General Tips for Using Art Materials with Students

1. Explain project steps before passing out materials.

2. Make sure there are enough art materials for everyone to participate in the activity.

3. Leave enough time (15 minutes) for clean up.

4. Conclude the activity by having students display their completed artwork. This may be a group art show, pair and share their work with one another, or students present their own work to the rest of the group.
ART KIT #1

Unit Title: Personal Identity (Elementary School)

Theme Title: Family – Traditions and Cultural Diversity

Lesson Title: Family Traditions

Assignment: Build a shoebox diorama of your family participating in a family tradition.

Concept: Family traditions make up an important aspect of our cultural identities.

Key Words: Family, tradition, culture, assemblage, painting, and Carmen Lomas Garza (artist).


Materials: white glue, scissors, acrylic paints, brushes, yarn, felt, palettes, tissue paper, drawing paper, and colored markers.

Recycled materials: shoebox, paper towel/toilet paper rolls, cardboard, and cloth.

Technique: Mixed media sculpture, assemblage, and painting.

Preparation: Have students bring in recycled shoeboxes from home. Refer to laminated artist example.

Project Steps:

1. Read *Family Pictures* out loud to students while making sure to show them each page of artwork. After reading, lead a discussion with students to have them talk about family. Ask them the following questions:
   - What does family mean to you?
   - Identify all of your family members?
   - What is your most memorable family experience?

   Next have, students decide the family tradition that they want to show in their shoebox diorama. Timing: 1 hour session.

2. Students decorate the exterior and interior of the shoebox to make it look like the specific room where their family tradition occurs. For example, paint the exterior to look like the outside of their house and paint the interior to match the wall colors of a certain room. Timing: 1 hour session.

3. Using the shoebox interior as the room’s background, students draw in details of the room such as, the door, windows, pictures, mirror, fireplace, and etcetera. Timing: 15 minute session.

4. For the middle ground, attach different materials to create the look of furniture. Glue these objects down to the surface of the shoebox. Timing: 30 minute session.

5. Students draw family members using pop-up paper designs. To do this, students draw a family member...
on paper. Cut this figure out with scissors, making sure to leave extra paper below that can be folded and glued to the ground. Timing: 15 minute session.

Pop-up Illustration:

- Cut around outline of figure.
- Fold at the bottom of the figure.
- Glue the bottom flap of paper to the shoebox surface.

6. Students may choose to include other recycled materials to make the figures of their family members.

7. Students glue all the foreground characters and descriptive elements to the diorama surface. Timing: 30 minute session.

Total Timing: 3 – 4 sessions; 3 ½ hours total.

Shoebox Diorama Illustration:
Unit Title: Personal Identity (Elementary School)

Theme Title: Family – Traditions and Cultural Diversity

Lesson Title: Cultural Quilt

Assignment: Draw yourself surrounded by your favorite things on a piece of cloth. Connect your piece of cloth with the rest of the group to make a cultural quilt.

Concept: As a unified whole we are made up of different pieces that are unique and show our cultural diversity.

Key Words: Quilt, motif, pattern, visual rhythm, pictorial, and Faith Ringgold (artist).


Recycled material: cloth/fabric.

Technique: Drawing/painting, and sewing/quilting.


Project Steps:

1. Read Faith Ringgold’s *Tar Beach* and *Cassie’s Word Quilt* out loud to students. Hold up each page so everyone sees the accompanying artwork. Next, have students discuss their favorite things with one another. Ask them the following questions:
   - What is your favorite color, flower, song, book, movie, or song?
   - Do you play sports and have a hobby?
   - Do you own or want to own a pet?
   - Where do you enjoy going on the weekends?
   - What do you enjoy doing on the weekends?

   Timing: 1 hour session.

2. Students decide on at least two things that will surround their self-portrait.

3. Using fabric paint pens students draw their self-portrait, which includes shoulders, neck and face, in the center of a square piece of fabric.

