Let America be America again.
Let it be the dream it used to be.
Let it be the pioneer on the plain
Seeking a home where he himself is free.

—Langston Hughes, *Let America Be America Again*, 1935

**About the Exhibition**

During the first half of the twentieth century, the relationship between American artists and their native land changed dramatically. While travel and study in Europe remained priorities, many American artists also felt newly compelled by their national surroundings. Life in the big city, with its bustling crowds and towering skyscrapers, is widely recognized as a key influence, but this exhibition reveals how American artists also canvassed the country, seeking inspiration from wide open spaces and small-town culture across the United States.

This exhibition brings together works by more than 80 artists who channeled the power of American places beyond city limits between 1915 and 1950. Shortly after World War I, the U.S. population shifted from rural to urban, but where artists lived did not necessarily dictate where they worked. During this time there were also major developments in infrastructure and industry, such as the interstate system and rising popularity of the automobile. Artists were also stimulated to explore far-flung locales through grants, commissions, the lure of newly established art schools and artists’ colonies, and multiple government programs.

Arranged geographically, *Cross Country: The Power of Place in American Art: 1915–1950* presents nearly 200 artworks that represent the true inclusivity of American art during this period of changing national identity. The exhibition features not only trained painters who worked outside of major American cities but also photographers and self-taught artists who were receiving major recognition from the American art world for the first time in history.

This teacher resource can be used to prepare students for their visit to *Cross Country*. The exhibition spans American geographies and time periods. Social Studies, visual art, and English language arts come together in this dynamic and rich exhibition. Many of the ideas in this resource were made possible through collaboration with the Gwinnett Public School system. Made by teachers, for teachers, these resources offer multiple starting points for learning in your classroom!
# Cross Country Connections: American History Timeline

Use this abbreviated timeline of key events in American history for reference in connecting works from Cross Country to key moments in the development of the United States.

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
<th>Artist(s)</th>
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<tbody>
<tr>
<td>1915</td>
<td>Great Migration begins</td>
<td>Georgia O’Keeffe, <em>Red Canna</em></td>
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<tr>
<td>1916</td>
<td>Albert Einstein proposes General Theory of Relativity</td>
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<tr>
<td>1917</td>
<td>United States declares war against Germany</td>
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<tr>
<td>1919</td>
<td>Georgia O’Keeffe, <em>Red Canna</em></td>
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<tr>
<td>1920</td>
<td>Nineteenth Amendment gives women right to vote</td>
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<tr>
<td>1920–1922</td>
<td>Alfred Stieglitz, <em>Georgia O’Keeffe: A Portrait</em></td>
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<tr>
<td>1922</td>
<td>Edward Weston, <em>Armco Steel</em></td>
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<td>1922</td>
<td>T. S. Eliot, <em>The Waste Land</em></td>
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<tr>
<td>1924</td>
<td>Indian Citizenship Act</td>
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<tr>
<td>1927</td>
<td>Lindbergh crosses the Atlantic non-stop</td>
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<td>1927</td>
<td>Ansel Adams, <em>Monolith, the Face of Halfdome, Yosemite</em></td>
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<td>1927</td>
<td>Edward Hopper, <em>Light at Two Lights</em></td>
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<tr>
<td>1929</td>
<td>Stock market crashes</td>
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<tr>
<td>1930</td>
<td>The Dust Bowl</td>
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<tr>
<td>1930</td>
<td>N. C. Wyeth, <em>In a Dream I Meet General Washington</em></td>
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<td>1933</td>
<td>Roosevelt begins the New Deal program</td>
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<td>1933</td>
<td>Bureau of Indian Affairs reformed; sales of Indian lands halted</td>
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<td>1935</td>
<td>Maynard Dixon, <em>Red Butte with Mountain Men</em></td>
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<td>1936</td>
<td>Dorothea Lange, <em>Migrant Mother, Nipomo, California</em></td>
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<tr>
<td>1937</td>
<td>Farm Security Administration (FSA) formed</td>
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<td>1939</td>
<td>World War Two begins: Germany invades Poland</td>
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<td>1939</td>
<td>Grandma Moses (Anna Mary Robertson Moses), <em>Bringing in the Maple Sugar</em></td>
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<tr>
<td>1939–1942</td>
<td>Bill Traylor, <em>Untitled (Woman in Blue Skirt and Gloves)</em> and <em>Untitled (Man with Pipe)</em></td>
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<tr>
<td>1940</td>
<td>Frederick C. Flemister, <em>Man with Brush</em></td>
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<td>1940</td>
<td>Peter Sekaer, <em>Navajos, Tuba City, Arizona</em></td>
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<tr>
<td>1941</td>
<td>Attack on Pearl Harbor; United States declares war against Japan</td>
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<td>1942</td>
<td>Encryption by Navajo “Code Talkers” thwarts Japanese military in WWII</td>
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<tr>
<td>1942</td>
<td>Jacob Lawrence, <em>Firewood #55</em></td>
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<tr>
<td>1942</td>
<td>Hale Woodruff, <em>Opening Day at Talladega College</em></td>
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<tr>
<td>1944</td>
<td>Normandy landings</td>
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<td>1945</td>
<td>Atomic bombings of Hiroshima and Nagasaki by United States</td>
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<tr>
<td>1945</td>
<td>United Nations formed</td>
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<td>1946</td>
<td>Andrew Wyeth, <em>The Stone Fence</em></td>
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<td>1947–1949</td>
<td>NATO formed; Cold War begins</td>
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<tr>
<td>1948</td>
<td>John Marin, <em>Sea, Light Red and Cerulean Blue</em></td>
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Introduce Georgia O’Keeffe and *Red Canna* to students. Discuss with students how O’Keeffe typically uses small objects for her subject matter. However, she brings importance to the object by focusing in on details. Allow students to look at the painting for a moment and discuss in small groups their initial thoughts and feelings about the piece. Use the following questions and discussion topics to take an in-depth look at *Red Canna*:

