Yo soy… Je suis…
I am… Motivated to Create

VSA International Art Program
FOR CHILDREN WITH DISABILITIES
A Jean Kennedy Smith Arts and Disability Program

Teacher Resource Guide
EDITION 2017-18
A series of visual art lesson plans designed to engage students with disabilities.
VSA International Art Program for Children with Disabilities
A Jean Kennedy Smith Arts and Disability Program
Teacher Resource Guide
Edition 2017-2018

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# Table of Contents

**INTRODUCTION** .................................................. 4

**HOW TO USE THIS GUIDE** ................................. 5

**UNDERSTANDING**

The World in Color ................................................. 6
Motion and Balance ................................................. 12
Looking in the Mirror ............................................. 19

**HARMONY**

Motivated by Music ............................................... 25
Motivated by Music II ............................................. 31
Merging Dots ......................................................... 37

**CHANGE**

Portrait of a Leader ............................................... 43
Visual Activism ..................................................... 50
Mural Painting for Social Change ............................. 57

**BIBLIOGRAPHY** .................................................. 62
“The life of the arts, far from being an interruption, a distraction, in the life of the nation, is close to the center of a nation’s purpose - and is a test to the quality of a nation’s civilization.”

— John F. Kennedy

Introduction

Humans create art for many reasons—to capture images we find appealing, to process experiences, to share our views with others—but above all the creation of art is a way to actively participate in the cultural fabric of our world. President John F. Kennedy understood that the contributions of art are central to any society, and that artists push everyone to better engage in the community around them.

The overarching theme of this guide is that across boundaries of age, country of origin, or artistic skill, we all have the capacity and motivation to create. These lessons will challenge students to use their artistic voices to explore how the arts contribute to our understanding of the world, to our relationships with others, and to the betterment of our communities. Encouraging art that creates understanding, harmony, and change empowers young people to actively participate in the cultural experiences that President Kennedy believed were so central to civilization.

We hope that this Teacher Resource Guide gives you and your students the opportunity to experience the inherent joys of creating and learning in the arts. We look forward to including the work of your students as part of the online exhibition of Yo Soy…Je Suis…I Am…, VSA’s International Art Program for Children with Disabilities, at www.kennedy-center.org/education/vsa/programs.

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How To Use This Guide

Each lesson in this guide is tied to the National Core Arts Standards and is separated into 3 sections: Discuss/Prepare, Methods/Create, and Reflect. In addition, each lesson has an overview, key vocabulary, model works, and example artists you can draw on as resources to support your instruction. You may use these lessons as written, or adapt as you feel appropriate for the students in your classroom and the content you are working on.

These lessons were written to support young artists with various needs and learning styles. All lessons reflect the following principles of Universal Design for Learning:

(1) **Multiple Means of Representation** – presenting information in multiple formats so that all students can access and understand the content,

(2) **Multiple Means of Expression** – providing multiple options for students to demonstrate understanding, knowledge, and abilities; and

(3) **Multiple Means of Engagement** – providing multiple opportunities for students to work in ways that are interesting, motivating, and challenging for them.

Throughout these lessons, strategies have been suggested to support you in providing differentiated instruction that meets the needs of all students and supports the meaningful engagement of students with disabilities. Suggestions for how you might approach specific moments in each lesson are highlighted in blue. Additional modifications or adaptations that may be necessary for individual students are then included at the end of each lesson.
The World in Color

GRADE LEVEL: K-4
EXPECTED LENGTH: 3-4 class sessions

INTRODUCTION:
Every person perceives the world differently, noticing different shapes, colors, smells or sounds than a person standing next to them. Many artists are inspired by this, and create art that allows others to see the world around them as the artist does. In this lesson, students will explore an area familiar to them and identify geometrical shapes and patterns. They will create a chalk pastel and glue resist piece, highlighting the shapes that they see using color. These creations will help viewers understand how student artists see the world around them.

MATERIALS:
Digital camera or smartphone to photograph areas selected by the students
Black and white printer
Black markers or sharpies
Black construction paper
White colored pencil or crayon
White school glue (can be decanted into condiment bottles) or painter’s tape
Chalk pastels, colored chalk, or oil pastels
Rulers
Fixative spray

KEY VOCABULARY:
Chalk pastels - chalk-like crayon made from ground pigment
Landscape - a picture that shows a natural scene of land
Cityscape - a picture that shows part or all of a city
Resist - an art technique where part of a surface is covered with one medium before color is added, so that the covered area “resists” the color and the color is prevented from staying on the covered area; generally - to fight against or try to prevent something
LEARNING OBJECTIVES:

Art Making
Students will create a glue resist and chalk pastel representational image of an area they see every day.

CREATING: Conceiving and Developing New Artistic Ideas and Work

Anchor Standard 2: Organize and develop artistic ideas and work.
Enduring Understanding: Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.
Critical Inquiry
Students will examine the work of Jessica Park, Lotta Nieminen and Ton Schulten to identify how the artists use shape and color to convey how they view the world.

RESPONDING: Understanding and Evaluating How the Arts Convey Meaning

Anchor Standard 7: Perceive and analyze artistic work
Enduring Understanding: Visual imagery influences understanding of and responses to the world.

Aesthetic Inquiry
Students will explore the presence of shape and color to share with others what they notice in the world around them.

RESPONDING: Understanding and Evaluating How the Arts Convey Meaning

Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art. Enduring Understanding: Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.

PREPARE/DISCUSS:
Before the lesson, prepare large examples of a variety of geometrical shapes cut from cardstock. Begin by telling students they are about to go on a shape and color hunt. During this activity, they will need to find colors and shapes around the school. Before the activity, lead students through drawing a series of shapes with their hands or fingers in the air or on their desks. For example, ask students to demonstrate what a square looks like by drawing the shape in the air or on a surface with their hands. Then ask students to spot a square somewhere in the classroom. Hold up the cardstock example of a square and allow students to feel around the square with their hands. Continue with other shapes.

Tell students that now they will be hunting for shapes and colors around the classroom, through the hallways, or outside the school. You can also include textures in this activity (smooth, bumpy, ridged, rough, etc.) Lead students through an example round first, asking: What shapes do you see around the
classroom? Can you find a rectangle? What color is it? Can you find another shape? Let students hold up the cardstock shape next to the shape they observe in the classroom.

Have students work in groups of 2-3, spotting shapes or colors, and calling out “I spy…” where a student tells her/his peers that s/he “spies” either a color OR a shape in the room, and the other students must guess the object by pointing to it or tracing the shape with their hands. For textures, students can use the phrase “I feel…” while the other students close their eyes.

Have students notice how many guesses it takes before their peers identify the object they first noticed. Ask: Do you see certain shapes or colors right away when you look around you? Do you think everyone sees the exact things that you see? How can we understand how other people see things?

Tell students that artists create work to share how they see the world with others to create understanding. Display selected works from artists like Jessica Park, Ton Schulten, or share Lotta Nieminen’s book Walk This World and ask students to notice how the artist(s) use different colors to highlight the shapes of buildings or the landscape. Ask: What shapes do you see in the picture? Can you find a rectangle? What color is it? Can you find another shape?

Tell students that they will be creating a cityscape or landscape using color to highlight the geometric shapes in the scene. The final image will help viewers understand how each student sees their surroundings.

METHODS/CREATE:

Begin by having students identify what view they want to create by walking around the school (inside or out) or, if possible, through the surrounding community. Students should be hunting for shapes that they can highlight in their work. Have students finger-frame different areas of a scene they’d like to create, and digitally photograph or have students photograph it. For students with fine-motor difficulties, you can also provide cut-out frames they can hold up to different scenes.

Print photographs in black and white (sized as large as possible on a 8.5” x 11” sheet) in advance of the next class session for students to work from. Demonstrating on an overhead or large print first, have students use a black marker to outline the shapes in their photograph, breaking down the image into a group of circles, squares, triangles, etc. If needed, students can use cutouts or wire outlines of shapes to move around the sheet and “match” in their scene.

Once students have their shapes outlined, they can begin to draw their scene of shapes on black construction paper, using white colored pencil or crayon.
After all the lines and shapes have been laid, have students go over their lines in white school glue. **Depending on the consistency of your glue and the ease of squeezing it from the bottle, consider transferring glue into bottles with a larger opening, such as condiment bottles that require less force and provide a thicker line of glue.** Any part of the paper with glue will resist the chalk pastel, so it is important to try not to spread the glue over the whole surface of the paper. **If needed, provide students with rulers against which they can drag the tip of the bottle to guide any straight lines.** Let glue dry overnight. Once the glue is dry, students will be ready to add color using chalk pastels or colored chalk.

Cover tables with newspaper to prevent chalk pastels from staining tables. Students can use one color per shape or blend analogous colors within a shape, but adjacent shapes should be filled with different colors to create interest and contrast. Provide students with tools to blend and spread the chalk pastels, such as cotton swabs. Chalk dust should not be blown off the paper, but rather shaken carefully into a bin, as it is difficult to clean. When the student has finished, use a fixative spray to set the chalk.