5. After everyone has completed their drawn paintings, have students take turns sewing one side of their fabric square piece to a partner’s fabric square piece.

6. Make sure to loop thread through the other end of a needle so it’s doubled and tie a big knot at the end. Stitch the needle through the side ends of two different pieces of cloth. Make sure to tie a knot to secure the stitches.

Illustration:

- Loop thread through needle.
- Tie knot at end.
- Stitch fabric pieces together with needle.
- Tie double knot at end of stitch.

7. In order to complete the group quilt, each student should sew one side of two fabric square pieces together. The instructor calculates how many fabric squares need to go up and down and across in order to ensure the quilt is even on all sides and rectangular in shape. Timing: 1 hour session.

8. After connecting all of your decorated fabric pieces, see how the repeated identical motif of your self-portraits creates a sense of visual rhythm in the quilt.

Total Timing: 3 sessions; 3 hours total.

Quilt Illustration:
Unit Title: Personal Identity (Elementary School)

Theme Title: Neighborhood – Community and Social Awareness

Lesson Title: Community Collage

Assignment: Learn about the historical collages by the Harlem Renaissance artist Romare Bearden (1911-1988). Discuss how these collages picture people living in his Harlem community during the 1930’s. Explain that a collage is an artwork created by pasting cut or torn materials such as paper, photographs, and fabric to a flat surface. Then look at the award winning book Harlem by Walter Dean and Christopher Myers to see the way a contemporary artist uses collage and painting to depict the Harlem community today. Next students make a collage of themselves in their own neighborhood community. Hang the students’ collages together on a wall to make a community collage mural.

Concept: Communities are made up of people living in a shared neighborhood or that spend time learning in the same local place, which may be a school or church/synagogue/mosque/temple.

Key Words: Community, neighborhood, collage, Harlem Renaissance, contemporary, and Romare Bearden (artist).

Art History Connection: Refer to Romare Bearden: Celebrating the Victory, 2001 by Myron Schwartzman (ISBN: 0613295048, Franklin Watts). Learn about the life and art of Romare Bearden (1911-1988). Although born in North Carolina, his family moved to Harlem, New York City in 1911. During the 1930’s he began associating with other Harlem artists at “the Studio” on Canal Street. With the political events of the Civil Rights movement, Romare Bearden formed an African American artist collective called Spiral in 1963. For Spiral’s first group exhibition, entitled “Black and White,” Bearden proposed to make a collaborative collage made from magazine fragments with the group members. Although the group collage project never took place, at this point Bearden started using the collage technique to develop the characteristic style of his mature work. He began creating small collages and then photographically enlarging them. These black-and-white images called photomontage projections culminated in his Projections series from 1964-65. Read Harlem (Caldecott Honor Book), 1997 by Walter Dean Myers (Author) and Christopher Myers (Illustrator) (ISBN: 0590543407, Scholastic Press).

Materials: lightweight painting paper, acrylic paint, brushes, palettes, glue sticks, scissors, pencils and heavyweight painting paper.

Recycled materials: magazines and newspapers.

Technique: Collage and painting

Preparation: Collect additional old magazines and newspapers from recycling area at school. Refer to laminated artist work examples.

Project Steps:

1. Look at the historical collages by Romare Bearden in Romare Bearden: Celebrating the Victory. Show students the colorful reproductions of Bearden’s collages about Harlem. Next read Harlem out loud to
students to see that contemporary illustrator Christopher Myer uses the same collage technique as Romare Bearden to depict the subject of Harlem in his own way. Timing: 1 hour session.

2. Students decide how they would like to depict themselves in their neighborhood community. Give them possible examples for ways they could do this. For example, they may choose to show themselves alone at the bus stop, walking their dog, with friends playing a game, riding a bike or skateboard, and so on.

3. Students sketch a simplified image of their composition on the heavyweight painting paper.

4. Students paint pieces of the lightweight painting paper different colors, which once dried, they’ll tear or cut and then glue to their image. Timing: 1 hour session.