- **Introduce the terms abstract and realistic.** Discuss with students whether they feel this painting is an abstracted or realistic depiction of a flower and why. For middle and high school, break students up into small groups. Have each small group represent a point of view. Arrange an informal debate around the two different points of view. Students must create persuasive writing texts and then present their opinions to the larger group.

- **Discuss the elements of art with students.** How did Georgia O’Keeffe use line, color, shape, form, texture, space, and value in her painting? Ask students to give examples of lines that they see in the painting. Discuss how the use of diagonal lines in the background creates contrast with the strong vertical lines in the foreground. Using *Red Canna* as a reference, have students draw small studies based on one element of art.

- **Ask students how the feeling of the painting would be different if Georgia O’Keeffe had used straight, rigid lines instead of soft, flowing lines.** Study and discuss the mood and feeling of the painting. For middle and high school, have students create expository writings that describe the mood of the painting.

- **Discuss O’Keeffe’s color schemes.** Where do you see warm, cool, and complementary colors? Ask students how the painting would be different if the artist had reversed the color schemes, using the cool colors in the flower and the warm colors in the background. Have students create botanical tempera paintings that use all three color schemes. Encourage students to create value by blending colors in each section of the painting.

- **Discuss with students the use of design principles (balance, contrast, emphasis, proportion, pattern, and gradient) in *Red Canna*.** Where do you see the principles of design? Ask the students to look at the composition of *Red Canna*. Discuss the impact of placing the flower in the center of the picture plane and having it extend beyond the edges. How would the painting change if the flower were placed in the bottom right-hand corner? Focusing on O’Keeffe’s composition and using design principles and the elements of art, each student will create a painting of an enlarged, abstracted flower.

- **Discuss how O’Keeffe used proportion in her painting.** Look closely at the size relationship between the leaf and flower. What is the artist trying to tell us by distorting the proportions? Have each student arrange a still life using objects that have personal meaning. Have them draw the composition using pencil and charcoal, skewing the size of the most significant object so that it is largest. Follow with a writing assignment in which they explain their artistic decisions. Have students share their writings in pairs. Each student must determine the theme of his or her partner’s writing using context clues from the drawing.
Jacob Lawrence depicts the South through its dilapidated vernacular architecture in *Firewood*, a work he completed in 1942 after his first visit to the region. Lawrence benefited greatly from the unprecedented artistic infrastructure of this era, including the Federal Art Project (FAP), which funded the Harlem workshop where he trained with artists including Charles Alston. Lawrence worked for the FAP’s easel painting division beginning in 1938. In the following decade, Lawrence was awarded grants from both the Julius Rosenwald and John Simon Guggenheim Memorial Foundations to pursue his epic treatments of the American experience, including his *Migration Series* and works based on his service in the National Guard during World War II.