**REFLECT:**

Have students share their work with their peers and describe the shapes and colors that they used. If time allows, ask peers to give positive feedback, using sentence starters, such as: “I noticed that...” or “I like that you used...”

**ADDITIONAL MODIFICATIONS FOR STUDENTS WITH DISABILITIES:**

Student with disabilities can match shapes and buildings on a worksheet or in AAC.

If you have students with visual impairments, or if you’d like to deepen the ties to mathematical content, you might include some three-dimensional figures during this exercise.

As an alternative to the glue resist, you can provide students with painter’s tape to mark out their shapes or help them to tape over their lines. The taped portion of the paper will resist any color added and can easily be removed from the black construction paper. Consider using oil pastels or crayons for students with sensory issues, or acrylic paint and sponges for students to add color to their work. You may want to provide a template that you have pre-taped with shapes from a scene in the classroom for students to add color.
EXAMPLE ARTISTS:

Jessica Park (US)
Jessica Park is a self-taught, nationally renowned artist with autism. Park’s work features intricate architecture and urban skylines, highlighted in brightly colored acrylic.

http://www.purevisionarts.org/artists/jessica-park/
http://www.mcla.edu/Academics/undergraduate/art/Field/JessicaPark/index

Walk This World, Lotta Nieminen (Finland)
Nieminen’s book, Walk This World, follows a child on a journey around the world with cityscapes and landscapes depicted in vivid color.

http://www.lottanieminen.com/illustration/walk-this-world/

Ton Schulten (Holland)
In 1991, Ton Schulten experienced a near-fatal car accident. While in a coma for 2 weeks, he had visions of a vibrantly colorful work, which inspired his artwork. Schulten’s work features highly saturated, vivid colored landscapes. Schulten said, “My goal is to bring people joy, love and peace, and to show them harmony. My intention is for my pictures to stimulate people to think positively. I hope that they will let themselves be inspired by the colors I use, and derive new strength as a result” (2015).

Motion and Balance

GRADE LEVEL: 5-8
EXPECTED LENGTH: 1-2 class sessions

INTRODUCTION:
Alexander Calder is credited with creating the form of moving sculptures known as mobiles. When he saw the work of Piet Mondrian, Calder was motivated to create abstract art and, later, moving abstract sculptures or mobiles. Calder’s mobiles generally have natural shapes and forms and rely on careful balance of objects based on their weight. Balance can also refer to determining the personal importance of things that you assign value to. In this lesson, students will be asked to consider both definitions of balance as they draw upon the work of Alexander Calder to create moving sculptures, either using shapes, or found materials.

MATERIALS:
String
Wire (18 gauge), plastic coated wire, or pipe cleaners, cut into 12” lengths
Needle nose pliers (Optional)
Scissors or wire cutter
Hole punch
Paper clips
Heavyweight cardstock, self-adhesive foam sheets or non-adhesive foam sheets
Found objects, such as bottle caps, small toys, or natural materials (leaves, twigs, etc.)
Small screw eyes (to be used with found objects)
Clay (optional)
KEY VOCABULARY:

Mobile – a moving piece of art, usually hung from above

Balance – stability gained through distributing weight equally on two sides; figuratively - to determine the relative importance or value of something in relation to other things

Abstract art – compositions that express ideas and emotions by using colors and lines without trying to create a realistic picture

Geometric shapes - shapes with clear edges based on geometric forms such as squares, rectangles, and triangles

Organic shapes - shapes like those found in nature

Kinetic - relating to movement or energy of physical objects; art that has moving parts
LEARNING OBJECTIVES:

Art Making
Students will create a balanced mobile using a variety of shapes.

CREATING: Conceiving and Developing New Artistic Ideas and Work

Anchor Standard 2: Organize and develop artistic ideas and work.
Enduring Understanding: Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.

Art Making
Students will demonstrate safe use of materials during the process of constructing their mobiles.

CREATING: Conceiving and Developing New Artistic Ideas and Work

Anchor Standard 2: Organize and develop artistic ideas and work.
Enduring Understanding: Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks.

Critical Inquiry
Students will examine the construction and composition of Calder’s mobiles to identify features that contribute to the pieces’ balance.

CONNECTING: Relating Artistic Ideas and Work with Personal Meaning and External Context

Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art. Enduring Understanding: Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.
Aesthetic Inquiry
Students will reflect on the aesthetic value of abstract art and abstract mobiles, including what feelings or memories they evoke.

RESPONDING: Understanding and Evaluating How the Arts Convey Meaning

Anchor Standard 7: Perceive and analyze artistic work.

Enduring Understanding: 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.

PREPARE/DISCUSS:
In this lesson, students will create a mobile inspired by the work of Alexander Calder, focusing on structure and balance.

Prepare an example mobile prior to the lesson and suspend it from a height. Introduce the work of Alexander Calder, preferably showing a video of several of his suspended sculptures in motion. Tell students that Alexander Calder invented this type of sculpture called a “mobile.” Have students consider what the word mobile means. Select one image to work from, such as *Untitled* (1976). Ask students: What do you notice about this sculpture? What does it remind you of? What kind of shapes did he use (geometric or organic)? What do you think inspired his work? Guide students to notice the elements of balance and movement in Calder’s mobile and your own model.

Demonstrate for students how adding weight (another piece) to one side of your mobile changes its structure. Ask students what they observe or if it reminds them of anything. Tell students that when you add weight to one side, it is pulled down, and the other side goes up – like a seesaw. Ask students to come up with ways to rebalance the model and test their ideas, or allow students to come up to test them.

METHODS/CREATE:
Students will use wire, string, and shapes or objects (found or clay) to create their own model. This project can be completed individually or in pairs, with the option to have one of the pair take on the design role and the other take on the construction. Begin by discussing wire safety and respect for materials with students (the cut ends of wire, including plastic coated wire, can be sharp). Provide optional fabric scraps and/or needle nose pliers for gripping,
manipulating, and smoothing the wire. For their mobiles, students will need to bend, twist, and shape their wires. Provide students with tools, such as pencils, markers, and other items around which wires can be shaped. **Demonstrate how to bend, curl and straighten the wire, then allow students at least 5 minutes to explore the materials with tools. Students for whom bending and twisting thick wire may be challenging may use pipe cleaners or other easy-to-bend wire.**

Students can begin by sketching their mobile first, or by cutting out shapes and laying out each shape on the work surface. If using cardstock or regular foam sheets, provide students with hole punches and paper clips. A hole should be made at both the top and bottom of each shape to allow it to hang from the wire and to allow another piece to be hung below it. Paper clips can then be threaded through the holes. For self-adhesive foam sheets, students should cut two of each shape and sandwich an upright paperclip between them on both the top and the bottom of the shape. **Adaptive scissors can support students whose fine motor development will make this step challenging.**

To build the mobile, have students tie or help them tie a string to the middle of the first length of wire. Students can then curl the ends of the wires to create loops from which to hang their shapes. Once this level of the mobile is balanced, students can build upward (this way the first level will not need to be rebalanced each time). The more levels students add, the more challenging balancing will become. **Circulate around the room, assisting as needed and prompting students to remember how adding or removing weight affects balance, using the seesaw analogy.** Encourage students to add shapes or trim shapes to maintain balance, as demonstrated in the Prepare/Discuss section.

**REFLECT:**

The finished mobiles should be hung from the ceiling so that students can observe their balance, motion, and shape. Provide students with the opportunity to reflect on the process of creating the work and the choices that they made as an artist. Ask: **How did creating a mobile help you to understand balance? What was challenging? When something weighed a lot, what did you have to do with your other shapes or objects in order to balance the mobile? How did you decide where to place your shapes or objects? Did you place objects you liked more at the top? How did that affect the balance of your sculpture?** Have students observe a peer’s mobile and tell you what they notice. **How do the mobiles move?**
ADDITIONAL MODIFICATIONS FOR STUDENTS WITH DISABILITIES

You may consider adding photos and adjectives about the materials into students’ AAC devices and exploring together (e.g. regarding a photo of the wire: This material is… Sharp or Dull, etc.)

For students who might struggle with cutting out or forming shapes to hang, consider allowing them to create mobiles out of found objects, or to use clay to sculpt 3D hanging objects.

For students in need of more substantial support, you might consider pre-cutting or pre-forming the mobile altogether, asking students instead to focus on exploring balance through assembly as they choose shapes to hang. Remember—the core content of the lesson is about balance, so even if students need substantial support in this section, they can still independently explore how weight affects balance.