5. Students collect a combination of collage materials—magazine pieces, newspaper fragments, painted paper pieces, and paints—that are available in the art kit.

6. Students shape these paper materials by tearing or cutting with scissors.

7. Students may choose to cut images of objects and people directly from magazines or create their own. Have them look for a variety of color shades and textures in magazines. Timing: 30 minute session.

8. The collage technique is the following: apply glue to the back of a paper piece and then attach it to an area of your image on heavy cardstock paper. Continue this technique until most of your composition is filled with paper fragments. Timing: 30 minute session.

9. Students should fill in any white areas of the paper surface with color using paint and brushes. Timing: 30 minute session.

10. Students should arrange their completed community collages together to make a community collage mural. Have students tape the back of their collage with masking tape and stick it to the wall. Timing: 30 minute session.

Total Timing: 4 sessions; 4 hours total.
ART KIT #4

Unit Title: Personal Identity (Elementary School)

Theme Title: Neighborhood – Community and Social Awareness

Lesson Title: Neighborhood Reconstruction

Assignment: Build an area of your neighborhood that you want changed in some way. Show your redeveloped area in a three-dimensional environmental design affixed to a flat piece of cardboard.

Concept: Three-dimensional representations of neighborhood reconstructions imagined by students.

Key Words: Reconstruction/redevelopment, neighborhood, mixed-media, look-alike/found object sculpture, and Joan Steiner (artist/author).


Materials: colored construction paper, drawing paper, white glue, scissors, pencils, colored markers, crayons, felt, and yarn.

Recycled materials: cardboard bases, recycled materials (all kinds of things that could be made into a "look-alike").

Technique: Mixed media sculpture, mapping, architecture/model making, and drawing.

Preparation: Collect pieces of cardboard to make the cardboard bases. Cut them at least 12 x 12 in. and no larger than 2ft.

Project Steps:

1. Read Look-Alikes Jr. by Joan Steiner out loud to students. Look at all the unique photographs by this author/artist who combines found objects into three-dimensional arrangements that re-create everyday scenes. After looking through these unique images, have students brainstorm about transforming a part of their neighborhood. Have them consider any area of their neighborhood they would like to change in some way. For example, suggest that they might want to add a playground to a local park, change a corner store into an ice cream shop, or place a shelter around a bus stop. Timing: 1 hour session.

2. Students draw a sketch of their neighborhood reconstruction, making sure to include all the main landmarks and descriptive elements situated in this environment. Ask them the following questions:
   - Is there a main building or a more natural form like a tree?
   - Maybe there is a parking lot that they’d like to convert into a skate park or outdoor roller rink.
   - Are they converting an empty plot into a recreational area, like a basketball or tennis court?
   - They might want to add a new feature to their own homes. Or create a bike path along their street.

Timing: 15 minute session.

3. Students collect different recycled materials from the art kit that will be made to “look alike” the landmarks.
in the reconstructed area of their neighborhoods. Timing: 15 minute session.

4. Students cover a cardboard base with an appropriate material for their environmental scene. For example, a magazine picture of a street could look like the real thing, fabric would make a soft surface, construction paper could be cut to resemble grass. Timing: 30 minute session.

5. Students combine different recycled materials by imagining what these simple objects might represent.

6. Students start building their scene with these sculptural objects. They may also want to draw descriptive elements on paper to create pop-up paper designs. To do this, students draw a car, bike, figure of a person or pet, and etcetera. Cut this form out with scissors, making sure to leave extra paper below that can be folded and glued to the ground. Timing: 30 minute session.

Pop-up Illustration:

- Cut around outline of form.
- Fold at the bottom of the figure.
- Glue the bottom flap of paper to the shoebox surface.

7. Students attach all the sculptural elements to the board surface using glue and tape. This process should be done in stages so it will take several days for students to complete their neighborhood reconstruction assemblages. Timing: 30 minute session.

Total Timing: 3 – 4 sessions; 3 or more hours total.

