedia.org/wiki/File:Bierstadt_Albert_Oregon_Trail.jpg](https://commons.wikimedia.org/wiki/File:Bierstadt_Albert_Oregon_Trail.jpg)
Unit Resources (continued):

**Sculptures**

Three websites (listed below) provide information and images of present-day monuments and memorials that honor pioneers.

*Wagon Train*
by Blair Buswell and Ed Fraughton
Larger than life bronze wagon and team, Pioneer Courage Park, Omaha, Nebraska
[http://www.blairbuswell.com/#monuments](http://www.blairbuswell.com/#monuments)

*Oregon Trail Immigrants Memorial*
by Leo Friedlander
Oregon State Capitol, Salem, Oregon
The marble sculpture includes a family and horse clustered around a covered wagon.

*Madonna of the Trail*
by August Leimbach
A series of twelve monuments dedicated to pioneer women, installed in 12 states along the National Old Trails Road (Maryland to California)

One website (listed below) shows an enormous sculpture representing the tall tale about Paul Bunyan and Babe. The artwork is on the National Register of Historic Places and is one of the most photographed sculptures in America.

*Paul Bunyan and Babe the Blue Ox* by Cyril Dickinson
Located in Bernidji, Minnesota
[https://en.wikipedia.org/wiki/Paul_Bunyan_and_Babe_the_Blue_Ox](https://en.wikipedia.org/wiki/Paul_Bunyan_and_Babe_the_BLUE_Ox)
THE LANDSCAPE

Materials:
For landscapes
large prints of Bierstadt's Oregon Trail paintings
magnifying glasses
photos of landscapes (calendars, magazines)
scratch paper (to sketch ideas)
pencils
oil pastels, crayons
watercolor paints, brushes, paper towels
newspapers
scissors, glue
three sheets of white paper (for each student)
12” x 18”  5” x 18”  2” x 18”

Oregon Trail by Albert Bierstadt in Public Domain (Wikimedia Commons)

Teaching Procedure:
Background: As settlers moved west over the Oregon Trail, they wrote detailed accounts of their journey. These accounts were passed around in eastern communities and inspired people to head west for a better life.

All the summer, fall and winter, after getting Shortess’s guide, little else was studied or discussed, and many a man had mastered much of its contents. — Diary of Elisha Applegate, 1843

The rapid expansion of the American frontier included adventurous artists traveling west to paint the splendor of places such as Yellowstone and the Rockies. These artworks played a major role in encouraging westward expansion – pushing the frontier all the way to the Pacific Ocean.

Although not the first artist to paint scenes from the West, Albert Bierstadt was to become one of the best known. His enormous paintings captured the soaring mountains and lush valleys but were so detailed that the species of individual trees and plants could be identified

Bierstadt’s huge panoramic scenes were exhibited throughout the country, introducing Americans to the newly discovered natural wonders of the western frontier. Although it wasn’t intended, the realistic and awe-inspiring landscapes became a type of advertising for the country’s westward expansion.

Bierstadt created two oil paintings that showed the Oregon Trail.

(Note to Teacher: If you are using printed art reproductions, have the students gather around so they can see closely. You may need to provide a few magnifying glasses since the pictures are rich in detail.)
When talking about either of the paintings, jumpstart the discussion with questions

- Look carefully. What's going on in this picture?
- What do you see that makes you think that?
- What do you see in the foreground?
- What do you see in the middle ground?
- What do you see in the background?
- What links the parts of the picture together?
- Why do you think Bierstadt used such large canvases for his paintings?
- Imagine you are standing in the middle of the painting. How would you feel as you looked around the scene?
- What is the mood of the artwork? How does looking at it make you feel?
- Is the artist telling a story? What do you think it is?
- What idea do you think the artist is trying to tell us? Why do you think that?
- Are there any clues showing an idea that the artist is trying to express?

Encourage students to:

- Discuss many possible interpretations,
- Listen to and consider the views of others,
- Think and write about their ideas in their journals.
Procedure for landscape project:
Students will need to sketch some ideas for their landscape (they can look at photographs in magazines or calendars for ideas).

Remind students how landscapes can be divided into foreground (closest to the viewer) middle ground (further away) and background (furthest away).

When making a picture, things higher on the page look further away; closer things are lower on the page. Point out how things that are furthest away look very small; things that are close look large.

Overlapping – making one object appear to be in front of another – is another way to show depth in a picture.

1. Place the largest piece of paper horizontally and lightly sketch out some of the things that are furthest away: hills or mountains, forests, maybe a wagon going through a mountain pass. Remember, things that are far away look very small and the details don’t show up very much.

Color your background with crayons and/or oil pastels. You can put a watercolor wash over it to blend the shapes and colors.

2. Place the medium-sized strip of paper over the bottom edge. Sketch the things you want to have in your middle ground.

Color the objects in the middle ground; cut out along the drawn lines at the top edge so the middle ground will blend into the background.
When you have the middle ground just the way you want it, you can glue it to your background.

3. Now you are ready to add the small paper strip at the bottom so you can create your foreground. This will include the ground closest to the viewer and things like rocks and small bushes.
Cut around objects at the top of the foreground strip. Cut away parts of the foreground that cover up things that extend from the middle ground (i.e., the road in this particular landscape).

![Image of a landscape scene with a person, a dog, and some trees in the foreground, mountains in the middle ground, and a sky with clouds and a sun in the background.]

Blend colors where the foreground meets the middle ground.

4. Draw and cut out some larger things (such as a tree, and animal, a cart, a person) to attach to your foreground.

When everything is just the way you want it, glue all the parts in place.

You can add some lines, colors, or more details.

In this example, perhaps additions could include smoke coming out of the chimney, leaves on the ground under the bush, or a dog sleeping under the tree.

**Discussion and reflective writing** (Looking at student artwork)

What’s going on in this picture? What do you see that makes you think that?

Does anyone else have a different idea? Why do you think that?

What is the focal point (where your eye goes first)? Why do you think this happens?

What is in the foreground? In the middle ground? In the background?

Do the parts blend together in the landscape? What things do you see that link the parts?

Is the artist telling us a story? What do you see that makes you say that?

What more can we find?

**Reflective Writing:** What did you see in the landscapes by Albert Bierstadt that was memorable? Did you try to incorporate any of his ideas into your own work? Were you successful? Why or why not? What would you do differently if you were going to do this landscape project over again?
Encourage students to:

- Discuss many possible interpretations,
- Listen to and consider the views of others,
- Think and write about their ideas in their journals.

Optional: Students who finish their landscapes can obtain OT bucks for its completion.

**Assessment:**

<table>
<thead>
<tr>
<th>LANDSCAPE</th>
<th>1 Emerging (Below Standard)</th>
<th>2 Developing (At Standard)</th>
<th>3 Accomplished (Above Standard)</th>
<th>Scores</th>
</tr>
</thead>
<tbody>
<tr>
<td>DRAWING</td>
<td>Objects in the landscape have not been placed correctly to show perspective.</td>
<td>Objects have been drawn to show a landscape; two out of three of the simple perspective techniques have been used.</td>
<td>Scenery/objects carefully drawn in a detailed landscape. Depth has been successfully developed through three simple perspective techniques.</td>
<td></td>
</tr>
<tr>
<td>COMPOSITION</td>
<td>Little attention to background, middle ground, foreground.</td>
<td>Background, middle ground, and foreground developed into a recognizable landscape.</td>
<td>Background, middle ground, and foreground have been successfully developed into a harmonious landscape.</td>
<td></td>
</tr>
<tr>
<td>CRAFTMANSHP</td>
<td>The landscape is assembled with little care; the three parts clearly show. Gluing is uneven.</td>
<td>Most of the parts of the artwork are neatly assembled so that it appears to be one piece. Glue has been applied so it doesn’t show.</td>
<td>All parts of the artwork are neat and carefully assembled. Glue has been applied evenly; all edges are firmly attached. The drawing appears to be a single scene.</td>
<td></td>
</tr>
</tbody>
</table>

**Teacher Notes on Criteria for Assessment**

**Drawing:** Scenery and objects have been carefully drawn to create a detailed landscape. The drawing shows the three simple techniques to show depth (overlapping, placement on the page, and change in size of similar objects).

**Composition:** Background, middle ground, and foreground have been developed in the horizontal picture plane; the parts have been carefully connected into a harmonious landscape.

**Craftsmanship:** All parts of the artwork are neat and carefully assembled. Glue has been applied evenly; all edges are firmly attached so that the three-part drawing appears to be a single scene.
OX AND WAGON:

Materials:

3-D objects (especially the diorama to be constructed later in the project) are put together with a variety of materials. Ask students to bring in scrap items such as toilet paper rolls, chop sticks, popsicle sticks, cup lids, miscellaneous nails, screws, bolts, tiny boxes and containers, and things that could be used as a container (a thimble, for example, could be designated as a “bucket”).

Materials for Ox:

Armature: 
- toilet paper roll
- four popsicle sticks
- masking tape to secure parts to body
- tinfoil (to add bulk and to form head/horns)
- newspapers, paper towels
- misc. nails and screws (to add for weight)

Surface:
- Activa Plaster Cloth (3” strips)
- paint (acrylic) brown, white, black (primary colors) red, yellow, blue
- brushes, water container,
- beige jute twine (for ox tail)
- small flat dishes (such as frozen food trays) for soaking plaster strips

Materials for Covered Wagon:

Each wagon group will need:
- flat cardboard box 9"L x 4"W x 3"H (from box store or from uline.com, item #S-4850)
- beverage lids – (2 sizes: 4” for 32 oz. beverage and 4¼” for 44 oz beverage) – available online (circles cut out of cardboard to reinforce the lids)
- acrylic paints, brushes, water containers, newspapers
- jute twine (natural color), white string
- permanent markers , crayons or oil pastels
- wood glue (white glue can be used but is not as fast drying)
- masking tape, duck tape
- cloth, (muslin or old sheet) about ¼ yard (18” square) needed for each wagon
- doweling ¼” (for the tongue and axles) allow one-yard length for each wagon; one foot of 1/8” doweling (for yokes)
- sculpture wire (Nasco 9716369; at enasco.com) easy to cut and bend – 8 feet per wagon
  (2–3 wire hangers can be used, but the wire is much more difficult to cut and bend)
- twist wires (like those found in the produce department of grocery stores)
- water containers (plastic tubs and flat dishes/trays)

Optional tools: small wire cutters, small saw, awl (Keep these at an equipment table and use with adult supervision.)

Groups will be solving problems in different ways; here are some materials that may be needed:
- needles and thread (or large tapestry needles and fine yarn)
- fine picture wire
- large-head thumbtacks
- (white) string, dental floss
- fabric glue
- rubber bands
- heavy button thread, fine yarn
- museum (earthquake) putty
- paper clips
- straight pins, safety pins
- pushpins (clear, black)
Food for the trip

After making the wagon, the wagon groups will need to purchase food to take on the trip. Small containers are packed with “staples” and “foodstuff” to go inside the wagon.

Student “store keepers” are paid (with OT bucks) to fill and label the items needed for each wagon. Two sizes of small containers represent 50 lb. and 100 lb. barrels.

To the teacher: The containers shown are 1 oz. and 2 oz. “soufflé cups” with lids (available online).

Recommended food for a family of four included 600 lbs. of flour, 120 lbs. of hardtack (biscuits), 400 lbs. of bacon, 60 lbs. of coffee, 4 lbs. of tea, 100 lbs. of sugar, and 200 lbs. of lard. These are just the basic staples. Other food needed for the journey would include sacks of rice and beans, cornmeal, dried beef, plus dried apples. Cooking supplies included molasses, vinegar, salt, pepper, baking soda and/or baking powder (to make things like biscuits and Johnnycakes).

Usually, thick slabs of smoked bacon would keep as long as they were protected from the heat; one way to preserve bacon was to pack it inside a barrel of bran. Also, eggs could be protected against breakage by packing them in barrels of corn meal – as the eggs were used up, the meal was used to make cornbread.

Many pioneers also brought along a cow for milking purposes. Milk could be churned into butter by simply hanging it in pails beneath the bumpy wagon. By the end of the day, fresh butter would be ready.

Although other items needed by pioneers are not included in this lesson, here are some things that settlers were expected to have (and pack in their wagons):

- chains, heavy rope, pails, lanterns, tent supplies,
- cooking utensils: Dutch oven, kettle, skillet, coffee grinder, coffee pot, butcher knife, cooking spoons, spatula, ladle, tin tableware, water keg, matches or a flint,
- tools and equipment: rifle, hunting knife, ax, plow, scythe, rake, hoe, shovel, spade, whetstone,
- carpentry tools: saw, plane, file, mallet, pliers, hammer, and an assortment of drills/augers/gimlets,
- seeds (corn, wheat) were needed to plant for crops; settlers might also try and pack a spinning wheel or loom (to make cloth),

Settlers needed clothing for all kinds of weather, plus bedding and towels. People also wanted to take things that were special to them – a diary, a piece of jewelry, a toy, a book. As students will find when they are packing their wagons, there was very little room for things that were not necessities.
Procedure for 3-D projects (ox and wagon):

Review the “Background Information” about the Oregon Trail and Covered Wagons (located at the end of this unit).

1. Students are organized into a wagon group of four or five children. Since this a collaborative learning opportunity, they sit and work together in the art class.

2. Each student makes his/her own ox. Four oxen are a bare minimum for a wagon (extras were brought along to trade off when teams were tired or injured). If wagon groups have extra time and extra OT bucks, they can make extra oxen. Teams can also make a cow or a horse (some teams have been known to make dogs as well).

3. The group will work together to construct the covered wagon for their journey. They are also expected to help each other to ensure everyone in the group is ready to “leave” Independence, Missouri, at the same time (i.e., help a team member who has been absent).

4. Each group packs their wagon with “supplies,” based on the amount of money they have left to spend after purchasing their ox and wagon. They estimate what/how much they will need based on records from the era.

The Ox

Oxen are slow but reliable. They were very strong and could haul fully-loaded wagons or drag them out of mud holes. They would eat poor grass that other animals would ignore.

The cost of a yoke of oxen (two) in the last half of the 1840s varied from $25 to a high of $65. The percentage of pioneer wagons pulled by oxen in the mid-1800s was 50% to 75%.

Making Your Ox

Start by looking at photographs that show the ox’s form; notice how big and bulky it is. Make three or more thumbnail sketches of your ox from the side. Use your drawings as you make the ox form.

For the armature: toilet paper roll (four slits in one side to attach legs – slits made by adult beforehand). Students insert popsicle stick legs into the slits, securing them with small pieces of masking tape. Taping a nail or screw to each leg will help weigh down the armature so it is less likely to tip over.
Balance is critical, and students will need to test their armature to be sure it will stand upright and not fall over (hint: adding small pebbles or small bolts to the body cavity is one possibility; students may need to improvise other ways to solve this problem).

Pieces of tin foil are crumpled around the roll and sticks (to add bulk to the body and legs). Foil is formed into a head shape and taped into place. A cylinder of foil is formed and taped to the head for horns. (NOTE: A short piece of sculpture wire can be used instead.)

The precut 3-inch plaster strips are soaked briefly in water and wrapped around the ox armature. Do not use too much water or the cardboard roll will disintegrate. Once the strips are applied, rub the plaster lightly to make a “creamy” consistency and to smooth the surface.

Deposit oxen in the wagon group’s box (the “corral”). Since the oxen will look similar, you will need to write your name on a piece of masking tape and put it with your ox. (Once the plaster has dried, you can put initials on the oxen as “brands.”)

Mix various shades of brown paint to create the oxen's coloring (to the teacher: even if using pre-mixed brown paint, encourage students to add small amounts of other colors so that each ox will be slightly different from all the rest). Once the paint is dry, hot glue on a tail made from beige jute.

Name your ox with a name that’s appropriate for the time period: “Patsy,” “Petunia,” “Zeke,” etc.

The Covered Wagon

The three main parts of the prairie wagon were the bed, the undercarriage, and the cover. The Prairie Schooner built in the 1800s was 9 to 11 feet long, 4 feet wide, and had sides that were 2 to 3 feet high. The rear wheels were 50 inches in diameter, and the front wheels were 44 inches (the lower front wheels helped keep things from sliding around too much over bumpy trails).
Supplies needed to start construction

Every wagon group (4–5 students) will have scissors, paints, brushes, water containers, wood glue, newspapers, paper towels, tape, flat plastic dishes, crayons (or oil pastels) and permanent markers in various colors.

Each team will need to spend OT bucks to buy materials to make their wagon:

- 9”L x 4”W x 3”H box
- 1 yard quarter-inch doweling (for axles and tongue)
- 1 foot eighth-inch doweling (for yokes)
- 4 lids (two each of two different sizes)
- half a dozen twist wires
- 18” square cloth for the bonnet
- 8 feet sculpture wire (for the wagon’s ribs and brake handle)

Teams may be able to “rent” time at the equipment table where they can use a small handsaw, wire cutters, an awl (all under adult supervision).

An assortment of materials (such as tacks, needles and thread, museum putty) can be purchased with OT bucks by groups that decide to solve problems in different ways.

All wagon groups will make their covered wagon to scale. This means that things will be in proportion to one another. The bed of the covered wagon was 9’ x 4’ x 3’ (the box is 9” x 4” x 3”), so one inch will equal one foot. The front and back wheels (beverage lids) are approximately to scale (the back wheels of the Prairie Schooner were slightly bigger so that the wagon was a little tilted and contents would stay forward).

Step One: The Wagon Body

Cut the flaps off the box and, using crayons, add lines and texture on the sides to make the box look “wooden.” Save the cut-off flaps since the pieces can be used later for other parts of the wagon (or in the diorama).

Step Two: Purchases and Planning

Measure your wagon box and plan the individual parts:

- Calculate what will be needed for the wagon’s two axles (long enough to extend beyond the width of the wagon and attach to the wheels);
- Calculate what will be needed for the wagon tongue (long enough to fit over two pairs of oxen with extra length to insert into the wagon bed). Note: the length of the Prairie School from front of the tongue to the rear of the wagon measured a little over 20 feet.

Remember an old saying: Measure twice; cut once. If you make a mistake, you will need to spend extra OT bucks to buy new materials.

Cut the needed lengths of doweling (for your axles, tongue, and yokes) and apply a thin coat of brown paint to make them match the rest of the wagon.
Step Three: The Wheels and Axle

Draw “spokes” on the round lids with markers or acrylic paint to simulate wooden wheels. Use dots of glue to attach the cardboard insert into the clear plastic lids. Poke the doweling (the two “axles”) through the center of the wheels. Glue the axle to the bottom of the “wagon” and glue the wheels flat to the sides of the box. Remember that the front wheels are the smaller pair; the larger set of wheels goes on the back.

Step Four: The Tongue and Yokes

The wagon tongue needs to be long enough to accommodate two pairs of oxen with extra to insert into the wagon box. You may want to position your oxen to be sure that you have enough length to allow the animals to pull the wagon. (Note: two pair of oxen were needed to pull the heavy wagons, but usually only one pair is shown in illustrations; it’s up to the teacher to decide which students will replicate).

To make the yokes: Use small pieces of doweling and attach with twist wires to make a “T”. Place one cross piece (yoke) at one end of the dowel tongue (for one pair of oxen) and the second yoke in the middle (for the other pair). Use wire or twine for the harness and reins.

Step Five: The Bonnet

With its cover, the Prairie Schooner stood about 10 feet tall. Each group will need to figure out how to make their wagon’s bonnet to scale.

Measure and cut the wire to make the “ribs” of the wagon’s bonnet (cover). The wagons are to scale, so you will need to calculate how tall the bonnet will be and how much wire is needed for each rib (allow an extra 4–6 inches for each rib in order to attach it securely inside the box).

The wagon cover was made of canvas or cotton supported by a frame (hickory bows) and tied to the sides of the bed. It was closed by drawstrings at the front and back.

Measure and make a plan for the wagon’s cover; include in your plan how you will gather the cloth to make openings in the front and back.

Make a paper pattern that you can use to cut the cloth bonnet. Use the pattern to mark and cut the muslin. Drape and glue the muslin over the wire ribs. Complete the cover by gathering the ends to make openings at the front and back of the wagon.

Step Six: Adding Details

Add the brake lever (on the driver’s left side). Look over your wagon and see if you want to add any other details. Perhaps you want to mold linchpins on the wheels or add a handle to the brake lever. Locate other items that were standard on a Prairie Schooner, such as barrels of water, a bucket of tar and tallow (to lubricate the wheels), and a jockey box (for tools); you may want to add these if your group has enough time.

Hitch up your oxen, buy and pack your supplies, and you’re ready to go!
To the teacher: When it’s time to take artwork home, each student takes his/her own ox. The wagon group can decide who will take the wagon (drawing a name is one way that students might handle the problem).

**Discussion and Reflective Writing:**

In your landscape drawing, you were making an artwork that was two-dimensional (2-D). In this project, you were making three-dimensional (3-D) forms. How were they similar? How were they different?

Which did you like better? Why? What problems did you encounter? How did you solve them?

Did your thumbnail sketches help you when you were making your ox? (If yes) How? (If no) Why not? Did you get help (or give help) from others in your group? Do you think that your group listened to your ideas? Did your group build on one another's ideas?

**Assessment:**

**THE OX** (Individual work; individual scores)

<table>
<thead>
<tr>
<th></th>
<th>1 Emerging (Below Standard)</th>
<th>2 Developing (At Standard)</th>
<th>3 Accomplished (Above Standard)</th>
<th>Scores</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Planning and Preparation</strong></td>
<td>One or no thumbnail sketches developed to show planning to produce the ox 3-D form.</td>
<td>Several thumbnail sketches show planning; comparison between the plan and the 3-D ox form show some alignment.</td>
<td>Multiple thumbnail sketches indicate a well thought out plan; comparison of the sketches and the finished project show close observation and alignment.</td>
<td></td>
</tr>
<tr>
<td><strong>Craftsmanship</strong></td>
<td>Little effort has been given to the construction of 3-D form of an ox; the painting is uneven and shows inadequate attention to detail.</td>
<td>The construction demonstrates effort in developing a 3-D form of an ox; the painting is fairly neat and shows attention to detail.</td>
<td>The construction demonstrates great effort in developing the 3-D form of an ox; the painting is very neat with careful attention to detail.</td>
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**Teacher Notes on Criteria for Assessment:**

**Planning/Preparation:** Thumbnail sketches show awareness and observation of the ox’s form; the finished product shows that construction is aligned with the sketches.

**Craftsmanship:** The construction and painting of the 3-D ox demonstrates effort and attention to detail.
Assessment:

THE COVERED WAGON  (All members of the group receive the same score)

<table>
<thead>
<tr>
<th></th>
<th>1 Emerging (Below Standard)</th>
<th>2 Developing (At Standard)</th>
<th>3 Accomplished (Above Standard)</th>
<th>Scores</th>
</tr>
</thead>
<tbody>
<tr>
<td>Collaboration</td>
<td>Uncooperative or unproductive.</td>
<td>Works with team to create a model of a covered wagon; listens to others; considers and accepts the ideas of team members.</td>
<td>Plans and works with team to create a model of a covered wagon; discusses and considers others’ ideas for improvement and revision; listens carefully and builds on the ideas of team members to reach a successful conclusion.</td>
<td></td>
</tr>
<tr>
<td>Craftsmanship</td>
<td>Construction of the wagon is uneven; some effort has been given to assembling the parts but the model is not to scale.</td>
<td>Demonstrates effort and care in the arrangement and placement of parts in the covered wagon; the model is to scale.</td>
<td>Demonstrates great care and attention to detail in the arrangement and placement of parts; the model demonstrates accurate scale.</td>
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</table>

Total:

Teacher Notes on Criteria for Assessment:

**Collaboration:** Individual students plan and work with their team members to create a covered wagon, built to scale. Project goals have been carefully followed to a satisfactory conclusion.

**Craftsmanship:** The construction of the covered wagon demonstrates care and effort in developing a detailed and accurate model. The painting of the ox and drawing of details is very neat with careful attention to detail.
Combining 2-D and 3-D projects: THE DIORAMA

Materials: oxen and covered wagon

One large cardboard box for every wagon group (12” x 18” by 15” deep is a good size)
large sheets of white paper (torn from a roll), tagboard (or old file folders), construction paper
permanent markers, oil pastels,
paints, brushes, containers, newspapers
scissors, glue, gluestick, heavy thread or dental floss
paper maché pulp (or “Paper Maché Clay”), small bucket


The box is to be set on the long side with the front flaps and the “top” cut away so people can see inside. The back of the diorama, the bottom, and the two sides need to be planned and painted.

Wagon groups work collaboratively to plan and make a diorama, using their wagon and oxen as the central objects. They plan the scene so that it is balanced with a strong center of interest. Remembering their landscapes, the groups construct the diorama with a background, middle ground, and foreground.

The group decides how they will build the environment for their covered wagon and team. They can use paper maché pulp to build up parts and will need to draw and cut out plants, figures, and possibly more covered wagons to complete their scene.

Encourage students to discuss and come up with many ways to solve problems they encounter; their goal is to come up with an original scene that has 2-D and 3-D elements – one that tells the story of some part of the journey along the Oregon Trail.

Narratives: Wagon groups photograph their diorama from different angles and use iMovie book trailer and/or VoiceOver on an iPad to create narratives about the scene. The narrative could tell stories, use banjo or other music from the era, and include “letters to home” or diary entries. (Augmented Reality is also available for teachers; other apps are being released all the time.)

Discussion and Reflective Writing:
What’s going on in this diorama?
What is the focal point (where your eye goes first)? Why do you think this happens?
What is in the foreground? In the middle ground? In the background? What problems did you encounter when trying to develop these three areas? How did you solve the problems?
What did you do to link the parts of your diorama together?
Does the diorama tell us a story? What story does it tell? What do you see that makes you say that? What more can we find?

Show the photographed dioramas and listen to the recorded descriptions and stories. Encourage students to comment on the presentations – which description most closely matched the actual diorama, which seemed true to the era, which would have been most likely to convince people to head west? Students give reasons for their opinions.

When writing in the student journal: Summarize the discussion and add comments about working collaboratively. What advantages did you find in working together in a group? What were the disadvantages? How did the group solve problems? Do you think this was a good way to work? Why or why not?
Assessment:
Students develop their own rubric, based on the three categories listed by the teacher. The teacher first confirms that students understand what each category means. Working collaboratively in their wagon groups, students list some of the possible characteristics of the three areas. For example, when looking at craftsmanship, one goal might be *how accurately figures or objects are cut out and fastened securely into place*.

In a meeting of the whole class, each category is discussed and, after consensus is reached, statements are written in.

### Oregon Trail Diorama

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The resulting rubric might look something like this:

### Oregon Trail Diorama

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<th>(3) Well Done</th>
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(Students can use the rubric to self assess or totals can be calculated by the teacher).
Extensions:

Math teachers may want to add another layer of complexity by introducing a “bank” where OT bucks can be deposited. Of course the “banker” will get a percentage for handling the accounts for the wagon groups. For a related art project, students can design checks with all the appropriate information in the right places.

(ELA) Students could imagine that they are settlers from the East or Midwest, journeying to the West to start a new home. Using letters from original sources as models, they write letters to people at “home” describing encounters (similar to those described in the original documents). What did they learn about the West from writing about imaginary events and encounters?

A variation of this writing assignment would be a series of diary/journal pages describing and sketching the people and places they are encountering on their imaginary journey.

Read stories about Paul Bunyan and Babe the Blue Ox. Write a story about your ox.

For reflective writing –

Consider the things you have that you would want to take with you if you were making the trip on the Oregon Trail; write about them – why you would take them and whether you would be able to take them. How difficult would it be to leave one or more of these things behind?

Document the experience of working within a group – what you liked about it and things that made you feel uncomfortable. When people disagreed, how did the group resolve the problem?

(Art) Extend the landscape activity by showing a later scene: after the transcontinental railroad linked the parts of the country and what was once isolated became accessible. The landscape should include hills, trees, plants, a stream (all placed in foreground, middle ground, background) and also include railroad tracks in one-point perspective and at least one building in two-point perspective.

Find out more about John Gast’s painting, Manifest Destiny, and write an explanation of the message and the meaning – what the artist was trying to say in the artwork and how he used allegory to communicate his message.

Create an original design for an Oregon Trail monument after researching memorials and monuments that have been created to honor the people who were pioneers.

Wagon Train by Blair Buswell and Ed Fraughton
Larger than life bronze wagon and team, Pioneer Courage Park, Omaha, Nebraska.

Oregon Trail Immigrants Memorial by Leo Friedlander, Oregon State Capitol, Salem, Oregon
The marble sculpture includes a family and horse clustered around a covered wagon.

Madonna of the Trail by August Leimbach. A series of twelve identical sculptures, dedicated to pioneer women, installed in 12 states along the National Old Trails Road (Maryland to California).
<table>
<thead>
<tr>
<th>National Core Arts Standards: Visual Arts (NCAS/VA)</th>
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<tbody>
<tr>
<td><strong>GRADE 5</strong></td>
<td></td>
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<tr>
<td><strong>CREATING:</strong> Generate and Conceptualize artistic ideas and work (Anchor Standard #1).</td>
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<tr>
<td><strong>VA:Cr1.1.5a</strong> Combine ideas to generate an innovative idea for art-making.</td>
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<tr>
<td><strong>CREATING:</strong> Organize and develop artistic ideas and work (Anchor Standard #2).</td>
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<tr>
<td><strong>VA:Cr2.1.5a</strong> Experiment and develop skills in multiple art-making techniques and approaches through practice.</td>
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<tr>
<td><strong>VA:Cr2.2.5a</strong> Demonstrate quality craftsmanship through care for and use of materials, tools, and equipment.</td>
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<tr>
<td><strong>PRESENTING:</strong> Develop and refine artistic techniques and work for presentation (Anchor Standard #5).</td>
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<tr>
<td><strong>VA:Pr5.1.5a</strong> Develop a logical argument for safe and effective use of materials and techniques for preparing and presenting artwork.</td>
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<tr>
<td><strong>PRESENTING:</strong> Convey meaning through the presentation of artistic work (Anchor Standard #6).</td>
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<tr>
<td><strong>VA:Pr6.1.3a (third grade review)</strong> Identify and explain how and where different cultures record and illustrate stories and history of life through art.</td>
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<tr>
<td><strong>RESPONDING:</strong> Perceive and analyze artistic work (Anchor Standard #7).</td>
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<tr>
<td><strong>VA:Re7.2.5a</strong> Identify and analyze cultural associations suggested by visual imagery.</td>
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</tr>
<tr>
<td><strong>CONNECTING:</strong> Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding (Anchor Standard #11).</td>
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</tr>
<tr>
<td><strong>VA:Cn11.1.5a</strong> Identify how art is used to inform or change beliefs, values, or behaviors of an individual or society.</td>
<td></td>
</tr>
</tbody>
</table>
## California Visual Arts Standards
### GRADE 5

### ARTISTIC PERCEPTION

**VA5:1.0** Processing, analyzing, and responding to sensory information, using the language and skills unique to the visual arts.

1.3 Use their knowledge of all the elements of art to describe similarities and differences in works of art and in the environment.

### CREATIVE EXPRESSION

**VA5:2.0** Apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art.

2.5 Assemble a found object sculpture that reflects unity and harmony and communicates a theme.

2.6 Use perspective in an original work of art to create a real or imaginary scene.

### HISTORICAL/CULTURAL CONTEXT

**VA5:3.0** Analyze role and development of visual arts in past and present cultures, noting human diversity as it relates to the visual arts.

3.3 Identify and compare works of art from various regions of the United States.

### AESTHETIC VALUING

**VA5:4.0** Analyzing, deriving meaning, and making judgments about artworks.

4.2 Compare the different purposes of a specific culture for creating art.

### CONNECTIONS, RELATIONSHIPS, APPLICATIONS

**VA5:5.0** Applying what is learned in the Visual Arts across subject areas.

5.3 Research and report on what various types of artists produce and how their works play a role in our everyday environment.
Linked Standards (for Interdisciplinary Connections):  

<table>
<thead>
<tr>
<th>Fifth Grade</th>
</tr>
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</table>
| **California History – Social Science Framework (Chapter 2)**  
Students examine the advance of pioneer settlements beyond the Mississippi. Wherever possible, events should be viewed through the eyes of historical groups such as explorers, American Indians, colonists, free blacks and slaves, women, children, and pioneers...Westward migration continued with settlers heading for Texas, Mormon families on their way to the new Zion in Utah, Midwestern farmers moving to western Oregon's fertile valleys, and forty-niners bound for the Mother Lode region of California.  
  
5.8 Students trace the colonization, immigration, and settlement patterns of the American people from 1789 to the mid-1800s, with emphasis on the role of economic incentives, effects of the physical and political geography, and transportation systems.  
1. Discuss the experiences of settlers on the overland trails to the West (e.g., location of the routes; purpose of the journeys; the influence of the terrain, rivers, vegetation, and climate; life in the territories at the end of these trails).  

**Suggestions from the California History – Social Science Framework:**  
Students might dramatize the experience of moving west to Oregon by wagon train. Excerpts from Francis Parkman's *The Oregon Trail* and from children's literature help students understand the organization of expeditions, the scouting of a trail, and the dangers faced by pioneers, which included raging rivers, parched deserts, sandstorms and snowstorms, and lack of water or medicine. Students can write a journal or create a scrapbook as though they were traveling the Oregon.  
Pioneer women played varied roles in coping with the rigors of daily life on the frontier. Biographies, journals, and diaries disclose the strength and resourcefulness of pioneer women who helped to farm the land and worked as missionaries, teachers, and entrepreneurs. The autobiographical works of Laura Ingalls Wilder provide a unique perspective on these topics.  
Other suggestions from Art and Literature:  
- Enid Meadowcroft's *By Wagon and Flatboat*,  
- Tall tales of legendary figures (such as Mike Fink and Paul Bunyan),  
- A teacher-guided analysis of John Gast's painting *American Progress* can introduce students to allegory in art and the concept of Manifest Destiny.  

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California Art Education Association 2015  
Developed by Tracy Cheney
Linked Standards for Interdisciplinary Connections (continued):

“Manifest Destiny” (the belief that the United States should expand from the Atlantic to the Pacific Ocean).

In 1872, artist John Gast painted a scene of people moving west that captured the view of Americans at the time. Called *American Progress* or *Spirit of the Frontier* (distributed as an engraving), it portrayed settlers moving west, guided and protected by Columbia (who represents America) and aided by technology (railways, telegraph), driving Native Americans and bison into obscurity. It is also important to note that Columbia is bringing the “light” as witnessed on the eastern side of the painting as she travels towards the “darkened” west.

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<table>
<thead>
<tr>
<th>Mathematics</th>
<th>California Common Core State Standards (CCCSS)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Fifth Grade</strong></td>
<td></td>
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<tr>
<td><strong>Numbers and Operations in Base Ten</strong></td>
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<tr>
<td>Perform operations with multi-digit whole numbers and with decimals to hundredths.</td>
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<tr>
<td>5.NBT.7 Add, subtract, multiply, and divide decimals to hundredths, using concrete models or drawings and strategies based on place value, properties of operations, and/or the relationship between addition and subtraction.</td>
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<tr>
<td><strong>Numbers and Operations – Fractions</strong></td>
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<tr>
<td>Apply and extend previous understandings of multiplication and division to multiply and divide fractions.</td>
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<tr>
<td>5.NF.6 Solve real-world problems involving multiplication/division of fractions and mixed numbers.</td>
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</tbody>
</table>
### Linked Standards for Interdisciplinary Connections (continued):

<table>
<thead>
<tr>
<th>English Language Arts</th>
<th>California Common Core State Standards (CCCSS)</th>
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</thead>
<tbody>
<tr>
<td><strong>W</strong> (Writing)</td>
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<tr>
<td><strong>W5.3</strong> Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.</td>
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<tr>
<td>5.3a <em>Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.</em></td>
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<tr>
<td>5.3b <em>Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.</em></td>
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<tr>
<td><strong>SL</strong> (Speaking/Listening)</td>
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<tr>
<td><strong>SL5.1</strong> Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others’ ideas and expressing their own clearly.</td>
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<tr>
<td>5.1.a <em>Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.</em></td>
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<tr>
<td>5.1.c <em>Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.</em></td>
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<td>5.1.d <em>Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.</em></td>
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</table>
Background Information

The Oregon Trail began to be scouted as early as 1823 by fur traders and explorers. By the 1830s, it was used regularly by mountain men, traders, missionaries, and military expeditions. At the same time, small groups of individuals and the occasional family attempted to follow the trail, with some succeeding in arriving at Fort Vancouver in the region that was to become the state of Washington.