EXAMPLE ARTISTS

**Untitled (1976), Alexander Calder**
Alexander Calder is credited with creating the form of moving sculptures known as mobiles. When he saw the work of Piet Mondrian, Calder was motivated to create abstract art and, later, moving abstract sculptures or mobiles. Calder’s mobiles generally have natural shapes and forms and rely on careful balance of objects based on their weight. *Untitled (1976)* was Calder’s last major commission and uses organic shapes, contrasting colors and orientations.

https://www.nga.gov/collection/calderinfo.shtm

**Poland (1966), Mark di Suvero (China, U.S.)**
Mark di Suvero recycled steel industrial materials to create the moving or “kinetic” sculpture *Poland*. The sculpture is abstract, but some of the pieces are reminiscent of building equipment, like a wrecking ball and crane.

http://www.theartstory.org/artist-di-suvero-mark-artworks.htm#pnt_3

**Julio Le Parc (Argentina)**
Julio Le Parc is an avant-garde artist, creating kinetic art and “Op Art” (or optical art) that makes use of light and motion. Le Parc is also socially conscious and participated in protests in France and Latin America.

http://www.julioleparc.org/continuels-mobilis.html
Gregorio Vardanega (Italy, Argentina, France)
Gregorio Vardanega was also an avante-garde artist working with kinetic sculptures and light. Some of Vardanega’s works created abstract patterns through lights and shadows. Some of his later kinetic work incorporated electric motors.

http://www.sicardi.com/artists/gregorio-vardanega/artists-artist-works/#1

Abraham Palatnik (Brazil)
Abraham Palatnik was an early artist of the “Op Art” (or optical art) movement, a style of visual art that uses optical illusions. He is also credited with creating the “kinechromatic” form, where the image a viewer sees changes as a piece moves or the lights within a piece change, like a kaleidoscope.

https://www.artsy.net/artwork/abraham-palatnik-objeto-cinetico-ck-8
Looking in the Mirror

GRADE LEVEL: 5-8
EXPECTED LENGTH: 3 class sessions

INTRODUCTION:
Upon returning to Iran after decades living abroad, Monir Shahroudy Farmanfarmaian was inspired by the tribal and folk art of her country, as well as by the mirrored mosaic ceilings in the Shah Cheragh Shrine. She took her experience with the abstract art movement and incorporated geometrical mirror mosaics into her three dimensional work. In creating artwork inspired by experience, memory, and discovery, artists communicate their understanding of their world to the viewer. In this lesson, students will create reflective mosaic sculptures of an item or a symbol that they feel is significant to them (personally or culturally) to build understanding among their peers.

MATERIALS:
Pencil
Drawing Paper
Air dry clay (1-2 lbs per student) or model magic
Modeling tools
Aluminum foil and/or metallic/foil origami paper, metallic gift wrap
Scissors
Metallic buttons or caps, recycled materials
Metallic paint, paintbrushes (optional)
White school glue
Paintbrushes
Dowels
Chip board
KEY VOCABULARY:

Mosaic – pictures or patterns made on a surface using small pieces of tile or glass

Three-dimensional (3D) – having or appearing to have length, width, and depth; something that takes up space

Geometric shapes - shapes with clear edges based on geometric forms such as squares, rectangles, and triangles

Geometric patterns – repeated form or design using geometric shapes

Value - the importance, worth, or usefulness of something

Heirloom - something of special value handed down from one generation to another
LEARNING OBJECTIVES:

Art Making
Students will create sculptures with clay, then overlay their sculptures with cut metallic paper or foil to create a mosaic effect.

CREATING: Conceiving and Developing New Artistic Ideas and Work

Anchor Standard 2: Organize and develop artistic ideas and work.
Enduring Understanding: Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches

Critical Inquiry
After learning about inspiration Farmanfarmaian gained from travelling around her home country of Iran, students will decide on a symbol or item that is meaningful to them to inspire their sculpture.

CONNECTING: Relating Artistic Ideas and Work with Personal Meaning and External Context

Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding
Enduring Understanding: People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.

Aesthetic Inquiry
Students will examine the geometric patterns used in mosaics.

RESPONDING: Understanding and Evaluating How the Arts Convey Meaning

Anchor Standard 7: Perceive and analyze artistic work.
Enduring Understanding: Visual imagery influences understanding of and responses to the world.
Lesson 3: Looking in the Mirror

PREPARE/DISCUSS:
Prompt students to think of what they would miss most if they had to leave their home for a long time. Ask students: *What things do you value the most? Do you have an heirloom from a relative, a thing that is special to your family, like a piece of jewelry or a blanket made by a grandparent? What about a recipe for a food that is special to your family?* Ask students to consider why those things are important to them. Have students turn-and-talk to discuss this with a partner, letting them know that each person will share out their partner’s response. Possible responses may include food, places, people, or activities.

Introduce students to the work of Monir Shahroudy Farmanfarmaian. Talk about how she drew upon the traditional use of mosaics in Iran, as well as her experience seeing the mirrored ceiling of the Shah Cheragh Shrine. Mosaics are made up of many geometric shards of tile or small tiles, usually to create a geometric pattern or design. Display a contemporary mosaic, such as works by Gary Drostle, images of the Shah Cheragh, and works by Farmanfarmaian. Ask students to respond to the images, pointing out what they notice about Farmanfarmaian’s modality (3D sculpture, uses glass, geometric shapes and patterns). Tell students that they will be creating sculptures inspired by the work of Farmanfarmaian, but motivated by their own memories—sculptures of what is most important to them.

METHODS/CREATE:
In this lesson, students will plan and create sculptures with metallic paper or foil overlay to create a mirrored mosaic effect, taking inspiration from Monir Shahroudy Farmanfarmaian’s work.

Students should begin by selecting an item or a symbol of something that is meaningful to them. They can use the thing they talked about with their partner or select another item. You can also provide students with a list of possible ideas on paper or AAC from which to choose. Distribute pencils and paper for students to sketch their ideas. The sketch should take up the whole page. Alternatively, you can provide students with a device to digitally photograph their object, or print out a stock photo of a similar item so that they can work from a picture rather than a sketch. Once students have selected an idea, they can use a separate piece of paper to create patterns or designs that they want to overlay their sculpture with using metallic paper. You can also provide students with pre-cut shapes or pattern blocks to brainstorm their patterns.

Have students share their drawings to wrap up the first class session. Students should describe their ideas for their sculpture, orally or in writing.

During the second class session, students will begin creating their sculptures. Allow students at least 5-10 minutes to explore and begin working their clay.
Air dry clay will become more malleable as students work with it. During the second class session, students will begin creating their sculptures. Allow students at least 5-10 minutes to explore and begin working their clay. Air dry clay will become more malleable as students work with it. For upright sculptures, provide students with a wooden dowel to build around and support the structure of their piece. For low relief sculptures, students can begin shaping their clay onto a chipboard base. Any 3D metallic objects, such as bottle caps or buttons, should be incorporated into air dry clay sculptures at this stage while clay is moist. For model magic, 3D objects can be glued once the sculpture has dried.

Once the sculptures have dried, students should use the third class session to create the “mirrored mosaic” effect with foil papers or paint. Direct students to use only geometric shapes. You can cut shapes in advance for students to use or students may cut their own shapes. Farmanfarmaian used glass, so her sculptures have a silver appearance. However, encourage students to use multiple colors of metallic paper if available. Provide students with glue (diluted) and paint brushes to affix their paper or foil “tiles” to their sculptures in their desired patterns, leaving space between their shapes.

**REFLECT:**

After finishing their piece, students should create an artist statement. Their statement should address the following questions:

- Describe your artwork. What does it look like? What is the subject of your piece? What is the title of your work?
- How did you create your art? What media is it made from?
- What or who inspired your sculpture? How did you feel as you created your artwork?
- What did you learn in creating this artwork? Is the final piece as you imagined it?

Create a gallery by displaying pieces around the room along with the artist statements. Provide students with sticky notes on which they can respond to their classmates’ pieces. You can supply sentence starters, such as: “I noticed…,” “I learned…,” “This sculpture changed how I thought about…,” “I think he/she would miss…,” or “I make a connection to…” and “I know this because…”
ADDITIONAL MODIFICATIONS FOR STUDENTS WITH DISABILITIES
For students with fine motor and/or sensory issues, offer students metallic stickers for the mosaic portion.

EXAMPLE ARTISTS

Monir Shahroudy Farmanfarmaian (Iran)
Upon returning to Iran after decades living abroad, Monir Shahroudy Farmanfarmaian was inspired by the tribal and folk art of her country, as well as by the mirrored mosaic ceilings in the Shah Cheragh Shrine. She took her experience with the abstract art movement and incorporated geometrical mirror mosaics into her three dimensional work.
https://www.guggenheim.org/exhibition/monir

Shah Cheragh Shrine (Iran)
The Shah Cheragh mosque in Shiraz, Iran has a pilgrimage site for Shia Muslims since the 10th century. The interior of the shrine is covered in mosaic glass and mirrors, commissioned by Queen Tash Khātūn in the 14th century and was part of the inspiration for Farmanfarmaian’s work.
http://www.atlasobscura.com/places/shah-cheragh

Infinity Mirrors (Retrospective 2017), Yayoi Kusama (Japan, US)
Yayoi Kusama’s introspective work features patterns, mosaic elements, and mirrored effects. In particular, the works on display at her 50-year retrospective, Infinity Mirrors, featuring six Infinity Mirror rooms and All the Eternal Love I Have for the Pumpkins exhibit can be used as exemplars for their use of patterns.
https://hirshhorn.si.edu/kusama/

Gary Drostle (UK)
Gary Drostle’s mosaic work is inspired by drawings, observations, and even patterns of pieces of traditional hand-cut mosaic glass known as smalti. His 2012 piece, Entwined Histories, celebrates the diversity of immigrant cultures in London, with each strand inspired by and representing a different group through a textile pattern traditional to that community.
http://www.drostle.com/
Motivated to Create… HARMONY Lesson 4: Motivated by Music

GRADE LEVEL: preK-6
EXPECTED LENGTH: 1 class session

INTRODUCTION:
Many visual artists have taken inspiration from music and have been motivated to express their response to music in painting. This desire to process art in one medium by the creation of art in a different medium is interesting, and speaks to the plethora of ways we are inspired to create. Composer and conductor Leonard Bernstein was fascinated by inspiration, and was curious about what motivated people to create art. He viewed arts education as critically important, and continuously sought out ways to develop his own knowledge and educate others. In this lesson, students will listen to music composed by Bernstein and process their response to it by creating a painting alone or with peers.