Use the lesson plan ideas below to begin classroom discussions of this artwork.

- Jacob Lawrence painted *Firewood* primarily in a monochromatic color scheme of blue and shades of brown and black. The only exception is the red added to the figure in the foreground. Lawrence used the elements of art and principles of design to create depth and visual perspective in his landscape. Discuss how the elements of art and principles of design communicate meaning, create a mood, and lead the viewer’s eye through the artwork. What is the general feeling of this painting? Why do you think Lawrence chose these colors? Using the elements of art and principles of design as a starting point, discuss the artist’s intention with students.

- In addition to using a contrasting color on the figure, Lawrence used curved lines in the figure, which contrast with the straight lines everywhere else. Take a moment and think about why the artist might have used contrasts. Who do you think the person is? Break students into small groups and have each group create a character study of this person. Where is she from? Where is she going? Have each student create a narrative around the painting’s setting and character. Each group will then present their idea to the larger class.

- Depending on grade level, discuss the Great Migration with students. How does *Firewood* demonstrate the plight of African Americans in the 1940s? Have students research the Harlem Renaissance, looking specifically at Jacob Lawrence’s life. Have students use their research to create a visual timeline tracing the cultural impact of World War I on African Americans.

- Have students create a landscape collage inspired by the geometric shapes in *Firewood*. Corrugated cardboard can be used to create strong lines similar to those in Lawrence’s work. Direct students to use a monochromatic color scheme to create meaning and emotion.

**Visual Art**

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<tr>
<th>Thinking</th>
<th>Contextual Understanding</th>
<th>Assessment and Reflection</th>
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<td>VA1CU1</td>
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<td>VA5MC.3</td>
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**English Language Arts**

**Presentation of Knowledge and Ideas**
- ELAGSE1SL4
- ELAGSE1SL5

**Reading Literacy, Key Ideas and Details**
- ELAGSE6RL2
- ELAGSE6RI2

**Comprehension and Collaboration**
- ELAGSE9-10SL1
- ELAGSE11-12SL1

**Craft and Structure**
- ELAGSE11-12RI5
- ELAGSE11-12RI6

**Social Studies**

**United States History**
- SS5H2
- SSUSH15
Edward Weston was born in 1886 in Highland Park, Illinois. He photographed life in his hometown and across the United States. On his sixteenth birthday, his father gave him a Kodak camera. He began to take pictures of his aunt’s farm and Chicago’s parks and on family vacations to the beach. Weston made this photograph of Armco Steel during a visit to his sister May’s home in Ohio in 1922. This and the other images in the related series marked a moment when Weston transitioned from soft-focus portraits to clean-edged industrial images. Use this photograph to introduce your students to Weston and explore his use of the elements and principles of art to create mood.

After introducing students to Weston, use the following discussion questions to guide a conversation of the artist and his work:

- Which elements of art are most dominant in the photo? Which principles of design are most evident?
- Where was Weston standing when he took this photo? What point of view is created?
- What kind of mood is created through the subject matter?
- If this photo were taken today, where would it be? What makes you say that?
- What do the words *industrial*, *architecture*, and *development* mean to you? Can you see all three in this photo? Why or why not?
- Engage students in a personal writing assignment around Edward Weston’s work. As a writing prompt, ask students if they have ever been given a gift that has changed their perspective on life. Have students write about the gift and its impact. If they have not received a gift that has had a great impact, have them write a story about a person who received something special that changed his or her life. What was it? What happened?
- Depending on your school policy, have students use their cell phones to capture images inside and outside their school or at the High Museum of Art. Encourage students to experiment with cropping, composition, and angles. How does cropping in closely change the photo? What if you increased the contrast of highlights and shadows? How does the mood change? Have students make a series of five photographs and write about their artistic choices. See the example of student artwork to the left for inspiration.
The following lesson plans were created by Debi West, Ed. S, NBCT, from North Gwinnett High School. They are intended to be used to prepare high school teachers and students for the Cross Country exhibition. The lesson plans are divided by regions of the United States to reflect how objects in the exhibition are organized.