On May 16, 1842, the first organized wagon train on the Oregon Trail set out from Elm Grove, Missouri, with more than 100 pioneers. A year later (on May 22, 1843), what is known as the Great Migration – with nearly 1,000 settlers in a massive wagon train – departed to follow the same route from Independence, Missouri, to the Willamette Valley. Hundreds of thousands more would follow, especially after gold was discovered in California in 1849.

While the first few parties organized and departed from Elm Grove, Missouri, the Oregon Trail’s generally designated starting point was Independence or Westport, Missouri. The trail ended at Oregon City, Oregon, which was the proposed capital of the Oregon Territory at the time. However, many settlers branched off or grew exhausted short of this goal and settled at convenient or promising locations along the way.

At many places along the trail, alternate routes called “cutoffs” were established, either to shorten the trail, or to get around difficult terrain. The Lander and Sublette cutoffs provided shorter routes through the mountains than the main route, bypassing Fort Bridger, Wyoming. In later years, the Salt Lake cutoff provided a route to Salt Lake City.

Oregon Trail was too long and arduous for the standard Conestoga wagons used in the eastern U.S. for most freight transport. These big wagons had a reputation for killing their oxen teams about two thirds of the way along the trail and leaving their unfortunate owners stranded in desolate, isolated territory. The only solution was to abandon all belongings and traipe onward with the supplies and tools that could be carried or dragged.
This problem with the Conestoga led to the rapid development of the prairie schooner. Though this wagon looked similar, it was approximately half the size of the big Conestogas, and large quantities were also manufactured by the Conestoga Brothers. It was designed for the mountainous conditions encountered along the Oregon Trail and was considered a marvel of engineering in its time.

The Oregon Trail was still in use during the Civil War, but traffic declined after 1869 when the transcontinental railroad was completed. However, in its more than 25 years of regular use, the trail carried an estimated 300,000 emigrants to the west, a trip that took nearly a half year to complete. The trail continued to be used into the 1890s, when modern highways began to take its place, eventually paralleling large portions of the trail. Today, U.S. Highway 26 follows the Oregon Trail for much of its length.

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The Conestoga Wagon

The Conestoga was a heavy, covered wagon that was used extensively during colonial times. It was named after the “Conestoga River” or “Conestoga Township” in Lancaster County, Pennsylvania. The Conestoga wagon was popular for migration southward through the Great Appalachian Valley along the Great Wagon Road. After the American Revolution, it was used to open up Ohio territory.

The Conestoga wagon was built with its floor curved upward to prevent the contents from tipping and shifting. Including its tongue, the average Conestoga wagon was 18 feet long, 11 feet high, and 4 feet in width. It could carry up to 12,000 pounds.

The wagon had a brake handle on the left side between the two wheels and a teamster either walked beside the wagon or could ride standing (and could sit for a rough ride) on a pull-out board (called a lazy board) that provided access to the brake handle. The left horse near the wagon was referred to as the wheel horse and was sometimes ridden. The Conestoga wagon began the custom of “driving” on the right-hand side of the road.

As pioneers migrated further west, the Conestoga wagon was replaced with smaller wagons that could successfully go over the Rocky Mountains.

The Prairie Schooner

The prairie schooner was a 19th-century covered wagon popularly used by emigrants traveling to the American West. In particular, it was the vehicle of choice on the Oregon Trail. The name prairie schooner was derived from the wagon’s white canvas cover, or bonnet, which gave it the appearance, from a distance, of the sailing ship known as a schooner.

The prairie schooner was smaller and lighter than the Conestoga wagon and therefore was more suitable for long-distance travel. Unlike the Conestoga, the prairie schooner had a flat horizontal body. The typical box, the sides of which were lower than those of the Conestoga, was about 4 feet wide, 9 to 11 feet long, and 2 to 3 feet deep. With the bonnet, the wagon stood about 10 feet tall, and the total length of the wagon from front tongue to the rear measured a little over 20 feet.
The box sat on two sets of wheels of different sizes: the rear wheels were about 50 inches in diameter, and the front wheels (made smaller to facilitate turning) were about 44 inches. The wheels were made of wood, with iron bands fastened to the outside of the rims; at times, when the wood would shrink, these “tires” would separate from the rim.

The cotton canvas cover was of a double thickness, and the bonnet was often cantilevered out from the front and rear of the wagon bed for better protection of the interior during storms. The ends of the cover could also be tied for greater privacy and still more protection from rain or dust. The wagon was made waterproof by painting or oiling it. Storage chests were often built to fit snugly against the inside of the wagon box, and others could be lashed outside. Extra storage space was often created by partitioning an area under a false floor and by sewing pockets onto the inside of the cover.

A typical prairie schooner weighed about 1,300 pounds when empty, and the general goal was to keep the weight of the added cargo to no more than 2,000 pounds. People had to travel light yet carry enough to meet all their needs. To save weight they were advised to take little furniture and other heavy items. Typical equipment included an ax, shovel, saw, augers, rope, and plow. Many wagons carried an iron stove fastened to a rear platform.

Teams of 10 to 12 horses or mules or four to six yoked oxen typically were used to pull one of these wagons, with mules and oxen generally preferred. Ideally, several more animals would be kept in reserve to replace those that became lame or worn-out along the route.

Since prairie schooners had no suspension and the roads and trails at the time were rough, most people on long treks preferred to walk alongside the wagon or ride a horse (if they had one) rather than endure the wagon’s constant jolting and lurching. Ox teams were not controlled with reins, so the driver walked alongside the animals, using a whip and spoken commands to guide them.

While crossing the plains, emigrants banded together to form wagon trains for mutual assistance and occasionally defense. The usual average rate of travel with such wagons on the Oregon Trail was about two miles per hour, and the average distance covered each day was about 15 to 20 miles. This was an easy pace for both the pioneers and their animals.
MAKING MANDALA MASTERPIECES

Grade Level: 6 (can be adapted to grades 2 – 5; see suggestions at the end of the lesson).

Overview: Study traditional mandalas and create a personal design composed of repeated elements (lines, colors, and shapes) arranged in a composition showing symmetry and radial balance.

The activity immerses students in focused attention to produce original complex designs that show unity and harmony.

Duration: 2 – 3 sessions, depending on length of time, materials used, and expectations for finished products.

Big Ideas:
Art shapes and mirrors the inner lives of people.

Focused attention on creating art brings satisfaction and fulfillment.

Objectives/Outcomes:
- Identify concentric circles, radial lines, analogous and complementary colors,
- Use repeated shapes, colors, and intersecting lines to develop a radial design,
- Assign symbolic meaning to selected elements in a personal mandala,
- Create a mandala that shows harmony and unity through symmetrical balance,
- Identify the purpose of mandalas and their use in the Hindu/Buddhist religions of India,
- Demonstrate ability to consider and respond to a wide range of viewpoints in a group discussion.

Content and Achievement Standards:

NCAS Visual Arts Standards
Creating: Organize and develop artistic ideas and work (Anchor Standard #2).
Presenting: Convey meaning through presentation of artistic work (Anchor Standard #4).
Responding: Perceive and analyze artistic work (Anchor Standards #8).
Connecting: Relate works with cultural and historical context (Anchor Standard #11).

Visual Arts Content Standards (Framework)
Creative Expression: Creating artworks applying process and skills (complex original designs).
Historical & Cultural Context: How art plays a role in reflecting life (selected cultural artworks).
Connections, Relations, Applications: (History-Social Science and English Language Arts).
Linked Standards (for Interdisciplinary Connections):

**History – Social Science**

Students analyze the religious and social structures of the early civilizations of India.

**Language Arts**

**W** (Writing): Examine a topic and convey ideas, concepts and information through the selection, organization, and analysis of relevant content

**SL** (Speaking and Listening): Engage effectively in a range of collaborative discussions.

**Vocabulary:** Definition of art terms can be found in the Glossary.

- **mandala**
- **concentric circles**
- **intersecting lines**
- **bisecting lines**
- **radius**
- **diameter**
- **circumference**
- **composition**
- **color scheme**
- **mood**

**Buddhism**

- **complementary colors**
- **analogous colors**
- **hue, value, intensity**
- **transparent**
- **horizontal/vertical**
- **watercolor resist**
- **craftsmanship**

Elements of Art (selected for this lesson): line, shape, color

Principles of Design (selected for this lesson): harmony, unity, balance

Three types of balance: symmetry, asymmetry, radial

**History – Social Science**

**Hinduism:** a major religious and cultural tradition of South Asia, most notably India. Called “the oldest religion in the world,” Hinduism defines a way of life that respects all living things.

**Buddhism:** Developing out of Hinduism, the Buddhist religion or philosophy was founded in northern India sometime between the 6th and 4th centuries BC by Gautama Buddha; based on ethical conduct, wisdom and mental discipline.

**Materials:**

- A large color wheel
- Scratch paper for trying out ideas and colors
- 12" x12" piece of white drawing or lightly colored construction paper
- Circle stencils – eight each: 10-inch, 8-inch, 6-inch, and 3-inch (use ice cream container tops or cut from old file folders); there needs to be a hole in each center.
- Pencils
- Rulers
- Crayons
- Watercolors (for resist technique)
- Newspapers
- Brushes

(Optional drawing materials: colored pencils or marking pens)

For display: scissors, glue and 12" x12" square piece of construction paper – select to go with color schemes OR use black for backing.
Background Information (Introduction)

The word mandala (pronounced mon- dah- lah) comes from the Sanskrit word for “circle.” Mandalas are geometric designs intended to symbolize the universe and represent wholeness, balance, and harmony. The structure of mandalas represents the connection between our inner worlds and outer reality. Mandalas were often used to help strengthen meditation and increase focus.

Many different cultures around the world create mandalas; reference is made to their use in Buddhist and Hindu religions. The mandala is considered a way to increase self awareness and, as a meditation tool, to become one with the universe. Mandalas are sometimes created in painted sand and traditionally destroyed at the end of their production. This symbolizes the transient form of material life.

A mandala contains a wheel within a wheel, representing wholeness and the infinity of our universe. Some mandalas are created using geometric or freeform shapes, but all are formed around a center point. Most mandalas are very detailed and created with rich vibrant colors. In common use, mandala has become a generic term for any diagram or geometric pattern that symbolically represents the cosmos.

Symbols in Mandala

Although the interpretation of mandalas will vary from culture to culture, there are some commonalities to be found in the symbols of dot, lines, and shapes.

The mandala itself is a geometric figure that represents the universe. The origin of the mandala is the center – a dot; it is a symbol free of dimensions. It means a ‘seed’ or ‘drop’ – the starting point of all things. The circle drawn around the center point stands for the idea that life is never ending. Concentric circles represent all aspects of life, the Earth, the sun, the moon and more obviously the circles of life encompassing friends, family and communities.

- **Dot**: everything is one, symbol of the beginning (the seed)
- **Circle**: wholeness, integrity, unity
- **Circle divided into parts**: cycle of nature, wholeness through combination of parts
- **Concentric circle**: cycles of life, circles of human connections
- **Horizontal line**: divides up from down, the earth and the sky, symbolizes the close connection and interaction of opposites
- **Vertical line**: divides right and left, connection between worlds, symbolizes energy
- **Square**: the earth (four corners representing the four directions – north, south, east, west)

*Encourage students to assign their own personal meaning and symbols to elements in their mandalas.*
Designing a Personal Mandala

Mandalas are seen to represent a journey from one state of awareness to another. Each pattern, form, color, and shape represents a significant symbol for that journey. The outer border reflects the psychological boundary that separates oneself from the outer world or other persons. All the contents of the mandala lead the viewer onwards and inwards to the center. This is seen as a natural urge within all of us – to search out the center of our own being.

Creating a mandala can be a highly enriching personal experience in which you look inside yourself and find the shapes, colors and patterns to represent anything from your current thoughts to your deepest wishes. When you create your own mandala, think of it as an echo of yourself – a pathway of personal inspiration and expression.

When designing your own mandala, you have the freedom to choose whatever shapes and colors you feel express your sense of self and your view of reality. Your mandala is yours, and you have the freedom to use your creativity to create a mandala drawing that is uniquely you.

The creative process is in itself a unique method of visual self-expression. At the time you may experience a feeling of peace as the pattern comes together and “works” within the circle. Mandalas are not only beautiful, intricate patterns or designs within circles – they are powerful tools for inspiration, self-discovery, and healing.

See Wikipedia’s “Gallery” of Mandala images: https://en.wikipedia.org/wiki/Mandala

Teaching Procedure:

Day 1(a): Introduction

Vocabulary: Review color scheme, concentric circles, symbol, analogous/complementary, horizontal/vertical, symmetrical, Buddhism, Hinduism, and any other word you think your students may have a problem understanding.

Select and display images of mandalas. Briefly explain the historical and cultural significance of the designs. Ask questions to lead a discussion of the students’ observations.

- What do you see? What shapes can you identify?
- What do you think the concentric circles symbolize? Why do you say that?
- Can you see concentric circles here in the classroom? (Where?)
- What kinds of lines do you see?
- Can you find any symmetry in these designs? (Where?) Asymmetry? (Where?)
- What patterns do you recognize? (What is repeated?)
- What colors were used? Was there a color scheme used? What is it?
- What are some of the things the lines, shapes, and colors might symbolize in your mandala? (Students do not need to commit during the discussion, but it is a good time to generate some possible ideas for personal symbolism.)
Mandalas are sometimes used as a form of meditation. Making a mandala activates the creative brain, leading to a calm state where new insights can be reached.

The mandala is a type of art that many see as an object to hang on a wall. However, when immersed in the process of creating their own original designs, artists can experience joy and fulfillment found through the use of their imagination and a willingness to experiment.

**Day 1(b): Demonstration** Using lines, shapes, and colors arranged symmetrically to create balance, harmony and unity in a composition.

*Developing the circular grid:*
- Take 12" circle stencil and w/pencil trace onto paper (remember to align dot in middle hole)
- Take 9" circle stencil and trace within larger circle, (line up dot in middle hole)
- Repeat with 6" and 3" stencils, always lining up over dot in middle

*Constructing intersecting and radial lines:*
- Take a ruler and place it over the pencil dot in the middle of the circles; draw a horizontal line across the circles (the diameter).
- Draw a vertical line so that it intersects the first line, creating an even cross in the middle of the circle (at the dot). Keep on drawing lines so that 4 to 6 lines cross the circles. Continue drawing lines but start and stop them so they do not completely cross the circles.

*Remember to keep everything symmetrical!*

*Developing pattern through repetition:*
- Fill in some spaces with line patterns (repeat on opposite side to keep symmetrical),
- Fill in some spaces with shape patterns (repeat on the opposite side to keep symmetrical),
- Go over all lines with permanent black felt pens; erase pencil lines.

*Meditation while creating:*
- Encourage students to practice concentration and positive thoughts as they make their art. Ask them to focus on each step as they develop their design. Suggest taking a deep breath every time they draw a line or apply a color. When they draw an element, they silently identify what it represents in their mandala. They only allow encouraging thoughts to enter their minds, and they find a positive word that they can repeat and over in order to chase away distractions.

**Day 2(a): Review** Display color wheel and identify primary, secondary and tertiary colors. Review complementary colors (colors on opposite sides of wheel) as well as ‘warm’ and ‘cool’ colors. Encourage students to use these colors to symbolize **opposites** in their designs. Also review analogous colors (closely related, “the next door neighbor”) and encourage their symbolic use as well.

Colors can also vary in their **value** (light and dark) or their **intensity** (bright and dull). Students might consider these attributes when developing plans for symbolic colors in their designs.

**TIP:** Have students choose colors from the crayon box and display their choices on their desks (putting the other colors away). They arrange the crayons to show relationships: complementary and analogous. While they are constructing their designs, check color choices before they are applied to the mandalas.
Day 2(b):  (Remind students of the concentration techniques they have been using.)

Using their individual color scheme, students utilize the selected crayons to fill in one space with a color and then (for symmetry) repeat the same color in the same shape across circle. Next, they change to another color and continue until the Mandala is complete. Encourage students to apply colors decisively (pressing hard for dark and lightly for pale colors).

Using their selected color scheme, have students mix up a watercolor wash (5-10 large drops of water and 1-2 small drops of color to create a transparent color) from one of the pans in their watercolor box. They are to paint over parts of the crayon design, or color in empty spaces, or change the intensity of a color. The watercolor wash is to create contrast and develop unity.

TIP: Have students try out their watercolor washes before applying them to their designs. Some colors (such as blue and purple) may be too dark and will need to have more water added to them so they are transparent enough to highlight but not obscure the drawing.

Day 3(a): Preparing for Discussion  Before the discussion, prepare the mandalas for display. First, trim off the edges by cutting on the largest (outer) circle. Apply glue to the back in a ring close to edge; place the circle (glue side down) in the center of a 12″ square of colored paper (making sure the color of background paper is part of color scheme selected for the mandala). Press the mandala in place.

Students can introduce their artwork proudly, or individual names of student artists can be hidden (at the start of the year, allow students to remain anonymous until they feel comfortable sharing their artwork).

Guidelines: When discussing artwork, respect is essential and tolerance is expected. Technical skills are identified, creativity is appreciated, and effort is acknowledged.

Day 3(b): Discussion  Before a discussion, emphasize the guidelines for participation.

Display artwork in front of class and ask students to consider:

- Which two artworks have similar color schemes?
- How does the color scheme set the mood of the artwork?
- Which two artworks followed a symmetrical pattern exactly?
- Which two artworks seemed to ‘break’ the rules of symmetry? Why do you think that?
- What do you believe was the artist’s intent? Did he/she accomplish his/her goal?
- Which mandala seems most balanced to you? Why?
- What about a mandala design creates unity and harmony?
Day 3(c): Writing

Write a summary of the classroom discussion and address three ideas from the following:

- In what ways is your artwork different from or similar to those of your classmates? Describe similarities and differences and suggest reasons.
- Describe the colors you used and the reasons you selected the combination.
- Did the colors you selected help create the mood of the design?
- Is selecting and using a color scheme more restrictive or more freeing? (Why?)
- What features of your mandala were chosen to create unity? How were the elements organized to show harmony?
- Describe a ‘mistake’ you may have made and how you ‘fixed’ it, or describe something that came out different than you expected. How successful was this?
- Based on the classroom discussion, are there any changes you would make to your mandala if you were to do it over again? What are they and why?

As part of your reflective writing, respond to the following:

- How is the mandala uniquely you? What do the parts of your mandala symbolize? What choices did you make to make the design completely your own? What personal symbols did you include? What do they represent?
- Positive thoughts are supposed to be calming and help unlock creativity. Did that happen for you? Explain how focused you were when drawing a complex design and what technique was most useful in attaining concentration. Was this helpful in the creative process? Would you recommend this for other students? Why or why not?

Teacher Notes on Criteria for Assessment (rubric on following page)

Art Elements: Lines, shapes, and colors have been selected, arranged, and repeated in a complex design; complementary and/or analogous colors have been chosen and used both symbolically and to establish a mood. The mirrored elements on either side of the midline have created pattern and repetition.

Composition: The elements have been arranged in a composition using symmetrical balance to develop unity. The artwork incorporates concentric circles evenly spaced around a central point, intersecting lines that pass through the center of the circle, shapes that are repeated across lines of symmetry, and color schemes used to add to the overall sense of harmony.

Craftsmanship: Lines and shapes have been carefully drawn and regularly spaced. Colors have been evenly applied, and the watercolor wash is transparent enough so that the design is revealed. The design has been neatly cut out and mounted squarely on a background. The finished artwork is neat and shows attention to detail.
## Making Mandala Masterpieces

<table>
<thead>
<tr>
<th>COMPONENTS (Elements of Art)</th>
<th>1 Emerging (Below Standard)</th>
<th>2 Developing (At Standard)</th>
<th>3 Accomplished (Above Standard)</th>
<th>Scores</th>
</tr>
</thead>
<tbody>
<tr>
<td>Limited use of colors, lines, and shapes with infrequent and/or incorrect repetition to create pattern.</td>
<td>Lines, shapes, and colors are present and arranged in the design to show repetition and pattern.</td>
<td>Lines, shapes, colors are drawn and arranged precisely to show repetition and pattern in a complex personal design.</td>
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</tr>
<tr>
<td>COMPOSITION (Principles of Design)</td>
<td>Only a few lines and shapes have been arranged around a midpoint; mirroring is uneven in the size, shape, and/or placement of the individual art elements.</td>
<td>Lines, shapes, and colors have placed around a central midpoint; mirroring is evident. A color scheme ties the parts together,</td>
<td>Lines, shapes, and colors have been carefully placed around the virtual/symbolic midpoint. The selected color scheme unites the design into a harmonious whole.</td>
<td></td>
</tr>
<tr>
<td>CRAFTMANSHPH (Careful Handling of Materials)</td>
<td>Minimal use of stencils and ruler; drawing is uneven with little effort given to producing the circles and lines. Color added haphazardly.</td>
<td>Stencils and ruler used with precision. The artwork is fairly neat and shows effort in drawing concentric circles and intersecting lines. A color scheme has been carefully applied.</td>
<td>The artwork is very neat with lines and shapes carefully drawn in a precise and complex design. All components, including the color scheme, show careful neatness and attention to detail.</td>
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</table>

Total:
Use the following checklists to assess the two writing activities.

**Descriptive Writing:**

1. *The summary of the classroom discussion uses relevant descriptive details and well developed event sequence to produce a detailed report.*

<table>
<thead>
<tr>
<th>SCORES: (check box)</th>
<th>Promising (1) (More Needed)</th>
<th>Emerging (2) (Good or adequate)</th>
<th>Developing (3) (Well Done)</th>
<th>Accomplished (4) (Outstanding)</th>
</tr>
</thead>
</table>

2. *Responses to the topics addressed show thought and careful consideration of the questions asked, giving full and clearly stated answers.*

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<tr>
<th>SCORES: (check box)</th>
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<th>Emerging (2) (Good or adequate)</th>
<th>Developing (3) (Well Done)</th>
<th>Accomplished (4) (Outstanding)</th>
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</table>

**Reflective Writing:**

1. *Reveals the personal symbolism of the lines, shapes, and color scheme; describes the ways in which the resulting design is uniquely his/her own.*

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<th>Emerging (2) (Good or adequate)</th>
<th>Developing (3) (Well Done)</th>
<th>Accomplished (4) (Outstanding)</th>
</tr>
</thead>
</table>

2. *Describes the techniques used to achieve focused concentration; analyzes the helpfulness of the techniques and provides reasoned statements supporting (or rejecting) their use to develop focus attention and unlock creativity.*

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<th>SCORES: (check box)</th>
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<th>Emerging (2) (Good or adequate)</th>
<th>Developing (3) (Well Done)</th>
<th>Accomplished (4) (Outstanding)</th>
</tr>
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</table>

**Extensions:**

Chinese and Native Americans also created mandalas. Investigate the artwork from each of these cultures. Compare and contrast with the mandalas from the Buddhist and Hindu cultures.

Guidelines for discussion (optional activities to reinforce these guidelines):

“When discussing artwork, respect is essential and tolerance is expected. Technical skills are identified, creativity is appreciated, and effort is acknowledged.”

- Ask students to write in their journals, identifying times when they practiced one of these traits (and any difficulty they experienced).
- Have students make posters to illustrate these guidelines for discussion.
- Use award stickers to hand out to students each time they exhibit one of the traits during discussion sessions.
Extensions (continued):

Hindu and Buddhist monks worked in teams of four to create mandalas. Students collaborate in teams of four while creating an original chalk mandala.

Work in small groups to design mandalas (cooperative lesson using chalk on the sidewalk, 4 students per square). Like the sand painting mandalas, have a ceremony and destroy the design at the end of its production.

YouTube videos showing process of making Sand Mandalas (Timelapse, 2012),

Some middle school students in San Francisco meditate in the classroom for fifteen minutes, twice a day. After four years, results show improvement in academic performance, with attendance up to 98%.

As an extension of this lesson, students research meditation in public schools and (working in small groups) set up an interview (Skype or email) with a teacher, principal, and/or student at schools where meditation has been used. From these original sources and from past and current public records (e.g., attendance/tests), students analyze the data and write a report with evidence to support their conclusions (see ELA Writing Standard below).

NBC article on meditation in San Francisco schools:  http://www.nbcnews.com/nightly-news/san-francisco-schools-transformed-power-meditation-n276301

ELA Writing Standard

1. Write arguments to support claims with clear reasons and relevant evidence.
   a. Introduce claim(s) and organize the reasons and evidence clearly.
   b. Support claim(s) with clear reasons and relevant evidence, using credible sources and demonstrating an understanding of the topic or text.
   c. Use words, phrases, and clauses to clarify the relationships among claim(s) and reasons.
   d. Establish and maintain a formal style.
   e. Provide a concluding statement or section that follows from the argument presented.

Students research how circles have been used as an ancient and universal symbol for unity and harmony. They put together a slide show that documents their findings, showing images of

- Ancient symbols (Ouroboros, sun symbols),
- Cultural traditions (wedding rings, children’s games),
- Circles and spheres used in religions (Rose windows in Christian churches, domes in synagogues, geometric mosaics in Muslim holy sites)

They present their slide show to the class, explaining the significance of the circle in a variety of contexts.
### National Core Arts Standards: Visual Arts (NCAS/VA)

<table>
<thead>
<tr>
<th>Sixth Grade</th>
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</tr>
</thead>
</table>
| **CREATING:** | Organize and develop artistic ideas and work (Anchor Standard #2).  
  **VA:Cr2.1.6a** Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design. |
| **PRESENTING:** | Select, analyze, and interpret artistic work for presentation (Anchor Standard #4).  
  **VA:Pr4.1.6a** Analyze similarities and differences associated with presenting two-dimensional artwork. |
| **RESPONDING:** | Interpret intent and meaning in artistic work (Anchor Standard #8).  
  **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. |
| **CONNECTING:** | Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding (Anchor Standard #11).  
  **VA:Cn11.1.6a** Analyze how art reflects changing times, traditions, resources, and cultural uses. |
### California Visual Arts Standards

<table>
<thead>
<tr>
<th>Strands</th>
<th>Standards</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ARTISTIC PERCEPTION</strong></td>
<td></td>
</tr>
<tr>
<td>VA6:1.0 Develop Visual Arts Knowledge and Vocabulary.</td>
<td>1.1 Identify and describe all the elements of art found in selected works of art (color, shape/form, line, texture, space, and value).</td>
</tr>
<tr>
<td><strong>CREATIVE EXPRESSION</strong></td>
<td></td>
</tr>
<tr>
<td>VA6:2.0 Apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art.</td>
<td>2.4 Create increasingly complex original works of art reflecting personal choices and increased technical skill.</td>
</tr>
<tr>
<td><strong>HISTORICAL/CULTURAL CONTEXT</strong></td>
<td></td>
</tr>
<tr>
<td>VA6:3.0 Analyze role and development of visual arts in past and present cultures, using a variety of resources (both print and electronic).</td>
<td>3.2 View selected works of art from a culture and describe how they have changed (or not changed) in theme and content over a period of time.</td>
</tr>
<tr>
<td><strong>AESTHETIC VALUING</strong></td>
<td></td>
</tr>
<tr>
<td>VA6:4.0 Responding to, Analyzing, and Making Judgments about Artworks.</td>
<td>4.4 Change, edit, or revise their works of art after a critique, articulating reasons for their changes.</td>
</tr>
<tr>
<td><strong>CONNECTIONS, RELATIONSHIPS, APPLICATIONS</strong></td>
<td></td>
</tr>
<tr>
<td>VA6:5.0 Applying what is learned in the Visual Arts to other subject areas (History-Social Science: India).</td>
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</tr>
</tbody>
</table>

### Linked Standards (for Interdisciplinary Connections):

*Strands from the History-Social Science Framework (2014 Revision):*

- **Understand the importance of religion, philosophy, and other major belief systems.**
  The content standards outline the major philosophical and religious topics that students will study throughout the history–social science curriculum. To understand why individuals and groups acted as they did, we must see what values and assumptions they held, what they honored, what they sought, and what they feared. By studying a people’s religion and philosophy as well as their folkways and traditions, we gain an understanding of their ethical and moral commitments. By reading the texts that people revere, we gain important insights into their thinking. The study of religious beliefs and other ideological commitments helps explain both cultural continuity and cultural conflict.

- **Recognize that literature and art shape and reflect the inner life of a people.**
  Artists and writers tend to have sensitive antennae. In their work, artists and writers record the hopes, fears, aspirations, and anxieties of their society. A culture cannot be fully understood without knowledge of the poems, plays, dance, visual art, and other works that express its spirit.
## History – Social Science Framework (2014 Revision)

### Sixth Grade

#### 6.5 Students analyze the geographic, political, economic, religious, and social structures of the early civilizations of India.

- The birth and spread of religious and philosophical systems (Judaism, Greek thought, Hinduism, Buddhism, Confucianism, Christianity), and changes in societies (social class divisions, slavery, divisions of labor between men and women).

#### 6.5.3 Explain the major beliefs and practices of Brahmanism in India and how they evolved into early Hinduism.

- Religion in India has always been very complex, with many religions working well in harmony with each other. Hinduism evolved from earlier religions; Hindus believe in reincarnation and that dharma and karma affect how a person will be reincarnated.

#### 6.5.5 Know the life and moral teaching of Buddha and how Buddhism spread in India, Ceylon, and Central Asia.

- Buddhism emerged in the sixth century BCE in the life and moral teachings of Siddhartha Gautama, or the Buddha. Through the story of his life, his Hindu background, and his search for enlightenment, students may learn about Buddhism’s fundamental ideas: unselfishness; compassion for suffering; tolerance; and the prohibition of killing, lying, stealing, and gossiping.

## English Language Arts

**California Common Core State Standards (CCCSS)**

### Sixth Grade

#### W (Writing)

**W6.2** Write informative/explanatory texts to examine a topic and convey ideas, concepts and information through the selection, organization, and analysis of relevant content.

#### SL (Speaking/Listening)

**SL6.1** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others’ ideas and expressing their own clearly.
Suggestion for adapting the lesson to other grade levels:

The lesson on Mandalas has been placed at sixth grade because of the History – Social Science strands that examine the religions of India. However, the lesson can be adapted for lower grades through its connection to geometry.

From the California Mathematics Framework (2013)

Grade 2: Geometry
2.G.1–2 Reason with shapes and their attributes.
1. Recognize and draw shapes having specified attributes, such as a given number of angles or a given number of equal faces. Identify triangles, quadrilaterals, pentagons, hexagons, and cubes.
2. Partition a rectangle into rows and columns of same-size squares and count to find the total number of them.

Grade 3: Geometry
3.G.1–2 Reason with shapes and their attributes.
1. Understand that shapes in different categories may share attributes, and that the shared attributes can define a larger category.
2. Partition shapes into parts with equal areas. Express the area of each part as a unit fraction of the whole.

Grade 4: Geometry
4.G.1–3 Draw and identify lines and angles, and classify shapes by properties of their lines and angles.
1. Draw points, lines, line segments, rays, angles (right, acute, obtuse), and perpendicular and parallel lines. Identify these in two-dimensional figures.
2. Classify two-dimensional figures based on the presence or absence of parallel or perpendicular lines, or the presence or absence of angles of a specified size. Recognize right triangles as a category, and identify right triangles. (Two-dimensional shapes should include special triangles, e.g., equilateral, isosceles, scalene, and special quadrilaterals, e.g., rhombus, square, rectangle, parallelogram, trapezoid.) CA
3. Recognize a line of symmetry for a two-dimensional figure as a line across the figure such that the figure can be folded along the line into matching parts. Identify line-symmetric figures and draw lines of symmetry.

4.G.2 (MP.3) Classify shapes according to attributes.
Students recognize a line of symmetry for a two-dimensional figure as a line across the figure, such that the figure can be folded along the line into matching parts.

Grade 5 Geometry
In prior years, students described and compared properties of two-dimensional shapes and built, drew, and analyzed these shapes.
5.G.4 Fifth-grade students broaden their understanding to reason about the attributes (properties) of two-dimensional shapes and to classify these shapes in a hierarchy based on properties.
STORY QUILTS

Grade Level: 3 – 5
The lesson can easily be adapted for middle and high school (see “Extensions” for suggestions).

Overview: Examine artwork by Faith Ringgold – her storytelling through images on quilts. Students develop pictures that tell stories of a personal life event and edge the images with colorful patterned borders that have been created in a collaborative session with classmates.

Duration: Six sessions (with some “free” time spent in making extra pattern strips).

Big Idea: Artists as Storytellers.

Objectives/Outcomes: Learners will
• recognize the art of Faith Ringgold and describe how her work was influenced by her life,
• work with classmates to develop multiple sets of colorfully patterned paper strips,
• develop thumbnail sketches (in a sketchbook or journal) showing personal memories,
• create a drawing of a memorable event as the central image for a paper story quilt,
• compose 12 – 16 sentences that describe the sequence in the event,
• assemble the parts of the artwork so that a central illustration reveals a memorable event and the image is surrounded by a colorfully pieced border,*
• display the paper story quilt with a short artist’s statement about the purpose and process.

* Only after the class discussion will the story-telling sentence strips be glued onto the paper story quilt (classmates will be asked to imagine what the story is from just looking at the picture).

Content and Achievement Standards:
Standards listed below are identified by phrases only; the complete standards can be found toward the end of the lesson.

National Core Arts Standards for the Visual Arts
Creating: Generate and conceptualize artistic ideas and work (Anchor Standard #1).
Presenting: Develop and refine artistic techniques and work for presentation. (Anchor Standard #5).
Responding: Interpret intent and meaning in artistic work (Anchor Standard #8).
Connecting: Synthesize and relate knowledge and personal experiences to make art (Anchor Standard #10).
Visual Arts Content Standards (Framework)

Artistic Perception: Processing sensory information – describing elements of art,

Creative Expression: Creating artworks based on observations of memories and actual everyday scenes/events,

Historical & Cultural Context: Historical and Cultural Dimensions – identify artists and describe their art traditions,

Aesthetic Valuing: Responding, Analyzing – compare and contrast selected works of art and describe how they reflect life,

Connections, Relations, and Applications: Connecting to other subject areas (English/Language Arts and the Visual Arts).

Linked Standards (for Interdisciplinary Connections):

English Language Arts Standards

Writing: Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

Speaking and Listening: Engage effectively in a range of discussions, building on others’ ideas and expressing their own clearly.

Vocabulary: Definition of art terms can be found in the Glossary.

For all students:
- warm/cool colors
- shape (open/closed)
- pattern
- wash
- border
- contrast
- illustrate
- story quilt
- foreground, middle ground, background

For older students:
- composition
- viewpoint
- birds-eye-view
- depth
- unity
- balance
- symbol
- narrative art
- 2-D/3-D*

* Simple technique to show depth on a flat surface:
  - overlapping (one object appears to be in front of the other),
  - placement (higher or lower on the paper),
  - size (smaller objects appear further away; larger objects appear closer).