MATERIALS:
Acrylic or washable tempera paint
Brushes, funnels, stamps or other implements to spread paint
Gloves, plastic shoe covers (optional)
Heavyweight paper, canvas or wood to paint on

KEY VOCABULARY:
Harmony – musical tones working together at the same time to make musical sound that is pleasant to listen to; generally - cooperation, friendship, or peace; people working together
Tone – a sound produced by a musical instrument or singing voice
Abstract art - compositions that express ideas and emotions by using colors and lines without trying to create a realistic picture
Representational art - artwork that represents something in a realistic way so that most people can recognize the subject

Solo - a piece of music that is performed by one singer or musician; something done alone

Duet - a piece of music that is performed by two singers or musicians

Ensemble - a musical group of multiple people

LEARNING OBJECTIVES:

Art Making
Inspired by the music that is played for them, students will create paintings alone, in pairs, or in small groups.

CREATING: Conceiving and Developing New Artistic Ideas and Work

Anchor Standard 2: Organize and develop artistic ideas and work.

Enduring Understanding: Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks.
Critical Inquiry
Students will analyze the music they hear for mood or feeling and translate that analysis into their artwork.

RESPONDING: Understanding and Evaluating How the Arts Convey Meaning

Anchor Standard 7: Perceive and analyze artistic work
Enduring Understanding: 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.

Aesthetic Inquiry
Students will justify their use of color and movement of paint based on their perception of the music played.

CREATING: Conceiving and Developing New Artistic Ideas and Work

Anchor Standard 1: Generate and conceptualize artistic ideas and work.
Enduring Understanding: Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative artmaking goals.

PREPARE/DISCUSS:
In this lesson, students will create a visual representation of their emotions and perceptions in reaction to listening to the music of Leonard Bernstein, working alone (solo), in pairs (duet), or in small groups (ensemble).

Begin by discussing the word “harmony.” Ask students if they have heard it before and, if so, what do they think it means. Remind students that some words can have multiple meanings. Harmony can mean cooperation, friendship, or peace - people working together. In music, harmony is tones working together at the same time to make musical sound that is nice to listen to. Ask: Why is harmony important in music and between people? Can you think of a time where you had difficulty cooperating with a friend? What did you do to overcome it?

Tell students that today’s activity involves listening to music and using paint to show what you hear. Ask students to close their eyes and just listen. Play a small clip of the music you are using for this activity that demonstrates harmony. The suggested music for this activity is https://www.youtube.com/watch?v=UHyFhyidOPc Leonard Bernstein - Sonata for Clarinet and Piano (1941-42).
Ask students to reflect on what they heard and make connections. Ask: *Could you see any colors when your eyes were closed? How did it make you feel? Was the music fast or slow? Did it remind you of a memory or something you have seen?* It may be helpful to have a list of feeling words and general adjectives with matching pictures to guide students through their reflection.

Tell students that today they are going to work with 1-2 peers in their class to create a piece of visual art. Harmony is important between people when working together in a group. In music, there are groups too. When a musician works alone, they play a "solo" piece. Two musicians play a "duet" and a musical piece featuring three or more musicians is called an “ensemble”.

**METHODS/CREATE:**

Explain that in this project, you won’t tell the students what they need to paint. Instead, you will play some music and they will paint what they hear. Tell students that many artists have been inspired by music and have tried to show what they hear and how the music makes them feel by visual art. Their art can be abstract or representational of something that the music reminds them of, just as in the first piece they listened to and discussed.

Tell students: *Music can make you feel happy, sad, angry or surprised. Colors can represent these feelings. Listen to the music and choose colors that you feel represent the mood of the music.*

Strategically divide students into pairs or groups (no more than 3), providing students with the option to work alone, should they so choose.

For students working alone, provide a solo piece of music, such as: Bernstein : West Side Story François Weigel - Live recording in Paris Salle Gaveau 1998 https://www.youtube.com/watch?v=Cwgg-3XZiPQ

For students working in pairs, provide a duet piece to listen to: Leonard Bernstein - Sonata for Clarinet and Piano (1941-42) https://www.youtube.com/watch?v=UnyFhyidOPc

For students working in groups of three, provide ensemble music: Leonard Bernstein: West Side Story Medley — Conducted by Gianni Oddi https://www.youtube.com/watch?v=eEyqZHJPMeA

Provide students with supplies and have them begin painting when they music starts. Consider providing students with multiple tools with which to paint, such as funnels filled with a small amount of paint, squeezable bottles, stamps, or even gloves or plastic shoe covers for students to dip into paint and make imprints (or dance the paint) onto the paper.
REFLECT:
Allow students to share their artwork with the class. Ask:

• How did you decide which colors to use? Did you make long, sweeping lines, short lines, or different shapes?
• Did you have any problems with harmony in your group? How did you overcome those problems?

ADDITIONAL MODIFICATIONS FOR STUDENTS WITH DISABILITIES
For students working on processing tactile input, you can also prepare a gallon-sized sealable bag with about ½ cup of tempera paint or the same amount of shaving cream with liquid watercolor paint or food coloring added. You can have students listen to the music first, and then decide which color they want in the bag. Be sure to squeeze all the air from the bag and seal it. Students can then use their fingers to trace shapes and make movements coordinated to the music.

For students in need of support with complex directions, consider breaking the activity into even smaller chunks. For example, in the discussion section, you might ask: *How could you show fast and choppy sounds with paint? Slow and Fluid?* You might consider providing students an opportunity to dance the sounds as well, showing you with their bodies what the sounds look like. Let students practice with the paints before they create their final piece.

EXAMPLE ARTISTS
Leonard Bernstein (US)
Prolific composer and conductor Leonard Bernstein possessed a curiosity about what motivates us to create art. He continuously sought out ways to develop his own knowledge and share it with others, especially children. Three works from Bernstein’s large catalog are selected in this lesson to help motivate groups to create visual pieces which express the sentiment that students hear in the work.

Marc Chagall (France)
Perhaps most famous for using music as his inspiration for visual art, Marc Chagall conveys sentiment and rhythm in his works. Much of his work includes large scale murals in opera houses and other performance venues.

*Musique et Bleu Rose* No. 2 (1918), Georgia O’Keeffe (US)
Georgia O’Keeffe was an American artist best known for close perspective, impressionist paintings of flowers. She drew a connection between the ability of both music and visual art to express emotion, more than the use of words.

http://collection.whitney.org/object/7759
Composition 8 (1923), Vasily Kandinsky (Russia)
Kandinsky was inspired by Russian avant-garde artists’ use of geometric shapes to communicate through abstract forms in his own work. In 1911, Kandinsky drew a connection between music and visual art: “Color is the keyboard, the eyes are the hammers, the soul is the piano with many strings. The artist is the hand that plays, touching one key or another purposely, to cause vibrations in the soul.”
https://www.guggenheim.org/artwork/1924
Motivated by Music II

Grade Level: 6-12
Expected Length: 1-2 class sessions

INTRODUCTION:
Many musicians commission artists to create cover art for their albums or singles. Often, these artists take inspiration from the music, listening to songs multiple times and creating work based on the imagery presented in the lyrics or how the music makes them feel. The artist tries to communicate visually what the musician has attempted to communicate through sound. With album cover art, these two art forms work together to present an idea to a consumer. In this lesson, students will learn about album covers, select a song or album, and create cover art through the visual arts medium of their choice.

MATERIALS:
Access to music, headphones, speakers
Pencils, felt tip pens, colored pencils
12” x 12” drawing paper or heavyweight paper (for collage)
Digital device or camera (for photography), access to printing or developing
Gloss acrylic medium or other adhesive suited to collage

KEY VOCABULARY:
Harmony - musical tones working together at the same time to make musical sound that is nice to listen to; generally - cooperation, friendship, or peace; people working together
Tone – a sound produced by a musical instrument or singing voice
Abstract art - compositions that express ideas and emotions by using colors and lines without trying to create a realistic picture
Representational art - artwork that represents something in a realistic way so that most people can recognize the subject
Motivated to Create… HARMONY

Lesson 5: Motivated by Music II

LEARNING OBJECTIVES:

Art Making
Students will select a song or album and create artwork reflective of their perceptions of that music.