Illustration:

- Tree is made from corks and cotton balls.
- Rocks around pond are bottle caps.
- Bench is made out of straws and sticks.
Unit Title: Personal Identity (Elementary School)

Theme Title: Symbols of Identity – Visual Culture and Mass Media

Lesson Title: Symbolic Self Portraits

Assignment: After discussing the symbolic character of Frida Kahlo’s self portraits, think about things around you that describe your personality and interests. Include at least three of these things in a painted image of your face composed amongst these symbolic objects.

Concept: Everyday objects embody meaning and have symbolic value. Historically painters have used symbolism as a motif in portraits to reveal a person’s character.

Key Words: Symbolism, painting, motif, surrealism/imagery of the subconscious mind, cultural identity, heritage, historical, and Frida Kahlo (artist).

Art History Connection: Read Frida Kahlo: The Artist Who Painted Herself (Smart About Art), 2003 by Margaret Frith (Author) and Tomie de Paola (Illustrator) (ISBN: 0448426773, Grosset and Dunlap) and Frida Kahlo (Getting to Know the World’s Greatest Artists), 1999 by Mike Venezia (ISBN: 0516264664, Children’s Press). Investigate the personal paintings by the historic painter Frida Kahlo (1907-1954) from Mexico. She developed deeply symbolic motifs for her self portrait paintings to portray the inner-workings of her mind, her cultural identity, and her significant life experiences. These experiences include a traumatic bus accident at 18 years of age after which she started to paint, as well as her marriage and divorce with muralist painter Diego Rivera, which was a relationship that began at age 22.

Materials: pencils, acrylic paints, brushes, palettes, and painting paper.

Recycled materials: cups/plastic containers to hold water for painting.

Technique: Drawing and painting.

Preparation: Make sure there are paper towels and containers for water. To gain further knowledge about the symbolism in Frida Kahlo’s paintings, visit this online resource that discusses five paintings by the artist: www.pbs.org/weta/fridakahlo/index.html. Refer to laminated artist work examples and color wheel. Show both instructional materials to students during the lesson.
Project Steps:

1. Read the two books about Frida Kahlo out loud to students. Show the illustrations of her paintings to students. Point out the symbolic objects in different paintings and ask them what they mean and tell about her identity. For instance, ask students some of these questions:
   - Why are there portraits and figures of Diego Rivera in Frida’s self portraits?
   - What do the animals in her self portraits tell you about Frida’s personality?
   - What are the cultural objects that show Frida’s Mexican heritage?
   - How many different objects are included in her self-portrait compositions?
   - Are they natural objects like wildlife and vegetation or manufactured and cultural objects like machines, buildings, sculptures, and jewelry?

Timing: 1 hour session.

2. Have students decide on the three things that they would like to include in their self portrait painting. These symbolic objects should be very meaningful to them and reveal something about who they are. It might be their favorite flower or animal, a family pet, a memento from a place they’ve visited, or a special gift given to them.

3. Using a drafting pencil, have students sketch out their face, hair, neck, and shoulders in the lower and middle area of the painting paper. Next have students draw their three symbolic objects surrounding their portrait. Timing: 1 hour session.

4. Students begin painting their self portrait compositions with acrylic paints and brushes. Make sure that they use their palettes to mix different colors before applying the paint to paper. Have students look at the color wheel diagram to use as a reference. Show them that red and yellow paint mix to make orange, yellow and blue paint mix to make green, and blue and red paint mix to make purple. When you mix complementary colors (such as red and green, orange and blue, and yellow and purple) you get a dull tone, but painting them alongside one another creates visual tension. This means that the warm color (red, orange, yellow) is pushed forward and the cool color (green, blue, purple) is pulled back.

5. Make sure that brushes are not left soaking in water because it damages the bristles and causes them to fall out. Leave time—at least 15 minutes—for clean up. Everyone needs to help clean up.