Materials: These will require preparation (cutting paper) before the lesson:

- pencils and scratch paper
- heavy paper or tagboard (12” square)
- black construction paper (18” square)
- paper strips (3” x 12”) – 5 strips per student
- paste or glue
- scissors
- oil pastels
- writing strips, white or light color (2” x 12”)
- felt-tip pens (black fineline)
- watercolors (for a wash over the oil pastels)
- brushes
- water containers
- paper towels
- newspapers
Resources:

Faith Ringgold’s Web Site  http://www.faithringgold.com/ringgold/default.htm


Artist Faith Ringgold Discusses “Tar Beach”  


1. Selected Books:

   Tar Beach. Originally written by Faith Ringgold for her story quilt of the same name, the book is the story of eight-year-old Cassie Louis Lightfoot’s dream – to be free to go wherever she wants for the rest of her life. One night, up on her “tar beach” (the rooftop of her Harlem apartment building where she lives), her dream comes true. The stars lift her up and she flies over the city. As Cassie learns, anyone can fly.

   A Century of Quilts, America in Cloth, Telling Stories: Faith Ringgold’s Paintings of the 1960s (National Museum of Women in the Arts)

   Companions to Tar Beach include three books: Counting to Tar Beach, Cassie’s Colorful Day and Cassie’s Word Quilt

   Aunt Harriet’s Underground Railroad in the Sky. Cassie returns to the skies to encounter the Underground Railroad train with Harriet Tubman as a conductor.

   Dinner at Aunt Connie’s House. An imaginative story about Aunt Connie who has painted twelve portraits of famous African-American women – and the paintings can speak.

   If a Bus Could Talk. The story of a young African-American girl who had to walk miles to her one-room schoolhouse in Alabama while white children rode to their school in a bus. As an adult, Rosa Parks refused to give up her seat on a segregated bus to a white man; this courageous act put Rosa in jail and became a pivotal event in the Civil Rights movement. In this book, the bus speaks out. “It is for this singular act of courage that, one day a year, Mrs. Park’s seat has been reserved,” says the talking bus.

2. Videos:

   “The Last Story Quilt” – An inspiring story about how Faith Ringgold achieved her dream of becoming an artist through perseverance, patience, and education.

   “Faith Ringgold Paints Crown Heights” – Through folktales and paintings, this documentary shows how the twelve cultures that have settled Crown Heights have contributed to the American spirit.

3. Art Reproductions:

   Take Five – Five large reproductions by well-known artists, grouped around themes. The backs of the prints include information about the artists as well as guided analysis for critiquing and interpreting art. “Urban Environments” contains Tar Beach by Faith Ringgold (this art reproduction is also available as part of a packet of mix-and-match-your-own five prints).

   Crystal Productions:  http://www.crystalproductions.com/PrintItem.aspx?itemcode=CP6037&code=
Information about Faith Ringgold and her art:

“If one can, anyone can; all you gotta do is try.”
-Faith Ringgold

Faith Ringgold is an African-American artist and author, born in 1930 in Harlem, New York City. She is best known for her large, painted story quilts. As a child, she was taught to sew fabrics by her mother, a professional fashion designer; her great-grandmother taught her how to make quilts. Ringgold's great-great-great grandmother had been a slave in her younger years and made quilts for her master’s family.

Quilts in the African-American slave community served various purposes: warmth, preserving memories and events, storytelling, and supposedly even as “message boards” for the Underground Railroad to guide slaves on their way north to freedom.

Faith Ringgold was raised in Harlem and graduated from the City College of New York where she was an art major. She taught in the New York public school system and in 1970 began teaching college level courses. She is professor emeritus at the University of California, San Diego, where she taught art from 1987 until 2002. She now lives in Inglewood, New Jersey.

Ringgold’s story quilts combine acrylic painting on canvas, quilted fabric and storytelling, often a handwritten text that frames the painted image.

Ringgold also began to write stories for children. Her most well known, Tar Beach, tells the story of a young girl named Cassie who (like Ringgold) lived in an apartment in Harlem where her family ate and played cards on the roof on hot summer evenings. She had first told this story in a quilt/painting in 1988, which was seen by a publisher who suggested that she tell the story in illustrated book form. This was her first of several children's books that encouraged children to ‘take flight’ and follow their dreams.


Ringgold’s artwork has been exhibited in museums and galleries around the world and is held in the permanent collections of many museums including the Metropolitan Museum of Art, the Museum of American Art, the Solomon R. Guggenheim Museum, as well as the city museums of Boston, Baltimore, Newark, and St. Louis.

In California: People Portraits (52 mosaics) were installed in the Los Angeles Civic Center Subway station in 2010. Pasadena City College owns Coming to Jones Road: Under a Blood Red Sky, a story quilt (silkscreen on canvas with pieced border, 41” x 47”).
http://www.faithringgold.com/ringgold/d102.htm

Ringgold’s blog: http://faithringgold.blogspot.com/
Ringgold’s website: http://www.faithringgold.com
Teaching Procedure:

Faith Ringgold’s story quilts combine acrylic painting on canvas, quilted fabric and storytelling; often a handwritten text frames the painted image.

Day 1(a): Introduction/Discussion

Introduce Faith Ringgold through books, videos, art reproductions, and digital images of her work. Point out the parts of her story quilts (colorful pieced borders, a painted image, and a handwritten story in strips, usually placed around the central picture).

Discuss Tar Beach. Remind students that they will need to follow agreed-upon rules for discussion (see suggested expectations and chart on the page after assessment). The questions listed below progress from simple to more challenging; the more advanced questions would be appropriate for older children but eliminated when working with younger grade levels. (More advanced or more in-depth questions can also be found in parenthesis.)

While looking at Ringgold’s Tar Beach, probe for understanding:

What is happening in this picture? Does the picture tell a story? What story do you think it tells? Why do you think that? What words would you use to describe the artwork?

Can you find Cassie flying over the George Washington Bridge? Is she really flying or is this just an imaginary flight? (What does Cassie’s flying symbolize?)

What colors stand out in this artwork? Point out warm and cool colors (What complementary colors create contrast?). How do the colors used in the artwork make you feel? (What mood does the artist create through the colors she chose?)

Find some things that look near (foreground) and some that look far away (background); how did the artist do that (create the sense of depth)? Can you point out some places where lines and shapes overlap? (How does Ringgold use overlapping, placement, and size differences to develop a sense of depth and space?)

When you first looked at the painting, what was the first thing you saw? (Identify the center of interest.) How does the artist use color and lines to lead the viewer’s eye through the painting?

Looking at the painting of people on a rooftop, is there repetition in lines? In shapes? In colors? How does repetition help hold the picture together? How does overlapping help tie the parts of the painting together? (How do repetition and overlapping produce unity?)

Looking at the border: is there repetition in lines? In shapes? In colors? What do we call it when shapes, lines, and colors are repeated over and over? (What does the strong patterned border add to the artwork as a whole?)

What things in Tar Beach do you think are similar to those in Faith Ringgold’s life? (How did Faith Ringgold’s life influence her artwork? Are artists influenced by their own life events?)

Explain that in previous centuries, quiltmaking was often a communal event: individuals would piece together the top panel, but a group of women would help stitch the top to the backing. This task was usually done with the quilt stretched on a large frame so that women could pass their needles down and up through the fabric. The women had to agree ahead of time how and what pattern they would use to stitch into the quilt.
Day 1(b): Demonstration and Collaboration

Demonstrate making patterned strips of paper to use in the border. Review various types of shapes and lines. Point out that a pattern is any shape/line/color repeated over and over again. Use oil pastels to draw lines and shapes, pressing hard so that the colors will be heavy and solid. Leave the background blank.

Once all the pattern motifs are drawn, use watercolors to brush on a wash of color over the entire strip (even over the pattern itself – the oil in the pastels will resist the water and the pattern will pop out). Emphasize contrast: for example, if the pattern uses mostly warm colors, apply a wash of cool colors. The opposite is also true (a wash of warm colors over a pattern of cool colors will also create contrast).

How many other ways can students think of to make contrast?
- black wash over brightly colored warm colors (red, yellow, orange),
- combinations of complementary colors (yellow/violet; orange/blue; red/green).

Divide the class into teams of three or four students. The teams will make pattern strips (at least five for each student in the group). Each team will be drawing patterns on the strips and applying the watercolor washes. Ask students to collaborate – to make decisions together.

Ask the team to consider: How will the tasks be divided? Who will draw the patterns? Who will apply the washes? Who will be in charge of the materials (distributing paper and oil pastels and getting clean water for the painters)? How will they keep track of how many strips the team has produced? Who will be in charge of making sure that strips are completely covered with color?

The patterned strips will need to be cut into 3-inch squares. This can either be done by the teacher (using a paper cutter) or by the teams (using a 3-inch template to mark the backs of the strips and using scissors to cut them into squares).

The collaborative team effort (making multiple pattern strips) can be continued at odd times through the following days. All the squares will be mixed up and used by all members of the class. Each student will need twenty 3-inch squares for his/her story quilt.

Day 2(a): Thumbnail Sketches

Most artists have a plan for what they want to show and how they want their artwork to look when it’s finished. Many artists try out their ideas in “thumbnail sketches” (small, loosely drawn sketches that express some of the artist’s ideas).

Ask students to make a series of thumbnail sketches to help plan their paper story quilt (in this case, the thumbnail sketches be no more than four inches square). They will need to concentrate on some events in their lives that were very important (brainstorm what that might be: first day of school, loss of a tooth, a trip with the family, a party, getting a new puppy). Students will make three or more thumbnail sketches of important events. Note: the thumbnail sketches are to be kept as part of the project – they can be kept in a sketchbook, a journal, or in a portfolio. They may be included in an exhibit of the artwork, along with the artist’s statement.

Day 2(b): The Final Drawing

Teachers can help finalize the final drawing by making suggestions of ways to improve (e.g., “I like the background in this sketch – it’s very colorful; perhaps you can include it in the drawing you’ve selected,” or “This side of the drawing seems very heavy; what can you put on the other side to make it seem more balanced?”). The teacher’s role is to look at a collection of student work with a fresh eye and help him/her pull together the best parts of each. Encourage a well-developed background with central figures and objects that clearly illustrate the event and the story.
Once a final sketch has been agreed upon, students are to transfer their sketches to a nine-inch square. Encourage them to work lightly with pencil until they have everything positioned just the way they want it. After the drawing is finalized, they can use oil pastels to color their picture. Be sure they have applied the color with a heavy hand (watercolor washes can be used over the drawing to create unity).

**Day 3: Writing the Story**
Use phrases to list the happenings in the memorable event. Write and organize descriptive sentences to show the order that incidents occurred; events are to build one upon the other until the story comes to a fitting and convincing conclusion.

Students write out the entire story, using concrete words, descriptive details, and words and phrases to develop the sequence of events, leading to a conclusion. From this rough draft, students select twelve to sixteen sentences that summarize the action that is taking place. They are to write the sentences on the sentence strips (later to be glued onto their story quilt).

**Day 4: Assembling the artwork**
Distribute materials needed to assemble the finished story quilt (student artwork, 18” square black construction paper, gluesticks). Allow students to randomly select twenty patterned squares as a border to glue around the outside edge. Suggest that they try several arrangements of the border pieces so that is will be balanced (and identical patterned pieces will not be next to one another). The sentence strips will not be glued onto the story quilts until after the class discussion.

**Day 5: Preparing for exhibition**
Students are to write artists’ statements to include with their story quilts. The artists’ statements tell about the purpose of the artwork and a description of how it was done. The artwork of Faith Ringgold should be mentioned as a source of inspiration. The statements can include one or more of the thumbnail sketches to show the planning stage of the process. After the class discussion, students are to glue the sentence strips into the story quilt. The artwork with the accompanying artists’ statements is to be displayed in the classroom and/or in a selected area of the school.

**Day 6: Class Discussion and Reflective Writing**
Review the rules for discussion (see section immediately following “Assessment”) and some of the questions/ideas gathered from the introductory discussion.

The questions that follow are designed to probe and interpret contextual information, visual elements, subject matter, and ideas. In general, questions progress from simple to more challenging; the more advanced questions would be appropriate for older children but eliminated when working with younger grade levels. (More advanced or more in-depth questions can also be found in parenthesis.)

While looking at student story quilts. With the entire class (or in small groups); focus on a few of the artworks at a time while asking the following questions:

- What do you see in this painting? What words would you use to describe the artwork?
- What is happening? What personal story do you think the artist is telling us? Why do you think that?
- (What clues do you see in the picture that reveal the story? Did the artist use symbols? What do you think the symbols mean? Why do you think that?)
- How is this story quilt like Faith Ringgold’s? How is it different? (Does the artwork use colors that set a mood? What colors were used and how do they impact the viewer’s response?)
- What do you like about this artwork? (Do you have any suggestions for revision?)
About your own artwork  In your journal, describe your own artwork – the story it tells and the clues that you put in the artwork to help tell the story. Why did you select this event? What do you like about your artwork? What would you do differently if you were to repeat the activity? What did you learn from creating a story quilt? What did you learn from your study of Faith Ringgold’s art?  (What one thing is most important from all that you learned from activity?)

Assessment:

Students need to know from the start what their artworks should include and how they’re being scored. For this reason, the rubric needs to be given out and/or explained in the early stages of the lesson so that students clearly understand the expectations.

<table>
<thead>
<tr>
<th>Planning and Preparation</th>
<th>1 Emerging (Below Standard)</th>
<th>2 Developing (At Standard)</th>
<th>3 Accomplished (Above Standard)</th>
<th>Scores</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>One or no thumbnail sketches developed to show planning and/or little collaboration with team members to produce border strips.</td>
<td>Several thumbnail sketches show planning; team has worked together to develop an adequate number of patterned border strips that show contrast.</td>
<td>Multiple thumbnail sketches of ideas indicate a well thought out plan; the team has completed an abundant number of patterned border strips that show contrast.</td>
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<tr>
<td>Visual and Written Narrative</td>
<td>Either the image or the writing (or both) shows weak or uneven development of narrative elements</td>
<td>The artwork and the writing use descriptive details; both show a chronological sequence that leads to a convincing conclusion.</td>
<td>Both the artwork and writing use relevant descriptive details, well-developed event sequences, and a fitting conclusion to produce a strong visual/verbal narrative.</td>
<td></td>
</tr>
<tr>
<td>Presentation</td>
<td>The construction of the artwork is uneven; little effort has been given to assembling work suitable for exhibition. The artist’s statement is limited or missing.</td>
<td>The finished artwork demonstrates care in the arrangement and placement of its parts; the artist’s statement is clear and concise.</td>
<td>The artwork demonstrates great care and attention to detail in the arrangement of parts. The artist’s statement clearly describes the content and intent of the work.</td>
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Teacher Notes on Criteria for Assessment  (rubric above)

Planning and Preparation: A series of thumbnail sketches (drawn in a sketchbook or journal) show detailed planning of content and composition; the student has worked cooperatively with team members to create patterned border strips for class use.

Visual and Written Narrative: Both the artwork and writing use relevant descriptive details and well-developed event sequences to produce a strong narrative about a memorable event in the student’s life.

Presentation: The picture, border, and sentence strips have been carefully produced and placed in order to create a colorful artwork that tells a story; the artwork has been neatly assembled and demonstrates effort and care in preparing a piece suitable for exhibition. The accompanying artist’s statement describes the content and intent of the artwork in clear and concise language.
Take turns
Stay on topic
Ask questions to clarify
Build on the ideas of others
Give reasons for your thoughts
Be open to new ideas

To reinforce rules for discussion, display a chart or poster that clearly lists expectations.

Review the six “rules” before group or class discussions and refer back to them as needed.

Discussion and Reflective Writing (Speaking, Listening, and Writing)

<table>
<thead>
<tr>
<th>1 Emerging (Below Standard)</th>
<th>2 Developing (At Standard)</th>
<th>3 Accomplished (Above Standard)</th>
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</tr>
</thead>
<tbody>
<tr>
<td>DISCUSSION</td>
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<tr>
<td>Has difficulty following agreed-upon rules. Limited input to the discussion.</td>
<td>Follows agreed-upon rules. Makes comments that are appropriate and that build on the ideas of others.</td>
<td>Follows agreed-upon rules. Considers and responds thoughtfully to a wide range of viewpoints. Contributions are clearly expressed and build on the ideas of others.</td>
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<tr>
<td>REFLECTIVE WRITING</td>
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<tr>
<td>Ideas are not clearly described. Limited written responses to questions. Few reasons given for opinions.</td>
<td>Gives reasons for opinions in statements that are clear and concise. Writing uses some descriptive words to provide details and to express ideas.</td>
<td>Contains clear and concise statements based on reasoning. Sensory details and concrete words/phrases have been selected to describe experiences. Responses show thoughtful consideration of questions.</td>
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</table>

**Total:**

**Discussion:** Follows agree-upon rules for discussion; makes comments that contribute to the discussion and elaborates on the remarks of others. Considers and responds to a wide range of viewpoints in group discussions; builds on others’ ideas and expresses own clearly.

**Reflection:** Writing uses concrete words, phrases, and sensory details to describe experiences and thoughts. Presents reasoned statements that are clear and concise. The reflective writing shows thoughtful consideration of questions in its responses.
Extensions: With additional planning and preparation, the Story Quilt lesson can be adapted for middle and high school. A different focus as well as different standards make the learning activity suitable for older students. Here are some suggestions for adaptations.

For Middle School  Themes in Narrative Art

1. Ringgold found that the art history classes she took in college concentrated almost exclusively on (white) male Europeans. *The French Collection* (a 12-part story quilt series) balanced this inequality by having African-Americans interacting with the "giants" of modern European culture. The thematic series features Ringgold's alter ego, Willia Marie Simone, a 16-year-old black girl, living as an artist and model in Paris. These whimsical story quilts include:
   - *Dancing at the Louvre* – African-American children play under the watchful eye of the *Mona Lisa* and other masterpieces in the famous art museum;
   - *The Sunflower Quilting Bee at Arles* – African-American women proudly display their sunflower quilt with Van Gogh standing quietly in the background;
   - *Matisse’s Chapel* is packed with a congregation of Ringgold’s relatives;
   - *Le Café de Artistes* depicts Willia and Ringgold herself among several prominent artists and writers, including Romare Bearden, Paul Gauguin, Vincent Van Gogh, Jacob Lawrence, Maurice Utrillo, Lois Mailou Jones, and Henri de Toulouse-Lautrec.

   Art activity: Students examine selected artworks from *The French Collection* and identify the theme, intent, and message of the work; they plan and show an additional imaginary scene that shows Willia interacting with their own favorite artists and/or authors.

2. Urban Scenes: Compare and contrast Faith Ringgold’s *Street Story Quilt* (1985) with Romare Bearden’s *The Block* (1971). Both artworks show life in African-American urban neighborhoods where the artists lived. Consider: how are the scenes similar and different? Identify the people in the community and some of the everyday daily events in each/both artworks.

   In discussion, ask students to identify the similarities and differences of communities (cities, small towns, rural, etc.). Encourage them to identify the community they live in and the things they like about it.

   Art activity: Students create art illustrating their own community and its unique features.

My neighborhood is in an area of Los Angeles called Baldwin Hills. Most of the people who live here are African Americans. A lot of famous musicians and artists have lived here. There’s a long series of murals near my house that show Black history. Living here is like living in a city, but there’s also a big park that’s been built on old oilfields. On weekends we often go to the park. It’s huge, and my favorite thing to do there is fishing in the lake.
For High School (with additional connections to History-Social Science Standards)

Faith Ringgold has been an activist since the 1970s, participating in several feminist, anti-racist groups. An early “story” quilt (called *Who’s Afraid of Aunt Jemima?*) reverses a negative African-American stereotype of black women. Artwork in her “American People” series supports the civil-rights movement.

Social Science themes that could be used to create high school story quilts include:
- **9th grade**  Women in United States History – *The impact of race, ethnicity, class, sexuality, and religion on women.*
- **10th grade**  Global Overview – *The emergence of ideas of universal rights for all individuals, regardless of gender, class, religion, or race.*
- **11th grade**  Civil Rights and Voting Rights – *The battle to eliminate segregation and inequality; changing role of women.*
- **12th grade**  Contemporary Issues – *America’s role in the globalized world.*


High School students have their own personal views about national and global problems – not only about race and women’s topics, but also about immigration, economic equality, global warming, discrimination, campaign financing, the impact of technology, and other issues.

This lesson can tap into student concerns and provide an outlet for the expression of thoughts and feelings about a range of social issues.

*Color Blind in America* – visual statement about racism and breaking stereotypes

Teacher: John Robinson
Gunn High School
Palo Alto, 2000
## Visual Arts Content and Achievement Standards Addressed

<table>
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<th>Third Grade</th>
<th>Fourth Grade</th>
<th>Fifth Grade</th>
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<tbody>
<tr>
<td><strong>NATIONAL CORE ARTS STANDARDS: VISUAL ART</strong></td>
<td>**VA:**Cr1.1.3a Elaborate on an imaginative idea.</td>
<td>**VA:**Cr1.1.4a Brainstorm multiple approaches to a creative art or design problem.</td>
<td>**VA:**Cr1.1.5a Combine ideas to generate an innovative idea for art-making.</td>
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<td></td>
<td>**VA:**Pr5.1.3a Identify exhibit space and prepare works of art including artists’ statements for presentation.</td>
<td>**VA:**Pr5.1.4a Analyze the various considerations for presenting and protecting art in various locations.</td>
<td>**VA:**Pr5.1.5a Develop a logical argument for safe and effective use of materials and techniques for preparing and presenting artwork.</td>
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<td>**VA:**Re8.1.3a Interpret art by analyzing use of media to create subject matter, characteristics of form and mood.</td>
<td>**VA:**Re8.1.4a Interpret art by referring to contextual information and analyzing relevant subject matter, characteristics of form, and use of media.</td>
<td>**VA:**Re8.1.5a 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.</td>
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<td>**VA:**Cn10.1.3a Develop a work of art based on observations of surroundings.</td>
<td>**VA:**Cn10.1.4a Create works of art that reflect community cultural traditions.</td>
<td>**VA:**Cn10.1.5a Apply formal and conceptual vocabularies of art and design to view surroundings in new ways through art-making.</td>
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</table>

| **CALIFORNIA VISUAL ART CONTENT STANDARDS** | **1.1** Perceive and describe contrast and emphasis in works of art. | **1.1** Identify and describe the principles of design in visual compositions, emphasizing unity and harmony. | **1.1** Identify and describe the principles of design in visual compositions, emphasizing unity and harmony. |
| **1.3** Identify and describe how foreground, middle ground, and background are used to create the illusion of space. | **2.8** Use complementary colors in an original composition to show contrast and emphasis. | **2.6** Use perspective in an original work of art to create a real or imaginary scene. |
| **2.1** Explore ideas for art in a personal sketchbook. | **3.1** Describe how art plays a role in reflecting life. | **3.3** Identify and compare works of art from various regions of the United States. |
| **3.2** Identify artists from his/her own community, county, or state and discuss art traditions. | **4.3** Discuss how the subject and selection of media relate to the meaning and purpose of a work of art. | **4.2** Compare the different purposes of a specific culture and/or artist for creating art. |
| **4.1** Compare and contrast selected works of art and describe them, using appropriate vocabulary of art. | **5.4** Read biographies and stories about artists and summarize the readings in short reports, telling how the artists mirrored or affected their time period or culture. | |
California English Language Arts Common Core Standards

<table>
<thead>
<tr>
<th>Third Grade</th>
<th>Fourth Grade</th>
<th>Fifth Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>W 3.3 (Writing)</strong></td>
<td><strong>W 3.4 (Writing)</strong></td>
<td><strong>W 3.5 (Writing)</strong></td>
</tr>
<tr>
<td>Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.</td>
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</tr>
<tr>
<td>a. Establish a situation and introduce a narrator and/or characters; organize an event sequence that unfolds naturally.</td>
<td>a. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.</td>
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</tr>
<tr>
<td>b. Use dialogue and descriptions of actions, thoughts, and feelings to develop experiences and events or show the response of characters to situations.</td>
<td>b. Use dialogue and description to develop experiences and events or show the responses of characters to situations.</td>
<td>b. Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.</td>
</tr>
<tr>
<td>c. Use temporal words and phrases to signal event order.</td>
<td>c. Use a variety of transitional words and phrases to manage the sequence of events.</td>
<td>c. Use a variety of transitional words, phrases, and clauses to manage the sequence of events.</td>
</tr>
<tr>
<td>d. Provide a sense of closure.</td>
<td>d. Use concrete words and phrases and sensory details to convey experiences and events precisely.</td>
<td>d. Use concrete words and phrases and sensory details to convey experiences and events precisely.</td>
</tr>
<tr>
<td></td>
<td>e. Provide a conclusion that follows from the narrated experiences or events.</td>
<td>e. Provide a conclusion that follows from the narrated experiences or events.</td>
</tr>
</tbody>
</table>
### California Common Core State Standards for English Language Arts

<table>
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<tr>
<th>Third Grade</th>
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</tr>
</thead>
<tbody>
<tr>
<td><strong>SL1.3 (Speaking &amp; Listening)</strong></td>
<td><strong>SL1.4 (Speaking &amp; Listening)</strong></td>
<td><strong>SL1.5 (Speaking &amp; Listening)</strong></td>
</tr>
<tr>
<td>1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others’ ideas and expressing their own clearly.</td>
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<td>1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others’ ideas and expressing their own clearly.</td>
</tr>
<tr>
<td>a. Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.</td>
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</tr>
<tr>
<td>b. Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).</td>
<td>b. Follow agreed-upon rules for discussions and carry out assigned roles.</td>
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</tr>
<tr>
<td>c. Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.</td>
<td>c. Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.</td>
<td>c. Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.</td>
</tr>
<tr>
<td>d. Explain their own ideas and understanding in light of the discussion.</td>
<td>d. Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.</td>
<td>d. Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.</td>
</tr>
</tbody>
</table>
GREEK PUPPETS

Grade Level: 6

Overview: One legacy of the ancient Greek civilization to the modern world was reverence for the human form, especially in sculpture.

This lesson focuses on drawing the human body in correct proportions; students create puppets out of the drawings and use them in plays developed from original scripts.

Duration: 4 one-hour sessions

Big Idea: Reverence for the human form has inspired powerful artworks.

Objectives/Outcomes: Learners will

- use ratio to calculate proportions in drawing the Greek ideal of the “perfect” human body,
- research Greek sculpture, clothing and hairstyles, etc., and utilize their findings in original writings and artwork,
- create drawings, puppets, and scripts – based on their own outlines for original one-act plays,
- demonstrate ability to summarize and present reasoned statements in discussions and reflective writing.

Content and Achievement Standards:
Standards listed below are identified by phrases only; the complete standards can be found toward the end of the lesson.

This learning activity is taught in conjunction with the 6th grade social studies unit on Greece. Simultaneously, students are writing an original script that will be performed using the puppets created in class.

The art anchor standard, “Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding” ties this cross-curricular unit about ancient Greece together.

NCAS Visual Arts Standards

Creating: Generate and conceptualize artistic ideas and work (Anchor Standard #1)
Organize and develop artistic ideas/work (Anchor Standards #2)
Responding: Apply criteria to evaluate artistic work (Anchor Standard #9).
Connecting: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding (Anchor Standard #11).
Visual Arts Content Standards (Framework)

Artistic Perception: Perceive and respond to works of art.

Creative Expression: Create artworks based on observation of actual everyday scenes/events.

Historical & Cultural Context: Explain how artists use their work to share experiences or communicate ideas.

Aesthetic Valuing: Identify and describe various reasons for making art.

Connections, Relations, and Applications: Connecting to other subject areas.

Linked Standards (for Interdisciplinary Connections):

(English/Language Arts, History – Social Studies, Math, and Theater)

History – Social Science Standards
Students analyze the geographic, political, economic, religious, and social structures of the early civilizations of Ancient Greece.

Common Core State Standards (CCCSS): English Language Arts

W (Writing) Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

SL (Speaking/Listening) Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others’ ideas and expressing their own clearly. Include multimedia components and visual displays in presentations to clarify information.

Common Core State Standards (CCCSS): Mathematics

Understand ratio concepts and use ratio reasoning to solve problems.
Understand the concept of a ratio and use ratio language to describe a ratio relationship between two quantities.

Performing Arts Standards: Theater
Create scripts that reflect particular historical periods or cultures.

Vocabulary: Definition of art terms can be found in the Glossary.

proportion    frontal    symmetry (symmetrical)
script        setting    scene
canon         backdrop   figurative

Materials:
9"x12" paper (heavy white or cardstock)
tongue depressors
tape
colored drawing materials (oil pastels, crayons, markers)
thin black sharpies for outlining
GREEK PUPPETS

Resources:
Ancient Greek Art  http://www.ancientgreece.com/gallery/
http://ancient-greece.org/art.html

“Perfect Bodies, Ancient Ideals” (The Getty Villa)

“The Body Beautiful: the Classical Ideal in Ancient Greek Art” (NY Times)
http://www.nytimes.com/2015/05/18/arts/design/the-body-beautiful-the-classical-ideal-in-ancient-greek-art.html?_r=0

“Explore/World Cultures” (The British Museum)
http://www.britishmuseum.org/explore/cultures/europe/ancient_greece.aspx

Calculator to determine proportions for ideal (adult) male (based on measurement of wrist)
http://www.fitness.com/tools/greek_proportions/?wrist=7&rbdUnit=1

Ancient Greek Clothing and Hairstyles
http://resources.woodlands-junior.kent.sch.uk/homework/greece/clothes.htm
https://en.wikipedia.org/wiki/Greco-Roman_hairstyle
http://www.slideshare.net/sunnycuts/greek-fashion

Greek Myths
http://www.greekmythology.com
https://en.wikipedia.org/wiki/Greek_mythology
http://www.ancient.eu/Greek_Mythology/

Background Information:

‘A sound mind in a sound body’ – Greek philosopher Thales of Miletus (624 – 546 BC)

A society’s values and beliefs are often embodied in their art. The mind-body dualism of Ancient Greece saw human form as the physical incarnation of reason and the mind. Greeks believed in the importance of the physical being in harmony with the mental; consequently, developing the body was considered as important as improving the mind.

Greek gods were often portrayed as idealized human beings, perfect images of masculinity and femininity, and this encouraged physical training and athletics as a means to attain perfection. Ideal body proportions were especially notable in sculptures of athletes. Male figures were often depicted in the nude to display the musculature and grace of the human form, highlighting the central role the masculine body occupied in Greek culture and aesthetics.

By sculpting the perfect human body, Greeks were symbolically turning flesh into bronze and marble – showing humans that were almost god-like. To achieve this perfection, Greeks used mathematical formulas to determine artistic proportions, thus making the naked human form an expression of intellect and order. The art of proportions was so important that Greeks wrote long treatises on the subject.

Polykleitos, one of the most well-known sculptors of ancient Greece, insisted that a statue should be composed of clearly definable parts, all related by a system of ideal mathematical proportions and balance. He set the standards of symmetria by setting the lengths of various body parts in relation to each other.
Polykleitos expressed the system in terms of ratios established by Pythagoras (Greek philosopher mathematician) for the perfect musical scale: 1:2 (octave), 2:3 (harmonic fifth), and 3:4 (harmonic fourth). Polykleitos created his method around 450 BC and called it “the Canon” (coming from the Greek word kanon meaning measure, rule, or law).

The Canon became the standard proportions for sculptors for generations, depicting the perfect human form – not a body based on a real person but a body based on a defined harmony.

Teaching Procedure:

Introduce Greek art and the culture’s emphasis on perfect body proportions. Use selected websites to show ancient Greek sculptures (since most of the male figures will be nude, this is a good time to bring up the subject and emphasize that nudity in art is not shocking – that you expect your students to be mature when viewing art). Point out that many of the “perfect” human bodies in Greek sculptures were of gods or goddesses (a good reason for the perfection).

Strategies for Interdisciplinary Learning:

Before introducing the art lesson, let’s pause and consider the structure of interdisciplinary education at grade six. Throughout California, there are several different configurations for sixth grade classes:

- self-contained classroom (in K-6, 6-8, or K-8 schools),
- transition classroom at middle school (with a team of teachers),
- fully integrated middle school classroom with core subjects and electives taught by different teachers.

Each of the configurations offers advantages and challenges. In introducing a variety of learning activities that cross many subject areas, obviously the self-contained classroom or the team-teaching model would facilitate the process more easily. However, even a fully integrated middle school could provide some interdisciplinary opportunities if teachers are willing to be flexible and communicate their plans and goals to one another.

Later in the Greek Puppets lesson, there is a suggestion for a culminating “Greek Week” in which many activities across subjects are proposed (see the Greek Week handout at the end of the lesson). The pivotal subject for Greek Week is History-Social Studies. When ancient Greece is being taught, this is the time for teachers in other subjects to be alerted to the timing and expectations. For example, if ratio has already been taught in math class, Greek Week would be a time to review (and the Body Ratios worksheet could either be used in class or as homework). In English Language Arts, the Greek Week writing activities (biography, summary of a myth, and scriptwriting) could be folded into class assignments (or again, as ELA homework).

During Greek Week, students collect their work in a portfolio that (ideally) would be reviewed by a team of teachers or by a homeroom/single classroom teacher. Somewhere in the school (the library, classroom, or hallway), self selections of student work could be displayed along with “artist’s statements”. In a K-6 or K-8 setting, puppet plays could be performed for younger students; there is also the possibility of videotaping the plays and sharing them with other classrooms, possibly sixth-grade classrooms in other schools.
The advantages of interdisciplinary education are many. Well-planned activities encourage active (rather than passive) learning, utilize different perspectives, and promote problem-solving. These factors – plus a process that encourages students to become personally invested in their work – make interdisciplinary learning both meaningful and memorable for the students.

**Day 1: Demonstration**
The teacher reviews what the class has discussed on previous days about Greek sculpture and ideal body proportions. In a draw-along session, the teacher demonstrates the steps while instructing the students in making their first practice drawing.

*Folding the drawing paper:*
1. Fold the 9” x 12” paper in half vertically (“hotdog bun” fold). Open.
2. Turn paper and fold in half horizontally (“hamburger bun” fold). Fold in half one more time. Open. Position vertically. There will be a fold down the center, crossed by three folds horizontally.
3. In small letters on the left side of the paper, instruct students to label the 1st horizontal fold “neck”, the 2nd fold “waist”, and the 3rd fold “knees”.
4. Discuss the shape of the human head, and the mathematical placement of facial features. Draw the head just above the first fold, centered on the “backbone” vertical fold line. Draw the neck to the first horizontal fold line.
5. Between the first and second horizontal fold lines, add shoulders, arms, and waist (we also call this the “belly button line”).

If students draw the arms hanging straight down, demonstrate how hands go past the middle line and reach the thigh. Students tend to lop arms/hands off at the waist. Call attention to where the arms bend – no “noodle” arms, please!

6. Also in this section, we work on hands. We spread our hands across our face to show how much larger hands are than people tend to draw them. If fingers are a problem, use a “u” shaped mitten.

7. Next, draw either a skirt, shorts, or the top half of pants to the “knee line”. Note: The majority of students will want to add the feet at this point. Demonstrate how to continue drawing so that the feet will end up at the bottom of the paper. This is actually challenging for many students.

Compare hand and foot sizes to get a sense of how big feet actually are. Encourage students to draw feet as a long U shape.
Day 2
Students should have completed at least an outline of their puppet play so they know what characters they want to use.

Students should also bring research materials to class – pictures of Greek clothing in books or from the Internet.

1. Students sit in their writing/play groups and decide who is to make which characters. They decide on distinguishing characteristics, and how characters relate to each other. Each student is required to make at least one character; if more characters are needed, those students will receive extra credit.

2. Each student creates a sketch of their character(s) based on the technique they were taught in the previous session. All characters should be approximately the same size when the puppet play is performed, so students begin by folding the 9” x 12” paper the same way. All characters must look Greek – no modern clothing or hairstyles. Warriors, weapons, and footwear must look authentic.

3. Once they have a good sketch, students can trace it over on a clean sheet of paper if they choose. They can use their original drawings to note the colors they to be used in their finished puppet.

Day 3
1. Students color the characters boldly with oil pastels, crayons, markers (or even paint if the teacher approves); the colors must be bold since they will have to be “read” from a distance when performed for an audience.