**CREATING: Conceiving and Developing New Artistic Ideas and Work**

**Anchor Standard 2:** Organize and develop artistic ideas and work.

**Enduring Understanding:** People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.

Critical Inquiry
Students will analyze the music they hear for mood or feeling and translate that analysis into their artwork.

**RESPONDING: Understanding and Evaluating How the Arts Convey Meaning**

**Anchor Standard 7:** Perceive and analyze artistic work

**Enduring Understanding:** 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.
Aesthetic Inquiry

Students will justify their use of imagery and color based on their perception of the music played.

**CREATING: Conceiving and Developing New Artistic Ideas and Work**

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

**Enduring Understanding:** Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative artmaking goals.

**PREPARE/DISCUSS:**

In this lesson, students will create album covers that reflect the message or feeling of a piece of music of their choosing.

Retrieve album covers and music from several contemporary artists, based on student interest. Suggestions include cover art from Panda Bear’s *Person Pitch* by Agnes Montgomery, Michael Jackson’s *Michael* by Kadir Nelson, graphic artist Jeff Manning’s *Blooming Gold* inspired by Slakah the Beatchild’s *Soulful Escape (Instrumental)*, and a drawing by artist Jeremyville for the song Bon Iver “Skinny Love”.

Tell students that sometimes musicians ask artists to create artwork that reflects the message of their music to be used as the album cover, or the artwork that is displayed on the package of an album or the primary image accompanying a digital download of music from an artist. This artwork is like a postcard to the person who wants to buy or listen to the music. It might tell them what mood the music has, what the songs are about, or it may show the musician or band.

Display album covers and ask students to consider what genre of music the albums or songs might be, the messages that the artists and musicians were trying to convey, and who their target audience is. **You may want to provide students with a list of adjectives to facilitate their reflection on the artwork. For example, “I think this music might be... happy, sad, emotional, upbeat, depressing, etc. I think this because...”**
For students comfortable analyzing text, you might read and display the quote from Jeremyville (2011) on his design based on “Skinny Love”:

Bon Iver founder Justin Vernon spent a winter in his father's cabin in Wisconsin, in the State's northwoods, recovering from an illness. Here he wrote and recorded most of this first album in a very lo-fi way, and it was this ethic of independence, and his singular, evocative vision that first attracted me to his music. It is a way of working that resonates with me, as it's close to the way I like to work, alone with my sketchbook late at night, listening to music. If I could find a winter cabin to escape to, I think I would.

I wanted to draw a moment from those Wisconsin woods, and to try and evoke the feeling of that desolate winter alone in the cabin, trying to somehow find a way through.

Play the song while displaying the poster. Explain to students that the artwork and the music itself work together on many album covers to convey meaning through multiple modalities (aural and visual). You might consider showing students the image alone for a few moments before showing with the song playing. Ask: How did viewing the image while listening to the song change what you noticed?

METHODS/CREATE:

In this lesson, students will work in pairs to choose a song or album, and create their own unique artwork based on the message they perceive the musician(s) to be communicating. Pairs should begin by brainstorming a short list of songs they might want to use. You can also provide a list of songs for students to choose from. Allow pairs to listen to their choices, then select one song to work with.

Once students have selected a song, have them listen to it again and work together to answer the following reflection questions:

- What does this song make you think about?
- What does this song make you feel?
- How can you show the feeling of the song?
- What colors or images could you use?
- What supplies will you need?

Allow students to select from: drawing, collage, or photography. Provide materials for various mediums and guide their work based on their choice.
REFLECT:
Students should present their work to their peers playing the song on which their cover art was based and displaying their piece.

Group 2 pairs together and have each team interview the other about the process of creating album cover art and the messages or sentiment of the music that they felt were important to convey visually. Students can use the initial reflection questions to guide their interviews.

ADDITIONAL MODIFICATIONS FOR STUDENTS WITH DISABILITIES
For students who need support with executive functioning, you might create a graphic organizer that will help them organize their thoughts as they listen to a song and brainstorm choices for their album cover.

In order to break the assignment into more manageable chunks, you might consider asking students what color a song makes them think about, and allowing them to create an abstract image in that color that captures the way they feel as they listen to the song (See Motivated by Music I for an example of how you might facilitate that process).

EXAMPLE ARTISTS
Person Pitch, Agnes Montgomery (US)
Collage artist Agnes Montgomery created the cover for band Panda Bear’s Person Pitch album, as well as collage images for each single only after listening to the album for an entire year.

Blooming Gold, Jeff Manning (US)
Philadelphia-based graphic artist Jeff Manning uses graphic design and photomanipulation to create images and cover art inspired by music. He works primarily in graphic design and photomanipulation. His image Blooming Gold was created after listening to Soulful Escape (Instrumental) by producer Slakah the Beatchild.
http://africandigitalart.com/2016/02/graphic-art-by-jeff-manning/
Michael, Kadir Nelson (US)
Artist Kadir Nelson painted the images for Michael Jackson’s 2010 album *Michael*. The imagery in the album cover recalls highlights of Jackson’s career and incorporates a number of symbols from classical art and pop culture.


Skinny Love, Jeremyville (US)
New York-based artist Jeremyville created a poster inspired by the Bon Iver song “Skinny Love,” drawing inspiration from the story of how the album *For Emma, Forever Ago*, was written in a cabin in the remote Wisconsin woods.

http://www.stylist.co.uk/life/indie-rock-meets-art
Merging Dots

GRADE LEVEL: 3-8
EXPECTED LENGTH: 2 class sessions

INTRODUCTION:
The 19th century saw an explosion of science surrounding optical perception, which is how our eyes and brains work together to recognize and process colors and images. During this time, Michel Eugène Chevreul wrote about the perception of complementary colors (opposing colors on the color wheel) and how they could be used together in paintings to create visual harmony. This idea of harmony among colors was utilized by artists, such as Georges Seurat, who were credited with starting the pointillism movement. Pointillism is the use of small dots of color, juxtaposed and overlapped, to create an image. The use of small dots to create larger images is the inspiration for this project, in which students create a self-portrait using small dots of color.

MATERIALS:
Acrylic paint
Cotton swabs or circle stamps
Paint palettes or palette paper
Portraits of each student printed or photocopied
Tracing paper
Glue sticks
Rigid surface to mount the tracing paper, i.e. cardboard, foamboard, matboard

KEY VOCABULARY:
Pointillism - a style of art (usually painting) in which a picture is formed from small dots of color
Pixel- one of the very small dots that together form the picture on a television screen or computer monitor
**Merge** - two or more things that come together and become one thing

**Self-portrait** - a painting or drawing of yourself that is done by yourself
LEARNING OBJECTIVES:

Art Making
Students will create a self-portrait using a series of dots.

**CREATING: Conceiving and Developing New Artistic Ideas and Work**

*Anchor Standard 2:* Organize and develop artistic ideas and work.
*Enduring Understanding:* Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches

Critical Inquiry
Students will analyze the work of several artists who explore pointillism in their work.

**RESPONDING: Understanding and Evaluating How the Arts Convey Meaning**

*Anchor Standard 8:* Interpret intent and meaning in artistic work.
*Enduring Understanding:* People gain insights into meanings of artworks by engaging in the process of art criticism.

Art History Inquiry
Students will understand the term pointillism and be able to identify works that can be linked to the pointillist movement.

**CONNECTING: Relating Artistic Ideas and Work with Personal Meaning and External Context**

*Anchor Standard 11:* Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding
*Enduring Understanding:* People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.
Aesthetic Inquiry
Students will explore how small dots of color juxtaposed together appear to viewers differently when examined close up and far away.

RESPONDING: Understanding and Evaluating How the Arts Convey Meaning

Anchor Standard 7: Perceive and analyze artistic work.
Enduring Understanding: Visual imagery influences understanding of and responses to the world.

PREPARE/DISCUSSED:
Each student will need a photo of themselves (head and shoulders) to work from. This can be a photocopied school photo or a printed photo/“selfie” taken on a phone or tablet.

Prepare a slideshow with a series of images, preceded by a close up frame of the same image. The aim is to have students guess the image from its pixelated or dotted close up. For instance, the first image should be a photo of part of an animal, zoomed in enough that the pixels are apparent, but cropped if necessary so the entire image is not visible. The second slide should be the full unpixelated image of the animal. For the next slides, repeat this pattern of close ups and full images, using pointillism works from Georges Seurat (A Sunday on La Grande Jatte), Miguel Endara (Hero) and Nicole McDonald (Mary Ellen Riordan).

Begin by showing students the first slide. Let students take turns guessing what they are looking at, then revealing the images after students have guessed. Tell students that in digital photographs and television, images are made up of small squares of color which work together to create something that our eyes recognize as a complete image. Explain that in the art movement known as pointillism, artists use a series of small dots that are distinct when viewed close up, but that merge together to form an image when the viewer stands far enough away. Instead of mixing paint colors on a palette, artists create colorful pieces use many small dots of different colors next to each other.