6. Have everyone discuss their self-portrait paintings by identifying their symbolic objects and sharing what these things reveal about their identities. Timing: 1 hour session.

Total Timing: 3 sessions; 3 hours total.
ART KIT #6

Unit Title: Personal Identity (Elementary School)

Theme Title: Symbols of Identity – Visual Culture and Mass Media

Lesson Title: Subvertisement

Assignment: Redesign an existing magazine advertisement. Cut out the main elements of the image and arrange them in a new design. Add other magazine text and images to the new design in order to make your own subvertisement.

Concept: Learn artistic techniques like collage and appropriation in order to explore how mass media images and concepts can be manipulated and redefined in a personal artwork.

Key Words: Advertising, spoof ad/subvertisement, product, consumerism, slogan/message, appropriation, and collage.


Materials: pencils, colored markers, colored pencils, scissors, glue sticks, poster paper, watercolor, palettes, and brushes.

Recycled material: magazines.

Technique: Collage, drawing, and painting.

Preparation: Make sure you browse the reference book Made You Look and refer to the laminated copy of the Joe Chemo spoof ad. Visit the Adbusters website to view examples of spoof ads at: adbusters.org/spoofads/index.php.

Project Steps:

1. Look through Made You Look: How Advertising Works and Why You Should Know with students. Read sections that are of interest out loud to students. Ask students the following questions:
   • How does advertising influence your life—where do you see advertising (television, billboards, magazines)?
   • Does it influence what kinds of things you want to buy?
   • What ideas are used by advertisers to sell their products? These ideas may involve the consumer feeling happy, attractive, hip, intelligent, or gaining status and prestige from buying a product like a car, clothes, or Xbox set.
   • How does it make you feel when you don’t buy these things?
   • Why do you have to buy something and participate in consumer culture to feel satisfied with yourself and content with your life?

Timing: 1 hour session.
2. Have students browse through magazine advertisements together and pick one that stands out to each of them. Have students identify the key messages in the ad they choose. For example, teeth whitening trays will give you a beautiful smile, a car will make your life extra-ordinary, make-up makes you a goddess and youthful, buying new clothes makes you unique, alternative, and cool, perfume makes you attractive, playing Nintendo Wii Fit makes you athletic, and so on.

3. Next, have students consider the messages not contained in the advertisement. For example, teeth whiteners corrode teeth enamel, cars are expensive and bad for the environment, make-up is only surface appearance and doesn’t change who you are inside, it’s your personality and interests that make you unique and not your clothes, being athletic requires learning the physical movement and skill of a specific sport, as well as the social aspects of sportsmanship and working as a team, and so on. Have students look at the Joe Chemo spoof ad to see how it tells you that cigarettes make you sick and cause cancer. Timing: 30 minute session.

4. Now have students make their own spoof advertisement using the same ad they just investigated for meaning. The three basic ways to make a spoof ad are:
   (1) change the text of the ad, but keep the same image,
   (2) keep the slogan/message of the ad, but change the image, or
   (3) change both the text and the image.
   Students will sketch out their draft composition on the poster paper to mark the location of text and imagery. Timing: 30 minute session.

5. Students may use a variety of techniques to create their spoof ad. Using collage, they will cut out the parts of the magazine advertisement to include in their spoof ad and glue it to the poster board. To fill in the rest of their composition they will paint with watercolor and draw using colored pencils and colored markers. Timing: 30 minutes to 1 hour session.

Total Timing: 2 – 3 sessions; 2½ - 3 hours total.
UNIT TITLE: Dimensions of the Environment (Elementary School)

THEME TITLE: Natural Environment – Sustainable Locales and Endangered Habitats/Animals

LESSON TITLE: Recycled Art Objects

Assignment: Look at the folk art inspired assemblages by Betye Saar and her daughters Lezley and Alison Saar. Using the same technique of found object and recycled material assemblage create a sculptural container out of a shoebox to house things that you find are beautiful and wonderful in your local environment.