2. Characters are outlined in black.

Day 4
1. Characters are to be cut out.

2. Tongue depressors are taped to the back from the top of the head through the length of the body to make them rigid. Leave enough stick at the base to hold when performing.
Day 5
Making a backdrop for the plays adds an extra dimension to the project. Since students know their play and characters very well by this point, working cooperatively on a large painting is an excellent culminating art experience.

Encourage students to perform their play for other classes; another option would be to video tape the productions and share with other sixth grade classes in the school district and throughout the state.

Discussion/Reflection: Summarize and present reasoned statements in discussions and reflective writing when answering these questions:

• What symbols did you use to identify your puppet character? How were these incorporated into your finished artwork? Were others able to recognize the character and/or symbols?
• What personality traits of your character did you incorporate into your script? How did you do it?
• Did you find working with figurative proportion to be easy or difficult? Why?
• Comment on how your group worked together; were members able to incorporate a variety of ideas as they developed characters and the backdrop? If there were problems, what could be done next time to overcome them?
• What did you like/dislike about this activity? What did you learn from it?
• If you were to repeat this activity, what would you do differently?
Assessment:

Students need to know from the start what their artworks should include and how they’re being scored. For this reason, the rubric needs to be given out in the early stages of the lesson so that students clearly understand the expectations. Although the rubric is a form of summative assessment, it can be used as a formative (in progress) self assessment by the students.

<table>
<thead>
<tr>
<th></th>
<th>1 Emerging (Below Standard)</th>
<th>2 Developing (At Standard)</th>
<th>3 Accomplished (Above Standard)</th>
<th>Scores</th>
</tr>
</thead>
<tbody>
<tr>
<td>Proportion</td>
<td>Limited use of accurate proportion techniques found in the drawing and the puppet.</td>
<td>The artwork uses ratios to determine accurate proportion in the drawings and puppets.</td>
<td>Convincing use of ratios and proportion in the drawings and puppets goes beyond accuracy to show expressive elements.</td>
<td></td>
</tr>
<tr>
<td>Play Script</td>
<td>Either the outline or the script (or both) shows weak or uneven development of event sequences.</td>
<td>The outline and script use details to describe an imagined event sequence that portrays actions of characters in Greek mythology.</td>
<td>The outline and script use relevant and well-developed event sequences as well as descriptive details to produce an entertaining puppet play based on Greek mythology.</td>
<td></td>
</tr>
<tr>
<td>Craftsmanship</td>
<td>Little effort has been given to the drawing and/or the construction of the puppet; artwork is uneven and shows little attention to detail.</td>
<td>The artwork is fairly neat and shows attention to detail; the construction demonstrates effort in developing a figure to be used in a puppet play.</td>
<td>The artwork is very neat with strong attention to detail; the construction demonstrates elevated effort in developing the mythological figure for the puppet play.</td>
<td></td>
</tr>
</tbody>
</table>

Total:

Teacher Notes on Criteria for Assessment (rubric above)

Proportion: The artwork incorporates convincing use of ratio and proportion techniques to show the Greek ideal of the “perfect” human form in both the drawing and the puppet; the artwork provides a convincing representation of a character in Greek mythology.

Play Script: Both the outline and writing use relevant descriptive details and appropriate event sequences to produce a well-developed script for a puppet play that accurately portrays characters and actions in Greek mythology.

Craftsmanship: The artwork is very neat with careful attention to detail; construction demonstrates effort in developing the mythological figure for the puppet play.
National Core Arts Standards: Visual Arts (Grade 6)

**CREATING:** Generate/conceptualize artistic ideas and work (Anchor Standard #1).

- **VA:Cr1.1.6a** Combine concepts collaboratively to generate innovative ideas for creating art.

**CREATING:** Organize and develop artistic ideas and work (Anchor Standard #2).

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

**RESPONDING:** Apply criteria to evaluate artistic work (Anchor Standard #9).

- **VA:Re9.1.6a** Develop and apply relevant criteria to evaluate a work of art.

**CONNECTING:** Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding (Anchor Standard #11).

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

California Visual Arts Standards (Grade 6)

**ARTISTIC PERCEPTION:** Develop Visual Arts Knowledge and Vocabulary.

- **VA6:1.2** Discuss artworks as to theme, genre, style, idea, and differences in media.

**CREATIVE EXPRESSION:** Apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art.

- **VA6:2.5** Select specific media and processes to express themes or ideas.

**HISTORICAL/CULTURAL CONTEXT:** Analyze role and development of visual arts in past and present cultures, using a variety of resources (both print and electronic).

- **VA6:3.2** View selected works of art from a culture and describe how they have changed (or not changed) in theme and content over a period of time.

**AESTHETIC VALUING:** Responding to, Analyzing, and Making Judgments about Artworks.

- **VA6:4.3** Develop specific criteria as an individual or in groups to assess and critique works of art.

**CONNECTIONS, RELATIONSHIPS, APPLICATIONS:**

- **VA6:5.0** Applying what is learned in the Visual Arts to other subject areas (History-Social Science: Ancient Greece).
**Linked Standards** *(for Interdisciplinary Connections):*

*(English/Language Arts, History – Social Studies, and Theater)*.

**History – Social Science Standards**

6.4 Students analyze the geographic, political, economic, religious, and social structures of the early civilizations of Ancient Greece.

4. Explain the significance of Greek mythology to the everyday life of people in the region and how Greek literature continues to permeate our literature and language today, drawing from Greek mythology and epics, such as Homer’s *Iliad* and *Odyssey*, and from *Aesop’s Fables*.

8. Describe the enduring contributions of important Greek figures in the arts and sciences (e.g., Hypatia, Socrates, Plato, Aristotle, Euclid, Thucydides).

**California Common Core State Standards (CCCSS): English Language Arts**

**W** *(Writing)* Write narratives (scripts) to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

a. Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.

b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.

c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.

d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

**SL** *(Speaking/Listening)* Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 6 topics, texts, and issues*, building on others’ ideas and expressing their own clearly.

a. Come to discussions prepared; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.

b. Follow rules for collegial discussions, set specific goals and deadlines, and define individual roles as needed.

c. Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion.

d. Review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing.

**Common Core State Standards (CCCSS): Mathematics**

Understand ratio concepts and use ratio reasoning to solve problems.

Understand the concept of a ratio and use ratio language to describe a ratio relationship between two quantities. *For example, “The ratio of wings to beaks in the bird house at the zoo was 2:1, because for every 2 wings there was 1 beak.”*

**Performing Arts Standards: Theater**

3.1 Create scripts that reflect particular historical periods or cultures.
GREEK WEEK

Our class has decided to observe a whole week to celebrate ancient Greece. The week we have chosen is ______________________________ (dates)

During the week I will complete the following assignments and place them in a portfolio that I will turn in to my teacher at the end of Greek Week.

1. **Read/Write** Study one (or more) Greek myths; write a short (one-page) paper summarizing what happened in the selected myth. *(Be sure your summary has well-structured event sequences with details that enrich the retelling of the myth.)*

2. **Math** Complete the Body Ratios worksheet. *Optional: there is a website that has a calculator to determine ideal proportions, based on the measurement of a wrist: [http://www.fitness.com/tools/greek_proportions/?wrist=7&rdbUnit=1](http://www.fitness.com/tools/greek_proportions/?wrist=7&rdbUnit=1).* You might be interested in using your own wrist measurement or that of an adult to see the results.

3. **Biography** Select, research, and write about an important figure from the following list: Hypatia, Socrates, Plato, Aristotle, Euclid, Pheidias, Thucydides, Sophocles, Euripides, Homer, Archimedes, Pythagoras, Polykleitos, Telesilla of Argos, Thales of Miletus. *(You may select a different person from Greek history but must first have your teacher’s permission.)*

4. **Art** Look at Greek black-figure pottery (in books, museums, or online). On 9” x 12” drawing paper, sketch a scene that you might find on Greek pottery – one that uses simple shapes to show one or more characters in mythology. When you are satisfied with your sketch, use a black crayon or oil pastel to fill in all the shapes (press hard to make a solid, waxy black). Brush on an orange watercolor wash. Be prepared to share your artwork and explain why you selected the characters and event that you did.

5. **Theater** *(art and language arts)* Outline a one-act play that will use puppets. The play is to tell a story that uses people and one or more Greek gods. Make a list of the characters needed for your play (keeping the cast of characters to two or three since you will have limited time to make the puppets).

   From your outline, write a script for a puppet play and create puppets (from drawings) as characters in the play. In a small work group, share your puppet plays and discuss ways that each play could be improved.

Discuss a backdrop – one that can be used for all the plays in the group. The Greek theme should be maintained; any temples or buildings should be the iconic Greek architecture. *Make several thumbnail sketches of ideas on the back of this paper.* Discuss these with your group.

Your group will need to come to consensus about what should be in the backdrop by asking questions such as

   “How about . . . ?”  “What if we . . . ?”  “Do you like . . . ?”

Once the group has decided what’s to be included, all group members will work together to draw/paint/collage the puppet theater scenery.
Extra Credit:

BODY RATIOS

Ideal Proportions: Using the “Rule of Thumb”
Work with a partner to determine the “ideal proportions” based on the following “Rule of Thumb”

How to measure:
- Head = Distance from top of the head to bottom of the chin.
- Thumb = Length from the joint that attaches to the hand.
- Arm = Length from top of shoulder to end of thumb.
- Height = Distance from top of head to floor.

1. According to the ancient Greeks, the ideal length of the arm is six and a half times the length of the thumb.
   - Measure your thumb; what would be your ideal arm length? ________________
   - the ratio is: _______  What is your actual arm length? _______

2. The “ideal height” would be six and a half times the length of the head.
   - Measure your head; what would be your ideal height? ________________
   - the ratio is: _______  What is your actual height? _______

________________________

Thumbnail Sketches of possible backdrops for the puppet play:
ART IN MOTION: KINETIC SCULPTURE

Grade Level: 6 – 8

Overview: Collaboratively utilize the design process to create a kinetic sculpture.

Duration: Approximately 6-10 hours (divide as needed based on schedule)

Big Idea: Artists experiment to uncover new possibilities.

Objectives/Outcomes: Learners will:

- collaboratively utilize the design process -- identify the problem, brainstorm possibilities, choose a direction, construct prototype, test and record data, revise/refine model;

- experiment with materials to collaboratively create a three-dimensional work of art that can move in some way (i.e., kinetic sculpture);

- present their findings to one other small group of peers, accepting input for revisions before refining the model.

Content and Achievement Standards:
Standards listed below are identified by phrases only; the complete standards can be found toward the end of the lesson.

NVAS Visual Arts Standards

Creating: Generate and conceptualize artistic ideas and work (Anchor Standard #1).
Organize and develop artistic ideas and work (Anchor Standard #2).
Refine and complete artistic work (Anchor Standard #3).

Responding: Apply criteria to evaluate artistic work (Anchor Standards #9).

Visual Arts Content Standards (Framework)

Artistic Perception: Developing Visual Arts Knowledge and Vocabulary.
Creative Expression: Applying artistic process and skills, using a variety of media.
Aesthetic Valuing: Responding, analyzing, making judgments about artworks.
Connections, Relationships, Applications: Applying what is learned in the visual arts to other subject areas.
Linked Standards (for Interdisciplinary Connections):

**Science Next Generation Standards**

Sculpture that moves via force, wind/air, gravity, or water

- Engineering Design -- Grades 6,7,8
- Forces and Motion, Disciplinary Core Ideas -- Grade 8

**Common Core Standards for English Language Arts**

*Speaking & Listening*: Participate in collaborative conversations with diverse partners in small and larger groups -- Grade 6,7,8

**Vocabulary**: Definition of art terms can be found in the Glossary.

- kinetic
- sculpture
- mobile
- stable
- three-dimensional
- force
- assemblage

- gravity
- air/wind
- gear
- hinge
- joint

**Materials:**

A selection of any of the following – be sure to have enough of whatever materials you choose so that the students have enough for revisions:

- pipe cleaners
- wire
- cardboard
- yarn/string
- gears
- nuts/bolts
- spools
- dowels
- wood pieces
- popsicle sticks
- clothespins
- brass brads
- gears
- pulleys
- skewers
- toothpicks
- foam core
- Styrofoam
- paper
- foil

- straws
- twist ties
- Model Magic, modeling clay, or Play Dough
- found objects – natural or manufactured
- paper clips
- rubber bands
- corks
- anything the students decide to use/adapt
- duct tape

Possible tools:

- scissors
- wire cutters
- glue gun/hot glue
- wood glue
- hole punch
- needle nose pliers
- pliers
- clamps
- buckets
- squirt bottles
Resources:

Artists/Websites
Marco Mahler: http://www.marcomahler.com
Anthony Howe: https://www.youtube.com/watch?v=jgbkB-YOfPCA
Alexander Calder: http://www.calder.org
Theo Jansen: http://www.strandbeest.com
Rube Goldberg: http://rubegoldberg.com

Teaching Procedure:

Introduction
Start by showing images or videos of kinetic sculptures to engage students. Ask students some of the following questions:
- What do you see?
- What do you think about it?
- What do you wonder?
- How do you think the artist made the artwork?
- Where do you think they got the idea?
- What do you think the artist used?
- What is causing it to move?
- What question would you ask the maker?

Design Process Intro/ Problem Identification:
Explain that students will be using the design process to create a collaborative kinetic sculpture. Introduce the steps of the design process (share handout at end of lesson). Explain the process of documenting, collecting, and presenting data (in a process book). Ask students how they may have used this process before, in any subject area. Engage students in a discussion about results -- what happens if something occurs that is different from what you planned?

Brainstorming -- explore possibilities and choose a direction:
Students break into teams formed to collaborate and to create a kinetic sculpture. They discuss possible solutions for designing a sculpture that can move via force, wind/air, gravity, or water. As a group, students generate a minimum of three sketches/descriptions of kinetic sculptures. Teams select one idea to construct as a prototype. Students add their brainstorming ideas to their group process book.

Construct prototype:
Using the available materials, students construct a prototype based on their selection.

Test and record data:
Students experiment with their model, investigating its ability or inability to move. They record their findings (i.e., photo documentation, sketches, notes, audio recording, or video). Students then add their data to their group process book.
Share with another team:
Students discuss their findings informally with one other team and share feedback regarding possible revisions.

Revise/refine model:
Based on feedback and data collection, students revise and refine their artworks. They also reflect on their original expected outcomes versus real life outcome. What worked? What didn’t? Why not? What changes might they propose to make it work? Students add their revision ideas to their group process book.

Assessment:

Reflective Peer Interview:
Students will interview a peer from another team and record their responses to the following questions:

1. Did you discover anything unusual or special while you were working?
2. How did your design change as you were working?
3. When things went right, how did you know?
4. Is there still something you would like to change? Why or why not?

Process Book Checklist

Process book includes:

___ brainstorming and planning documentation (3+ sketches)
___ prototype model testing documentation
___ plan for redesign (more than 1)
___ documentation of redesign
___ reflective peer interviews

Teacher Notes on Criteria for Assessment  (rubric on next page):

Brainstorming: Group generates and documents more than three ideas/sketches/concepts for their model.

Prototype: Group builds a working model that can be tested for movement using appropriate tools, materials and resources. Group clearly documents what works or doesn’t (*data) and proposes many options for improvement. (Model, testing, and plan for redesign)

Redesign: Group uses data to redesign the working model into a more effective kinetic sculpture. Group clearly and completely documents the results of the redesign.

Group Process Book: Process book includes: brainstorming and planning documentation, prototype model testing documentation, plan for redesign, documentation of redesign, and reflective peer interviews for all group members.
Assessment:

Students need to know from the start what their artworks should include and how they're being scored. For this reason, the rubric needs to be given out and/or explained in the early stages of the lesson so that students clearly understand the expectations. Although the rubric is a form of summative assessment, it can be used as a formative (in progress) self assessment by the students.

<table>
<thead>
<tr>
<th>Brainstorming &amp; Planning</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Group generates limited or no documents nor ideas/sketches/concepts.</td>
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</tr>
<tr>
<td>Working model is not built.</td>
<td>Group builds a model but it can’t be tested for movement. Group provides no documentation of what works or doesn’t (*data).</td>
<td>Group builds a working model that can be tested for movement using appropriate tools, materials and resources. Group provides little documentation of what works or doesn’t (*data) and proposes an option for improvement.</td>
<td>Group builds a working model that can be tested for movement using appropriate tools, materials and resources. Group documents what works or doesn’t (*data) and proposes more than one option for improvement.</td>
<td>Group builds a working model that can be tested for movement using appropriate tools, materials and resources. Group clearly documents what works or doesn’t (*data) and proposes many options for improvement.</td>
<td></td>
</tr>
<tr>
<td>Prototype Model and Testing Plan for Redesign</td>
<td>No redesign is attempted.</td>
<td>Group uses some of the data and/or minimally redesigns the working model. Group documents some of the results of the redesign.</td>
<td>Group uses data to redesign the working model. Group documents the results of the redesign.</td>
<td>Group uses data to redesign the working model into a more effective kinetic sculpture. Group clearly and completely documents the results of the redesign.</td>
<td></td>
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</tbody>
</table>

*Examples of data to be evaluated or revised: sturdiness, successful movement based on initial plan, material selection, sizes, shapes, type of force used (can it work with a different force)
### National Core Arts Standards: Visual Arts (NCAS/VA)

**CREATING:** Generate and conceptualize artistic ideas and work (Anchor Standard #1).

- **VA:Cr1.1.6a:** Combine concepts collaboratively to generate innovative ideas for creating art.
- **VA:Cr1.1.8a:** Document early stages of the creative process visually and/or verbally in traditional or new media.

**CREATING:** Organize and develop artistic ideas and work (Anchor Standard #2).

- **VA:Cr2.1.6a:** Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design.
- **VA:Cr2.1.7a:** Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design.

**CREATING:** Refine and complete artistic work (Anchor Standard #3).

- **VA:Cr3.1.6a:** Apply relevant criteria to examine, reflect on, and plan revisions for a work of art or design in progress.

**RESPONDING:** Apply criteria to evaluate artistic work (Anchor Standard #9).

- **VA:Re9.1.6a:** Develop and apply relevant criteria to evaluate a work of art.
- **VA:Re9.1.8a:** Create a convincing and logical argument to support an evaluation of art.

### California Visual Arts Standards

**ARTISTIC PERCEPTION:** Develop Visual Arts Knowledge and Vocabulary

- **VA8:1.4** Use artistic terms when describing the intent and content of works of art.

**CREATIVE EXPRESSION:** Apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art.

- **VA6:2.4** Create increasingly complex original works of art reflecting personal choices and increased technical skill.

**AESTHETIC VALUING:** Responding to, Analyzing, and Making Judgments about Artworks.

- **VA6:4.4** Change, edit, or revise their works of art after a critique, articulating reasons for their changes.
- **VA7:4.4** Develop and apply specific and appropriate criteria individually or in groups to assess and critique works of art.

**CONNECTIONS, RELATIONSHIPS, APPLICATIONS:** Applying what is learned in the visual arts to other subject areas

- **VA6:5.0** (Science, English Language Arts)
Next Generation Science Standards for California Schools, Grades 6 – 8

<table>
<thead>
<tr>
<th>MS-ETS1 Engineering Design</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students who demonstrate understanding can:</td>
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<tr>
<td><strong>MS-ETS1-1.</strong> Define the criteria and constraints of a design problem with sufficient precision to ensure a successful solution, taking into account relevant scientific principles and potential impacts on people and the natural environment that may limit possible solutions.</td>
</tr>
<tr>
<td><strong>MS-ETS1-2.</strong> Evaluate competing design solutions using a systematic process to determine how well they meet the criteria and constraints of the problem.</td>
</tr>
<tr>
<td><strong>MS-ETS1-3.</strong> Analyze data from tests to determine similarities and differences among several design solutions to identify the best characteristics of each that can be combined into a new solution to better meet the criteria for success.</td>
</tr>
<tr>
<td><strong>MS-ETS1-4.</strong> Develop a model to generate data for iterative testing and modification of a proposed object, tool, or process such that an optimal design can be achieved.</td>
</tr>
</tbody>
</table>

Disciplinary Core Ideas (Grade Eight Science)

**PS2.A: Forces and Motion**

- For any pair of interacting objects, the force exerted by the first object on the second object is equal in strength to the force that the second object exerts on the first, but in the opposite direction (Newton's third law). (MS-PS2-1)

- The motion of an object is determined by the sum of the forces acting on it; if the total force on the object is not zero, its motion will change. The greater the mass of the object, the greater the force needed to achieve the same change in motion. For any given object, a larger force causes a larger change in motion. (MS-PS2-2)

- All positions of objects and the directions of forces and motions must be described in an arbitrarily chosen reference frame and arbitrarily chosen units of size. In order to share information with other people, these choices must also be shared. (MS-PS2-2)

California Common Core State Standards (CCCSS): English Language Arts

**SL** (Speaking/Listening: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 – 8 topics, texts, and issues, building on others’ ideas and expressing their own clearly.)
Design Process

PLAN
Brainstorm/Document

BUILD
Construct Prototype Collaboratively

TEST
Movement/Record Data

revise/refine
Test and Record Data

share
Discuss what works or doesn't with another team

ask
Ask Questions Identify Possible Solutions
**FIGURES IN ACTION**

**Grade Level:** Middle School  
(Written primarily for Grade 6 but also applicable for Grades 7 and 8 as review and motivation; see grade-level standards).

**Overview:** Create torn-paper artwork that shows figures in action and tells a story.

**Duration:** Three sessions lasting 50 minutes per session

**Big Idea:** Action through images.

**Objectives/Outcomes:** Learners will

- create a torn-paper artwork that gives the illusion of movement, showing one or more figures in action,
- use proportion and simple perspective techniques to give the illusion of figures in a setting,
- utilize their artwork to illustrate how the body’s skeletal system is designed for specific movements,
- write a narrative – using relevant descriptive details and a well-structured event sequence that explains the experience shown in their artwork,
- demonstrate ability to consider and respond to a wide range of viewpoints in a group discussion, summarizing and presenting reasoned statements in reflective writing.

**Content and Achievement Standards:**

*Standards listed below are identified by phrases only; the complete standards can be found toward the end of the lesson.*

**National Core Arts Standards for the Visual Arts**

- **Creating:** Organize and develop artistic ideas and work (Anchor Standard #2).
- **Presenting:** Select, analyze, and interpret artistic work for presentation (Anchor Standard #4).
- **Responding:** Interpret intent and meaning in artistic work (Anchor Standard #8).
- **Connecting:** Synthesize and relate knowledge and personal experiences to make art (Anchor Standard #10).

**Visual Arts Content Standards (Framework)**

- **Artistic Perception:** Processing sensory information
- **Creative Expression:** Creating artworks
- **Historical & Cultural Context:** Historical and Cultural Dimensions
- **Aesthetic Valuing:** Responding, Analyzing
- **Connections, Relations, and Applications:** Connecting to other subject areas
Linked Standards (for Interdisciplinary Connections):

**Science Next Generation Standards**
- Body as system of interacting subsystems (skeletal/muscular) (Gr 6)
- Interdependent Relationships/Interactions (Gr7)
- Kinetic and potential energy (Gr8)

**English Language Arts (ELA)**
*ELA/Literacy* Write narrative to develop imagined experiences or events.

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**Vocabulary:** Definition of art terms can be found in the Glossary.
- proportion
- perspective (overlap, size, placement)
- figurative
- narrative art
- foreground, middle ground, background

**Materials:**
- colored construction paper (6” x 4.5””) – one piece for each figure
- white paper (9” x 12”)
  - Note: larger sized artwork is possible; double the sizes of the paper listed above.
- glue stick
- markers or felt pens (to add details)
- envelope for each student (or paper folded in half and stapled along the edges)

**Resources:**
Possible historic artworks to include in a discussion about figurative artwork as well as historical/cultural context:

- Jacob Lawrence: *Munich Olympic Games* (runners, poster)
  - [http://www.philamuseum.org/collections/permanent/149410.html](http://www.philamuseum.org/collections/permanent/149410.html)
- Edgar Degas: *Two Dancers on the Stage*
- George Wesley Bellow: *Dempsey and Firpo* (boxing)
  - [http://collection.whitney.org/object/214](http://collection.whitney.org/object/214)
- Norman Rockwell: *The Problem We All Live With* (civil rights)
- Gilbert Stuart: *The Skater*
  - [http://www.nga.gov/content/ngaweb/Collection/art-object-page.39729.html](http://www.nga.gov/content/ngaweb/Collection/art-object-page.39729.html)
- Archibald Willard: *Spirit of 76*
Teaching Procedure:

Day 1(a): Introduction
Select and display Jacob Lawrence’s *Munich Olympic Games* and at least two other well-known artworks that show figures in action. Compare and contrast the artworks, addressing questions:

Which figures show the most effort or energy?

How has the artist captured a sense of movement?

Which figures look close and which look further away? How has the artist developed a sense of depth in the 2-D surface?

Do the figures conform to the proportion found in the human body? (i.e., an average person, is generally seven-and-a-half heads tall including the head; an ideal figure, used when aiming for an impression of nobility or grace, is shown eight heads tall).

Did any of the artists exaggerate the figures or body parts? Why do you think this was done?

*In this art project, students are to tear pieces of colored construction paper to represent the body parts: head, neck, torso, upper arms, lower arms, hands, pelvis (hips), upper leg, lower legs, and feet (16 body parts to be represented).*

Discuss/review skeletal system:
A need for strength makes the bones rigid, but if the skeleton consisted of only one solid bone, movement would be impossible. Nature has solved this problem by dividing the skeleton into many bones and creating joints where the bones intersect. Joints, also known as *articulations*, are strong connections that join the bones of the body to one another. Each joint is specialized in its shape and structural components to control the range of motion between the parts that it connects.

In the torn-paper artwork, spaces between the body parts represent the places where the body bends: the joints.

Types of joints and examples of where they’re found:
- hinge (elbow and knee),
- pivot (neck),
- ball and socket (shoulder and hip),
- saddle (thumb)
- gliding (ankles and wrists).
In addition, there are joints between vertebrae in the spine; these allow only a limited degree of movement.

Day 1(b): Demonstration
The demonstration consists of tearing construction paper and arranging the 16 pieces to represent a figure, moving the pieces to give the illusion of movement. (Students may ask to use scissors to cut the shapes; discourage this since the irregular edges add interest.)

Start with the head -- the most difficult piece (and the most important since it will be used to establish the figure’s proportions). To tear an oval, start with an irregular shape (1 ½ to 2 inches) and pinch off pieces around the edges until an oval is formed (it doesn’t have to be perfect).

Other pieces can be torn for the neck, torso, and pelvis; long strips of paper in various widths can be torn into pieces to represent the arms, legs, and feet.

If two or more figures are being developed, use different colored paper to represent each.

Encourage students to arrange and rearrange the pieces to represent the movements/action they want to represent. (If the pieces aren’t glued down at the end of the class session, have students store the pieces in an envelope or in a folded and stapled paper).
Day 2: Art-Making
Students will need to brainstorm and generate a collection of ideas that reflect current interests and concerns that could be investigated in art-making.

Once the pieces have been torn out to represent one or more figures, encourage arranging and rearranging the parts to show movement, action, and event.

After finding the arrangement that best shows the action or event the students had in mind, have them glue the pieces in an arrangement (with tiny spaces to represent where the body bends).

Students complete the setting by adding objects and details in the foreground, middle ground, and background.

Day 3: Discussion and Reflection

Discussion: Display the artworks on a bulletin board and ask students to consider:

• Which two (or more) artworks have similar themes and/or events?
• Which artworks clearly illustrate a story that’s unfolding? How did the artist accomplish this?
• Which artworks show the greatest depth of space? How was this done?
• Do any of the artworks give more than one plausible interpretation? What is it?
• Do any of the artworks seem to break the “rules” of proportion on purpose? Why do you think that? What do you believe was the artist’s intent? Did s/he accomplish his/her goal?

(If the historical artworks discussed at the beginning of the lesson have been selected to show social comment, additional questions could be developed to direct the discussion).

Reflection: Students will write a summary of their classroom discussion and address at least three topics from the following list:

In what ways is your artwork similar, and what ways is it different, from those of your classmates? Give evidence for your views.

How did the materials (torn paper) restrict the expression of your ideas? How did it free you to be more creative?

Explain the intent of your artwork. Does it have possible parallels with the work of one of the recognized artists examined in class? Give evidence for your opinion.

Did you consciously break some of the “rules” of proportion and/or perspective? If so, why? If you were to do this project over again, what (if anything) would you do differently?

Assessment of Small-Group Discussion and Reflective Writing

Discussion and writing Checklist: Does the student

• present reasoned support for ideas and opinions; expresses ideas using relevant descriptive details and well-structured sentences and paragraphs?
• demonstrate the ability to consider and respond to a wide range of viewpoints, summarizing and presenting reasoned statements in reflective writing?
• reveal understanding of
  o the theme (i.e., the message/meaning of the activity)?
  o differences in style and/or intent (compare and contrast to others’ work)?
  o technical skills (perspective/proportion)?
  o the relationship between the image and the written response?
Assessment:

Students need to know from the start what their artworks should include and how they're being scored. For this reason, the rubric needs to be given out and/or explained in the early stages of the lesson so that students clearly understand the expectations.

<table>
<thead>
<tr>
<th>1 Emerging (Below Standard)</th>
<th>2 Developing (At Standard)</th>
<th>3 Accomplished (Above Standard)</th>
<th>Scores</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Organization</strong></td>
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</tr>
<tr>
<td>Some effort has been given to producing and arranging the torn paper shapes to give a limited sense of the human figure in action.</td>
<td>Paper shapes have been torn and placed successfully to give a sense of the human body’s structure and ability to move in space.</td>
<td>Paper shapes have been repeatedly arranged and rearranged to give maximum appearance of the human body’s structure, movement, and ability to move in space.</td>
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<tr>
<td><strong>Proportion &amp; Perspective</strong></td>
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<tr>
<td>Limited use of accurate proportion and perspective techniques found in the artwork.</td>
<td>The artwork uses accurate proportion and perspective techniques to give a sense of movement and position in space.</td>
<td>Convincing use of proportion and perspective in the artwork goes beyond accuracy to express narrative elements.</td>
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</tr>
<tr>
<td><strong>Narrative</strong></td>
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<tr>
<td>Either the image or the writing (or both) shows weak or uneven development of narrative elements.</td>
<td>The artwork and the writing use details to describe a real event or imagined experience that portrays the human figure in action.</td>
<td>Both the artwork and writing use relevant descriptive details and well-developed event sequences to produce a strong narrative about the human figure in action.</td>
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<tr>
<td><strong>Craftsmanship</strong></td>
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<td></td>
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<tr>
<td>The construction of the artwork is uneven; little effort has been given to producing and arranging the correct number of torn paper shapes.</td>
<td>The artwork is fairly neat; it demonstrates effort in the tearing and placement of sixteen paper shapes to show the movement of the human body.</td>
<td>The artwork is very neat with paper evenly torn and attached; sixteen proportional shapes have been placed accurately to convey the human body’s ability to bend and move in space.</td>
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<tr>
<td><strong>Total:</strong></td>
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**Teacher Notes on Criteria for Assessment**  (rubric above)

**Organization**: Paper shapes have been repeatedly arranged and rearranged to give maximum appearance of the human body’s structure, movement, and ability to move in space; evidence of persistence and willingness to experiment are important factors in organizing the parts of the artwork.

**Proportion and Perspective**: The artwork incorporates convincing use of proportion and perspective techniques to show human movement, body proportions, and position in space (using overlapping, placement, size); advanced techniques provide a snapshot on real or imagined events in the story.

**Narrative**: Both the artwork and writing use relevant descriptive details and well-developed event sequences to produce a strong narrative about the human form in action.

**Craftsmanship**: The artwork is very neat with paper evenly torn and attached (using appropriate amounts of glue); sixteen proportional shapes have been placed to convey the human body’s ability to bend and move in space.
Extensions:

Grade Seven: Compare and contrast artworks (showing people) from various periods, styles, and cultures, and explain how these works reflect the society in which they were made.

Grade Eight: Examine and describe or report on a work of art created to make a social comment or protest social conditions.

Grade Eight: Discussion about energy and types of energy (static/kinetic) – how can that be shown in the torn-paper figures?

Definitions of words used in the lesson:

Review joints and type of joints in the body

- hinge (elbow and knee)
- pivot (neck)
- saddle (thumb)
- gliding (ankles and wrists)
- ball and socket (shoulder and hip)

Definitions for art terms can be found in the Glossary.

This lesson has been adapted and used in elementary grades as early as Kindergarten, and aligns with the K-1 Social Science Standards of “Learning and Working Together.”