Guide students to notice the use of various colors to create areas of light and dark in the images. Focusing on Mary Ellen Riordan by Nicole McDonald, ask students to point out which colors are used in the shadowed areas and how those colors impact the overall appearance of the image. Show Miguel Endara’s Hero once more and ask students to describe how the artist uses dots or absence of dots to show light and dark.
METHODS/CREATE:
In this lesson, students will use the principles of pointillism and dotted art to create a self-portrait.

Begin by providing students with their printed picture and a sheet of tracing paper. Students should be given the option to trace their portrait or draw themselves freehand. Demonstrate tracing to promote students’ focus on tracing the outline of areas of light and dark using a think aloud, i.e. “I see that this area is much lighter in my portrait, so I’m going to trace around it to remind myself later when I begin to add color. What kinds of colors would I add to create a lighter area?”

Once students have traced or drawn their portraits, help them to glue their paper onto a rigid surface, such as a matboard, cardboard or foamboard. While the glue dries, demonstrate the technique of using different colored dots to add colors. Students should draw on prior knowledge of color mixing. Again, use the think aloud method to narrate your decisions and ask students for advice on completing a small section of your portrait. You can have students give you verbal directions or invite them to try an idea.

Next, distribute paint and cotton swabs or circle stamps. Remind students that to create light areas, they can either use lighter colors or leave more space between their dots. For darker areas, they can either use darker colors or put their dots close together. It may be helpful to leave a close up of one of the exemplar paintings on display. Some students may work better with a larger image of themselves and a larger circle stamp. Provide students with opportunities to choose their tools and colors, offering different sizes of circle stamps and grips to accommodate for motor needs.

During the next 1-2 classes, students should continue working on their self-portraits, adding multiple layers of different colors to create the desired effect until complete.

REFLECT:
When students have completed all steps, they should write or audiorecord an artist’s statement. Allow students to share their self-portraits with the class.

ADDITIONAL MODIFICATIONS FOR STUDENTS WITH DISABILITIES
For students with significant fine motor/mobility needs, consider pre-tracing the portrait so that students can focus on coloring in large areas with dots.

Mount paintings in a way that is easily accessible for students, and provide multiple options for stamping dots (e.g. foam stamp on a long brush handle, thumb print, colored stickers, etc.)
EXAMPLE ARTISTS

A Sunday on La Grande Jatte, Georges Seurat (France)
Famous as the creator of pointillism, Georges Seurat is best known for his large-scale mural, A Sunday on La Grande Jatte, which uses small strokes and dots of complementary color. When seen from a distance, these small patches of color blend to appear as solid color areas.


Mary Ellen Riordan, Nicole McDonald (US)
Detroit artist Nicole McDonald’s mural of labor leader Mary Ellen Riordan uses relatively small stippled patches of complementary colors that behave to the eye in much the same way that pointillist works do -- as the viewer moves farther from the wall, the eye blends the colors.

http://www.ncolemacdonald.com/#/mary-ellen-riordan/

Beth Kimwele (Kenya)
Kenyan artist Beth Kimwele’s work uses bright colors, abstract style and pointillism to create contemporary portraits of African women.

http://africandigitalart.com/2014/04/pointilism-by-beth-kimwele/

Hero, Miguel Endara (US)
Using only ink pen over the course of a year, Miguel Endara created his portrait entitled Hero, using over three million small dots. The video of the work being created can provide students with a view into the process of artmaking with dots.

http://miguelendara.com/art/hero/

Peter Terrin (Austria, Mexico)
Peter Terrin’s large-scale artwork is created using acrylic paint and a pallet knives. The artist uses vibrant colors, layered over one another and juxtaposed to create detailed portraits.

Portrait of a Leader

GRADE LEVEL: 9-12

EXPECTED LENGTH: 5 class sessions

INTRODUCTION:
In this lesson, students will consider who has been historically identified as a “leader” and how they have been portrayed in traditional Western portraiture through symbols and ornamentation. Using the example artwork of Kehinde Wiley, students will examine how the artist used these classical techniques and modes of portrayal to depict modern people of color. Through discussion and reflection, students will determine their own values and definitions of power and leadership and create a portrait of a leader of their choosing in the highly-ornamented style of portraiture from which Wiley took his inspiration.

MATERIALS:
Projector or SMART Board to show exemplar art works and video
Drawing paper
Pencils
Mixed Media Paper (12” x 9”, 98 lb (160 gsm), acid-free paper) or other heavy weight paper
Oil Pastels
Cotton swabs or tortillons
Scissors or X-Acto Knives
12”x12” patterned paper, or similar size
Fixative spray
Lesson 7: Portrait of a Leader

KEY VOCABULARY:

- **Portrait** - a painting, drawing, or photograph of a person
- **Proportion** - harmonious relation of parts to each other or to the whole, balance among elements
- **Leader** – a powerful person who guides, controls, or influences what other people do
- **Representation** - an artistic likeness or image of a person

LEARNING OBJECTIVES

**Art Making**
Students will create a classical style portrait of someone they identify as a leader, taking inspiration from Kehinde Wiley's work.

**CREATING: Conceiving and Developing New Artistic Ideas and Work**

- **Anchor Standard 2**: Organize and develop artistic ideas and work.
- **Enduring Understanding**: People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.
**CREATING: Conceiving and Developing New Artistic Ideas and Work**

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

**Enduring Understanding:** Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative artmaking goals.

**Critical Inquiry**
Students will compare and contrast *Napoleon I on his Imperial Throne* by Jean-Auguste-Dominique Ingres and *Napoleon Crossing the Alps* by Jacques-Louis David with *Ice T* and *Napoleon Leading the Army Over the Alps* by Kehinde Wiley to uncover how Wiley draws upon historical techniques and imagery to project power and challenge expectations.

**RESPONDING: Understanding and Evaluating How the Arts Convey Meaning**

**Anchor Standard 7:** Perceive and analyze artistic work

**Enduring Understanding:** 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.

**Aesthetic Inquiry**
Students will discuss how symbols and arrangements convey power in portraiture.

**CONNECTING: Relating Artistic Ideas and Work with Personal Meaning and External Context**

**Anchor Standard 11:** Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding

**Enduring Understanding:** People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.
DISCUSS/prepare:

To start the lesson, show students two images: Napoleon I on his Imperial Throne by Jean-Auguste-Dominique Ingres and Napoleon Crossing the Alps by Jacques-Louis David. Historically, portraits were commissioned to assert and project the power and wealth of the subject. Ask: Who do you think this person is? Looking at these images, would you describe him as a leader or person with power? What message do you think the artists are trying to convey and how do they do that? Is the subject looking at the viewer? Does this make them seem more powerful or confident?

Begin to engage students to think critically about this style of portraiture. Ask: Does this style of depicting powerful people fit with your modern understanding of leaders? Why or why not? How does knowing the history and traditions of different art movements help us create our own works of art? Who else can be a leader?

Share the work of Kehinde Wiley in juxtaposition with the first two pieces: Ice T by Kehinde Wiley next to Napoleon I on his Imperial Throne and Napoleon Leading the Army Over the Alps by Kehinde Wiley next to Napoleon Crossing the Alps by Jacques-Louis David. Discuss how Wiley draws on the works of Ingres and David to portray power in his portraits. Encourage students to notice similarities and differences, including the subject’s posture and clothing, symbols, and background.

Show the Brooklyn Museum’s video on Wiley’s 2015 exhibition, “A New Republic” https://www.youtube.com/watch?v=dHx4lFPqPil. Have students reflect on some of the questions that Wiley brings up (posted in writing at the front of the classroom, or on paper). Ask: What is it about the trappings of empire and power that we can use in the 21st century? What does it look like to be graceful? What does it look like to be proud? Noble? Help students experience how these poses convey meaning by asking students to physically imitate the way subjects are sitting or standing. Ask: How does this pose make you feel? Do you feel strong, powerful, etc.?

Begin to generate a list of modern leaders whose power students wish to project. Ask: Who do you want to promote? Who do you believe has power and should have power? Who do you hold up as a leader?

METHODS/CREATE

Students will create a portrait of their chosen subject in the style of Kehinde Wiley. After the portrait is finished, it will be cut out and mounted on patterned paper, mimicking the ornately patterned background of the mentor artwork.

Following the discussion during the first class, students should begin by choosing a leader to portray. It may be helpful, especially for students who
need choices rather than open-ended questions, to instruct students to choose from characters in books they’ve read this year. In order to produce realistic portraits, help students to select 1-2 images of their subject from which they can work. For example, students may want to find a photographic portrait and select specific facial features that distinguish the subject to include in their portrait.

During the second class, provide multiple examples of Wiley’s portraits: Mary Little, Later Lady Carr, Shantavia Beale II, Terence Nance, Miss Susanna Gale, and Regard the Class Struggle as the Main Link in the Chain. Students should use Wiley’s pieces as a model for their own, as Wiley did with classical portraiture, selecting a stance or scene that they believe fits their choice of subject. Some students may choose to produce a close-up portrait, and others may choose to draw the whole body. If students are ready for an additional challenge, consider asking them to choose a classical portrait to base their image on, just as Wiley does for his images. What will they need to do in order to translate the classical images into a modern portrait of leadership?