Concept: Learn to participate in sustainable art practice by reusing objects that have been thrown away. Develop appreciation and encourage observation of local environment.

Key Words: Assemblage sculpture, found objects, natural objects, fabricated / manufactured objects, mementos, folk art, stereotypes, nostalgic, recycling, sustainability, feminism, multiculturalism, and Betye, Lezley and Alison Saar (artists).

Art History Connection: Read Family Legacies: The Art of Betye, Lezley, and Alison Saar, 2005 by Jessica Dallow and Barbara Matilsky (ISBN: 029598564X, University of Washington Press). Unlike the folk artists working in the same craft tradition, Betye Saar (b. 1926) is an academically trained artist. Based in Los Angeles, her two-dimensional collages and three-dimensional assemblages appropriate an array of African American visual culture, which includes the stereotyped images of African American figures from folk culture and advertising, to make politically charged personal comments on society. By the 70’s her boxed assemblages included African tribal objects and African American folk items to explore the magical and the mystical. Her mature work of shrine boxes contain nostalgic mementos like old photographs, letters, lockets, dried flowers, and handkerchiefs while evoking memory, loss, and the passage of time. Her daughters, Lezley (b. 1953) and Alison (b. 1956) explore assemblage techniques to examine their multiracial heritage (African American, European, and Native American) and personal identities. Their mixed media works accumulate layers of found and everyday objects such as old photographs and clothing, and natural elements like seashells and branches, whereby transforming these materials to comment on issues of race, gender, and identity. Also refer to Recycled Crafts Box: Sock Puppets, Cardboard Castles, Bottle Bugs & 37 More Earth-Friendly Projects and Activities You Can Create, 2004 by Laura C. Martin (ISBN: 1580175228, Storey Publishing).

Materials: acrylic paints, palettes, brushes, masking tape, white glue, and scissors.

Recycled materials: shoe boxes, found/recycled objects—such as cardboard, paper, matchboxes, recycled cans and bottles, popsicle/coffee sticks, pipe cleaner, shells, sandglass, and stones.

Technique: Assemblage/mixed media sculpture.
Preparation: Have students bring in their own empty shoe boxes. Go for a walk around the school grounds to collect a mass of found and recycled objects ranging from natural rocks, branches, or shells to manufactured things like cans, magazines, or containers. You may also bring some things in that you find closer to home. Familiarize yourself with the Saar family artists and browse through the *Recycled Crafts Box* book, which shows other sustainable art projects.

**Project Steps:**

1. Read excerpts from *Family Legacies: The Art of Betye, Lezley, and Alison Saar* out loud to students while making sure to show them a selection of their artwork from the 50 color plate images. After reading through the exhibition catalogue, discuss the mixed-media techniques found in their assemblage sculptures. Ask them some of these questions:
   - What is the sculpture made from?
   - How many different things are included in one artwork?
   - Do you recognize them as familiar objects—things you’d find in your home and backyard?
   - Why is artistic process of reusing old, found objects sustainable—good for the planet?
   - What does the work tell you about the artist that made it?

Next, have students think about the found objects that they’d like to include in their shoebox assemblage. **Timing: 1 hour session.**

2. Students decorate the exterior and interior of the shoebox to transform it into a personal, shrine like container. For example, paint the exterior and interior with acrylic paints. Mix colors using palettes. Also, glue on areas of magazine cut-outs and leaves or flowers. **Timing: 1 hour session.**

3. Using the shoebox interior as a frame, have students design a three-dimensional collage, which is also called assemblage, using the found objects they collected for the project.

4. Let them know that they can use both the masking tape and white glue to attach these different things to the shoebox surface. Have students identify the specific objects they included in their assemblages. **Timing: 1 hour session.**

**Total Timing:** 3 sessions; 3 hours total.
Unit Title: Dimensions of the Environment (Elementary School)

Theme Title: Natural Environment – Sustainable Locales and Endangered Habitats/Animals

Lesson Title: Faux Stained Glass Animals and Landscapes

Assignment: Think about different endangered animals and the habitats where they live. Choose an animal to include in your faux stained glass design. Determine whether you want a simple or more complex shape, which would picture an animal in its natural environment. Draw the shape of your endangered animal or landscape with animal onto the construction paper. Leave the center area hollow because the faux stained glass design will color this area.