Standards for this lesson:

National Core Visual Arts Standards (NCAS) as well as the California Visual Arts Content Standards for grades six, seven, and eight can be found on the following pages. The wide range of standards allows teachers to focus on a single grade level while preserving the intent and expectations for what students will learn from the lesson.
<table>
<thead>
<tr>
<th>Visual Arts Standards</th>
<th>Sixth Grade</th>
<th>Seventh Grade</th>
<th>Eighth Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CREATING:</strong> Organize and develop artistic ideas and work (Anchor Standard #2).</td>
<td>VA:Cr2.1.6a Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design.</td>
<td>VA:Cr2.1.7a Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design.</td>
<td>VA:Cr2.1.8a Demonstrate willingness to experiment, innovate, and take risks to pursue ideas, forms, and meanings that emerge in the process of art-making or designing.</td>
</tr>
<tr>
<td><strong>PRESENTING:</strong> Select, analyze, and interpret artistic work for presentation (Anchor Standard #4).</td>
<td>VA:Pr4.1.8a Develop and apply criteria for evaluating a collection of artwork for presentation.</td>
<td></td>
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</tr>
<tr>
<td><strong>RESPONDING:</strong> Interpret intent and meaning in artistic work (Anchor Standard #8).</td>
<td>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.</td>
<td>VA:Re8.1.7a Interpret art by analyzing art-making approaches, the characteristics of form and structure, relevant contextual information, subject matter, and use of media to identify ideas and mood conveyed.</td>
<td>VA:Re8.1.8a Interpret art by analyzing how the interaction of subject matter, characteristics of form and structure, use of media, art-making approaches, and relevant contextual information contributes to understanding messages or ideas and mood conveyed.</td>
</tr>
<tr>
<td><strong>CONNECTING:</strong> Synthesize and relate knowledge and personal experiences to make art (Anchor Standard #10).</td>
<td>VA:Cn10.1.6a Generate a collection of ideas reflecting current interests and concerns that could be investigated in art-making.</td>
<td>VA:Cn10.1.7a Create visual documentation of places and times in which people gather to make and experience art or design in the community.</td>
<td>VA:Cn10.1.8a Make art collaboratively to reflect on and reinforce positive aspects of group identity.</td>
</tr>
</tbody>
</table>

**ARTISTIC PERCEPTION:** Processing Sensory Information

<table>
<thead>
<tr>
<th>Visual Arts Standards</th>
<th>California Content</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>VA6:1.0</strong> Develop Visual Arts Knowledge and Vocabulary. 1.2 Discuss works of art as to theme, genre, style, idea, and differences in media.</td>
<td><strong>VA6:2.0</strong> Apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art. 2.5 Select specific media and processes to express moods, feelings, themes, or ideas.</td>
</tr>
<tr>
<td><strong>VA7:1.0</strong> Develop Perceptual Skills and Visual Arts Vocabulary. 1.2 Identify and describe scale (proportion) as applied to 2-D and 3-D works of art.</td>
<td><strong>VA7:2.0</strong> Apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art. 2.2 Use different forms of perspective to show the illusion of depth on a two-dimensional surface.</td>
</tr>
<tr>
<td><strong>VA8:1.0</strong> Analyze Art Elements and Principles of Design. 1.2 Analyze and justify how their artistic choices contribute to the expressive quality of their own works of art.</td>
<td><strong>VA8:2.0</strong> Communication and Expression Through Original Works of Art 2.5 Select a medium to use to communicate a theme in a series of works of art.</td>
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</table>

(CAVAS chart continued on next page)
Standards used for *Figures in Action* (continued)

<table>
<thead>
<tr>
<th>California Visual Arts Standards (CA VAS)</th>
<th>Sixth Grade</th>
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</thead>
<tbody>
<tr>
<td><strong>HISTORICAL/CULTURAL CONTEXT:</strong> Historical &amp; Cultural Dimensions of Art</td>
<td>VA6:3.0 Analyze the role and development of the visual arts in past and present cultures. 3.1 Research and discuss the role of the visual arts in selected periods of history, using a variety of resources (both print and electronic).</td>
<td>4VA7:3.0 Analyze the role and development of the visual arts in past and present cultures. 3.2 Compare and contrast works of art from various periods, styles, and cultures, and explain how those works reflect the society in which they were made.</td>
<td>VA8:3.0 Analyze the role and development of the visual arts in past and present cultures. 3.1 Examine and describe or report on the role of a work of art created to make a social comment or protest social conditions.</td>
</tr>
<tr>
<td><strong>AESTHETIC VALUING:</strong> Responding, Analyzing and Making Judgments</td>
<td>VA6:4.0 Responding to, Analyzing, and Making Judgments about Works in the Visual Arts. 4.1 Construct and describe plausible interpretations of what they perceive in works of art, including their own. 4.3 Develop specific criteria as individuals or in groups to assess and critique works of art.</td>
<td>VA7:4.0 Responding to, Analyzing, and Making Judgments about Works in the Visual Arts. 4.1 Explain the intent of a personal work of art and draw possible parallels between it and the work of a recognized artist. 4.3 Take an active part in a small-group discussion about the artistic value of specific works of art, with a wide range of the viewpoints of peers being considered.</td>
<td>VA8:4.0 Responding to, Analyzing, and Making Judgments about Works in the Visual Arts. 4.2 Develop a theory about the artist’s intent in a series of works of art, using reasoned statements to support personal opinions. 4.5 Present a reasoned argument about the artistic value of a work of art and respond to the arguments put forward by others within a classroom setting.</td>
</tr>
<tr>
<td><strong>CONNECTIONS, RELATIONS, &amp; APPLICATIONS:</strong> Connecting and Applying What is Learned in Visual Arts to other Subject Areas</td>
<td>VA6:5.0 Connections and applications (to science and ELA); develop art exhibition. 5.5 Establish criteria to use in selecting works of art for a specific type of exhibition.</td>
<td>VA7:5.0 Connections and applications (to science and ELA); develop art exhibition. 5.3 Examine art, photography, and other images, comparing how different visual representations of the same object lead to different interpretations of its meaning.</td>
<td>VA8:5.0 Connections and applications (to science and ELA); develop art exhibition.</td>
</tr>
</tbody>
</table>
## Standards used for *Figures in Action* (continued)

<table>
<thead>
<tr>
<th>Sixth Grade</th>
<th>Seventh Grade</th>
<th>Eighth Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Reading for Literature:</strong> Read to determine the central idea and how particular elements interact, analyzing their reaction to the development of the story.</td>
<td><strong>RL6.2</strong> Determine a theme or central idea of a text and how it is conveyed through particular details. (Repeat the process using the Action Figures artwork, determining theme or central idea and how this is conveyed through visual details.)</td>
<td><strong>RL8.2</strong> Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot. (Repeat the analysis using the Action Figures artwork to unwrap the relationship of the characters, setting, and plot.)</td>
</tr>
<tr>
<td><strong>Writing:</strong> Write narrative to develop real or imagined experiences of events using effective technique, relevant descriptive details, and well-structured event sequences.</td>
<td><strong>W6.1</strong> Write arguments to support claims with clear reasons and relevant evidence. e. Provide a concluding statement or section that follows from the argument presented.</td>
<td><strong>W8.1</strong> Write arguments to support claims with clear reasons and relevant evidence. e. Provide a concluding statement or section that follows from the argument presented.</td>
</tr>
</tbody>
</table>
| **MS-LS1-3** Body as system of interacting subsystems  
*Disciplinary Core Idea:* Use argument supported by evidence for how the body is a system of interacting subsystems composed of groups of cells (organs/systems specialized for particular body function).  
*Crosscutting Concept:* Systems may interact with other systems; they may have sub-systems and be a part of larger complex systems. | **MS-LS2-1** Interdependent relationships/interactions  
*Disciplinary Core Idea:* Organisms, and populations of organisms, are dependent on their environmental interactions both with other living things and with nonliving factors.  
*Crosscutting Concept:* Patterns can be used to identify cause and affect relationships. | **MS-PS3-2** Kinetic and potential energy  
*Disciplinary Core Idea:* Motion energy is properly called kinetic energy; it is proportional the mass of the moving object and grows with the square of its speed.  
*Crosscutting Concept:* A system of objects may also contain stored (potential) energy, depending on their relative positions. |
The thin line between art and crime.

The next lesson will take a look at artwork by Banksy, Britain’s legendary graffiti artist. Banksy’s street art features stencils with striking and humorous images occasionally combined with slogans or epigrams. The message is usually anti-war, anti-capitalist or anti-establishment.

Banksy’s identity is unknown, partly because marking or painting on property without the owner’s consent is considered vandalism, a punishable crime. However, some graffiti art shows great skill and is treasured by the public (and the owners of the walls). Today’s owners protect and sell any unexpected artwork painted by Banksy – some pieces have gone for over a half million dollars.

Question: Is graffiti a crime or a work of art? If owners of buildings didn’t give permission before Banksy painted on their walls, but reaped great profits afterwards, can Banksy’s painting still be considered a criminal act? Why or why not? Since the works have a social message, are they protected (in this country) by free speech laws? Who “owns” Banksy’s actual artworks? Who owns the image? Can anyone download a photograph of one of Banksy’s works of art and sell it? Does the fact that Banksy is anonymous make a difference? Does the fact that the artworks were painted without permission make a difference? What about the fact that the artworks can be easily seen from streets or sidewalks – are located in public spaces – would that mean someone walking by could photograph the image and sell it?

According to copyright law, artworks are automatically copyrighted at the moment they are completed. That means that someone can’t “steal” the artwork or the image and use it commercially. When artists sell their artwork, whoever bought it becomes the new owner and has rights over it. For example, if a museum buys a work of art, the museum sets rules about who can photograph it and how the image can be used. Sometimes, for example, the museum might charge a fee if the image is going to be used commercially.

To complicate things further, a person who photographs an artwork has copyright protection for the photograph. So people who want to use an artwork for some reason, not only need to get permission from the owner but would also need permission from the person who made the photograph. Because of copyright laws, both the owner and photographer can charge fees.

Artist Greg Brown painted over a dozen life-sized trompe l’oeil figures throughout the downtown area of Palo Alto. His work was commissioned by the city, and he had permission from building owners to paint the murals. The paintings – called “The Pedestrians” are often whimsical and humorous with no social message.

Since the city commissioned the artwork, and public funds were used, does that make the murals public property? Thinking about the copyright law, who owns the paintings? The artist? The city? The building’s owner? If a new owner decides to paint over the paintings, would that be permissible? Since the paintings are in public view, would it be all right for someone to photograph the images and sell the photographs?

Waiting for the Train
Artist: Greg Brown
Photographer: Lee Hanson
VISUAL EPIGRAMS

Epigram — a pithy saying or remark expressing an idea in a clever and amusing way.

Grade Level: 6 – 12

Overview: After investigating the rhetorical device of the epigram, students select one that expresses an idea that has significance to them. Through a series of thumbnail sketches, they design several images that express the epigram. Selecting one (or combining elements of two or more of their sketches) they create a watercolor painting that expresses and contains the epigram.

Duration: 2 – 3 sessions

Big Idea: Epigrams and art combined make compelling appeals for change.

Objectives/Outcomes: Learners will
- identify epigrams, written and visual, from a variety of past and present sources,
- discuss epigrams, posing and responding to questions and building on the ideas of others,
- compare the artwork of Corita and Banksy, describing their style and use of epigrams,
- develop the visual interpretation of an epigram in a series of thumbnail sketches,
- create an artwork that expresses the meaning of an epigram,
- write an explanatory paper that analyzes the meaning of the epigram and artwork, supporting claims of relationship and cohesion.

Content and Achievement Standards: Standards listed below are identified by phrases only; the complete standards can be found at the end of the lesson.

National Core Arts Standards for the Visual Arts

Creating: Generate and conceptualize artistic ideas and work (Anchor Standard #1) – range of materials, methods, and artistic practices.

Presenting: Develop and refine artistic techniques and work for presentation (Anchor Standard #5) – evaluate reasons/ways an exhibition is presented.

Responding: Perceive/analyze artistic work (Anchor Standard #7) – effectiveness of an image to influence ideas and feelings.

Connecting: Synthesize and relate knowledge and personal experiences to make art (Anchor Standard #10) – document the process of developing ideas.

“You laugh at me because I'm different; I laugh at you because you're all the same.”
Quote by Jonathan Davis, lead singer of Korn
Artwork: Irvington High School, Fremont, CA
Teacher: Amanda Lynch-Smith
Visual Arts Content Standards (Framework)

**Artistic Perception:** Processing sensory information – describing elements of art,

**Creative Expression:** Creating artworks – based on observations of memories and actual everyday scenes/events,

**Historical & Cultural Context:** Historical and Cultural Dimensions – identify artists and describe their art traditions,

**Aesthetic Valuing:** Responding, Analyzing – compare and contrast selected works of art and describe how they reflect life,

**Connections, Relations, and Applications:** Connecting to other subject areas

(English/Language Arts and the Visual Arts).

Linked Standards (for Interdisciplinary Connections):

**California Common Cores State Standards for English Language Arts**

**W**  **Writing:** Write explanatory texts to examine and convey complex ideas, using logical reasoning and relevant evidence.

**SL**  **Speaking and Listening:** Participate effectively in discussions, building on others’ ideas and expressing their own clearly and persuasively.

**Vocabulary:** Definition of art terms can be found in the Glossary.

- epigram
- proverb
- pith
- rhetorical device
- satire

- watercolor resist
- narrative art
- balance
- activism
- street art

**Materials:**

Sketch paper, pencils, erasers
12” x 18” paper
oil pastels, watercolors, brushes
newspapers, sponges, paper towels
black (permanent) fineline felt pens

(optional) colored markers
**Resources:** Two artists with epigrams in their artwork:

**Corita** (Sister Mary Corita Kent) created silkscreen images that included pithy statements such as “Let it be your privilege to have no privilege” (St. Francis of Assisi). Corita used bold colors in nonrepresentational or abstract compositions. For more of her work, see [http://www.corita.org](http://www.corita.org)

Book: **Someday is Now: The Art of Corita Kent**

**Banksy** is the pseudonym for an unknown English graffiti artist, political activist, film director, and painter. His graffiti is known for its “subversive epigrams and painted satires” and is characterized by a distinctive stenciling technique.


Books: **Wall and Piece** by Banksy  
**Banksy: You are an Acceptable Level of Threat and If You were Not You Would Know About It** by Gary Shove and Patrick Potter

**Background Information:**

Epigram is a rhetorical device that is a memorable, brief, interesting and satirical statement. It has originated from a Greek word, *epigramma*, meaning *inscription or to inscribe*. The Greek tradition of making epigrams began as poems, usually inscribed on statues or memorials.

Ingenious or witty statements are often considered to be epigrams, such as this quote by Eleanor Roosevelt: “No one can make you feel inferior without your consent.” Oscar Wilde used an epigram: “I can resist everything but temptation.” Both of these epigrams are not only interesting and brief but also satirical – the first one is about accepting a sense of inferiority while the second one is about will power (or its lack).

**Purpose of the Epigram**

- They are examples of humor.
- They leave a strong impression.
- They cause the reader or listener to think a bit more about the statement being made.

Here are a few examples of well-known epigrams:

Little strokes/Fell great oaks. - *Benjamin Franklin*

A person who never made a mistake never tried anything new. - *Albert Einstein*

Winners never quit and quitters never win. - *Vince Lombardi*

The real danger lies not in aiming too high and falling short, but in aiming too low and hitting the mark. - *Michelangelo*

Choose a job you love and you'll never have to work a day in your life. – *(attributed to) Confucius*

Never look down on anybody unless you’re helping him up. - *Jesse Jackson*

Mankind must put an end to war, or war will put an end to mankind. - *John F. Kennedy*

If you wish to be a success in the world, promise everything, deliver nothing. - *Napoleon*
Man will do many things to get himself loved; he will do all things to get himself envied.  
- Mark Twain

When you get to the end of your rope, tie a knot and hang on.  
- Franklin Delano Roosevelt

Hitch your wagon to a star.  
- Ralph Waldo Emerson

It is better to have done something than to have been someone.  
- Claude Monet

William Shakespeare is particularly known for his epigrams:

- Love all, trust a few, do wrong to none.
- The empty vessel makes the loudest sound.
- The love of heaven makes one heavenly.
- Brevity is the soul of wit.

Many of Shakespeare’s epigrams have become part of our everyday language; often we use them without realizing that it was Shakespeare who coined them. Examples of phrases Shakespeare originated in his works include “every dog will have its day,” “give the devil his due,” “all's well that ends well,” and “too much of a good thing.”

Sometimes epigrams appear as proverbs, such as “Too many cooks spoil the broth.”

Proverbs from other countries

- If you want to go fast, go alone; if you want to go far, go together. | African Proverb
- Who begins too much accomplishes little. | German Proverb
- Whoever gossips with you will gossip about you. | Spanish Proverb
- In a battle between elephants, the ants get squashed. | Thai Proverb
- A large chair does not make a king. | Sudanese Proverb
- Drips of water wear through stone. | Chinese Proverb

Introduction:

Corita (Mary Corita Kent) was a Catholic nun, an activist in the 1960s, and prolific pop artist. She created brightly colored, text-based works around themes of social justice, love, and peace. Corita was strongly opposed to the Vietnam War, and the work made during that era carried strong political messages. Corita’s vibrant serigraphs mix bright, bold imagery with provocative texts pulled from a range of religious scripture and secular sources, including street signs, poetry, philosophy, advertising, and pop song lyrics.

As a teacher, Corita inspired her students to discover new ways of experiencing the world. She asked them to see with fresh eyes through the use of a “finder” – an empty 35mm slide mount that students looked through to frame arresting compositions and images. Seeking out revelation in the everyday, students explored images of grocery stores, car dealerships, and city streets.

A few of the epigrams found in Corita’s artwork include:

- The future is purchased by the present. — Samuel Johnson
- The entire ocean is affected by a pebble. — Blaise Pascal
- Let it be your privilege to have no privilege. — St. Francis of Assisi
- I should like to be able to love my country and still love justice. — Camus
- To have great poets there must be great audiences. — Walt Whitman

The epigram “Someday is Now” is the title of a traveling exhibition of Corita’s work.
Introduction (continued):

**Banksy** is the pseudonym of Britain's renowned graffiti artist, political activist, film director, and painter. His satirical street art and epigrams combine humor with graffiti executed in a distinctive stenciling technique. Banksy has painted the walls, streets, and bridges of towns and cities throughout the world. Not only did he smuggle his pieces into four of New York City's major art museums, he's also "hung" his work at London's Tate Gallery and adorned Israel's West Bank barrier with satirical images. Banksy's identity remains unknown, but his work is unmistakable – with prints selling for as much as $45,000.

*Better Out Than In* was an art residency undertaken by Banksy in New York City during 2013. The title *Better Out Than In* is a reference to a quote by impressionist Paul Cézanne, "All pictures painted inside, in the studio, will never be as good as those done outside."

During his residency, Banksy unveiled at least one work of art daily, documenting it on both a dedicated website and an Instagram account. The majority of the works were stencil graffiti and chiefly political, a distinctive characteristic of Banksy.

https://instagram.com/banksyny/

“Graffiti is a Crime,” Banksy’s first artwork in New York (Allen Street in Chinatown) was defaced less than twelve hours after the project went up.


Graffiti is often considered a crime, but Banksy’s works have become treasured. Although still legally considered a form of vandalism, many parts of London wisely protect Banksy’s graffiti art with plastic panels. Why? Because people enjoy them, they add cultural value to an urban area, and they bring in tourists!

Some sayings in Banksy’s street art:

*What we do in life echoes in eternity.*

*There’s nothing more dangerous than someone who wants to make the world a better place.*

*An eye for an eye makes the whole world blind.* — Gandhi

*You’re never too young to dream BIG.*

*Winners are not those who never fail but those who never quit!*

*Art should comfort the disturbed and disturb the comfortable.*

*If you repeat a lie often enough, it becomes truth.*

**Teaching Procedure:**

Introduce artwork of Corita and Banksy. Compare and contrast the two artists' works. Discuss:

What differences do you see between the two artists' works? Between their messages?

How are Banksy’s stencils similar to Corita’s silkscreens? How are they different?

Does one artist rely more on words than on images? Or images more than words? Or do both artists have about the same ratio of words to images?

What message(s) do you see in Bansky’s art? In Corita’s art? Explain.

Both Corita and Banksy are considered activists for their time. Their artwork was created a half century apart. What differences has time brought about in the messages in their artwork? In their styles? What similarities do you see despite the passage of several decades? What evidence can you point out supporting your views?
Students document the process of developing ideas, from start to finish, in their journals.

Select a few epigrams and ask students to explain what is meant and how the idea expressed is “pithy” and humorous. Ask students to collect some of their favorite epigrams and, in small groups of 3 – 4, decide the ones to nominate for class consideration. As they discuss possible choices, groups need to keep in mind that the sayings should inspire a visual interpretation.

After each group has selected their favorite epigrams, they write them out on large pieces of paper and tape them to the wall. The class “votes” with Post-Its to select the top ten sayings. Each student selects one of the sayings to use in artwork featuring a visual epigram.

Once the epigrams have been selected, the first step is for the student to generate a series of thumbnail sketches showing several ideas for the visual interpretation of the saying. Either through teacher-student discussion or with small-group input, an image and composition are decided upon by each student. The final selection can be a fusion of several thumbnail sketches.

The image is sketched on large paper. The student makes a decision about where the epigram will be written – the saying is to be a part of the design.

Once everything is laid out, oil pastels and a watercolor wash are applied, using a resist technique. (More advanced students at the high school level can use a variety of media – markers, colored pencils, oil pastels, watercolors – choosing materials that best suit their design.)

If watercolor is to be used over the top of the drawing, all colors laid down first will need to be permanent and/or oil based (such as crayons or oil pastels).

The Epigram is written or printed using permanent black fine-line pens or markers.

Discussion and Writing:
Display the student artwork and discuss:
- Which artwork has the strongest connection (epigram and image)? Why do you say that?
- Which artwork has made the epigram an integral part of the composition? Has this made it more effective or does it seem insignificant? Why do you think that?
- Do any of the visual epigrams express a philosophy? Do any have a message advocating social change? Do any protest something in contemporary society? Point out these artworks and explain what each means.
- Are (visual) epigrams an effective way to protest or advocate change? Why or why not?

Write a short paper that identifies the meaning of your visual epigram and explains your thinking in creating the image. Describe the relationship between the saying and the image and how you developed cohesion. Provide a chain of thought to show progression to your final decision.
**Assessment:**
Students need to know from the start what their artworks should include and how they're being scored. For this reason, the rubric needs to be given out so that students clearly understand the expectations.

<table>
<thead>
<tr>
<th>Preparation</th>
<th>1 Emerging (Below Standard)</th>
<th>2 Developing (At Standard)</th>
<th>3 Accomplished (Above Standard)</th>
<th>Scores</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Little collaboration with group to nominate epigrams; one or no thumbnail sketches developed to show planning.</td>
<td>The group has worked together to select an adequate number of epigrams for class consideration; several thumbnail sketches show planning.</td>
<td>The group has worked together to select epigrams that inspire image making. Multiple thumbnail sketches of ideas indicate a well thought out plan for the artwork.</td>
<td></td>
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<tr>
<td>Composition</td>
<td>The image shows weak or uneven development of visual/verbal elements, and/or the composition lacks balance and unity.</td>
<td>Shows balanced composition with competence in technique; the epigram has been inserted into the design.</td>
<td>A strong and balanced composition showing unity; skill has been used in handling materials. The epigram is embedded in the image as an important part of the design.</td>
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</tr>
<tr>
<td>Presentation</td>
<td>The development of the artwork is uneven; little effort has been given to developing work suitable for exhibition.</td>
<td>The finished artwork shows careful arrangement of the elements; the work demonstrates care in preparation for exhibition.</td>
<td>The artwork demonstrates careful arrangement of elements with attention to detail. Skill and great care have been taken in developing an artwork suitable for exhibition.</td>
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**Teacher Notes on Criteria for Assessment**

**Preparation (planning):** The group has worked collaboratively to nominate epigrams that inspire image making. Individual students have make multiple thumbnail sketches of ideas, indicating a well thought out plan for the visual epigram.

**Composition:** A strong and balanced composition has been developed that shows unity. The artwork demonstrates skillful handling of materials. The epigram is embedded in the image as an important part of the design.

**Presentation:** The artwork shows careful arrangement of elements with attention to detail. Skill and great care have been taken in developing an artwork suitable for exhibition.

**SPEAKING AND LISTENING** Participates effectively in a range of collaborative discussions on art topics, building on others’ ideas and expressing their own clearly and persuasively. Makes new connections in light of the evidence and reasons presented.

**SCORES:**

<table>
<thead>
<tr>
<th>(check box)</th>
<th>Promising (1) (Limited; More Needed)</th>
<th>Developing (2) (Good or Adequate)</th>
<th>Accomplished (3) (Outstanding)</th>
</tr>
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</table>

**WRITING** The topic is developed with well-chosen and relevant facts, concrete details, and examples that support the main idea. Responses show thoughtful consideration of ideas and questions; contains adequate evidence to support conclusions.

**SCORES:**

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<tr>
<th>(check box)</th>
<th>Promising (1) (More Needed)</th>
<th>Developing (2) (Good or Adequate)</th>
<th>Accomplished (3) (Outstanding)</th>
</tr>
</thead>
</table>
**Extensions:**

Compare two different proverbs that mean (nearly) the same thing. Identify their origins and explain their similarities and differences.

Write your own epigram; attach a sketch of an image that would express it visually. (Note: The collaborative process can be used in high school classes to write original epigrams in small groups, each nominating four or five for consideration for the class’s consideration).

Create an artwork based on a metaphor.

Use Corita’s technique of taking a small viewfinder (in the 1960s, a 35mm slide mount) outside and capturing (through sketches or a camera) a series of images. Corita believed that this framing technique helped to see things in a different way. Do you agree? Why or why not?

<table>
<thead>
<tr>
<th>National Core Arts Standards: Visual Arts (NCAS/VA)</th>
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<tbody>
<tr>
<td><strong>GRADES 9 – 12</strong></td>
</tr>
<tr>
<td><strong>CREATING:</strong> Generate and conceptualize artistic ideas and work (Anchor Standard #1) Accomplished.</td>
</tr>
<tr>
<td>VA:Cr1.2.IIa Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.</td>
</tr>
<tr>
<td><strong>PRESENTING:</strong> Develop and refine artistic techniques and work for presentation (Anchor Standard #5) Proficient.</td>
</tr>
<tr>
<td>VA:Pr5.1.Ia Analyze and evaluate the reasons and ways an exhibition is presented.</td>
</tr>
<tr>
<td><strong>RESPONDING:</strong> Perceive and analyze artistic work (Anchor Standard #7) Accomplished.</td>
</tr>
<tr>
<td>VA:Re.7.2.IIa Evaluate the effectiveness of an image or images to influence ideas, feelings, and behaviors of specific audiences.</td>
</tr>
<tr>
<td><strong>CONNECTING:</strong> Synthesize and relate knowledge and personal experiences to make art (Anchor Standard #10) Proficient.</td>
</tr>
<tr>
<td>VA:Cn10.1.Ia Document the process of developing ideas from early stages to fully elaborated ideas.</td>
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<tr>
<td><strong>California Visual Arts Standards</strong></td>
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<td>------------------------------------</td>
</tr>
<tr>
<td><strong>1.0 ARTISTIC PERCEPTION</strong></td>
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<td><strong>VA 1.6</strong></td>
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<tr>
<td><strong>2.0 CREATIVE EXPRESSION</strong></td>
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<td><strong>VA 2.1</strong></td>
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<td><strong>VA 2.5</strong></td>
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<tr>
<td><strong>3.0 HISTORICAL/CULTURAL CONTEXT</strong></td>
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<tr>
<td><strong>VA 3.4</strong></td>
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<td><strong>4.0 AESTHETIC VALUING</strong></td>
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<td><strong>VA 4.3</strong></td>
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<tr>
<td><strong>5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS</strong></td>
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**California Common Core State Standards: English Language Arts**

**Grades 9 – 12**

<table>
<thead>
<tr>
<th>Writing:</th>
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<tbody>
<tr>
<td>1. Write arguments to support claims with valid and clear reasons and relevant evidence. Introduce and support claims with logical reasoning and relevant evidence; use words, phrases, and clauses to link the major sections together, create cohesion, and clarify relationships between claims and reasons, and between reasons and evidence.</td>
</tr>
<tr>
<td>2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. Introduce a topic; organize complex ideas and information to make important connections. Develop the topic with well-chosen, relevant, and sufficient facts, concrete details, quotations, or other appropriate information and examples.</td>
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<table>
<thead>
<tr>
<th>Speaking and Listening</th>
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</thead>
<tbody>
<tr>
<td>1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade level topics, building on others’ ideas and expressing their own clearly and persuasively.</td>
</tr>
<tr>
<td>1a. Come to discussion prepared, having read and researched material under study . . . refer to evidence from texts and other research on the topic to simulate a thoughtful, well-reasoned exchange of ideas.</td>
</tr>
<tr>
<td>1c. Propel conversations by posing and responding to questions that probe reasoning and evidence . . . clarify, verify, or challenge ideas and conclusions; promote divergent and creative perspectives.</td>
</tr>
<tr>
<td>1d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasons presented.</td>
</tr>
</tbody>
</table>

Plan and present an argument that: supports a precise claim; provides a logical sequence for claims, counterclaims, and evidence; uses rhetorical devices to support assertions (e.g., analogy, appeal to logic through reasoning, appeal to emotion or ethical belief); uses varied syntax to link major sections of the presentation to create cohesion and clarity; and provides a concluding statement that supports the argument presented. (11th or 12th grade) CA.
PLASTER MASKS

“We all wear masks, metaphorically speaking.”
— Dr. Newman in The Mask

Grade Level: 9 – 12

Overview:
Students will investigate the functions of masks in past and present cultures and recognize masking as a possible metaphor. They will work collaboratively to make a plaster life mask – a cast of the face of a living person – planning and adding details to create an expressive mask. Narrative writing and discussion sessions bring added depth of understanding to the learning activity.

Duration: 15 sessions (3 weeks)

Big Idea: Masks conceal, reveal, transform. We all wear a type of metaphorical mask in our everyday lives.

Objectives/Outcomes: Learners will
• research and discuss the purposes of masks in western and non-western cultures,
• collaboratively create plaster life masks, focusing on formal (design) and expressive qualities as well as technical skills,
• discuss maskmaking – the purpose, process, technique, and symbolism,
• describe how a mask might function in their own (or another) culture,
• write a narrative linking their mask to a personal life event,
• use formal language and art vocabulary to describe how a mask might function in their own (or another) culture.

Content and Achievement Standards: Standards listed below are identified by phrases only; the complete standards can be found at the end of the lesson.

NCAS Visual Arts Standards
Creating: Generate and conceptualize artistic ideas and work (Anchor Standard #1) – Choosing from a range of materials and methods to create an artwork.
Organize and develop (Anchor Standard #2) – experimentation, practice, and persistence.
Presenting: Develop and refine artistic techniques and work for presentation (Anchor Standard #5).
Responding: Interpret intend and meaning in artistic work (Anchor Standards #8).
Connecting: Relate works with cultural and historical context (Anchor Standard #10). Societal, cultural, and historical contexts (Anchor Standard #11) to deepen understanding.
Visual Arts Content Standards (Framework)

Artistic Perception:  Describe use of art elements to express mood (HS Advanced).
Creative Expression:  Solve visual arts problem using elements and principles (HS Proficient).
Historical & Cultural Context:  Similarities and differences in purposes of art in selected cultures (HS Proficient); universal concepts from diverse cultures (HS Advanced).
Aesthetic Valuing:  Analyzing and Making Judgments (discuss and revise artworks).

Linked Standards (for Interdisciplinary Connections):

History – Social Science:  Grades 9 – 12

Recognize that literature and art shape and reflect the inner life of a people.
In their work, artists record the hopes, fears, aspirations, and anxieties of their society.  A culture cannot be fully understood without knowledge of the poems, plays, dance, visual art, and other works that express its spirit.  (Chapter 2)

California Common Core State Standards for English Language Arts

W  Writing:  Write informative/explanatory texts to examine and convey complex ideas; Write narratives to develop real or imagined experiences or events.
SL  Speaking and Listening:  Participate effectively in a range of collaborative discussions, building on others’ ideas and expressing their own clearly and persuasively.

Vocabulary:  Definition of art terms can be found in the Glossary.

- modeling
- additive
- subtractive

formal elements (elements of art and how they are arranged)
expressive elements (parts that convey emotion or mood)

Review  (Art Elements): form, texture
(Principles of Design): unity, repetition/pattern

The Elements of Art and Principles of Design comprise the formal qualities of an artwork.

Background Information:

Using masks in rituals or ceremonies is a very old human activity that can be found around the world.  The oldest masks that have been discovered are 9,000 years old.  Probably masking is much older since early masks made of wood or leather would have deteriorated over the centuries.  Some of the drawings in Paleolithic caves show people wearing a mask, and face painting is a tradition that undoubtedly preceded maskmaking.

Masks have also been worn for protection (in ancient wars and battles as well as in today’s sporting events).  Theater and film have made use of masking techniques; masks are part of the popular culture (super heroes, V for Vendetta, Darth Vader, Scary Movie).  Today we also see a type of “mask” used to decorate and/or protect (tattoos, makeup, sunglasses, protective gear).
Purposes of Masks:

**To Transform**

A mask allows the wearer to adopt a new personality. Transformative masks are used in rituals where the wearer is expected to take on some of the characteristics of the spirits thought to be embodied in the mask. Taking on a new identity is also a goal for performance (e.g., everything from ancient theatre to contemporary films) or even for fun (in celebrations and festivals). The use of the mask as disguise is evident in all parts of the world – seen in both ancient and modern cultures.

- **Ritual** (social and religious ceremonies, often led by members of secret societies),
- **Entertainment** (ancient Greek theater; Noh Plays, contemporary plays such as *The Great God Brown*; masks as part of the popular culture (masks used in protest or satiric films such as *V for Vendetta, Scary Movie*; super heroes in films such as *Bat Man, Darth Vader in Star Wars*, etc.),
- **Celebrations** (Mardi Gras, Halloween, and masks used in festivals, parades, pageants).

**To Preserve**

People have long tried to preserve personas through death masks, especially if the deceased was powerful or admired for some reason. In ancient Egypt, people believed that immortality depended on the preservation of the personality of the dead; they preserved the body and created facial masks modeled in wood, stone and precious metals. Death masks have also been made in other times and places.

**To Protect**

Some masks serve to protect the wearer against dangers. For example, in the Middle Ages, plague doctors wore a bird-beak shaped mask filled with herbs to protect them from putrid air. Gas masks have been worn as protection during wars, especially World War I. Today, we see protective surgical masks; welder’s masks, and various sports masks that protect people from physical injuries.

**To Hide**

Masking to cover a disfigurement or scars (caused by war or a serious accident).

“Mask as metaphor” – our true identity is often hidden behind the everyday “masks” we wear. Of course this doesn’t refer to a real mask but a virtual one: we hide those parts of ourselves that we think might not be accepted by others. The metaphor of wearing masks is not new, and people wear them to protect their true and vulnerable inner selves.
PLASTER MASKS

Materials:
plaster gauze strips (cut into assorted sizes)    shower cap
cover-up                                           Vaseline (petroleum jelly)
white glue                                       electric pot or kettle (fast boil)
paper towels                                water container
mirror                                              paint and brushes
Hole punch or drill, raffia and ribbons          markers
gloss medium (optional)                         plastic face form (optional)
mask PowerPoint or film clip                   scissors

Resources:
“The Mask” (Dr. Newman scene) “We all wear masks, metaphorically speaking.”
https://www.youtube.com/watch?v=ODNBIdlCrkQ
https://www.youtube.com/watch?v=n7C6Ebx0OwUk
Death Masks (Abraham Lincoln “Life Masks”)
http://www.abrahamlincolnonline.org/lincoln/resource/masks.htm
Faces of War (corps of artists designed masks for soldiers disfigured in the trenches
http://www.smithsonianmag.com/history/faces-of-war-145799854/?no-ist
Overview of masks and their history
https://en.wikipedia.org/wiki/Mask
Masks around the World (Museum of Anthropology)
https://anthromuseum.missouri.edu/minigalleries/worldmasks/intro.shtml
Revealing Masks (Penn Museum)
Interesting Facts about Masks
http://www.historyofmasks.net/mask-facts/interesting-facts-about-masks/
Masks from Many Cultures
https://www.youtube.com/watch?v=q2q3RiYMLpQ
(directions for) Making a Plaster Cast Face Mask
http://artofmaskmaking.com/Making-Your-Plaster-Mask.html
http://www.wikihow.com/Make-a-Plaster-Mask
West African Dogon Masks (BBC Documentary)
https://www.youtube.com/watch?v=aBmPota4tpU
Oldest mask in the world
https://commons.wikimedia.org/wiki/File:Musee_de_la_bible_et_Terre_Sainte_001.JPG

Books

 * Masks: Faces of Culture by John W. Nunley and Cara McCarty
 * Masks: The Art of Expression by John Mack
 * Masks of the World by Joseph Gregor
Resources (continued):

**DVDs**

“Masks from Many Cultures”
“Clay Masks: Multicultural Focus”
(both from Crystal Productions)

“Death Masks” (documentary, History Channel)
History’s important figures (Caesar, Lincoln, Napoleon, Washington) left behind highly detailed casts of their faces, created at their moment of death. Advanced facial-reconstruction techniques have rendered an exact replica of every feature.

**Prints**

*Cultural Masks*  
(12 prints, 16” x 12”)
masks from cultures around the world; includes examples from Dominican Republic, Japan, Mexico, Ancient Rome, Northwest Coast Indian, Africa, and others.

Mask Posters (from All Posters)  
[http://www.allposters.ca/-st/Mask-posters_c14507_p6_.htm](http://www.allposters.ca/-st/Mask-posters_c14507_p6_.htm)

**Teaching Procedure:**

**Introduction**

Show the clip from *The Mask* (1994) as Dr. Newman says, “We all wear masks, metaphorically speaking.” Students discuss and write their interpretation of the meaning of Dr. Newman’s statement. *What kinds of “masks” do the students wear to school, at home, at work, etc?*

Use a variety of instructional materials to introduce mask-making functions (and materials) in past and present cultures (see list of resources). Point out that some masks are *theriomorphic* (animal forms) while others are *anthropomorphic* (human forms). Still others are a combination of the two. Some masks use symbols to represent ideas.

Lead a discussion about masks as part of popular culture (super heroes such as Batman; villains such as Darth Vader; films using masks such as *V for Vendetta, Scary Movie*, etc.). *What else could be considered “masks” in contemporary culture?* (tattoos, makeup, sunglasses, uniforms, protective gear, etc.)