Instruct students to begin by sketching the subject on drawing paper, with the subject taking up a majority of the space. Depending on their comfort level with sketching and proportion, students may wish to trace the body position of a selected Wiley work and focus their time on the facial details. Students should spend one class session completing a first draft and, if time allows, beginning their second draft sketch on mixed media paper (9” x 12”).

During the third class session, students should begin or complete their second draft sketch on mixed media paper. Once they have finished sketching, students can then begin using oil pastels to add color to their portrait. Encourage students to blend as they go, with either their fingers, cotton swabs, or a tortillon. Once students are finished with the pastels (third or fourth class session), use a fixative spray to set the pastels. Students should then be able to cut out the figure with minimal smudging using scissors. Remind students that Wiley’s backgrounds were ornate and featured patterns. If available, you can let students use metallic paints or markers to enhance their backgrounds.

To complete the portrait, allow students who worked in oil pastel on the figure to choose from a selection of patterned paper, and affix their subject to the background using either a glue stick or glue dots.
REFLECT

Once all students have completed their portraits, have them title their piece. Portraits should be displayed around the room, using the final class session for a gallery walk and a final discussion. Show the Brooklyn Museum’s video of Wiley’s reflection on “A New Republic” once more. Ask students to consider how they and their peers drew on Wiley’s work to show their own subjects as powerful. Ask: How would you describe the work of your peers? Do the subjects look proud? Graceful? Confident? How do you know? You may choose to have the students prepare their reflections in writing, providing a graphic organizer or guiding questions to help them examine the process. This can be used to post an artist’s statement alongside their work during the gallery walk.

ADDITIONAL MODIFICATIONS FOR STUDENTS WITH DISABILITIES

For students using AAC devices, provide image prompts and direct questions during the Discuss/Prepare section. For example, present students with images and ask: Do you think this person is a leader or no? Do you think this person has power or no power?

Students can also select to collage images from magazines or color printouts of people whom they consider to be leaders and classical symbols of leadership (crowns, scepters, etc.), and focus more on creating the ornate background using collage, stamping, or drawing.

EXAMPLE ARTISTS

Kehinde Wiley (US)

Wiley uses classical painting techniques, as well as sculpture and stained glass, to create evocative depictions of modern people of color in a traditional style that evokes art history’s most famous portraits.

http://www.skny.com/artists/kehinde-wiley

Chuck Close (US)

Artist Chuck Close uses a variety of non-traditional mark-making techniques in his portraits including color layering, finger painting, and grids, to portray people who he considers leaders the arts such as Roy Lichtenstein, Philip Glass, and himself.

http://www.cs.washington.edu/building/art/ChuckClose/
Super Flamands, Sacha Goldberger (France)
In her 2014 photo series, Super Flamands, photographer Sacha Goldberger portrayed comic-book characters in the style of the old Dutch masters.

Crude Oil Series, Banksy (UK, presumed)
Anonymous street artist Banksy reimagined a number of iconic artworks with modern contaminants -- the dancing couple in Jack Vettriano’s The Singing Butler is joined on the beach by a hazmat team moving waste and Monet’s The Water Lily Pond is littered with abandoned grocery carts.
https://theartstack.com/artist/banksy/show-me-monet-1
http://www.highsnobiety.com/2008/12/05/banksy-crude-oil-series/

Re-Mastering the Old World, Walé Oyéjidé Esq. for Ikiré Jones (US)
This collection of tapestries reimagines classical "old world" myths and legends, inserting people of color into scenes both as subjects and spectators.
https://ikirejones.com/archive/
Visual Activism (Printmaking)

GRADE LEVEL: 6-12
EXPECTED LENGTH: 2-3 class sessions

INTRODUCTION:
Experiencing or witnessing injustice can motivate everyday people to take action. One way of standing up to injustice is to protest, or gather with other people to convince others of your opinion and to take action. One way to convince others is to use visual messaging, through signs and posters featuring words and images that support your ideas. In this lesson, students will choose a topic that they feel is unjust and create a visual representation of the message that they wish to share. They will translate their image(s) onto a printing block and create posters.

MATERIALS:
Projector or SMART Board to show exemplar posters, or color-printed reproductions
18” x 24” sheets of corrugated cardboard (2 per pair)
Styrofoam plates (optional)
White drawing paper 18” x 24” (2 per pair) watercolor or printmaking paper preferred
Pencils, markers
Water-soluble block printing ink in 3-4 colors
Brayers
Pencils

KEY VOCABULARY:
Print – a reproduction of an artwork made by transferring ink from a prepared surface (into which the image or words are cut) onto paper or other materials
Block – a solid material (like wood) into which images and words are cut or built up for printmaking

Brayer – a hand roller used to ink a surface

Protest - an event at which people gather together to show strong disapproval about something and try to convince others to make a change

Activist - a person who uses actions, like protests, to help make changes in politics or society

Unjust – not fair
LEARNING OBJECTIVES:

Art Making
Students will draft and revise mock ups for a protest poster, then create a print using their final draft as a guide.

CREATING: Conceiving and Developing New Artistic Ideas and Work
Anchor Standard 3: Refine and complete artistic work.
Enduring Understanding: Artist and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.

Art History Inquiry
Students will analyze and discuss protest posters, including their imagery and social and historical significance.

RESPONDING: Understanding and Evaluating How the Arts Convey Meaning
Anchor Standard 8: Interpret intent and meaning in artistic work.
Enduring Understanding: People gain insights into meanings of artworks by engaging in the process of art criticism.

Critical Inquiry
Students will draw upon their experiences and opinions to make meaningful, communicative art.

CONNECTING: Relating Artistic Ideas and Work with Personal Meaning and External Context
Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art. Enduring Understanding: Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.
Aesthetic Inquiry
Students will assess the effectiveness of imagery to effectively communicate a message and translate the use of visual messaging into their own work.

**CREATING: Conceiving and Developing New Artistic Ideas and Work**

**Anchor Standard 2:** Organize and develop artistic ideas and work.

**Enduring Understanding:** People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.

**DISCUSS/PREPARE:**
Choose a selection of protest posters on a range of issues to share with students during the activating discussion. Examples may include anti-war, anti-apartheid, or anti-corruption images and should contain only 1-2 colors for the purposes of this printmaking lesson to convey the power of simple imagery.

Prompt students to begin thinking about a time when they felt that something was unjust. Ask students to define the term “unjust.” Ask: *How did you respond to this injustice? Did you want someone to change their behavior or the way that they were thinking about something? How can you try to change something that is unjust?* Push students to begin thinking about the practice of protesting and what protesters or activists may aim to accomplish. Prompt them to think about images they have seen or personal experiences they have had with protests. Ask: *What do you remember? What do activists use to communicate their message?*

Protesting is a way of convincing someone of something you believe. Many activists use signs with words or images during a protest. Ask students: *Why might people choose to use pictures to “make their case”?* Posters and images spark a reaction -- whether the viewer agrees with it or not -- and begin to generate an awareness or a discussion of the issue at hand. Display the protest posters you have selected and ask students to discuss what they think the creator was protesting or what they want the viewer to know.
CREATE:

Working alone or in pairs, students should be given time to consider an issue that they feel is unjust. During this project, students will create a protest poster using a “block” created with cardboard for a large scale image. Encourage students to design a simple image, with or without text, that conveys their message. Ask: What do you want a viewer to understand or think?

Students should begin by sketching their ideas on paper or finding symbol images online to print. Images should be simplified and well-outlined. Remind students that any text will need to be backwards on their block so it is legible once printed. Provide students with mirrors to hold their sketches up to, so they can see how the final image will appear. Provide students with an opportunity to share their sketches with the class for peer feedback. Give students prompts for peer-to-peer feedback: Is the image large enough? What do they want you to know or think? Students should provide each other with helpful, specific feedback.

Once students have completed a second draft of their poster sketches, they are ready to begin creating their printing “block” on cardboard. Students will cut the raised pieces for their printing block out of one piece of cardboard and affix these pieces to a second piece of cardboard, sized 18” x 24”. Have them draw their final draft onto the first piece of cardboard sized 18” x 24”, then begin cutting the pieces out. If working in pairs, students may take turns drawing and cutting, or they may each take one of the tasks. If students have included words, you can provide them with pre-cut foam letters to facilitate assembly. You can also provide pre-cut foam shapes that students can cut and glue into the shape of their symbols.

Once all the pieces are cut, the 18” x 24” base piece should be placed in a container with raised edges. Students will then glue the cut pieces for the images and text onto their board, again, remembering that any text needs to be backwards on the printing block. Once the pieces are glued in place, have students gently coat the entire printing block in white glue, thinned with water, being careful not to shift the raised pieces too much. This will seal the cardboard printing block. Allow 12-24 hours for the glue to dry completely (preferably on a rack).