**Region: Mid-Atlantic**

**Lesson Overview:** Digital photography with colored-pencil overlay; painted American flag; two objects representing 2016–2017, collaged or drawn via direct observation

**Objective:** Students will be inspired by the work of Gordon Parks, specifically Ella Watson, American Gothic. Students will create self-portraits using technology and traditional media, incorporating elements from the painting and from direct observation. Students will consider the elements of art and principles of design while making a creative composition that tells a personal story.

**Materials:** Smartphone camera for photos, printer, 8 ½” x 9” white paper, Prismacolor Art Stix or other colored pencils, acrylic paint, brushes, water cups, 12” x 18” white poster board, 9” x 12” drawing paper, graphite, magazines, scissors, glue, and images of Gordon Parks’s painting

**Procedures:**

1. Students will discuss the work of Gordon Parks, specifically the painting Ella Watson, American Gothic. Students will describe what they see and what the artist was trying to say in this work.

2. Students will discuss the art of self-portraiture and the merging of traditional art making with technology.

3. Students will take selfies using their smartphones, creating facial expressions that will be the emphasis of their personal stories. Once they decide which selfie to use, these will be printed out in black and white.

4. Students will then layer color on top of their printed selfies using Prismacolor Art Stix or other colored pencils. These will then be put to the side.

5. Students will paint expressive flags onto a piece of poster board that will act as the background to their stories. These will then be placed on the drying rack and put to the side.

6. Students will consider their visual stories and select several objects representative of the twenty-first century, particularly items popular during the 2016–2017 academic year. Students will bring these objects into the art room and begin drawing them with graphite on drawing paper using their direct observational skills.

7. Students will then cut out their completed drawings and begin to put the pieces of the story together, placing the self-portrait onto the flag and the drawn items around the image. For a creative extension, they can use magazine or internet images to embellish their stories through collage.

8. Students will consider their final compositions and reflect on their work with a short paragraph explaining their artistic choices.

9. Students will mount or mat their work and display in the hallway for their peers to enjoy.

**Assessment:** Students will use a project evaluation rubric form to grade their work. A class critique discussing the visual stories will complete this project.
Lesson Overview: Paintings/drawings/mixed media of prominent local buildings and establishments/houses/schools using interesting light sources

Objective: Students will take inspiration from the works of George Ault, Ralston Crawford, and Charles Demuth. Students will create landscape drawings and paintings of local buildings and establishments. Students will consider the light source and draw from their own photographs.

Materials: Smartphone camera for photos, canvas or poster board, acrylic paint, brushes, water cups, graphite, watercolor palettes, graphite, and images of Ault’s, Crawford’s, and Demuth’s landscapes and cityscapes

Procedures:

1. Students will discuss the works of George Ault, Ralston Crawford, and Charles Demuth through compare-and-contrast analytical conversations. Students will describe what they see and what the artists were saying in their works. Remind students about the importance of settings in stories and how they consider the settings for their own visual stories.

2. Students will discuss the art of landscape and/or cityscape.

3. Students will visit local buildings and establishments around their community, including their homes, their schools, etc., and take several photographs. These photos will become the basis for their final compositions.

4. Students will prime their canvases or poster boards and begin to plan out their drawings or paintings with a contour study of the selected building(s).

5. Students will underpaint their negative space and then draw and paint their buildings, concentrating on their use of color theory and light source.

6. Students will consider the importance of negative space in the overall piece.

7. Students will pay attention to color harmonies in the works of the selected artists as they choose their color and painting techniques.

8. Students will mount or mat their completed works and display them in the hallway for their peers to enjoy.

Assessment: Students will use a project evaluation rubric form to grade their work. A class critique discussing the visual stories will complete this project. A fun assessment extension could be to guess where the local establishment or building is and hold group critiques in the hall where the art is being exhibited.
Lesson Overview: Still-life work in 2017 using self-taught art/flat painting techniques

Objective: Students will study the work of Horace Pippin, specifically *Floral Still Life* and *Saying Prayers*. Students will create modern still lifes using Pippin’s art techniques.

Materials: Items that students bring to class to represent the lives of teenagers in 2016–2017, 12” x 18” white drawing paper, graphite, colored pencils, oil pastel, acrylic paint, brushes, water cups, paper towels, and images of Pippin’s paintings for inspiration

Procedures:

1. Students will discuss the work of Horace Pippin, specifically the paintings *Floral Still Life* and *Saying Prayers*. Students will describe what they see and what the artist was trying to say in these works. Students will discuss the objectives of folk-art painting.