Divide the class up into small groups of 2–3 students. Each team will be responsible for making a mask and must work together as a team. Before starting, the teams will need to plan how they will work together and what their ultimate goals are. The first decision will be whether they will be working *cooperatively* or *collaboratively.*
Cooperation or Collaboration in Art:

_**Cooperative**_ organization means the group selects a leader who makes decisions with group input. _**Collaborative**_ organization means group members have equal say. In both types of organization, everyone involved must understand that they are working _mutually_ toward a common goal – the creation of a work of art and the exploration of shared ideas. Working together, accommodating work habits, and negotiating differences in pursuit of a common goal is a big part of the value of group projects. The key point is to understand that this is a joint effort – a collective exploration. _**Mutual effort**_ means _**mutual work**_.

To Students:

Decide if you are going to work _co-operatively_ with your group members, each completing a separate piece of the project to be compiled at the end, or will you work _collaboratively_ to produce a jointly planned and created final project?

Working together on an artistic project is a big undertaking and to achieve a finished piece, your team should assign duties and roles and specify what each student artist will do. Here are some suggestions for how to make your team work together smoothly:

- Identify preferences for which roles each group member would like to take on and negotiate responsibilities,
- Try to make collective decisions democratically,
- Make it a point as a team to explain your ideas rather than defend them,
- Make sure that your teacher is aware of difficulties as they occur and get help when you need it.

Teamwork doesn’t mean one person does all the work – teamwork means compromise. Make it a point as a team member to explain your ideas, rather than defend them. Remember that patience and communication are essential to good group dynamics.

(To the teacher: Your class may need further directions for collaborative work; some suggestions for collaboration can be found in this lesson after the section on assessment.)

Pre-Production

Students draw at least three thumbnail sketches of potential mask designs, making notes on the expressive component and possible (imaginary) function. They will share their sketches with their groups in order to select one or to develop a combination of several ideas.

Divide the class into groups of 2-3 students. Group members will work together to create a single mask. Their first group decision: _Which member will be the model for their group?_ (Model gets first choice in taking the mask home.) Next, decide on whether the group will work _cooperatively_ or _collaboratively_. Then decide on the design for the mask.

Everyone watches and takes notes as the teacher demonstrates the procedure on a volunteer model.

Never leave model unattended.

Never put plaster down the sink drain.
1. Prepare your work area and your supplies
You're going to make a mess. Know this and prepare in advance. Lay down a drop cloth if you have one, or ensure that all nearby surfaces are covered with plastic or newspaper. Gather all your materials together because it will be difficult to get anything additional when your hands are covered in plaster.

Cut plaster gauze strips into assorted sizes, approximately:
- 15-20 large pieces (1½ inches wide and 10 inches long)
- 15-20 medium pieces (1 inch wide and 5 inches long)
- 10-15 small pieces (1/2 inch wide and 2½ inches long)

2. Prepare the model
- Allow the model to get in a comfortable position and remind him/her that the face must remain immobile (moving the face will cause unwanted distortion in the mask).
- Cover model's hair with shower cap – tuck in stray strands; cover up clothes.
- Give the model a mirror and pencil and paper to write notes.
- Apply petroleum jelly generously onto face, especially on facial hair (eyebrows, eyelashes, sideburns, etc.) and around the sides of the nose (an area that might be painful when the mask is removed).

3. Constructing the mask
- Fill water container with cool water. Add hot water from electric pot until very warm.
- Dip a strip of plaster gauze into the warm water and squeegee excess water with fingers.
- Begin with the model’s forehead and work downward.
  - Do not get into your model’s eyes!
  - Do not get into your model’s nostrils!
- Continue to apply plaster gauze strips, overlapping slightly.
- Smooth the strips with fingers to fill air holes.
- Strengthen the sides of the mask where it will be lifted off.

4. Letting the mask set
Allow the mask to dry (15–20 minutes).

Do not leave your model unattended; check frequently to be sure that your model is comfortable.

5. Removing the mask
- When mask has hardened, model leans forward and wiggles face to loosen.
- Hooking thumbs into each side of mask, model gently pulls away from face. (Have scissors handy to cut any hair caught in plaster.)
- Wipe the model’s face clean of plaster debris with wet paper towel, smoothing away from area around eyes.
- Allow the model to wash his/her face with soap and water.
6. Finishing the mask’s foundation
While mask is still moist, exaggerate features by adding more plaster gauze strips to eyebrows, nose, cheekbones, etc. Pieces of cardboard can be cut for ears, etc., taped on, and covered with plaster gauze. Smooth the surface of the mask.

Strengthen the weak areas by adding plaster gauze strips mixed with white glue.

7. Clean up and drying time

*Never wash plaster down the drain.* Empty water outside. Wipe out inside of water container with paper towels.

On the mask:
- Trim sides, eye and nose holes (if necessary).
- Hole punch or drill holes in side for raffia or ribbons.
- Write name inside *in pencil*.
- When finished, lay mask on newspaper or pin to display board to dry completely.

8. Finishing touches
When dry: Trim sides, eye and nose holes (if necessary).

Look at the planning sketch; follow the agreed-upon sketch in order to paint details and features with acrylic paint. Add pattern (if part of the plan) with paint markers.

Colored yarn, feathers, beads, and other decorative details can be attached.

Hole punch or drill holes in the side (for fasteners); tie on raffia or ribbons so that the mask can actually be worn.

Optional: if no model is available, a commercial plastic face form may be used; in that case, no shower cap or petroleum jelly (release agent) is necessary. Warm water is still recommended for comfort of artist and for activating the plaster.

Once the masks are finished, have the “models” stand in front of the class holding a mask that’s not their own. See if students (not anyone from the model’s group) can match the life mask with the student model from which it was made.

Display life masks on display board next to the photo of the model. Also have teams write and mount a brief description of the mask – its purpose, expressive details, and the meaning of any symbols used.

“The Guy Fawkes mask has now become a common brand and a convenient placard to use in protest against tyranny – and I’m happy with people using it; it seems quite unique, an icon of popular culture being used this way.”   David Lloyd, author of *V for Vendetta*
Discussion and Writing:

The Discussion
Review the six “rules” before group or class discussions and refer back to them as needed.

- Take turns.
- Stay on topic.
- Ask questions to clarify.
- Build on the ideas of other.
- Give reasons for your thoughts.
- Be open to new ideas.

Possible questions for discussion and reflective writing:

- What did you see in the images of masks from other cultures that were memorable? What about the mask caused you to remember it? Did you use any ideas from the images in your own mask? If so, what were they? Why did you use them?

- What formal elements did you use in your mask? What adjectives would you use to describe each of the elements that your group used?

- How did you make your mask expressive? What in your mask communicates an emotion? Was your design successful in developing expression in your mask? Why or why not?

(Optional) During the discussion session, students rank life masks (e.g., most realistic to most stylized, funniest to scariest, anthropomorphic to theriomorphic) and explain their decisions.

Reflective Writing: Students write a summary of the discussion in their journals and their thoughts on at least one of the questions discussed.

- What do you think Dr. Newman meant when he said that we all wear masks, “metaphorically speaking”? Describe a real-life example of a mask we wear.

- Think and write about how the mask might function in your own (or another’s) culture.

- Did any of the views expressed by others change your mind about something? If so, what was it? Do you think an idea of yours changed someone else’s point of view? If so, what was it?

- Did your group work cooperatively or collaboratively? Do you like working this way? Why or why not? Did you gain anything from creating an artwork through teamwork? Explain.

- Describe something you would do differently if you were to repeat this project (what is it and why/how would you change it?).

Writing
Have students write a narrative (story) based on a personal experience; e.g., in a situation in which they faced a challenge or obstacle, gained a new insight, when they wished they had felt, thought or acted differently, etc. The story should pivot around the mask as a means to overcome the obstacle or change the outcome. The narrative should include the setting, character(s), events and experiences, as well as a satisfactory conclusion – one that is a reasonable resolution to events that have been growing over the course of the narrative.
Assessment:

All members of a group receive the same score for their mask; however, each student is scored individually for his/her contributions in class discussions and for the narrative writing.

<table>
<thead>
<tr>
<th>1 Emerging (Below Standard)</th>
<th>2 Developing (At Standard)</th>
<th>3 Accomplished (Above Standard)</th>
<th>Scores</th>
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</thead>
<tbody>
<tr>
<td><strong>Collaboration</strong></td>
<td></td>
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</tr>
<tr>
<td>Uncooperative or unproductive.</td>
<td>Works with team to create a mask; considers and accepts the ideas of others. Has followed project and process goals.</td>
<td>Plans and works with team to create a mask; discusses and considers others’ ideas for improvement and revision. Listens carefully and builds on the ideas of team members to reach a successful conclusion.</td>
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<tr>
<td><strong>Design</strong></td>
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<tr>
<td>Mask is based loosely on a sketch. Painted features are incomplete or lack definition. Idea or expression is unclear.</td>
<td>Mask is based on a thumbnail sketch selected by the group; painted features and details add to the expressive quality of the mask.</td>
<td>Mask clearly expresses the idea and form of the thumbnail sketch (or composite) selected by the group; painted features and details add to the expressive quality of the mask.</td>
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<tr>
<td><strong>Craftsmanship</strong></td>
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<tr>
<td>Little effort has been given to the construction of the mask; the painting is uneven and shows inadequate attention to detail.</td>
<td>The construction demonstrates effort in developing a life mask as the foundation for maskmaking. The painting is fairly neat and shows attention to detail.</td>
<td>The construction demonstrates great effort in developing the life mask as the foundation for maskmaking. The painting is very neat with careful attention to detail.</td>
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<tr>
<td><strong>Discussion</strong></td>
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<tr>
<td>Has difficulty following agreed-upon rules. Limited input to the discussion.</td>
<td>Follows agreed-upon rules. Makes comments that are appropriate and that build on ideas of others.</td>
<td>Follows agreed-upon rules. Considers and responds thoughtfully to a wide range of viewpoints. Contributions are clearly expressed, appropriate, and build on the ideas of others.</td>
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<tr>
<td><strong>Narrative</strong></td>
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<tr>
<td>Ideas are not clearly expressed. Limited written responses to describe the mask and the personal experience.</td>
<td>Story describes mask’s function as the response to a personal experience; mask and events described with concrete words and details.</td>
<td>Story clearly describes the mask’s function as the response to a significant personal experience. Provides a clear and concise description of setting, characters and events; contains concrete words and sensory details throughout.</td>
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Total:
Assessment (continued)

Teacher Notes on Criteria for Assessment  (rubric on previous page)

Collaboration: Individual students plan and work with their team members to create an expressive mask, discussing and considering ideas for improvement and revision. Project and process goals have been developed and carefully followed to a satisfactory conclusion.

Design: Students draw several thumbnail sketches of possible mask designs, focusing on a variety of expressive components and possible mask functions. They share sketches with their team, making final design decisions based on agreement – melding a variety of ideas into a single expressive image.

Craftsmanship: The construction of the life mask demonstrates effort in developing a detailed and accurate foundation for maskmaking. The painting of features and details is very neat with careful attention to detail.

Discussion: Follows agreed-upon rules for discussion; makes comments that contribute to the discussion and elaborates on the remarks of others. Considers and responds to a wide range of viewpoints in group discussions; builds on others’ ideas and expresses own clearly.

Narrative: Description of a significant personal experience (e.g., in a situation in which they faced a challenge or obstacle, gained a new insight, when they wished they had felt, thought or acted differently, etc.) is clearly identified as the basis for their mask’s function. The narrative uses concrete words, phrases, and sensory details to describe the setting, character(s), and events. Formal and expressive elements of their masks are described clearly and concisely.

Extensions:

Making a Mold Use the life mask as a “mold” to cast a mask from the inside of the life mask to capture every detail of the model’s face. Strengthen the “mold” with plaster gauze strips mixed with white glue. When dry, mark inside with pencil marks so that you know where you’ve applied casting material. Apply gloss medium with a brush to waterproof. Apply petroleum jelly inside and on edges of life mask mold. Apply plaster gauze strips. When dry, remove from mold.

Masks as protection Research contemporary professions that require the use of a mask as protective gear. Categorize the masks into categories based on their function. Describe how they work, and in the case of more complex masks (such as gas masks) make a diagram to show the parts and function.

Artists as Collaborators Throughout history, many artists have worked with like-minded individuals, and many artists have formed collectives. Find and research an artist collaboration or collective from the past or present (examples include El Lissitzky and Kurt Schwitters; Pablo Picasso and George Braque). Write a short essay about a project by artistic partners or a collective, describing how their ideas and contributions shaped the project.

Symbols in Masks Research and report on the various symbols used in maskmaking by different cultures.
Collaboration in Art

Collaboration allows artists to experiment, take chances, as well as learn from each other. For the collaborative artwork to be a true example of a joint artistic effort, all collaborators must have equal say. In other words, everyone involved must understand that they are working mutually toward a common goal – that goal being the creation of a work of art and the exploration of shared ideas.

Inactive Members. Group work functions best when everyone participates actively in the development of the project; however, it is not unusual for a group to have one or more members who are occasionally or chronically unproductive. Here are some suggestions for encouraging such group members to become more active participants:

- Find out why the group member is not participating or producing. The solution will depend on the reason for their withdrawal, so begin by determining the cause.
- Encourage shy individuals to contribute by soliciting their input on a topic they know something about; it’s possible that they just need an invitation and a positive experience before they will become more involved.
- Disinterested learners may need some help in uncovering motivation for contributing to the group project. The first step is finding out reasons for the reluctance to participate.

Domineering Members. Some learners, whether they are highly goal-directed, self-confident, or extroverted, simply prefer to monopolize the project and delegate the work of the group. The collaborative art project will likely be abandoned if a collaborator ends up treating his or her artistic partners as if they are mere assistants. Try the following techniques to prevent an individual group member from overpowering the efforts of the larger group:

- Set up a system where team members take turns presenting ideas or updates. Limit the amount of time each person has to talk and discourage any interruptions during the presentations; final decisions are to be made by democratic voting.
- Have a private conversation with the individual who is monopolizing the group’s meetings or dictating group direction.

To the student

You have your own art goals and your team members no doubt have theirs too, but collaboration means compromise. Figuring out the ultimate goals also means figuring out the process of how to get there.

For collaboration in art, here are the important steps:

1. **Project goals.** The first step is to make certain you understand the assignment. Ask and answer the following questions: What are we supposed to learn? What are we supposed to produce? How will it look? What will be its emotional/expressive impact? When does it need to be finished? How will we know it’s finished? What are the criteria that will be used to assess the work? What other questions need to be answered?

2. **Process goals.** How will you and the other team members interact? Will there be a single leader? Chosen how? Will you skip the leader idea and make decisions by consensus or majority rule? What “rules” will you use to be sure everyone has an equal say? How do you expect everyone to feel toward collaboration at the end of the project? What can you do to help make this a positive experience?

3. **List your goals.** Make a list of your project and process goals. Circle the three in each category that you think are most important. When artists work together, both lists are crucial, so don’t neglect either set of goals.
### National Core Arts Standards: Visual Arts (NCAS/VA)
#### HIGH SCHOOL (Proficient, Accomplished, Advanced)

<table>
<thead>
<tr>
<th>Activity</th>
<th>Description</th>
<th>Relevant Standards</th>
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</thead>
<tbody>
<tr>
<td><strong>CREATING</strong>: Generate and conceptualize artistic ideas and work (Anchor Standard #1)</td>
<td>Accomplished.</td>
<td>VA:Cr1.2.Ila Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.</td>
</tr>
<tr>
<td><strong>CREATING</strong>: Organize and Develop artistic ideas and work (Anchor Standard #2)</td>
<td>Accomplished.</td>
<td>VA:Cr2.1.Ila Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.</td>
</tr>
<tr>
<td><strong>PRESENTING</strong>: Develop and refine artistic techniques and work for presentation (Anchor Standard #5)</td>
<td>Proficient.</td>
<td>VA:Pr5.1.Ia Analyze, select, and critique artifacts and/or artworks for presentation and preservation.</td>
</tr>
<tr>
<td><strong>RESPONDING</strong>: Interpret intent and meaning in artistic work (Anchor Standard #8)</td>
<td>Proficient.</td>
<td>VA:RE.8.1.Ia Interpret artwork or collection of works supported by relevant and sufficient evidence found in the work and various contexts.</td>
</tr>
<tr>
<td><strong>CONNECTING</strong>: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding (Anchor Standard #10)</td>
<td>Advanced.</td>
<td>VA:Cn10.1.IIa Synthesize knowledge of social, cultural, historical and personal life with art-making approaches to create meaningful works of art or design.</td>
</tr>
<tr>
<td><strong>CONNECTING</strong>: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding (Anchor Standard #11)</td>
<td>Accomplished.</td>
<td>VA:Cn11.1.IIa Compare uses of art in a variety of societal, cultural, and historical contexts and make connection to uses of art in contemporary and local contexts.</td>
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<tr>
<td>California Visual Arts Standards</td>
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<tr>
<td><strong>ARTISTIC PERCEPTION</strong></td>
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<tr>
<td><strong>VA 1.0</strong> Analyze Art Elements and Principles of Design</td>
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<tr>
<td>1.6 Describe the use of the elements of art to express mood in one or more of their works of art (Advanced).</td>
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<td><strong>CREATIVE EXPRESSION</strong></td>
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<tr>
<td><strong>VA 2.0</strong> Skills, Processes, Materials, and Tools</td>
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<tr>
<td>2.1 Solve a visual arts problem that involves the effective use of the elements of art and the principles of design (Proficient).</td>
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<tr>
<td><strong>HISTORICAL/CULTURAL CONTEXT</strong></td>
<td></td>
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<tr>
<td><strong>VA 3.0</strong> Analyze role and development of visual arts in past and present cultures, noting human diversity as it relates to the visual arts. (Proficient)</td>
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</tr>
<tr>
<td>3.1 Identify similarities and differences in the purposes of art created in selected cultures. (Proficient)</td>
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<tr>
<td><strong>VA 3.0</strong> Diversity of the visual arts (Advanced)</td>
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<tr>
<td>3.3 Investigate and discuss universal concepts expressed in works of art from diverse cultures.</td>
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<tr>
<td><strong>AESTHETIC VALUING</strong></td>
<td></td>
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<tr>
<td><strong>VA 4.0</strong> Analyzing, deriving meaning, and making judgments about artworks.</td>
<td></td>
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</tr>
<tr>
<td>4.3 Formulate and support a position regarding the aesthetic value of a specific work of art and change or defend that position after considering the views of others (Advanced).</td>
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<tr>
<td><strong>CONNECTIONS, RELATIONSHIPS, APPLICATIONS</strong></td>
<td></td>
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<tr>
<td><strong>VA 5.0</strong> Applying what is learned in the Visual Arts across subject areas.</td>
<td></td>
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<tr>
<td>5.2 Create a work of art that communicates a cross-cultural or universal theme taken from literature or history (Proficient).</td>
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</tbody>
</table>
History – Social Science Connections for This Lesson

**California History-Social Science Framework**

(Chapter 2)

Recognize that literature and art shape and reflect the inner life of a people. Artists and writers tend to have sensitive antennae. In their work, artists and writers record the hopes, fears, aspirations, and anxieties of their society. A culture cannot be fully understood without knowledge of the poems, plays, dance, visual art, and other works that express its spirit.

(Chapter 5)

**Chronological and Spatial Thinking**

1. Students compare the present with the past, evaluating the consequences of past events and decisions and determining the lessons that were learned.
2. Students analyze how change happens at different rates at different times; understand that some aspects can change while others remain the same; and understand that change is complicated and affects not only technology and politics but also values and beliefs.

---

**Porcupine Mask**

Mexico

Theriomorphic: wood, leather, quills

Owner’s statement: “I have always thought it to be a metaphor for the various methods we use to say ‘stay away’ from my real self.”

Photographed by Lee Hanson with Permission of the Owner

Jeffrey Davidow, former U.S. Ambassador to Mexico, used the porcupine as a symbol for Mexico in his book *The Bear and the Porcupine: the U.S. and Mexico*
**California Common Core State Standards - English Language Arts**
**Grades 9 - 12**

**W Writing:**

2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
   
a. Introduce a topic or thesis statement; organize complex ideas, concepts, and information to make important connections and distinctions.
   
b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.
   
c. Use precise language and domain-specific vocabulary to manage the complexity of the topic.
   
d. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
   
a. Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
   
c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.
   
e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

**SL Speaking and Listening**

1. Participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade level topics, building on others’ ideas and expressing their own clearly and persuasively.
   
a. Come to discussions prepared, having read and researched material under study; explicitly draw on the preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
   
d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasons presented.
PASSION FOR PATTERN

Grade Level: 10 (9-12); can be adapted for middle school as well as upper elementary grades.

Overview: After studying the paintings of artist Gustav Klimt, students develop pattern and texture in a mixed media collage portrait. Investigation of the time and place of Klimt’s work discloses the impact of WWII on European art. An artist’s statement and a fictional short story round out the learning experience.

Duration: Approximately eight to ten sessions. Amount of time needed depends on experience and knowledge of students and whether or not activities in the “extensions” section are included.

Big Ideas:
Art is the key to unlocking the past.
Provenance can reveal more than a painting’s history.

Objectives/Outcomes: Learners will
• analyze works of Gustav Klimt and use art vocabulary to record their observations,
• identify art elements (line, shape, color, texture) and determine how they are organized to show repetition and pattern,
• describe the importance of artists breaking from tradition to develop new and innovative styles (e.g., the Vienna Secession Movement),
• create a portrait using the techniques of mixed media collage,
• complete an Artist’s Statement giving information about their work of art,
• write a short story about the person shown in their portrait,
• identify and discuss the historical implications of Nazi confiscated art and its relevance to contemporary issues of ownership and repatriation.

Content and Achievement Standards:
Standards listed below are identified by phrases only; the complete standards can be found toward the end of the lesson.

NCAS Visual Arts Standards
Creating: Choosing from a range of materials and methods to create an artwork (Anchor Standard #1) – Creating artwork inspired by the art of Gustav Klimt.
Presenting: Develop and refine artistic techniques and work for presentation (Anchor Standard #5).
Responding: Perceive and analyze artistic work (Anchor Standards #7).
Connecting: Compare art in cultural/historical contexts (Anchor Standard #11).
Visual Arts Content Standards (Framework)

Creative Expression: Creating artworks applying process and skills (complex original designs)
Historical & Cultural Context: How art plays a role in reflecting life (selected cultural artworks)
Aesthetic Valuing: Analyzing and Making Judgments (discuss and revise artworks)
Connections, Relations, Applications: (History-Social Science and English-Language Arts)

Linked Standards (for Interdisciplinary Connections):

California History-Social Science Framework (Grade Ten)
Causes and Consequences of World War II: influence of the war on the arts

California Common Core Standards: English Language Arts (Grades 6-12)
Write narratives and informative/explanatory texts.
Participate effectively in a range of collaborative discussions about art.

Vocabulary:
Art terms included in the lesson are suitable for high school, but student familiarity will vary depending on the level of art instruction in previous classes. This lesson is part of a sequential unit; the terms listed below in “review” would have been introduced and used in previous lessons. Definitions of art terms can be found in the glossary.

INTRODUCE:
pattern     repetition, repeat design     repatriation
motif     flat picture plane     icon
antiquities    Art Nouveau Movement     Vienna Secession Movement
provenance    artist’s statement     (Nazi) confiscation
actual (real) texture     implied (visual) texture

REVIEW:
composition     portrait     collage
mixed media     focal point     center of interest
positive space     negative space

Art Elements: line, texture, color, shape used in this lesson (plus form, value, space)
Principles of Design: balance, contrast, emphasis, dominance/subordination, repetition, unity

Materials:
9” x 12” or 12” x 18” watercolor paper, depending on size of cutout figure
many large magazine photos of figures (or 8” x 11” portrait photographs if students elect to work from their own images)
scissors, gluesticks
pencils (for sketching) and colored pencils
acrylic and watercolor paints, brushes, paint/water containers,
newspapers, paper towels
Liquid Metals and/or Liquid Metals Metallic Markers
White Out or opaque white markers

Other: Examples of real and visual textures
Strips of paper used for practicing patterns and textures

The artworks will be mounted on black construction paper and displayed with the short story and artist’s statement.
Resources:

Online Sources for Klimt artworks:
- [http://www.iklimt.com](http://www.iklimt.com)
- [http://www.ibiblio.org](http://www.ibiblio.org)

Documentary:

*Stealing Klimt* recounts the struggle by 90-year-old Maria Altmann to recover five Gustav Klimt paintings stolen from her family by the Nazis in Vienna. Video available online: [http://www.stealingklimt.com](http://www.stealingklimt.com)

Books:

Art Reproductions:
Most of Klimt’s portraits can be found in the Klimt Museum (a digital museum of Klimt paintings): [http://www.klimt.com](http://www.klimt.com). Wikipedia also has images available in the public domain.

The following paintings are to be used for this lesson:


Other:
Large calendars of Gustav Klimt’s paintings (one scheduled for publication for 2016) can be used in the classroom as part of a bulletin board display.

Background Information (Introduction):

Gustav Klimt (1862 – 1918)

Gustav Klimt’s exceptional talent (at the age of fourteen, he won a full scholarship to Vienna’s School of Fine Arts) was only the start of a brilliant career. By the time he reached the age of forty, he was a key figure in Vienna’s art scene – an artist whose achievements were to win him an international reputation.

During his “Gold Phase” Klimt created portraits of Vienna’s society women, showing them as splendid icons enfolded in luxuriant patterns and real gold. Klimt’s dazzling Portrait of Adele Bloch-Bauer I (aka, The Woman in Gold) is considered by many to be Klimt’s greatest work from this period.

The portrait, which took three years for Klimt to complete, shows Adele Bloch-Bauer (the wife of Austrian sugar magnate Ferdinand Bloch-Bauer) seated in a throne-like chair. Her long neck is sheathed in a diamond-encrusted choker (Adele’s diamond necklace -- passed on to her niece Maria Altmann upon her marriage -- reportedly ended up decorating the neck of Goering’s wife).

The hands and face of Adele Bloch-Bauer are intricately detailed – nearly a photographic likeness – while the rest of her torso and gown are swirled together in a vast array of shimmering and undulating patterns and textures. Her voluminous gown is covered in geometric patterns inspired by the gold-embedded San Vitale mosaics Klimt had seen on a trip to Ravenna, Italy.

It’s not just the Ravenna mosaics that are reflected in the painting. Ancient Egypt and Persia are represented in a panel of hieroglyphic eyes and cuneiform shapes. Klimt’s faces encased in beds of gold are also reminiscent of Russian icons.

The dress, made of a flowing fabric that dissolves into the shimmering background, is three-dimensional in some places – the paint is built up and off the canvas. Klimt painted not only with oil, but also layered in lustrous gold and silver.

When the Nazis seized the painting and displayed it in the early 1940s, they removed the name or the painting (Adele Bloch-Bauer) and instead called it The Woman in Gold. Without a Jewish name, the work became appropriate to show in Hitler’s Third Reich.

The heirs of the original owners finally acquired the portrait in 2006 after a lengthy court battle.
Teaching Procedure:

*Before introducing the lesson, the teacher needs to*

- Research materials (see “References”) to find out more about Gustav Klimt and his work;
- Locate images of Greek, Roman, Japanese, and Egyptian antiquities that show repeat patterns (if possible, also locate Egyptian images that use the painted god’s-eye motif and photographs of Persian cuneiform tablets);
- Locate examples of Byzantine art, especially the mosaics of the Hagia Sophia in Istanbul (also locate Russian icons painted with gold);
- Read biographical information about Gustav Klimt (LACMA archives) [http://collectionsonline.lacma.org/art/ExhibPast2006.aspx](http://collectionsonline.lacma.org/art/ExhibPast2006.aspx) (or see “Gustav Klimt’s Portraits of Gold” in this lesson – after assessment – if the website is not available);
- Locate and collect images of Klimt’s “Golden Phase” to show to students;
- Collect materials (books, slides, art reproduction) documenting Klimt’s life and artwork (especially major pieces from his Golden Phase); see “References” for suggested materials and sources;
- Locate and view the documentary *Stealing Klimt*, which recounts the struggle by 90-year-old Maria Altmann to recover five Gustav Klimt paintings stolen from her family by the Nazis in Vienna. Video available online [http://www.stealingklimt.com](http://www.stealingklimt.com)

**NOTE:** Do not allow students to research Gustav Klimt on their own. Only allow online research with sites pre-selected by the teacher. His work can be VERY graphic and offensive to some people. A student handout detailing some of the highlights of Klimt’s career can be found after the assessment section.

Session 1(a): Introduction

Headlines from newspapers about repatriation of Klimt’s work to the rightful heirs:

*(The New York Times)*

**A homecoming, in Los Angeles, for Five Klimts Looted by Nazis** (6 Apr 2006)

*(USA Today)*

**Art stolen by Nazis has homecoming in L.A.** (9 Apr 2006)

Introduce Gustav Klimt through the dramatic story of the repatriation of Nazi confiscated art (covered in information from the Los Angeles County Museum of Art archives).

Show reproductions of Klimt’s artwork from the “Golden Phase.” Be sure to include *Portrait of Adele Bloch-Bauer*.

Circulate examples that show actual (real) texture and implied (visual) texture; discuss the difference between the two as well as how Klimt shows texture in his artwork (although it’s difficult to see in a reproduction, Klimt’s work has real as well as visual texture).

Encourage the use of appropriate art vocabulary (such as “actual texture” and “implied texture”) possibly writing terms on the board as they occur during discussion. Also remind students to use correct art terms in their reflective writing.
Session 1(b): Discussion
Display a reproduction of Klimt’s artwork from his Golden Phase (especially Portrait of Adele Bloch-Bauer I) and ask students to identify pattern and texture in the flat two-dimensional surface.

- Where do you see implied (visual) texture in the painting? How did Klimt achieve this? Do you see any places that show actual (real) texture? Klimt layered thin sheets of gold and silver onto the surface of the canvas, causing real texture in the painting.

- Klimt created pattern by repeating motifs over and over. Identify some of the motifs he used. Can you recognize motifs that might have come from other cultures? What are they (what cultures)? What and where are these motifs painted into the artwork?

Art Nouveau was a philosophy and style of art most popular in the twenty years between 1890 and 1910. This international style was called by different names in different countries. In Austria, Art Nouveau is closely associated with the Vienna Secession Movement. Klimt was a founding member of this group of artists who were interested in exploring the possibilities of art outside the confines of the academic tradition. They hoped to create a new style that owed nothing to historical influence.

Unlike other movements, there is no one style that represents the work of all artists who were part of the Vienna Secession. The Secession Building could be considered a statement of the philosophy of the movement. Above its entrance was carved the phrase “to every age its art and to art its freedom.” What do you think this motto means? Do you think this group was instrumental in Klimt’s finding his own style? Do you think he would have entered his Golden Phase if he’d continued painting as he had before the association was formed?

Articles (including the information from the LACMA archives) refer to the women in Klimt’s golden paintings as “icons” (. . . “wives and daughters of these wealthy families as splendid icons enfolded in luxuriant patterns”).

There are two possible meanings of the word icon: (1.) Byzantine icons (small oil paintings of religious figures, often embellished with gold) or (2.) a person or object closely linked to an idea (e.g., The Secession Building was the icon of the movement; Adolf Hitler is reviled as an icon of Nazi violence and racism). The LACMA statement probably refers to a linkage between a person and an idea, but is it possible that Klimt also meant to hint at the first? Why or why not? What evidence do you have to substantiate your opinion?

Discuss the Nazi confiscation of Klimt’s artwork and its repatriation to the heirs of Adele Bloch-Bauer seventy years later. After identifying the value of Klimt’s works of art in today’s market, analyze the problems of repatriation of confiscated art and how the value of the artworks might outweigh ethical considerations.

(Have students write a summary of the discussion in their journals; they are to include art terms and the questions for future consideration.)

Session 2(a): Demonstration
Show examples of student mixed-media collage portraits (one is shown at the beginning of this lesson) pointing out the ways that texture and pattern have been developed in the artwork.

Point out how repeating a motif over and over again in a predictable arrangement creates pattern and a sense of rhythm.
Session 2(b): (student practice)

Students use practice strips and a variety of art materials to experiment with as they
  • draw several examples of patterns, using different motifs,
  • draw several examples of textures,
  • paint several examples of patterns and textures.

On practice strips where crayons or oil pastels have been used, students can experiment with a resist technique by applying a wash of diluted watercolor paint over the surface. Point out how this technique can be used to develop unity.

Optional culminating activity:

Divide class into small groups (possibly by tables) and ask each group to select one of the group’s practice strips to represent “the most” in the following five categories:

<table>
<thead>
<tr>
<th>Vibrant colors</th>
<th>Unusual motif(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Visual texture</td>
<td>Elaborate details</td>
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<tr>
<td>Complex pattern</td>
<td></td>
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</tbody>
</table>

Encourage the groups to tack their “fabulous five” on a bulletin board as inspiration for the later patterning portion of the art project.

Session 3(a): Process

Creating an artwork inspired by Gustav Klimt.

Instructions to students:

Select a figure from magazine pages (or your own 8" x 10" photo of showing a full figure).
Trace the image’s contour (edges) so you have an outline of the figure on drawing or watercolor paper.

Carefully cut out the head and all flesh areas of the magazine (or photo) image; these will be used in your artwork.
Session 3(b):

Glue the cutouts on the art paper, using the light outlines as guides for placement.

(Note to teacher: Unless students are very careful, they may get paint on the cutouts. Preserving the space and gluing the pieces in later avoids this, but there’s a possibility that the cutouts will get lost. Which procedure to take is a decision that the teacher and students will need to make).

Lightly sketch an outline of the clothing, making changes to enhance the flat quality of the overall design. Sketch at least three background divisions.
Session 4 (and possibly 5):

Begin applying chosen media to create patterns, working from the back to the front of the design.
Session 5 (and possibly 6):

Fill in the empty spaces with acrylic or metallic paint and/or markers.

Be sure to fill in all spaces so that none of the background paper shows.

Metallic paint may also be splattered to add texture.

*Be careful not to get any paint on the cutout portions.*

Session 7(a): Pattern on top of the dried paint, using markers and metallic paints to create patterning that follows the line of the clothing, other objects, and the background.

Session 7(b): Finish all patterning and last-minute details. Create a title for your artwork.

If you have time, start a list of the things you want to put in the artist’s statement you will be writing.

Give the title of the artwork and the process used to make it.

Ask yourself four questions as you make your list:

- What do I want others to understand about my art?
- What is the intent of the work of art?
- What influenced me?
- How did I do it?
Day 8: Writing the Artist's Statement

An Artist's Statement is an artist's written description of his/her own artwork, written to help viewers understand it. Often displayed with the artwork, the statement briefly describes the purpose, unique qualities, how it was made, influences, what the art signifies or represents, and what it means to the artist.

Instructions to Students:
Keep in mind your audience – you’re writing for a specific group of people. What is it that they’d like to know when they look at your artwork?

Spend ten minutes “freewriting” (writing everything you can think of about the artwork, without being concerned about length, organization, or style). When the time is up, go through what you have written and circle the ideas you want to include in your artist’s statement. Refer to these and the list you made earlier to decide what you want to include. Write a rough draft. Be sure you have used precise language and appropriate art vocabulary.

Writing an artist's statement is a very difficult assignment, mostly because it covers a lot of material and will be read by a broad audience. Your paper will need to be clear, concise, complete – and brief. Your rough draft will probably be too long; see how much you can eliminate without losing important ideas. Pair-share the artist’s statements so that you can be sure you’ve included important information and have done it clearly in as small amount of space as possible.

While artists typically communicate through a visual language, they often need to discuss and write about their own work as well as the work of other artists. Becoming an articulate and effective writer can only strengthen the art-making practice. It can help invite others into conversations about your work as well as engage in historical and philosophical dialogue.

Day 9: Writing the Short Story

Students write a short story, featuring the person in their artwork as the main character and using the title of the artwork as the title of the story. The story can be a vignette, telling of a day or an event in an imaginary person’s life.