During the second class, students should be ready to print their posters. Retrieve exemplar images of protest posters from the previous lesson and ask students how many colors they notice. Demonstrate the printing process with an example block. Encourage students to use only 1-2 colors for their first print. Provide students with a choice of colored ink, spread in trays with a brayer.

Instruct students to ink their block using the brayer, then lay their poster paper (18” x 24”) over the block, trying to align it. They then need to apply pressure evenly to the back of the paper, using a clean brayer or another object, such as a rolling pin or textbook. The paper should be lifted slowly off the block and
allowed to dry completely. Allow students to make multiple prints if time and supplies allow.

This lesson can also be completed using styrofoam sheets or trays, indented with blunt tools (such as the end of a paintbrush). The final image will be smaller than the size described above.

REFLECT:
At the end of the second class, ask students to reflect on the process of creating an image that conveys a message of protest. Provide time for students to share their posters. Ask: How can an image spark a change in thought or action? Why is it important to challenge injustice? Do you think one image can be effective in prompting a change?

ADDITIONAL MODIFICATIONS FOR STUDENTS WITH DISABILITIES
Consider extending the time of this project for students with significant needs. One lesson, for example, might be spent only on identifying symbols to help communicate about an issue. You might consider helping to draw or cut the cardboard once these symbols have been chosen.

When moving onto the printmaking section, ensure every student has the opportunity to press the brayer to create the print.

EXAMPLE ARTISTS
EveryBody: An Artifact History of Disability in America (US)
This website provides an exhibition of the history of disability in the US. In particular, the Activism page has images of buttons, posters, t-shirts and other artifacts from protests and the push for social change by the disability community.

https://everybody.si.edu/citizens/activism

The Art of Protest, San Jose Peace and Justice Center (US)
The collection at the San Jose Peace and Justice Center has been digitized and contains 26 silk screen posters. These posters are specific to the social protest movements on California college campuses in the 1960s and 1970s and address a variety of issues.

http://digitalcollections.sjlibrary.org/cdm/landingpage/collection/sjsupro
Shepard Fairey (US)
Shepard Fairey, the artist behind the “Hope” campaign posters portraying then candidate Obama in 2008 and the more recent “We the People” poster series used during the 2017 Women’s March, says that his goal is to make people “question everything.”
https://obeygiant.com/prints/

“A World To Win: Posters of Protest and Revolution” Victoria and Albert Museum (Multiple countries of origin)
The Victoria and Albert Museum collection of posters span a number of 20th century social protest movements from across the world, including apartheid, nuclear disarmament, and feminism.
http://www.bbc.co.uk/news/uk-scotland-tayside-central-29917432

Make Art Not War: Political Protest Posters from the Twentieth Century, Ralph Young
*Make Art Not War* is a compilation of 20th century political protest posters from a wide-range of movements. These include: labor, civil rights, the Vietnam War, LGBT rights, feminism and other minority rights.

May ‘68 Paris Uprising (France)
In May 1968, workers and students in Paris protested poverty and unemployment. Students and faculty took over the Ecole des Beaux Arts and printed hundreds of silk screen posters to communicate their ideas.
https://www.creativereview.co.uk/may-1968-a-graphic-uprising/
Mural Painting for Social Change

GRADE LEVEL: 3-8
EXPECTED LENGTH: 6 class sessions

INTRODUCTION:
Economic hardship, social division, and trauma can be a catalyst for change, whether positive or negative. In the face of these issues, there are many ways in which people can come together to speak out and move towards positive change. In this lesson, students will learn that murals help to build a sense of community, as exemplified by the work of artist-activist Edythe Boone. Murals are powerful not only because of their shared ownership as public art, but also because the communal act of creating a large scale piece allows individuals to appreciate everyone’s talents and contributions. Students will brainstorm the values of their community and social change that they want to see, then use those ideas to draft and paint a mural.

MATERIALS:
Drawing paper
Pencils
Pens
Markers
Wall; or canvas or wood panel (if you cannot paint walls)
Paint suited to interior or exterior use (depending on location and wall material)
Level, yardsticks, sharpies
Chalk snap line for grid lines or overhead projector
Brushes
KEY VOCABULARY:

**Mural** – a large painting that is done directly on the surface of a wall

**Grid** - a pattern of lines that cross each other to form squares

**Collaboration** - working with another person or group in order to achieve or do something

**Community** – a group of people who have the same interests or share a characteristic or objective; the feeling of caring about other people in a group

PREPARE/DISCUSS:

Collect a number of murals to present to students, including both traditional murals and street art pieces, as well as any local murals. Suggested pieces to display include *Maestrapiece* in San Francisco and *ASpiire: No Limits* in Philadelphia. Be sure to find photos with recognizable objects (e.g. a playground) in the frame so that students can appreciate the scale of the artwork.

Begin by asking students to describe the community in which they live. Allow students to come up with positive and negative descriptions. Ask students activating questions, such as: *Who lives here? What is important to the people who live here? What is important to the people in our school? What makes us unique? What would you change about this community?*
Display murals that you have selected. Ask students to analyze the subject and composition of the mural. Ask students if they think that one person painted these murals alone, or if it would take multiple people to complete. Ask: *What message do you think the artists are trying to communicate? Why do you think they created this mural?*

Have students begin brainstorming ideas for images that they would want to use in their mural. These can be symbols, people, places, or messages about their community. Track all of the responses on paper. Next, allow each student to pick one of the ideas and create an image or visual representation of their idea. For example, if students say that they want to include the message that their community is open to all people, how could they show that visually? Is there a symbol that they can use? Once everyone has completed their image, have students sit in a circle and share out their drawings.

Working as a group, select images and messages that stand out to be used in the mural, focusing on listening to all opinions and compromising to promote community. Discuss with students how murals are collaborative and all ideas and art styles are equally valid. You may want to provide a large sheet of paper on the floor onto which students can curate their images, discussing and deciding where different images should be, or adding images to create a cohesive mural.

**METHODS/CREATE:**

After the preliminary discussion and brainstorm, provide students with a large piece of paper onto which they can sketch their mural. Monitor this process to ensure that all students have the chance to contribute, whether by providing ideas or by drawing. It may be necessary for you to lead this process, using student input as a guide.

Once the mural is sketched on paper, spend the next class session drawing the mural on the wall, either by using a projector, or by creating a numbered grid (using chalk snap line or a sharpie, yard sticks and a level) which corresponds to a grid on the sketch. If you are not able to paint on a wall for a permanent installation, the mural can be made on wood panels or a bolt of canvas cut to the size of the display wall.

Once the mural has been drawn on the wall or panels, students should use the remaining class sessions to paint. Assist students in technique (such as brush strokes, use of color, blending).

**REFLECT:**

Host an unveiling party for families and members of the community to view the finished mural. Students may want to share aspects of the creative process, as well as the meaning behind selected imagery.
ADDITIONAL MODIFICATIONS FOR STUDENTS WITH DISABILITIES

Allow students to take photographs or contribute pieces of a collage to show their ideas.

Consider a tactile mural that utilizes 3D objects or mosaic so that students uncomfortable with paint (whether due to sensory or fine-motor needs) can still contribute.

Be sure to highlight the value of everyone’s individual contributions—whether they are drawing a detailed sketch or painting colors onto the wall.

EXAMPLE ARTISTS

**MaestraPeace, Edythe Boone (US)**
Artist-activist Edythe Boone has worked with a number of groups in San Francisco to create murals, aimed both at community-building and social justice. Her work includes collaboration on the “MaestraPeace” mural on The Women’s Building in San Francisco, and she is the subject of the 2015 documentary, *A New Color: The Art of Being Edythe Boone*.


**Aspire: No Limits, Ernel Martinez (US)**
This mural celebrates the life of a community leader and activist in Philadelphia, Shawn L. “Air Smooth” White, Ph.D. The mural has a depiction of Dr. White, surrounded by colorful text. Along with the creation of the mural, a series of workshops surrounding the issues that Dr. White advocated for were held for the community.

[https://www.muralarts.org/artworks/aspire-no-limits/](https://www.muralarts.org/artworks/aspire-no-limits/)

**Ricky Lee Gordon aka Freddy Sam (South Africa)**
In the Woodstock suburb of Cape Town, South Africa, a series of street art murals were painted by a number of international artists and local residents. Among these muralists is South African street artist Ricky Lee Gordon, aka Freddy Sam, who drew in the international artists with his project A Word of Art starting in 2009. His aim is to create work that inspires others and believes that it is this inspiration that creates change.

Berehyinia, Mata Ruda (Ukraine)
Artist Mata Ruda’s mural Berehyinia is part of the larger Art United Us project. “Berehyinia” is translated as “Protectress” and is the artist’s interpretation of a mythological female spirit, depicted as an immigrant with Ukrainian cultural symbols, such as the national flower, adorning the woman.
http://artunitedus.com/portfolio/mata-ruda/

Favio Martinez Curiot (Mexico)
Curiot’s murals are highly influenced by Mexican culture and folklore, and focus on the human connection to nature through his depictions of mythical creatures. His culture, experience and imagination are all cited as motivation for his work.
http://www.widewalls.ch/artist/curiot/murals/