2. Students will discuss the art of still life and the importance of the items or objects the artist chooses to help tell a visual story.

3. Students will lightly sketch out their compositions, focusing on the still life as a whole but incorporating the items they feel the most connected to.

4. Students will use an array of media to create their pieces, from acrylic paint to dry media, but will keep the compositions flat to mirror folk-art styles.

5. Students will consider their final compositions and reflect on their work with a short paragraph explaining their artistic choices.

6. Students will mount or mat their work and display it in the hallway for their peers to enjoy.

Assessment: Students will use a project evaluation rubric form to grade their work. A class critique discussing the visual stories will complete this project. Students can extend this lesson by drawing their favorite still-life item and writing a poem about it. These can be mounted and hung next to their final still-life drawings/paintings.

**Lesson Overview:** Portrait lesson with fabric collage or designed backgrounds—photos of bottles or jars of personal favorite objects collaged in the foreground

**Objective:** Students will take inspiration from the work of Edward Firn, specifically *County Fair*. Students will create self-portraits in graphite, designing their backgrounds using fabric or wallpaper samples and adding photos to create a more personal feel.

**Materials:** Graphite, hand mirrors, fabric and/or wallpaper samples, an assortment of mason jars, baby jars, etc., and personal items that can fit into the jars, smartphone cameras, printers, photos of jars filled with personal items, and images of Firn’s paintings for inspiration

**Procedures:**

1. Students will discuss the work of Edward Firn, specifically the painting *County Fair*. Students will describe what they see and what the artist was trying to say in this work.

2. Students will discuss the art of self-portraiture, particularly in terms of the elements of line, shape, and value.

3. Students will discuss the art of design and create an interesting background using fabric or wallpaper.

4. Students will then cut out and adhere their self-portraits to the backgrounds.

5. Students next will set up jars of important objects and take photos of these with their smartphones. Students will discuss the importance of the items or objects in the jars and how they become a type of self-portrait as well.

6. Students will print out their photos and adhere them to the foreground of their work, creating a visual story of a day in their lives.

7. Students will mount or mat their work and display it in the hallway for their peers to enjoy. These works can easily extend to a language arts lesson discussing their favorite items and creating a poem or story about the work.

**Assessment:** Students will use a project evaluation rubric form to grade their work. A class critique discussing the visual stories will complete this project.
Fenced-In Installations


Lesson Overview: Foreground, background, middle ground box installations, with creative fences as “barriers” between the art and the viewer.

Objective: Students will learn to think spatially by understanding foreground, middle ground, and background in a 3-D artwork. Students will be introduced to the art of Paul Strand for inspiration. Students will use collage and relief to create an environmental installation.

Materials: Shoeboxes, magazine or internet images, glue, paint, mixed media, and reference materials.

Procedures: Introduce the lesson by having students consider the art of Paul Strand, specifically White Fence. It may be a good idea to introduce them to Joseph Cornell’s box art as well. Remind students that they will be creating an environment with an emphasis on seeing size variation to show understanding of foreground, middle ground, and background.

1. Students will begin to search for the images needed to create their personal environments; this is the most time-consuming portion of the lesson.

2. Students will neatly and thoughtfully cut out their images and attach cardboard to the back to help the pieces stand up in the middle ground and foreground.

3. Students will consider size variation and placement to properly showcase an understanding of space in a 3-D artwork.

4. Students will draw and cut out a fence in the manner of Strand’s composition to incorporate the “barrier” aspect and separate the environment from the viewer.

5. Students will label their environmental works to be hung in a class display (T-pins and thick foamcore work best for mounting the works).

Assessment: I use a project evaluation form for each lesson I teach. This allows my students to appropriately reflect on the learning at hand and leaves room for them to comment on the process and how they feel the final piece turned out. It also allows me to comment and give them a grade based on their learning AND their final work.
**Lesson Overview:** Flowers painted in relief from direct observation using color theory

**Objective:** This lesson will teach students to draw what they see while using Georgia O’Keeffe’s flower series as inspiration. Students will also learn about color harmonies and zooming in on nature—in this case, flower still lifes set up at each table.