Concept: Draw simplified shapes of animals and discover how layering pieces of color tissue paper creates new colors.

Key Words: Endangered, habitat, extinct, ecology, sustainable, color mixing/overlay, primary colors, and complementary colors.


Materials: tissue paper, transparent contact paper, drawing paper, black construction paper, pencils, rulers, and scissors.

Technique: Drawing and Collage.

Preparation: Cut sheets of transparent contact paper from the 18 in. x 25 yd. roll. Leave height at 18 in. and cut width at 24 in./2ft. Students will cut their own sheets again so they’ll have front and back pieces of contact paper to stick together in order to hold their finished compositions in place. Don’t remove the backing on the contact paper. Organize the colored tissue paper by cutting the sheets down to smaller sizes. Keep them together in a container where students can easily reach them.

Project Steps:

1. Read *Endangered Animals* out loud with students. Make sure to show them the illustrations accompanying the text. Discuss the ecological issue that by destroying an animal’s habitat we endanger their lives, which may lead to extinction of the whole animal’s species. Give students a local or current example. For instance, the oil spill that occurred in the bay in spring 2008 led to tons of birds that had recently migrated to their seasonal habitat in the San Francisco bay, drowning due to oil sticking their feathers together. Or that in spring 2008 the U.S. Department of the Interior listed the polar bear as a threatened species under the Endangered Species Act, saying that the melting of Arctic sea ice as the primary threat to the polar bear because their habitat (i.e., where they sleep and eat seals) is the perimeter of the polar ice shelf. Point out that both cases of animal endangerment are caused by us humans. Global warming is a huge ecological concern because it destroys animal habitats. Timing: 1 hour session.

2. Have students choose an endangered animal that they would like to depict. Let them choose a stencil of an animal from *Endangered Animals Punch-Out Stencils* that they can trace onto the black construction
paper. Have students first sketch out some ideas using drawing paper before drawing out their final image on the black construction paper. Remind students that the center area of the construction paper is where they'll arrange their tissue paper design. So after cutting out the animal shape, have them cut out the inside of shape leaving only a 1 in. or less area of construction paper frame outlining the animal’s shape.

3. Students may want to draw the animal in its habitat. In this case, have students cut out the shape of their animal as well as cutting out a separate frame of the landscape where the animal lives. They can then place the outline shape of the animal in its habitat. Just remember that whatever the shape of students’ endangered animal designs, it must be hollow! Timing: 1 hour session.

4. Before placing their black construction paper frames onto the sticky contact paper, have students explore arranging colored tissue paper within the outlined shape on the table surface. Show them how overlaying different colored tissue paper mixes to make new colors. For instance, primary colors mix to make secondary colors. So red and yellow make orange, yellow and blue make green, and blue and red make purple. Also, show students what happens when you lay complementary colors red and green, orange and blue, and yellow and purple beside one another. See how the warm colors (red, orange, yellow) are pushed forward and the cool colors (green, blue, purple) are pulled back. Have students cut and tear pieces of colored tissue paper to use in their faux stained glass design. Timing: 30 minute session.

5. On the back of their transparent contact sheet, have student trace around an inch from the outside of their frame shape. They should still have a section of contact paper left over that is large enough to cover the shape they just outlined. Have them cut out the shape they just traced onto the back of the contact paper using scissors. Timing: 30 minute session.

6. Remove the adhesive backing from the cut-out shape and place contact paper on the table, sticky side up. Have students carefully place the construction paper shape in the center of the contact paper then press gently over all areas of the construction paper to make sure it’s firmly in place.