Instructions to Students:
Your short story is fiction and can take place in the “real” world or in an imaginary place that is uniquely your own. As you develop the character and events, structure the story with well-chosen details and a smooth progression of experiences that seem believable in the environment you have created. Provide an ending that follows the sequence of events to a satisfactory conclusion – one that is a reasonable resolution to events that have been growing over the course of the narrative.

Day 10: Wrap-up and Display of Work

Prepare your artwork for display by mounting it on black construction paper. Decide how you will feature your artist’s statement and short story.

All artwork (with artist’s statement and short story) is to be displayed in an exhibition either in the classroom or a significant location in the school.
Questions for discussion and/or reflective writing:

- What are the characteristics of Klimt’s Golden Phase? Where do you think he got his ideas? (Be specific and give examples.)
- How does time, place, or culture influence artwork? Is it possible to “borrow” from other times and cultures without really copying them? How did Klimt make the ideas that inspired him uniquely his own?
- What ideas in Klimt’s work did you use in your own artwork? What is similar about the two works of art? What is different? How can you include something from other people’s art in your own style without being accused of copying?
- What things would influence your artwork that didn’t influence Klimt? Is there anything in your portrait (that you couldn’t cut out) that didn’t exist when Klimt was alive?
- What symbols of status can be found in Klimt’s paintings of society women? What symbols might you include in a student portrait that would indicate status?
- Is there anything you would do differently if you were going to repeat this art project? If so, what is it and why would you change it?
- Review the questions the students wrote down in the opening session (questions that came to mind when looking at Klimt’s artwork); have all the questions been answered? If not, what questions are left and how can their answers be found?

Write a summary of the discussion in your journal; also think carefully about the following topics and write thoughtful responses to the questions.

What influence did the membership in the Vienna Succession have on Klimt’s work? Do you think he would have eventually entered his Gold Phase even if he hadn’t joined up with the group of avant garde artists? What makes you think that?

What should be done about the continuing problem of art confiscated by the Nazis? In light of the many problems attached to repatriation, what do you think could be done?

What did you learn by doing this artwork? Did you learn anything about yourself? If so, what was it?

As students discuss and write about the artwork (Klimt’s and their own) they should use appropriate art vocabulary:

- pattern     repetition, repeat design
- motif       flat picture plane
- antiquities icon
- Art Nouveau Movement Vienna Secession Movement
- provenance  artist’s statement
- actual (real) texture implied (visual) texture
- repatriation confiscation
Assessment:

To the teacher: Depending on the skill and experience of the class, you may want to allow students to develop their own assessment rubric (with your help, of course). Students have more of a stake in their results when they generate their own scoring guide.

Write the four areas to be scored on the board (see below). Looking at student examples (or even Klimt’s work) the class discusses what should be included in each category. For example, when looking at craftsmanship, discuss how accurately the figure is cut out and if it is glued down securely with no extra glue showing. Each category is discussed and, after consensus is reached, statements are written in.

Students pair/share to discuss their work and self-evaluate using the rubric developed in class.

A teacher-generated rubric (which, as it turns out, is almost identical to the student-generated one) can be found on the next page.

<table>
<thead>
<tr>
<th>PASSION FOR PATTERN</th>
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<tbody>
<tr>
<td>COMPOSITION</td>
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<td>TECHNICAL SKILL</td>
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<td>EXPRESSIVE CONTENT</td>
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</table>
## PASSION FOR PATTERN

### COMPOSITION
*Emphasis on pattern and texture*
*Figure is the focal point*
*Flat, middle ground composition*

<table>
<thead>
<tr>
<th>SCORES:</th>
<th>Promising (1) (More Needed)</th>
<th>Emerging (2) (Good or adequate)</th>
<th>Developing (3) (Well Done)</th>
<th>Accomplished (4) (Outstanding)</th>
</tr>
</thead>
</table>

### TECHNICAL SKILL
*Good craftsmanship in cutting and outlining,*
*Careful application of color scheme & variety of media used,*
*Neat gluing that does not mar the finished product.*

<table>
<thead>
<tr>
<th>SCORES:</th>
<th>Promising (1) (More Needed)</th>
<th>Emerging (2) (Good or adequate)</th>
<th>Developing (3) (Well Done)</th>
<th>Accomplished (4) (Outstanding)</th>
</tr>
</thead>
</table>

### ORIGINALITY
*Shows thought in placement of patterns and textures,*
*Is transformed from a photo that shows three dimensions into a flat pattern composition.*

<table>
<thead>
<tr>
<th>SCORES:</th>
<th>Promising (1) (More Needed)</th>
<th>Emerging (2) (Good or adequate)</th>
<th>Developing (3) (Well Done)</th>
<th>Accomplished (4) (Outstanding)</th>
</tr>
</thead>
</table>

### EXPRESSIVE CONTENT
*If using a photo of an unknown person: the choice of color scheme indicates the imagined personality of the figure and patterns reflect their imagined interests, period in history, or culture.*

*If a photo of a real person is used: color scheme and patterns express the actual personality.*

*The overall organization creates a specific mood reflective of the figure’s expression.*

<table>
<thead>
<tr>
<th>SCORES:</th>
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<th>Emerging (2) (Good or adequate)</th>
<th>Developing (3) (Well Done)</th>
<th>Accomplished (4) (Outstanding)</th>
</tr>
</thead>
</table>
ARTIST’S STATEMENT

The Artist’s statement clearly states the purpose of the artwork, how it was made, influences, what the art signifies or represents, unique qualities, and what it means to the artist.

The statement is clear and concise, explaining the choice of color scheme, patterns, and textures used as well as the organization (composition) of the completed work.

SCORES:

(check box) Promising (1) (More Needed) Emerging (2) (Good or adequate) Developing (3) (Well Done) Accomplished (4) (Outstanding)

SHORT STORY

The character and events are described with well-chosen details and a smooth progression of experiences leading to a reasonable resolution by events that have been growing over the course of the narrative.

Like the artwork, details have been added that provide richness to the finished work.

The story adds to the impact of the artwork by creating a context for the time, place, and character shown in the mixed-media collage.

SCORES:

(check box) Promising (1) (More Needed) Emerging (2) (Good or adequate) Developing (3) (Well Done) Accomplished (4) (Outstanding)

Student Handout (following pages)

Parents may consider some of the online information about Klimt inappropriate for high school students. For this reason, the handout on the following pages was prepared for classroom use. The information was primarily drawn from a program guide produced by the Los Angeles County Museum of Art for their Klimt show of 2006: http://www.lacma.org/sites/default/files/reading_room/compressed10lacma-2006-gustav-klimt-bloch-bauer.pdf

The enclosed handout mentions the film Woman in Gold. Students interested in the story may also like to see Stealing Klimt, a documentary that recounts the struggle by the elderly Maria Altmann to recover five Gustav Klimt paintings stolen by the Nazis in Vienna. Video available online: http://www.stealingklimt.com
GUSTAVE KLIMT: Five Famous Paintings from the Bloch-Bauer Collection

Gustav Klimt, son of an immigrant from Bohemia, was born near Vienna in 1862. His father, Ernst Klimt, was a struggling gold engraver (a profession which may account for his son’s eventual decision to use gold leaf in his artworks). The family lived in poverty, moving frequently, always looking for less expensive places to live as more children came along.

Gustav was the second of seven children – four girls and three boys; all of the boys showed artistic talent at a very young age. When he was only fourteen years old, Gustav was given a full scholarship to the Vienna School of Arts and Crafts; he studied architectural painting and painted murals to support himself and help his family.

Klimt first achieved acclaim as a conventional academic painter and received several commissions to paint murals on public buildings. He began his career with a contract to decorate the ceiling of the grand staircase at the Burg Theater, among the most foremost Viennese buildings and an important gathering place for the era’s high society. The murals for the theater combined a variety of historical references, including naturalistic portraits of the city’s most prominent citizens. In 1888, Klimt received the Golden order of Merit from Emperor Franz Josef I of Austria for the theater’s murals. The recognition brought about by the award marked a successful start to a promising career. One of Klimt’s next commissions was a series of allegorical paintings for the University of Vienna. However, controversial treatment of themes (Philosophy, Jurisprudence, and Medicine) provoked ridicule by the general public.

Klimt later abandoned both the realism and the approach to historical subject matter that were characteristic of 19th century art. While some of Klimt’s peers were opposed to decoration (considering it trivial), Klimt believed in the equality of decorative and fine art; his interest in the potential of decoration can be seen throughout his life’s work.

In 1897, Klimt – objecting to the conservative views of the establishment – became a founding member of the Vienna Secession, which advocated for artistic freedom. The following year, the organization published a monthly magazine and completed its own exhibition hall; over the building’s door was the motto: To every age its art, to every art its freedom.

Klimt soon became known as the foremost painter of Vienna’s new elite – primarily portraits of society women, many of whom were Jewish. He depicted the wives and daughters of these wealthy families as splendid icons enfolded in dazzling patterns of gold and jewel-like colors.

One of the best known of these is Klimt’s magnificent 1907 painting, Portrait of Adele Bloch-Bauer I, portraying the wife of the industrialist Ferdinand Bloch-Bauer (the aunt of Maria Altmann who later brought a famous lawsuit to claim Klimt’s paintings). Adele Bloch-Bauer was the only woman whose portrait was painted twice by Klimt.

In the first portrait of Adele Boch-Bauer, the figure dissolves into sumptuous patterning and sparkling gold reminiscent of the Byzantine mosaics at Ravenna, Italy (portraying the Empress Theodora) that Klimt had visited in 1903. Klimt’s craftsmanship in this work is evident in his varied uses of real gold, the sensuous lines of the flowing gown, and the patterning with repeated Egyptian god’s-eye motifs. In contrast with this rich decorative treatment, Adele’s face and hands stand out in realistic detail.

Self-assured yet calmly introspective, Adele is shown as a woman of privilege devoted to the world of culture. Transcending the customary role of women at the time, Adele hosted a salon, a regular social gathering of artists, writers, musicians, and progressive politicians who discussed the issues of the day.
In *Portrait of Adele Bloch-Bauer II* – painted five years after the first portrait -- the artist abandoned the gold decoration of the first portrait in favor of vivid colors applied more spontaneously.

During his annual summer holidays in the early 1900s, Klimt started painting directly from nature, using the same decorative patterning seen in his figurative pieces. By using opera glasses (and supposedly even a telescope), Klimt created heavily detailed scenes of flowers and trees flattened on a single plane. His use of mosaic-like paint strokes on square-format canvases appealed to the public and reflected the period’s love of decorative elaboration. Three paintings from this period (*Apple Tree I, Birch Painting, and Houses in Unterach on Lake Atter*) were to become part of the five artworks recovered by Maria Altman and the other heirs in their landmark legal battle.

Klimt wrote little about his philosophy or his methods. In one of his writings he said, “There is nothing special about me. I am a painter who paints day after day from morning to night . . . whoever wants to know something about me . . . ought to look carefully at my pictures.” [http://www.klimt.com/en/biography.html](http://www.klimt.com/en/biography.html)

Weakened from the flu during the 1918 influenza epidemic, Klimt died from a stroke complicated by pneumonia. After his death, Klimt's paintings continued to gain in popularity, resulting (at that time) in some of the highest purchase prices recorded for artworks.

Adele and Ferdinand Bloch-Bauer – the aunt and uncle of Maria Altmann – lived in a Viennese palace filled with cultural treasures, fine antiques, and paintings by many artists including Gustav Klimt. In 1923 Adele drafted her will in which she stated that her husband would be her sole heir, but (after Ferdinand’s death) that she would like the Klimt paintings to go to the Austrian Gallery. Adele died of meningitis in 1925, at the age of 43, and at that time all of the artworks remained in the couple’s Viennese home.

When Germany annexed Austria in March 1938, Ferdinand Bloch-Bauer, a Jew, fled Austria without the Klimt paintings. The new Nazi government encumbered him with an enormous tax bill and engaged a Nazi trustee, Dr. Erich Furer, to sell Ferdinand’s property. Three of the Klimt paintings went to the Austrian Gallery and the others were sold elsewhere. Eventually, such transactions were deemed void, and the artworks were later subject to restitution proceedings.

Ferdinand Bloch-Bauer spent most of the war in Switzerland and died in November 1945. When writing his last will he knew that many Austrians had supported Hitler. Consequently, he did not want the Klimt paintings to go to the Austrian Gallery as his wife had “kindly asked” in her will; he felt that if she had known of the Nazi atrocities, she would not have wanted this either. As a result, he left the property to his niece, Maria Altmann and two of her siblings.

Maria Altmann and the other heirs had immigrated to North America. While they managed to export many works from the Bloch-Bauer collection, the Klimt paintings remained in Vienna. Austrian authorities ruled that the paintings belonged to the Austrian Gallery, basing their decision on Adele Bloch-Bauer’s 1923 will.

Until the late 1990s, the Bloch-Bauer heirs believed that there was little that they could do to recover the lost patrimony. In 1998, Austria passed a law that opened archives and facilitated restitution claims, and Maria Altmann learned more about the fate of the Bloch-Bauer Klimts. She engaged an attorney, E. Randol Schoenberg (himself from a prominent Viennese Jewish family) to recover the paintings. The case went to the U.S. Supreme Court, which ruled in June 2004, that the heirs could sue the state of Austria in a U.S. court. Not wanting a lengthy legal process with years of appeals, Schoenberg, representing the 87-year-old Maria Altmann, entered into legally binding arbitration with the Austrian authorities.
In January 2006, an Austrian panel issued its verdict of the six paintings in question: *five paintings belonged to the heirs*. A decision about the remaining painting would come at a later time. Maria Altmann and the heirs could finally reclaim a part of their family’s history.

A few months after the verdict, The *Portrait of Adele Bloch-Bauer I* was sold to Ronald Lauder for his Neue Galerie in New York City for $135 million, which made it the most expensive painting ever sold (a claim that only lasted four months). It has been on display at the New York gallery since July 2006.

In November 2006, Christie’s auction house sold the four remaining paintings: *Portrait of Adele Bloch-Bauer II* for almost $88 million (the fourth-highest priced piece of art at auction at the time). *Beech Woods* was sold for $40 million, *Apple Tree I* for over $33 million, and *Houses in Unterach on Lake Atter* for more than $31 million. Collectively, the five restituted paintings netted nearly $327 million for the heirs.

The history of the five Klimt paintings reads like an inspiring novel of loss and recovery. Maria Altmann’s story was so compelling that a movie, *Woman in Gold* was filmed and released in 2015. The first screening was at the 65th annual International Film Festival in Berlin, Germany.

Follow-up link for further information: [http://www.nytimes.com/2004/05/13/international/europe/13ENTRACTE.html](http://www.nytimes.com/2004/05/13/international/europe/13ENTRACTE.html)

“These paintings stolen from Jewish homes are the last prisoners of World War II.”
Ronald Lauder, Neue Galerie, (purchaser of *Adele Bloch-Bauer I and II*)

Between 1933 and 1945, the Nazis engaged in the biggest art theft in history. They amassed millions of works from private collectors (mostly Jewish) as well as the museums of occupied territories. After the war, the Allies returned much of the art to the looted countries, but these pieces often went to national collections instead of the original owners.

Although people recognize the moral and ethical reasons for returning looted works of art to their rightful owners, there are many instances where claimants died and families were shattered or dispersed by Nazi persecution.

Three generations after the war, it's time-consuming and difficult to search in the archives. Sometimes the tortuous paper trail goes through six or seven countries. Different countries follow different rules, and there is no international arbitrator to resolve disputes. Going to court is also very expensive; many claimants are elderly and don't have the money (or the energy) to pay for research or legal help.

Nazi-confiscated artworks are still missing – either destroyed, in museums, or in private collections. Looted art in private hands is hard to trace until it enters the marketplace. An auction house that identifies a looted work may simply return it to the seller rather than contact authorities. Many European museums have also been slow to carry out provenance research; they are reluctant to surrender important artwork unless confronted by irrefutable claims. The burden is on the claimant to prove ownership, not on the museum to explain mysterious gaps in provenance from 1933 to 1945! What is becoming apparent is that some of the “last prisoners” of World War II may never be freed.

**Extensions:**

*In Art*

More advanced students may wish to repeat the lesson, using their own composition rather than working with magazine images or photos.

A striking mixed-media collage portrait can also be created in neutrals, using black and white images on black paper with areas painted in white, silver, and gold; black details/patterning are then added on the white and metallic surfaces.

Historic patterns and textures are used in contemporary product design; create a fabric design that uses two or more motifs from historical sources.

The music connection: Ask musical students to demonstrate repeated motifs in music and how these create pattern and rhythm.

Students work in small groups to create a virtual gallery of portraits; the collection automatically includes the *Mona Lisa* and *Portrait of Adele Bloch-Bauer II*. Instruct students to collaboratively select ten more artworks to include in the virtual exhibition. All twelve artworks should have signage that gives the title, artist, medium, size, and location.

*Writing*

Students conduct short research projects to address topics from the following three suggestions. Their reports synthesize multiple sources on the subject and demonstrate understanding of the subject under investigation. They draw evidence from informational texts to support analysis and research. The reports present information, findings, and supporting evidence clearly, concisely, and logically such that readers can follow the line of reasoning. (ELA 10.3.7 and 10.3.9; 10.4)

1. Artists that broke with tradition: Research at least three of these groups, describing the importance of the groups they formed and the new art styles or movements that evolved.
   - Exhibition of the Impressionists (1874)
   - Vienna Succession (1897)
   - Salon d’Automne (1905)
   - Der Blaue Reiter (The Blue Rider, 1911)
   - The Armory Show (1913)

2. The entertainment world’s use of history as a source for subjects and themes for television, film, and theatrical productions: Identify and describe some of the historically-based productions. Give reasons why the historical event was selected; what makes it suitable for a dramatic representation?

3. “The last prisoners of WWII” – Nazi confiscation during the war (the reasons the art was confiscated and the contemporary issues of repatriation). Research the recent debate and case (Norton Simon Museum, 2009) in California over how long claims can be made for the restitution of Nazi confiscated art. What actions have taken place since 2009? What were the results? Do you consider them satisfactory? Why or why not? What is your view of repatriation of artwork in light of the many difficulties faced by claimants? Do you see any solution? If so, describe it.
A *provenance* is a record of ownership, used as a guide to the authenticity of artworks. When a work of art is sold, its provenance accompanies it.

Listed below is the provenance for the *Portrait of Adele Bloch-Bauer I*.

What verbs are used in the provenance? Do these words give a picture of what happened from 1907 to the present day?

<table>
<thead>
<tr>
<th>Provenance for <em>Portrait of Adele Bloch-Bauer I</em>:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1907: Commissioned portrait completed by artist Gustav Klimt</td>
</tr>
<tr>
<td>1907 – 1938: In the possession of Ferdinand and Adele Bloch-Bauer, Vienna (purchased from the artist)</td>
</tr>
<tr>
<td>1938: Seized by the Viennese Magistrate (following the Nazi Anschluss)</td>
</tr>
<tr>
<td>With Dr. Erich Führer, Vienna (the state-appointed administrator for Ferdinand Bloch-Bauer) until 1942</td>
</tr>
<tr>
<td>1942: Acquired by the Stadtische Sammlung in Vienna</td>
</tr>
<tr>
<td>1948: Transferred to the Österreichische Galerie Belvedere, Vienna</td>
</tr>
<tr>
<td>2006: Restituted to the heirs of Adele and Ferdinand Bloch-Bauer by the Republic of Austria</td>
</tr>
<tr>
<td>2006: Purchased by Ronald Lauder from the Bloch-Bauer heirs and transferred to Neue Galerie in New York City</td>
</tr>
</tbody>
</table>

The provenance for *Portrait of Adele Bloch-Bauer I* was fairly clear-cut since transfer of ownership was established and recorded in wills. The problem was that Adele (who died before the war) left everything to her husband but “requested” that the works of art remain in Austria; her husband’s will ignored the request and left the artworks to nieces/nephews. It was the “request” that Austria used to claim ownership. Nearly seventy years passed before the courts ruled in favor of the claimants (the heirs).

Why is proving provenance so difficult for heirs of confiscated artworks? What can claimants do to prove their claims? What should be done with all the works of art that *can’t* be claimed?

A war causes major disruptions in record keeping. A family’s possessions might be lost, stolen, sold, or given away. Without records, proving ownership later can be very complicated. Possible elements of “proof” – testimony by others, photographs showing the artwork on family walls, documents, such as wills, that mention the artworks.
### National Core Arts Standards: Visual Arts (NCAS/VA)
#### High School (Grade 10)

<table>
<thead>
<tr>
<th><strong>CREATING:</strong> Generate and conceptualize artistic ideas and work (Anchor Standard #1) Accomplished.</th>
</tr>
</thead>
<tbody>
<tr>
<td>**VA:**Cr1.2.IIa  Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>PRESENTING:</strong> Develop and refine artistic techniques and work for presentation (Anchor Standard #5) Proficient.</th>
</tr>
</thead>
<tbody>
<tr>
<td>**VA:**Pr5.1.Ia  Analyze and evaluate the reasons and ways an exhibition is presented.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>RESPONDING:</strong> Perceive and analyze artistic work (Anchor Standard #7) Accomplished.</th>
</tr>
</thead>
<tbody>
<tr>
<td>**VA:**Re.7.2.IIa  Evaluate the effectiveness of an image to influence ideas, feelings, and behaviors of specific audiences.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>CONNECTING:</strong> Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding (Anchor Standard #11) Proficient.</th>
</tr>
</thead>
<tbody>
<tr>
<td>**VA:**Cn11.1.Ia  Describe how knowledge of culture, traditions, and history may influence personal responses to art.</td>
</tr>
</tbody>
</table>
### California Visual Arts Standards
GRADE 10 (Proficient)

#### VA: 1.0 ARTISTIC PERCEPTION
Processing, analyzing, and responding to sensory information, using the language and skills unique to the visual arts.

- **1.3** Research and analyze the work of an artist and write about the artist's distinctive style and its contribution to the meaning of the work.
- **1.4** Analyze and describe how the composition of a work of art is affected by the use of a particular principle of design.

#### VA: 2.0 CREATIVE EXPRESSION
Apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art.

- **2.1** Solve a visual arts problem that involves the effective use of the elements of art and the principles of design.
- **2.5** Create an expressive composition, focusing on dominance and subordination.

#### VA: 3.0 HISTORICAL/CULTURAL CONTEXT
Analyze role and development of visual arts in past and present cultures, noting human diversity as it relates to the visual arts.

- **3.3** Identify and describe trends in the visual arts and discuss how the issues of time, place, and cultural influence are reflected in selected works of art.
- **3.4** Discuss the purposes of art in selected contemporary cultures.

#### VA: 4.0 AESTHETIC VALUING
Analyzing, deriving meaning, and making judgments about artworks.

- **4.3** Formulate and support a position regarding the aesthetic value of a specific work of art and change or defend that position after considering the view of others.

#### VA: 5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS
Applying what is learned in the Visual Arts across subject areas. (Also learning about careers in and related to the Visual Arts.)

- **5.2** Create a work of art that communicates a cross-cultural or universal theme taken from literature or history.

(High School) Students know how to communicate to others through their artwork as artists from all cultures have done through the ages. Focusing on contemporary artists, they discuss the role and purpose of art being produced. They also discuss how art historians determine the time, place, context, value, and culture of works from the past.

- [= Visual and Performing Arts Framework (2009)]
  Chapter 3 Visual Arts grades 9–12
Recognize that literature and art shape and reflect the inner life of a people. Artists and writers tend to have sensitive antennae. In their work, artists and writers record the hopes, fears, aspirations, and anxieties of their society. A culture cannot be fully understood without knowledge of the poems, plays, dance, visual art, and other works that express its spirit.

10.8 Students analyze the causes and consequences of World War II.
4. Describe the political, diplomatic, and military leaders during the war (e.g., Adolf Hitler).
5. Analyze the Nazi policy of pursuing racial purity, especially against the European Jews.

Discuss the influence of World War II on literature, art, and intellectual life in the West.

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**California Common Core State Standards: English Language Arts**

**Writing:**
2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
   a. Introduce a topic or thesis statement; organize complex ideas, concepts, and information to make important connections and distinctions.
   b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.
   d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.
   f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
   a. Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
   c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.
   e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

**Speaking and Listening:**
1. Participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 10 topics, building on others’ ideas and expressing their own clearly and persuasively.
   1d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasons presented.
MAKING BEAUTY

Mankind has always made beautiful things. To be human is to create. And some of the most compelling art in the world has been made by some of its poorest people.

Introduction to BBC documentary
West African Dogon Masks

Grade Level: High School
With a change in standards and approach, this lesson could be adapted to middle school or upper elementary grades.

Overview: Making beauty is a compulsion shared by people, past and present, living in different parts of the world. This lesson takes a cross-cultural look at art and architecture – work that not only fulfills its function but also satisfies the universal need for beauty. Students are involved in making a personal object into something beautiful, discussing aesthetic questions about their own work and the work of others.

Duration: 4 – 6 sessions

Big Idea: Of all living creatures, people are unique in their need to make things beautiful.

Objectives/Outcomes: Learners will
• identify reasons for making things beautiful,
• compare similar objects that have been embellished to make them beautiful,
• consider ways that culture might influence ideals of beauty,
• plan and design a decoration to beautify an object,
• create decorative images or patterns on an everyday object,
• discuss questions of aesthetics, originality and plagiarism.

Content and Achievement Standards: Standards listed below are identified by phrases only; the complete standards can be found at the end of the lesson.

NCAS Visual Arts Standards

Creating: Refine and complete artistic work (Anchor Standard #3) – apply criteria from traditional and contemporary cultural contexts.

Presenting: Convey meaning through the presentation of artistic work (Anchor Standard #6) – Connections between artwork and cultural history.

Responding: Perceive and Analyze artistic work (Anchor Standards #7) – understanding of the world as it is affected by experiencing visual imagery.

Connecting: Relate knowledge and experience to make art (Anchor Standard #10). Relate societal, cultural, and historical contexts to deepen understanding (Anchor Standard #11).
Visual Arts Content Standards (Framework)

**Artistic Perception**: Discuss complex ideas such as expressive content and aesthetics (HS Advanced).

**Creative Expression**: Solve visual arts problems using art elements and principles of design (HS Proficient).

Plan and create works of art that reflect complex ideas such as expressive content, aesthetics (HS Advanced).

**Historical & Cultural Context**: Similarities and differences in purposes of art in selected cultures (HS Proficient); universal concepts from diverse cultures (HS Advanced).

**Aesthetic Valuing**: Analyzing and Making Judgments; support a position about the aesthetic value of a specific work of art, (HS Proficient).

**Connections, Relationships, Applications**: Applying what is learned across subject areas – Cross-Cultural or universal theme (HS Proficient).

Probing beyond the obvious and identifying psychological content in symbols and images (HS Advanced).

**Linked Standards (for Interdisciplinary Connections):**

**History – Social Science**

**Grades 9 – 12**

Recognize that literature and art shape and reflect the inner life of a people.

In their work, artists record the hopes, fears, aspirations, and anxieties of their society. A culture cannot be fully understood without knowledge of visual art and other works that express its spirit. (Chapter 2)

![Black-Figure Greek Vase (The Louvre)](Public Domain (Wikimedia Commons))

**California Common Cores State Standards for English-Language Arts**

**W Writing**: Write informative/explanatory texts to examine and convey complex ideas. Write narratives to develop real or imagined experiences or events.

**SL Speaking and Listening**: Participate effectively in a range of collaborative discussions, building on others’ ideas and expressing their own clearly and persuasively.
Before the Lesson

The teacher is responsible for putting together a short PowerPoint that emphasizes how people everywhere strive to make things beautiful. Suggestions for the PowerPoint (including possible images) can be found at the end of this lesson.

Vocabulary: Definitions of art terms can be found in the glossary.

- aesthetics
- theme/motif
- cross-cultural
- Folk Art
- artisan
- craft
- craftsmanship
- decorative arts

Materials:
Plain objects to be “made beautiful”

Art materials will vary according to what object has been selected to make beautiful.

For this project (classroom chairs), the following will be needed:
- sandpaper
- gesso/primer
- acrylic paints
- cups (with lids)
- stirring sticks
- heavy paper plates (to use as palettes)
- brushes in a variety of sizes
- water containers
- polyurethane (water-based)
- newspapers
- paper towels

This lesson is introduced with a PowerPoint made by you, the teacher, on “Making Beauty.” For additional information and suggested images, see “PowerPoint—To The Teacher” toward the end of this lesson.
Resources:
What is Beauty? By Denis Dutton (TED radio hour)
http://www.npr.org/2013/04/19/174724704/what-is-beauty
“We may need beauty to survive.”
West African Dogon Masks (BBC Documentary)
https://www.youtube.com/watch?v=aBmPota4tpU

Museums with Collections of Cultural Artifacts:
Major museums throughout the state provide information and visuals. Smaller museums also have resources:
Fowler Museum at UCLA
http://www.fowler.ucla.edu/collections
Craft and Folk Art Museum – Los Angeles http://www.cafam.org

In addition, national sources provide extensive materials:
Smithsonian National Museum of African Art http://africa.si.edu
Smithsonian National Museum of the American Indian http://www.nmai.si.edu/explore/collections/

Videos
“From Clay to Mosaics”
https://www.youtube-nocookie.com/embed/oEcESRjntg?rel=0&autoplay=1
“Navajo Master Weavers” https://www.youtube.com/watch?v=NMUUSjCXxg4
“Kente Weaving in Ghana”
https://www.youtube.com/watch?v=08n-kxPFHVA
https://www.youtube.com/watch?v=06_o6MdgdwC
“Dat-so-la-lee: Queen of the Washoe Basketmakers”
https://www.youtube.com/watch?v=cz_Fe283TsQ
“Aboriginal Art and Dreamtime” (video with didgeridoo background music)
https://www.youtube.com/watch?v=H7oE4sKlDuU

Some Noteworthy Websites:
Ndebele (South Africa) house painting
https://academic.evergreen.edu/projects/wallpainting/about.htm
“Beauty, Honor, and Tradition: The Legacy of Plains Indian Shirts”
Ceilings and walls of the Alhambra http://www.greatbuildings.com/buildings/The_Alhambra.html
Roman mosaic floor (Getty Museum/Getty Villa)
Resources (continued):

Wikipedia (with images in the public domain)
Mexican Folk Arts https://en.wikipedia.org/wiki/Mexican_handcrafts_and_folk_art
Kente Cloth https://en.wikipedia.org/wiki/Kente_cloth
Navajo Blankets https://en.wikipedia.org/wiki/Navajo_weaving
Alhambra https://en.wikipedia.org/wiki/Alhambra
Antoni Gaudi https://en.wikipedia.org/wiki/Park_Güell
Ndebele (South Africa) house painting https://en.wikipedia.org/wiki/Ndebele_house_painting

Example of materials organized around a cultural group and their ideals of beauty

The Blessing Way – Navajo Nation (Video)

Part of the attitude of the Navajo culture is the concept of Hozho, which is to Live in Beauty, Walk in Beauty Always.

This is a translation of the Blessing Way Chant with images from inside the Four Sacred Mountains, https://www.youtube.com/watch?v=ajC94N0KJSw

In beauty I walk
With beauty before me I walk
With beauty behind me I walk
With beauty above me I walk
With beauty around me I walk

Excerpt from Walking in Beauty
from the Navajo Blessing Way Ceremony

To the Navajo, weaving is more than a simple craft – it is a spiritual practice, connecting the weaver to the spirits of earth and sky. The symbols in the weavings tell stories from Navajo beliefs.

Suggested video: “Navajo Master Weavers” https://www.youtube.com/watch?v=NMUUSjCXxg4

This lesson is introduced with a teacher-made PowerPoint on “Making Beauty.” For additional information and suggested images, see “PowerPoint – To The Teacher” toward the end of this lesson.
To the Teacher:
Aesthetics – the philosophy concerned with ideas about beauty. Aesthetic theory – set of criteria governing the idea of the beauty of an object or artwork.

The purpose of a work of art is important in determining the criteria used to evaluate it. Here are three aesthetic theories commonly used:

- Imitationism (How close to real life is the artwork?),
- Emotionism (How well does it communicate feelings and ideas?),
- Formalism (How does the artwork use the Elements of Art?).

For class discussions about the beauty of everyday objects, criteria based on art elements (line, color, value, space, texture, space/form) would be the most appropriate.

Preparing for the discussion. The intent for classroom discussions is to encourage students to look carefully at artworks, talk about what they observe, discuss many possible interpretations, express their own ideas clearly, and back up their opinions with evidence.

Remind students of the “rules” for discussion:
- Take turns,
- Stay on topic,
- Ask questions to clarify,
- Build on the ideas of others,
- Give reasons for your thoughts,
- Be open to new ideas.

The suggested questions (below) are not to point students toward one right answer but are intended to cultivate student ability and willingness to present their own ideas while respecting and building on the ideas of others.

Introduction and Discussion:
(Show teacher-made PowerPoint on Making Beauty. Lead a class discussion that considers aesthetic questions, asking students to provide evidence for their conclusions.)

Which of the objects did you think was particularly beautiful? What about it do you like? Does anyone else see the same object as “most beautiful”? Did you select it for the same reasons? Can different people have the same reaction to an object? Can the same object cause different reactions when viewed by different people?

We look at artwork through the lens of our own culture. Is it possible for people in another culture to consider something beautiful, while we don’t see any beauty at all? Can you think of an example of that?

Is “beauty” something we can prove? Why or why not? What can we do to convince others that something is beautiful? Have you ever changed your mind about something and decided it was beautiful after all? If so, what changed your mind?

Do you think the artisans who decorated the objects in the slide show thought what they made was beautiful, or were they merely following traditional ways of working? Is it possible for an artisan to follow tradition and also add something original to the artwork? What makes you think that?
Discussion (continued):
Why do you think people spend so much of their time and energy making things beautiful?
Discuss the two phrases (from BBC documentary’s introduction):
  • Mankind has always made beautiful things.
  • To be human is to create.
Ask students: Do they agree? Disagree? What caused them to form their opinions?

Teaching Procedure:
Possibly involve students in selecting an object to make beautiful. Remind them that the change in appearance should not interfere with the function of the object.

In the case of art students at Santa Clara High School, students were given permission to paint their wooden desk chairs. They decided they wanted to paint images from recently studied art periods: Post-Impressionism and Expressionism.

Preparation
Each student selects a masterpiece (there can be no duplicates) that was created by a major artist in one of the two periods of art. A series of sketches determines how the image is to be spread across the chair.

First the chair is prepared – sanding the glossy finish to make rough surface that will hold the paint. Gesso or primer is spread on evenly to prepare the surface for the painting. Once dry, the sketches are enlarged, and images transferred to the (white) primer.

Mixing paints is an important step; the colors must match those in the selected artwork.

Paint is mixed and kept in containers (with lids) so that the paint will stay moist and be useable over several days.
As students are working on their projects, they also need to document the process in their journals.

Prompts may include:

- What caused you to select the image you did?
- What about this image or artist appeals to you?
- If you could have selected a different artist or different period of art, who/what would that have been? Why? Explain.
- What was the most difficult part of this project? Was there anything you could have done that would have made it less difficult?
- Thinking of the way the chair looked in the beginning and the way it looked when you finished – are you satisfied that it is now more beautiful? Why (or why not)?
- Is it possible that the chair is more beautiful in your eyes than it would be to someone else? Why do you think that might be (or why do you think the artist’s involvement would not be a factor in determining whether an object is beautiful or not)?
- If you were going to repeat this project at another time, what would you do differently? What would you be sure to repeat?
- When artisans use traditional patterns in decorating an object, can the finished work be considered theirs? Why or why not?
- Despite your using an image from history, your chair is yours; what about it makes it an “original” work of art?

Once the painting of the Masterpiece chairs is complete, students will need to make any corrections or additions before the final coat of clear finish.

To preserve the image, brush on one or two thin coats of clear polyurethane. Allow the first coat to dry thoroughly before applying the second.