**Materials:** Plastic flowers in vases, 12” x 18” drawing paper, graphite, acrylic paint, water-soluble markers, brushes, water cups, oil pastels, printouts of O’Keeffe’s work

**Procedures:**

1. Introduce students to the abstract art of Georgia O’Keeffe, specifically *Red Canna*.

2. Introduce students to the art of still life. Have students set up flower vases at their tables or in a central location and draw the contours of the flowers in their sketchbooks.

3. Students will then begin to zoom in on specific flowers, paying attention to the lines and shapes they see and abstracting the flowers.

4. Students will then draw their final zoomed-in flower onto their 12” x 18” drawing paper.

5. Students will outline their contour flower study with a marker, using line quality to emphasize the contours.

6. Students will select a color harmony—primary, secondary, cool, warm, tertiary, analogous, monochromatic, etc.—and get their supplies together to begin the painting portion of the lesson.

7. Students will begin by using acrylic paints in areas of their macro flower images, painting tints and shades of specific colors.

8. Students will then create a variety of textures in the remaining area with markers.

9. Students will finalize their works by blending the piece with oil pastels, again using the same color harmony as in the other media.

10. Final works will be mounted onto black paper and hung in an exhibition.

**Assessment:** I use a project evaluation form for each lesson I teach. This allows my students to appropriately reflect on the learning at hand and leaves room for them to comment on the process and how they feel the final piece turned out. It also allows me to comment and give them a grade based on their learning AND their final work.
Window Wishing ... A Study of Foreground, Middle Ground, and Background

Lesson Overview: Direct observation of foreground, relief-built window in wood pieces or cardboard, and painted/drawn/collaged backgrounds based on the works of Niles Spencer and Harold Weston.

Objective: This lesson will teach students to better understand foreground, middle ground, and background. Students will create a relief artwork to showcase depth and space. Students will draw from life to create a visual story and emphasize foreground.

Materials: 12” x 18” cut poster board, graphite, water-soluble markers, oil pastels, fabric or wallpaper samples or construction paper for background walls, wood pieces, scissors, glue, cardboard, magazines or personal photos of scenic locations, printouts of Spencer’s and Weston’s works for inspiration.

Procedures:

1. Introduce the students to the works of Niles Spencer and Harold Weston, doing a compare-and-contrast critique of their works, specifically The Dormer Window and The New Stove.
2. Introduce students to the art of still life. Have students draw an object that they want to be at the center of their artwork, perhaps an object that has personal meaning.
3. Students will complete their drawings and then put them to the side—these will later become the foregrounds in their final pieces.
4. Students will begin to work on the backgrounds of their pieces by collaging colored papers and miscellaneous materials to create the wall of a room.
5. Students will create a relief window frame by building up cardboard or wood pieces. These will be placed creatively on their papers. They can then collage a magazine scene or personal photograph in the window to appear to be the setting of the work.
6. Students will then bring back their direct observation drawing and add it to the front area of their works to create the foreground.
7. Final works will be mounted onto black paper and hung in an exhibition.
8. A fun extension would be to have students work in groups and write stories for each of these creative scenes.

Assessment: I use a project evaluation form for each lesson I teach. This allows my students to appropriately reflect on the learning at hand and leaves room for them to comment on the process and how they feel the final piece turned out. It also allows me to comment and give them a grade based on their learning AND their final work.
Lesson Overview: Large cutout self-portraits of students doing something they enjoy, made in the style of self-taught artists

Objective: This lesson will teach students about folk art. Students will collaborate in pairs to draw and paint life-sized portraits of themselves doing something they enjoy.

Materials: Butcher paper, graphite, scissors, acrylic paint, brushes, water cups, marker pens, and images of Bill Traylor’s portraits

Procedures:

1. Introduce the students to Bill Traylor’s folk art.

2. Have students work collaboratively in pairs, discussing the activities they want to show in their final works and how to showcase them using a folk-art style.

3. Each student will trace his or her partner in an interesting position on butcher paper.

4. Students will then outline the work and begin to paint in the face and clothing and showcase the activity being done; i.e., cooking, shopping, talking on the phone, dancing, playing an instrument, etc. The activity should emulate what it is the student enjoys doing.

5. Students will complete their paintings and display their life-sized portraits in the hall for a group exhibition of student activities in 2017.

Assessment: I use a project evaluation form for each lesson I teach. This allows my students to appropriately reflect on the learning at hand and leaves room for them to comment on the process and how they feel the final piece turned out. It also allows me to comment and give them a grade based on their learning AND their final work. This assessment will be completed by both partners.
Lesson Overview: Combine the elements of art and depict them in an artwork, focusing on the hands performing an activity, with optional 3-D weaving element.

Objective: This lesson will teach students to look closely at objects and draw what they see, focusing on their hands. Students will reflect on all that hands can do and select an action that they can showcase through their art.

Materials: 12” x 18” white drawing paper, graphite, hand images, erasers, scissors, yarn, and other media.

Procedures:
1. Introduce students to the work of Thomas Hart Benton, specifically Tobacco Sorters.
2. Have students look at their hands and draw a series of contour hand studies.
3. Students will then draw two large hands in motion, using line, shape, and value to make the hands look realistic.
4. Students will consider what our hands can do and create a drawing, collage, or weaving showing what their hands can do, perhaps in terms of making an artwork.
5. Students will then add this completed work to the hands so it appears as if the drawn hands are performing the task.
6. Final works will be mounted onto black paper and hung in an exhibition.
7. Students will discuss the difference between the working hands of the 1940s and the working hands of 2017.

Assessment: I use a project evaluation form for each lesson I teach. This allows my students to appropriately reflect on the learning at hand and leaves room for them to comment on the process and how they feel the final piece turned out. It also allows me to comment and give them a grade based on their learning AND their final work.
Lesson Overview: Grid-art drawings of black-and-white landscapes from smartphone photos

Objective: Students will learn to appreciate and better understand the art of photography, specifically through the work of Ansel Adams. Students will take photographs of landscapes and print these in high-contrast black and white. Students will then do a grid drawing of their photographs using graphite.

Materials: Smartphone camera, printer, graphite (2B, 4B, 6B), erasers, 12” x 18” white drawing paper, rulers, glue, and black poster board

Procedures:

1. Introduce students to the work of Ansel Adams and discuss the art of photography.
2. Students will take photographs of local landscapes at various times of day and print these images in high-contrast black and white.
3. Students will grid out the printed images into 6 rows of 9 squares (each square is 2 inches) to align with their gridded 12” x 18” drawing paper.
4. Students will then turn their photographs upside down and draw what they see within each square. Remind students to draw the line, shape, and value they see within each square only.
5. The teacher will walk by and hold the art right-side up to show the students what they are creating.
6. Students will mount their final works onto black poster board and hang in a class exhibition. This installation is enhanced when the source photographs are exhibited alongside the grid art.

Assessment: I use a project evaluation form for each lesson I teach. This allows my students to appropriately reflect on the learning at hand and leaves room for them to comment on the process and how they feel the final piece turned out.
Lesson Overview: Collaged-map backgrounds with shacks or houses drawn, painted, and embellished with relief elements

Objective: Students will learn about the art of Helen Forbes, specifically Mountain and Miner’s Shack. Students will create collages using torn maps and incorporate their own drawings and paintings of local houses and/or shacks. Students will learn about the art of relief.

Materials: 12” x 18” poster board, maps, scissors, glue, 12” x 18” white drawing paper, images of local houses or shacks, cardboard squares to create reliefs, graphite, colored pencils, acrylic paint, brushes, water cups, and watercolor paints

Procedures:
1. Students will be introduced to the art of Helen Forbes and discuss her use of foreground and background to create their own relief art.
2. Students will collage map pieces creatively onto their poster boards, creating a background for their drawings. These will be set aside to dry.
3. Students will use graphite to draw houses and shacks from their own photos, emphasizing value. These will be cut out and set aside.
4. Students will paint houses and shacks from their own photos using watercolor and/or acrylic paints. These will dry, be cut out, and set aside.
5. The drawings and paintings will then be adhered creatively to the collaged background, and students will decide which pieces will be raised to create a relief work.
6. Students may embellish their final pieces with graphite, watercolor, or acrylic to bring the final work together.
7. Students will display these works in a hallway exhibition.

Assessment: I use a project evaluation form for each lesson I teach. This allows my students to appropriately reflect on the learning at hand and leaves room for them to comment on the process and how they feel the final piece turned out. It also allows me to comment and give them a grade based on their learning AND their final work.