Display the chairs in a special exhibition before returning them to the classroom for everyday use.
Discussion and Writing:
Denis Dutton (TED radio hour) stated that “to be human is to create.” He even suggests that people may need beauty in order to survive. What do you think of his statements? Do you agree or disagree? What have you observed that would support (or dispute) Dutton’s ideas?

In small groups or as a class, discuss reasons for beautifying objects. What are some of the reasons? Do reasons vary from culture to culture? Do materials and traditional techniques vary from place to place? (Be sure to include evidence to support ideas.)

Originality:
• If a skilled artisan makes use of traditional designs or patterns, can the work be considered original or is it a copy? Give reasons for your opinion.
• Is your Masterpiece chair an original work of art? What makes it original if you duplicated the image?
• Plagiarism is defined as taking someone’s work and passing it off as your own. How does your Masterpiece chair avoid being considered a type of plagiarism?

Summarize your discussion and present your personal views through reflective writing in your journal.

Writing: Select one of the topics below and write a short paper.
1. Describe techniques and traditions for beautification across two or more cultures.
2. Compare and contrast similar objects that have been embellished to make them beautiful.

In your paper, organize complex ideas, concepts, and information to make important connections and distinctions. Develop the topic with well-chosen, relevant facts, concrete details, quotations, and other information and examples (including visuals) that back up your main idea. Provide a concluding statement that supports the information and your explanation.

Teaching Options:
Although this lesson shows chairs as the objects to be made beautiful, there are many items that could be used. For example, Palo Alto students painted images on ceramic tiles to be used as part of their school’s reconstruction.

Students have painted scenes on their classroom doors and even painted designs on windows. Other projects might include decorating backpacks, skateboards, or making elaborate covers for books.

Shown here are decorated pinhole cameras made in a high school photography class.

Decorated Pinhole Cameras
Overfelt High School
San José, California
teacher: Van Nguyen
### Assessment:

<table>
<thead>
<tr>
<th></th>
<th>1 Emerging (Below Standard)</th>
<th>2 Developing (At Standard)</th>
<th>3 Accomplished (Above Standard)</th>
<th>Scores</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Craftsmanship</strong></td>
<td>Little effort has been given to painting the image on the chair; the painting is uneven and shows inadequate attention to detail.</td>
<td>The painting demonstrates effort in developing the image on the chair. The painting is fairly neat and shows close color matching and attention to detail.</td>
<td>The painting demonstrates planning and great effort in reproducing the image on the chair. The painting is very neat, showing careful and exact color matching and attention to detail.</td>
<td></td>
</tr>
<tr>
<td><strong>Discussion</strong></td>
<td>Has difficulty following agreed-upon rules. Limited input to the discussion.</td>
<td>Follows agreed-upon rules. Makes comments that are appropriate and that build on ideas of others.</td>
<td>Follows agreed-upon rules. Considers and responds thoughtfully to a wide range of viewpoints. Contributions are clearly expressed, appropriate, and build on the ideas of others.</td>
<td></td>
</tr>
<tr>
<td><strong>Writing</strong></td>
<td>Topic/ideas are unclear. Limited written responses with minimal consideration of questions and/or main idea.</td>
<td>The topic is supported with examples. Responses show thought and consideration of the questions and main idea.</td>
<td>The topic is developed with well-chosen and relevant facts, concrete details, and examples that support the main idea. Responses show thoughtful consideration of the questions and contain evidence to support the conclusions.</td>
<td></td>
</tr>
</tbody>
</table>

**Total:**
Extensions:

Go to a museum. Select a beautiful object from a place (and culture) that is far away. Investigate the object and carefully read the museum information to determine:

- Origin, materials, process, function, meaning.
- Who made it? Where and when was it made?
- What is it made from? How was it made?
- What was it used for? What does it mean?

Write up your findings as if you are describing the object in a museum catalog.

Sometimes the artisans or craftspeople who make everyday objects are unknown. However, some artisans create works that are so exceptional that their names have become forever linked to their craft. Here are a few names of craftspeople famous for their artistic skills; choose one from the list (or find an artisan of your own choice) and research their life as well as their skills and how they acquired them. Write the most interesting things that you find (in no more than twenty sentences), and show at least one image of his/her work.

Maria Martinez  Pedro Linares  
Dat So La Lee  Dimas Uriarte  
Daisy Taugelche  Juan Quezada  
Lukman Alade Fakeye  Kasali Akangbe Ogun  
(Chief) Willie Seaweed  Lelooska  
Richard Hunt  Maximo Laura

What is the “Arts and Crafts Movement”? Why did it come about? Where did it get its name? What were its values? Who was its leader in England? In America? Where can you see Arts and Crafts architecture in California? Gather information about the movement and write a short paper about its theories and goals. Illustrate your paper with examples of objects from the period.

Select an architectural feature on a famous building. It should be a feature that has been designed to be beautiful – to be more than its function. What materials were used? How is the feature unique? Describe the ways in which the architect/builder made the feature special. Write a description using concrete details and well-chosen, relevant, and sufficient facts. Be sure to add a photo of the feature.

Evidence of Australian Aboriginal art can be traced back at least 30,000 years and is believed to be the oldest continuing tradition of art in the world. One of the earliest forms is rock art. Search out photographs showing examples of ancient Aboriginal rock artworks. What are the theories for why these were made? Was it just a way to decorate cave walls or was there a deeper purpose? Put together a short slide show to present in class, showing the ancient images and explaining some possible reasons for their purpose.
PowerPoint—To the Teacher

You are going to create a PowerPoint that introduces three ideas as simply and as clearly as possible. The ideas are to be presented through strong and beautiful images that you have selected and arranged so they have the maximum impact.

When it comes to the written words in your presentation – this is indeed a case of *less is more*. Words or phrases written into the presentation are merely key points, more to remind you of your narration than as reading matter for the students. You don’t want your students to spend time and energy trying to read the screen as if it were a huge page out of a book. The PowerPoint is a visual experience – when well done, your audience becomes immersed in the visuals unfolding before them.

The main idea of this PowerPoint is:

*People have a great need to make beautiful things.*

Everything you insert in the presentation will build on that one thought. Create twitter-like headlines to introduce supporting ideas. As you narrate the presentation, keep the “script” simple and casual – free of jargon and using short descriptive sentences.

Organizing the Presentation: The Power of Three

Listeners like lists. But how many points should you include in the list?

Three is the magic number. Problems occur when people try to think about too many things at the same time. Revealing the narrative in groups of three provides direction for your audience; it shows people where they’ve been and where they are going.

The outline for your PowerPoint has three main ideas with no more than three statements to support each idea. Building on the “power of three,” each of the nine statements will have no more than three images. You will need to search and find 27 powerful images that support the ideas of your PowerPoint (some suggestions for images are included with the statements that follow).

On the next page you’ll find an outline. The sentence in boldface is the main idea. The words in italics and the underlined sentences are supporting ideas. Don’t feel like you have to parrot the statements; think about the ideas and put them in your own words. You can even change the focus of your supporting ideas, or you can change everything to make the presentation more your own!

You are creating something beautiful. You are painting an idea with colorful words and simple but elegant structure. Teaching is an artform, and you are making beauty.
MAKING BEAUTY

MAKING BEAUTY – The PowerPoint

People have a need to make beautiful things.

1. Making beauty in everyday objects – the things people use.
   a. A blanket made of unbleached threads is just as warm as one made of
      brightly dyed colors woven into patterns. And yet people spend
      time and energy dying fibers and weaving them into intricate designs.
      (Possible slides) Navajo blanket, Mexican weaver at loom, Indonesian Ikat
      blanket, African strip weaving blanket, Chilkat dancing blanket.
   b. A plain container holds just as much as one that has designs or pictures on it.
      (Possible slides) Zulu basket, Pueblo pottery, Japanese lacquerware bowl, Jewish Kiddush
      cup, red- or black-figure Greek vase, Talavera bowl, Ghana fantasy coffin, American Indian
      beaded bowcase, Copeland box, Picasso plate or bowl.
   c. Utensils and furniture function just as well without decoration.
      (Possible slides) Painted chairs of Mexico, ancient Chinese trunks, Art Nouveau (silver) grape
      shears, Tiffany silver candelabra, Rococo carved and gilded table, thrones or special
      chairs/stools that only kings or chiefs can use.

2. Making beauty for person adornment and status – the things people wear
   a. Beautiful clothes can be worn as a sign of membership – cultural, religious, or social.
      (Possible slides) painted cloth (Lakota) dress, beaded (Sioux) dress, Samurai armor,
      Northwest Coastal Indian button blanket, Sikh Dastaar (turban), Maya huipil, military uniform,
      Mongolian ethnic costume, traditional clothing of the Quechua.
   b. Beautiful things are made for special occasions and to show status.
      (Possible slides) Dutch millstone ruff, jewelry such as a Navajo Squash blossom necklace,
      beadwork by the Samburu of Kenya or Masai of South Africa, gold collars and necklaces worn
      by Egyptian pharaohs, high fashion designer clothes.
   c. Some beautiful objects are considered so special that only chiefs, kings, or religious
      leaders are allowed to use them.
      (Possible slides) photo of Ghana chief in Kente cloth, Kuba royal helmet mask, yellow silk robe
      of the Chinese (Qing) Emperor, red robes of Catholic bishops, Aztec headdress of quetzal
      feathers, coat of arms, the Egyptian double crown, orb and scepter of the British sovereign,
      feathered war bonnet (Sioux).

3. Making Beauty around us – the objects people make or build.
   a. Some objects are made especially beautiful to honor ancestors or spirits.
      (Possible slides) NW Indian totem, Dogon ceremonial mask, Hindu Dipa-Lakshmi (lamp),
      Hopi Kachina doll, Peruvian vessel in shape of mythological animal spirits, carved Moai
      of Easter Island, Egyptian faience blue hippopotamus.
   b. A building is just as functional if it’s plain, but people spend enormous amounts of
      time making them beautiful. (roofs, ceilings, walls, windows, doors, floors)
      (Possible slides) carved walls/ceilings and tile work in the Alhambra, Ndebele painted houses,
      Notre Dame rose window, onion domes of St. Basil’s Cathedral, Gaudi windows, gold doors on
      the Florence Baptistery, Roman mosaic floors, the “Columbus” doors in U.S. rotunda, Walt
      Disney Concert Hall in Los Angeles.
   c. Some objects are created for no reason other than their beauty.
      (Possible slides) paintings: DaVinci’s Mona Lisa, Gustav Klimt’s The Kiss, Van Gogh’s Starry
      Night, Monet’s Water Lilies; sculpture: Michelangelo’s Pieta, Rodin’s TheThinker,
      Slides showing artwork in a museum, artwork being sold at auction.

Conclusion: What slide(s) do you want to insert into your presentation to bring the series to an
end? What image and what closing statement will summarize and reinforce your ideas?
<table>
<thead>
<tr>
<th>Creating: Refine and complete artistic work (Anchor Standard #3) Proficient.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>VA:Cr3.1.Ia</strong> Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on, and plan revisions for works of art and design in progress.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Presenting: Convey meaning through the presentation of artistic work (Anchor Standard #6) Accomplished.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>VA:Pr6.1.IIa</strong> Make, explain, and justify connections between artists or artwork and social, cultural, and political history.</td>
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</table>

<table>
<thead>
<tr>
<th>Responding: Perceive and Analyze artistic work (Anchor Standard #7) Proficient.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>VA:RE.7.2.Ia</strong> Analyze how one’s understanding of the world is affected by experiencing visual imagery.</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Connecting: Synthesize and relate knowledge and personal experiences to make art (Anchor Standard #10) Advanced.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>VA:Cn10.1.IIIa</strong> Synthesize knowledge of social, cultural, historical and personal life with art-making approaches to create meaningful works of art or design.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Connecting: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding (Anchor Standard #11) Accomplished.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>VA:Cn11.1.IIa</strong> Compare uses of art in a variety of societal, cultural, and historical contexts and make connection to uses of art in contemporary and local contexts.</td>
</tr>
<tr>
<td>Standard</td>
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</tr>
<tr>
<td><strong>VA1.0 ARTISTIC PERCEPTION</strong></td>
</tr>
<tr>
<td>2.1</td>
</tr>
<tr>
<td><strong>VA2.0 CREATIVE EXPRESSION</strong></td>
</tr>
<tr>
<td>2.1</td>
</tr>
<tr>
<td>2.2</td>
</tr>
<tr>
<td><strong>VA3.0 HISTORICAL/CULTURAL CONTEXT</strong></td>
</tr>
<tr>
<td>3.1</td>
</tr>
<tr>
<td>3.3</td>
</tr>
<tr>
<td><strong>VA4.0 AESTHETIC VALUING</strong></td>
</tr>
<tr>
<td>4.3</td>
</tr>
<tr>
<td><strong>VA5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS</strong></td>
</tr>
<tr>
<td>5.2</td>
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<td>5.2</td>
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</tbody>
</table>
History – Social Science Connections for This Lesson

**California History-Social Science Framework** (Chapter 2)

Recognize that literature and art shape and reflect the inner life of a people. Artists and writers tend to have sensitive antennae. In their work, artists and writers record the hopes, fears, aspirations, and anxieties of their society. A culture cannot be fully understood without knowledge of the poems, plays, dance, visual art, and other works that express its spirit.

**California Common Core State Standards – English Language Arts**

**W** Writing:

2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through effective selection, organization, and analysis of content.
   a. Introduce a topic or thesis statement; organize complex ideas, concepts, and information to make important connections and distinctions.
   b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.
   d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.
   f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
   a. Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
   c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.
   e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

**SL** Speaking and Listening

1. Participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade level topics, building on others’ ideas and expressing their own clearly and persuasively.
   3a. Come to discussions prepared, having read and researched material under study; explicitly draw on the preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
   3d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasons presented.

Plan and present an argument that: supports a precise claim; provides a logical sequence for claims, counterclaims, and evidence; uses rhetorical devices to support assertions (e.g., analogy, appeal to logic through reasoning, appeal to emotion or ethical belief); uses varied syntax to link major sections of the presentation to create cohesion and clarity; and provides a concluding statement that supports the argument presented. (11th or 12th grade) CA
FOSTERING ARTISTIC LITERACY
Through Art Making and Aesthetic Theory

Grade Level: High School and/or Middle School

Overview: Introduction to aesthetic theories – what they are and how they are used. After a partner activity with aesthetic theories applied to fine arts postcards, participants apply aesthetic theories to their own a mini-collage.

Duration: 55 – 60 minutes

Big Idea: Artist’s purpose determines criteria for artworks.

Objectives/Outcomes: Participants will create an original work of art and use an aesthetic theory to analyze and talk about the work.

Content and Achievement Standards:
Standards listed below are identified by phrases only; the complete standards can be found at the end of the lesson.

NCAS Visual Arts Standards
Creating: Choosing from a range of materials and methods to create an artwork (Anchor Standard #1) creating artwork using collage techniques.
Presenting: Develop and refine artistic techniques and work for presentation (Anchor Standard #5).
Responding: Perceive and analyze artistic work (Anchor Standard #7).
Apply criteria to evaluate artistic work (Anchor Standard #9).
Establish relevant criteria in order to evaluate a work of art or collection of works (Anchor Standard #9).

Visual Arts Content Standards (Framework)
Aesthetic Valuing: Analyzing and Making Judgments (conventions of art criticism in writing and speaking about works of art).

Linked Standards (for interdisciplinary Connections):
California Common Core Standards – English-Language Arts (Grades 6–12)
Support claims in an analysis of art, using valid reasoning and relevant/sufficient evidence.
Participate effectively in a range of collaborative discussions about art.
Vocabulary: Definitions of art terms can be found in the glossary.
aesthetic theory
Emotionism
collage

Materials: Magazine images, glue sticks, scissors, post-it notes, post cards of fine art prints

Resources:

Still Life with Pottery Jars (1660) by Francisco de Zurbarán
Museo de Prado, Madrid, Spain
Public Domain (Wikimedia Commons)

Images to show three aesthetic theories:

Imitationism (realistic representation, imitating real life)
Still Life with Pottery Jar (detail) by Francisco de Zurbarán
http://www.ibiblio.org/wm/paint/auth/zurbaran/i/jars-detail.jpg
Landscape with Deer by Rosa Bonheur (Detroit Institute of Arts)
http://www.dia.org/object-info/6f0655a6-2df1-45c3-a7f9-2099e75814f8.aspx?position=235

Formalism (use of art elements/principles of design)
Red, Yellow, Blue by Wassily Kandinsky

Emotionism (communication of feelings and ideas)
Los Angeles by Rygar
http://www.50mmlosangeles.com/viewPhoto.php?artistId=181&galleryId=5580&pgnum=1
Self Portrait by Mary Cassatt
https://en.wikipedia.org/wiki/Mary_Cassatt#/media/File:Mary_Stevenson_Cassatt_-_Mary_Cassatt_Self-Portrait_-_Google_Art_Project.jpg
Teaching Procedure:
As participants enter room, each will select three magazine pages from a stack of pre-torn pages. They are instructed to choose three images that interest them in some way (to be used later in an art-making activity).

Introduction:

Aesthetics Theories PowerPoint. Intent is to introduce the three theories and show their application on selected works of art.

Collage PowerPoint of collage works in the visual arts. Intent is to provide exposure and create interest. Instructor will model use of aesthetic theories language during the presentation.

Postcard Activity: Partner activity with Aesthetic theories and fine arts postcards. On a post-it note: Independently state your aesthetic opinion of the fine art print. Next, justify your opinion with an aesthetic theory. Share your responses with your partner.

Mini-Collage Activity: Combine three images to create a new image – a “mini-collage.” Create an original image by cutting and gluing parts of each magazine’s picture to each other: Use one page as a background/foundation and glue the other two images to it.

Aesthetic theory and the mini-collage (informal assessment):
Apply aesthetics process to your own artwork.

• Provide your aesthetic opinion of the “mini collage”.
• Justify your opinion based on an aesthetic theory.
• Provided two suggestions on how you could strengthen image based on the aesthetic theory.

Share your responses with your partner; edit your thoughts or ideas after having feedback from your partner.

Reflection (discussion and/or writing):
How did using aesthetic theory to justify your opinion strengthen the validity or justification of your opinion?

How did it help you to develop sophisticated and concise language?

California Common Cores State Standards for English-Language Arts

W.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

SL.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade level topics and texts, building on others’ ideas and expressing their own clearly.
Definitions:

**Aesthetic Theories** – a set of criteria that is used to evaluate an artwork. Each theory's criteria is based on what the artwork is intended to accomplish – the primary purpose of the artwork. Before you can judge an artwork, you will need to determine what the goal of the artwork is. *A formal critical analysis considers all of the aesthetic approaches.*

The following three aesthetic theories apply to most visual artworks:

**Realism/Imitationism**
- Most important thing about the work is the realistic representation of the subject matter.
- Work is considered successful if it looks like and reminds the audience of what is seen in the real world.
- Artwork imitates real life.

**Formalism**
- Most important thing about work is the effective organization of the elements of art through the use of the principles of design.
- Work is considered successful if it effectively uses the elements of art and the principles of design.
- Focus is on the formal properties of design.

**Emotionism**
- Most important thing about a work of art is the vivid communication of moods, feelings, and ideas.
- Artwork is successful if it conveys or evokes feeling and emotion.
- Focus on the expressive qualities of the work.

**Collage** An artistic composition made of various materials (e.g., paper, cloth, or wood) glued on a surface.

**Critique** A critical evaluation or analysis of an artwork; to evaluate or analyze critically.
### National Core Arts Standards: Visual Arts (NCAS/VA)  
#### GRADE 10

<table>
<thead>
<tr>
<th><strong>RESPONDING:</strong></th>
<th>Perceive and analyze artistic work (Anchor Standard #7).</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Enduring Understanding:</strong></td>
<td>Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments.</td>
</tr>
<tr>
<td><strong>Essential Question(s):</strong></td>
<td>How do life experiences influence the way you relate to art? How does learning about art impact how we perceive the world? What can we learn from our responses to art?</td>
</tr>
</tbody>
</table>

| **VA:RE.7.2.IIa HS Accomplished** | Identify types of contextual information useful in the process of construction interpretation of an artwork or collection of works. |

<table>
<thead>
<tr>
<th><strong>RESPONDING:</strong></th>
<th>Apply criteria to evaluate artistic work (Anchor Standard #9).</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Enduring Understanding:</strong></td>
<td>People evaluate art based on various criteria.</td>
</tr>
<tr>
<td><strong>Essential Question(s):</strong></td>
<td>How does one determine criteria to evaluate a work of art? How and why might criteria vary? How is a personal preference different from an evaluation?</td>
</tr>
</tbody>
</table>

| **VA:Re9.1.Ia HS Proficient** | Establish relevant criteria in order to evaluate a work of art or collection of works |

### California Visual Arts Standards  
#### GRADE 10 (Proficient)

<table>
<thead>
<tr>
<th><strong>1.0 ARTISTIC PERCEPTION</strong></th>
<th>Processing, analyzing, and responding to sensory information, using the language and skills unique to the visual arts.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1.3</strong></td>
<td>Research and analyze the work of an artist and write about the artist’s distinctive style and its contribution to the meaning of the work.</td>
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<td><strong>1.4</strong></td>
<td>Analyze and describe how the composition of a work of art is affected by the use of a particular principle of design.</td>
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<td><strong>4.3</strong></td>
<td>Formulate and support a position regarding the aesthetic value of a specific work of art and change or defend that position after considering the view of others.</td>
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<td><strong>4.5</strong></td>
<td>Employ the conventions of art criticism in writing and speaking about works of art.</td>
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# California Common Core State Standards for English-Language Arts

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<tr>
<td><strong>W.1</strong> Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</td>
<td><strong>SL.1</strong> Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade level topics and texts, building on others’ ideas and expressing their own clearly.</td>
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<tr>
<td><strong>W.2</strong> Write informative/explanatory texts to examine a topic and convey (complex) ideas, concepts, and information through the selection, organization, and analysis of relevant content.</td>
<td><strong>SL.2</strong> Analyze the purpose of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems; evaluate the motives, credibility, and accuracy of each source, noting any discrepancies among the data.</td>
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<td><strong>W.4</strong> Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</td>
<td><strong>SL.3</strong> Delineate a speaker’s argument and specific claims, evaluating point of view, soundness of reasoning, and use of evidence, assessing the stance, premises, links among ideas, and points of emphasis.</td>
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<td><strong>W.5</strong> Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.</td>
<td><strong>SL.4</strong> Present information, findings, and supporting evidence conveying a clear and distinct perspective and a logical argument, such that listeners can follow the line of reasoning; development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.</td>
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<td><strong>W.7</strong> Conduct short research projects to answer questions, drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.</td>
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A Few Thoughts on Assessment in Art

In the *Big Ideas* lessons, a variety of ways to evaluate student progress is suggested: observation, rubrics, checklists, artworks, portfolios, self and peer review, discussions, summaries, journals and other forms of reflective writing. Teachers are encouraged to use the assessment tools that feel most comfortable to them. In many cases, the tool selected is a rubric.

Making a rubric can be time consuming, especially when implementing a new lesson. As part of the field testing component of the project, Committee members developed assessment strategies for their lessons. From these emerged rubrics, designed to support teaching and learning.

What is a rubric?

A rubric is a multidimensional scoring guide that helps evaluate a student’s performance based on *levels* of mastery. The rubric is a set of criteria designed for students and teachers – usually handed out to older students before the assignment begins so that they have an opportunity to think about the criteria being used to assess their work.

Effective rubrics have appropriate criteria and well-written descriptions of performance. The genius of rubrics is that they are descriptive rather than evaluative. In other words, they match performance to a description rather than judging it in terms of “good” or “bad,” pass or fail.

Why use rubrics?

When teachers evaluate artworks using rubrics, they know implicitly what makes an outstanding product and why. When students receive rubrics beforehand, they understand how they will be evaluated and can work with specific goals in mind.

Here are some factors the Committee considered in creating rubrics for specific lessons:

- What are the key concepts being taught?
- What are the essential learning objectives?
- Are the activities aligned with the objectives?
- Does the rubric assess the student’s performance?
- What criterion is appropriate?
- How is evidence to be gathered and reported?
- Are descriptions clear so students will be able to understand them?

Rubrics make assessing student work efficient, consistent, objective, and quick. Developing a rubric and making it available to students will help provide the scaffolding needed to improve the quality of work and increase knowledge. Although a rubric is merely one way to assess progress, it provides a powerful utensil in a teacher’s assessment toolbox.
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GLOSSARY OF ART TERMS

Abstract: Artwork in which the subject matter is stated in a brief, simplified manner. Little or no attempt is made to represent images realistically, and objects are often simplified or distorted.

Additive: Refers to the process of joining a series of parts together to create a form (often a sculpture).

Aesthetics: A branch of philosophy; the study of art and the nature of beauty. The study of sensory values – the nature and components of aesthetic experience.

Aesthetic theories: Set of criteria that is used to evaluate an artwork; three most used are Imitationalism, Formalism, and Emotionism.

Analogous: Refers to closely related colors; a color scheme that combines several hues next to each other on the color wheel.

Armature: The underlying, unseen, supporting component used to support an artist’s sculptural work; the framework on which a sculpture is molded.

Art criticism: An organized system for looking at the visual arts; a process of appraising what students should know and be able to do.

Artisan: A person skilled in an applied art, especially one that involves making things by hand. A craftsperson.

Artist’s Statement: An artist’s written description of his/her own artwork to help viewers understand it. Often displayed with the artwork, the statement briefly describes the purpose, unique qualities, how it was made, influences, what the art signifies or represents, and what it means to the artist.

Assemblage: A three-dimensional composition in which a collection of objects is unified in a sculptural work.

Asymmetry (Informal balance): Occurs when elements are placed unevenly (not mirrored) but give the appearance of equal visual weight.

Background: Part of a two-dimensional artwork that appears to be furthest from the viewer; appears in the top portion of a 2-D work of art. Foreground, middle ground, and background are the parts of the picture that appear to give depth to the image.

Balance: The way in which the elements of art are arranged to create a feeling of equilibrium in a work of art. The three types of balance are symmetry, asymmetry, and radial. A principle of design.
Center of interest: The part of an artwork that attracts the viewer’s attention. The center of interest may or may not be the actual center of an artwork, but it is always the most important part because it attracts the viewer’s notice. See “Focal point”.

Cityscape: City viewed as a scene; visual representation of a city or urban area.

Collaboration: Two or more artists working together in a joint effort to produce works of art.

Collage: An artistic composition made of various materials (e.g., paper, cloth, or wood) glued on a surface.

Color: The visual sensation dependent on the reflection or absorption of light from a given surface. An element of art. Color has three properties: hue, value, and intensity.

Color relationships: Also called color schemes or harmonies. They refer to the relationships of colors on the color wheel. Basic color schemes include monochromatic, analogous, and complementary.

Complementary colors: Colors opposite one another on the color wheel. Red/green, blue/orange, and yellow/violet are examples of complementary colors.

Composition: The organization of elements in a work of art.

Content: Message, idea, or feelings expressed in a work of art.

Contrast: Difference between two or more elements (e.g., value, color, texture) in a composition; juxtaposition of dissimilar elements in a work of art; also, the degree of difference between the lightest and darkest parts of a picture. A principle of design.

Cool colors: Colors suggesting coolness: blue, green, and violet.

Craft: An activity involving skill in making things by hand.

Craftsmanship: Skill in a particular craft; the quality of work shown in something made skillfully by hand.

Critique: A critical evaluation or analysis of an artwork; to evaluate or analyze critically.

Cross-cultural: Cutting across cultures, comparing one or more of the components of culture.

Design: The plan, conception, or organization of a work of art; the arrangement of independent parts (the elements of art) to form a coordinated whole.

Distortion: Condition of being twisted or bent out of shape. In art, distortion is often used as an expressive technique.
Dominance: The importance of the emphasis of one aspect in relation to all other aspects of a design (combined with subordination). A principle of design.

Elements of Art: Sensory components used to create works of art: line, color, value, texture, space, and shape/form.

Emotionism: An aesthetic theory that stresses the expressive qualities in an artwork, its moods, feelings, and ideas.

Emphasis: Special stress given to an element to make it stand out. A principle of design.

Expressive content: Parts of an artwork that express ideas and moods.

Figurative: Pertaining to representation of form or figure in art; often refers to human or animal forms.

Folk Art: Art produced artisans of a region; a type of art that is primarily utilitarian and decorative rather than purely aesthetic.

Foreground: Part of a two-dimensional artwork that appears to be nearer the viewer or in the front; at the bottom of the picture. Middle ground and background are the parts of the picture that appear to be farther and farthest away.

Focal point: The place in a work of art on which attention becomes centered because an element is emphasized in some way (also center of interest).

Form: As an art element: the three-dimensional volume or the illusion of three dimensions (related to shape, which is two-dimensional). The particular characteristics of the visual elements of an artwork (as distinguished from its subject matter or content).

Formalism: An aesthetic theory that stresses visual qualities of an artwork – the use and arrangements of the elements of art in a composition.

Harmony: The principle of design that combines elements in a work of art to emphasize the similarities of separate but related parts.

Hue: Refers to the name of a color (e.g., red, blue, yellow, orange).

Imitationism (realism): An aesthetic theory that applies to artwork that closely imitates what is seen in the real world.

Intensity: Also called chroma or saturation. It refers to the brightness of a color (a color is full in intensity only when pure and unmixed). Color intensity can be changed by adding black, white, gray, or an opposite color on the color wheel.

Landscape: The visible features of an area of countryside; a picture of natural scenery such as mountains, valleys, trees, rivers, and forests, especially where the main subject is a wide view.
Line: A point moving in space. Line can vary in width, length, curvature, color, or direction (horizontal, vertical, diagonal).

Maquette: A small preliminary model (as of a sculpture or a building).

Media: Plural of medium, referring to materials used to make art; categories of art (e.g., painting, sculpture, film).

Middle ground: Area of a two-dimensional work of art between foreground and background; found in the middle section of a picture.

Mixed media: A work of art for which more than one type of art material is used to create the finished piece.

Mobile: An art structure suspended so as to turn freely in the air.

Modeling: Building up and shaping a soft, pliable material.

Mood: The state of mind or feeling communicated in a work of art, frequently through color.

Motif: A unit repeated over and over in a pattern. The repeated motif often creates a sense of rhythm.

Movement: The principle of design dealing with the creation of action.

Narrative art: Story art that represents events taking place over time. These events may, however, be compressed into a single image that implies something that has already happened or is about to take place.

Negative space: Refers to spaces (or shapes) in a 2-D work of art that represent areas unoccupied by objects. The background or the “air” around objects.

Nonobjective: Having no recognizable object as an image. Also called nonrepresentational.

Overlap: Extend over and cover part of an object; one of three simple devices to show depth on a flat surface – overlapping, change in size, placement (high/low).

Pattern: Anything repeated in a predictable combination; a type of repetition.

Perspective: A system for representing three-dimensional objects viewed in spatial recession on a two-dimensional surface, giving the illusion of depth. Simple perspective techniques include overlapping, differences in size of similar objects, and placement (higher or lower) on a flat surface. More complex perspective techniques include one- and two-point perspective.

Portfolio: A systematic, organized collection of student work.
**Positive space:** Spaces (or shapes) in a 2-D artwork that represent objects.

**Primary colors:** Refers to the colors red, yellow, and blue. From these all other colors are created.

**Principles of Design:** The organization of works of art. They involve the ways in which the elements of art are arranged (balance, contrast, dominance, emphasis, movement, repetition, rhythm, subordination, variety, harmony and unity).

**Properties of color:** Characteristics of colors: hue, value, intensity.

**Proportion:** The size relationships of one part to the whole and of one part to another.

**Provenance:** A record of ownership of a work of art or an antique, used as a guide to authenticity and/or quality.

**Radial:** A type of balance; occurs when elements project outward from a central core at regular intervals like the spokes of a wheel.

**Rectilinear:** Formed or enclosed by straight lines to create a rectangle.

**Reflection:** Personal and thoughtful consideration of an artwork, an aesthetic experience, or the creative process.

**Repetition:** Repeating visual elements (such as line, color, shape, texture, or value) in an image tends to unify the total effect of an artwork as well as create rhythm. Repetition can take the form of an exact duplication of a motif (pattern) or duplication with unexpected variety (random). A principle of design.

**Resist:** Technique using the incompatibility of two art mediums to create layered effects with color and texture. Watercolor resist is the most common: crayons or oil pastels are used in the first layer with a watery layer of watercolor paints brushed over the top.

**Rhythm:** Intentional, regular repetition of lines of shapes to achieve a specific repetitious effect or pattern. A principle of design.

**Rubric:** A guide for judgment or scoring; a description of expectations.

**Scale:** Relative size, proportion. Used to determine measurements or dimensions within a design or work of art.

**Scheme (color scheme):** The choice of colors used in an artwork; the plan for organizing colors.
**Sculpture**: A three-dimensional work of art either in the round (to be viewed from all sides) or in bas relief (low relief in which figures protrude slightly from the background).

**Seascape**: View of an expanse of sea; a drawing, painting, or photograph of the sea.

**Secondary colors**: Colors that are mixtures of two primaries. Red and yellow make orange, yellow and blue make green, and blue and red make violet.

**Shade**: Color with black added to it.

**Shape**: A two-dimensional area or plane that may be open or closed, free-form or geometric. It can be found in nature or is made by humans.

**Space**: An element of art; the emptiness or area between, around, above, below, or contained within objects. Shapes (2-D) and forms (3-D) are defined by the space around and within them, just as spaces are defined by the shapes and forms around and within them.

**Stable**: A freestanding sculpture, typically of wire or sheet metal; rigid and stationary.

**Structure**: The way in which parts are arranged or put together to form a whole.

**Style**: A set of characteristics of the art of a culture, a period, or school of art. It is the characteristic expression of an individual artist.

**Subordination**: Making an element appear to hold a secondary or lesser importance within a design or work of art. A principle of design.

**Subtractive**: Refers to sculpting method produced by removing or taking away from the original material (the opposite of additive).

**Symmetry** (formal balance): A type of balance that occurs when elements are arranged on either side of a dividing line or point. Occurs when one side balances or mirrors the other.

**Texture**: The surface quality of materials, either actual (tactile) or implied (visual); one of the elements of art.

**Theme**: An idea based on a particular subject.

**Three-dimensional**: Having height, width, and depth. Also referred to as 3-D.

**Thumbnail Sketch**: A small drawing on paper (usually part of a group of drawings) used to explore multiple ideas quickly; basic or initial sketches used to develop ideas.

**Tint**: Color lightened with white added to it.

**Tone**: Color shaded or darkened with gray (black plus white).
Two-dimensional: Having height and width but no depth. Also referred to as 2-D.

Unity: Total visual effect in a composition achieved by the careful organization of the elements of art into a harmonious whole through the principles of design.

Universal theme: An organizing concept that transcends time and place; themes are considered universal when they are easily relatable by a wide (usually global) audience.

Value: Lightness or darkness of a hue or neutral color. A value scale shows the range of values from black to white.

Variety (variation): A principle of design concerned with combining one or more elements of art in different ways to create interest.

Viewpoint: The place or height from which the viewer sees the subject in the artwork; the position or angle of viewing.

Virtual: Refers to an image produced by the imagination and not existing in reality.

Visual literacy: Includes thinking and communication. Visual thinking is the ability to transform thoughts and information into images; visual communication takes place when people are able to construct meaning from the visual image.

Visual metaphor: Images in which characteristics of objects are likened to one another and represented as that other. They are closely related to concepts about symbolism.

Volume: The space within a form (e.g., in architecture, volume refers to the space within a building).

Warm colors: Colors suggesting warmth: red, yellow, and orange.

Wash: Technique for applying a diluted layer of color (watercolor paint or ink) over the surface of an artwork.

Watercolor: Transparent pigment mixed with water. Paintings done with this medium are known as watercolors.