7. Next, have students arrange tissue paper inside the black construction paper frame. Have students overlay different combinations of two different primary colors to make secondary colors. Make sure light can still penetrate the tissue paper. Remember, once they stick tissue paper to the adhesive surface it can’t be removed without making a mess.

8. Once students have arranged their colorful faux stained glass designs, see if all the tissue paper is sticking to the contact paper completely. There should also be a sticky edge around the black frame outline so the shape will adhere to the window. If all the tissue paper is sticking to the adhesive contact paper then the faux stained glass picture can be applied to a window. Note: If the tissue paper isn’t completely sticking to the contact paper, this means that another sheet of contact paper needs to be affixed to the other side of the design to ensure the picture quality.

9. Remove the adhesive backing a separate sheet of contact paper and carefully place it on top of the design. Then cut the edges of the contact paper to more closely mirror shape, but be sure to leave some sticky edges so that your creation will adhere to the window.

10. Now place the self-adhesive faux stained glass up in a window and apply some pressure over the entire surface to ensure that it stays. Timing: 1 hour session. Total Timing: 4 sessions; 4 hours total.
Unit Title: Dimensions of the Environment (Elementary School)

Theme Title: Human Environment – Cityscapes and Urban Society / Cities and the People Living in Them

Lesson Title: My Street

Assignment: Explore the historical paintings by the Harlem Renaissance artist Jacob Lawrence (1917-2000). Discuss how some of these images are visual narratives about people living in Harlem at that time. Next look at the award winning book Harlem by Walter Dean and Christopher Myers to see the way a contemporary artist uses collage and painting to depict narrative settings. Have students create a narrative setting describing the street—neighbors, cars, bikes, plants, shops, homes—where they live using painting.

Concept: Narrative paintings tell stories about the people and places shown in its imagery. Students tell a story about their neighborhood by composing their own narrative image.

Key Words: Narrative, neighborhood, community, urban, Harlem Renaissance, heritage, culture, expressionist, and Jacob Lawrence (artist).

Art History Connection: Refer to Story Painter: The Life of Jacob Lawrence, 1998 by John Duggleby (ISBN: 0811820823, Chronicle Books) and Jacob Lawrence (Getting to know the World’s Greatest Artists), 2000 by Mike Venezia (ISBN: 0516265334, Children’s Press). Jacob Lawrence (1917-2000) was born in Atlantic City, New Jersey. Lawrence moved to Harlem with his mother and siblings at twelve years of age during the Harlem Renaissance of the 1930’s. He is recognized as a narrative series painter who depicts scenes documenting African American culture through an expressionist painting style with bold colors. Next, read Harlem (Caldecott Honor Book), 1997 by Walter Dean Myers (Author) and Christopher Myers (Illustrator) (ISBN: 0590543407, Scholastic Press).

Materials: painting paper, acrylic paints, brushes, palettes, pencils, and colored sharpie pens.

Technique: Painting and writing.

Preparation: Make sure there are paper towels and containers for water. To gain further knowledge about Jacob Lawrence, read about his life and art in the two books about the artist. Refer to laminated color wheel.

Project Steps:

1. Show students examples of Jacob Lawrence’s narrative paintings from Story Painter: The Life of Jacob Lawrence and Jacob Lawrence. Talk about the way these painted scenes tell people about his life experiences. Choose a specific painting to discuss out loud with students. Have them visually analyze the painting. Ask them these questions:
   • What scene is depicted?
   • Where is the setting located; outside of a building, in a church?
   • Who are these people; are they family, neighbors?
   • What activity are they engaged in together?
   • What do you think they are saying to one another?
   • What kind of mood is conveyed?
Next read *Harlem* out loud to students while showing them all of the illustrations. Timing: 1 hour session.

2. Have students decide on a scene from their neighborhood they'd like to depict using painting and writing. It may be an interior setting in their home or outside their house on the street or nearby playground, shop, or park.

3. Using a drafting pencil, have students sketch out their scene on the painting paper. They should include all the descriptive elements in their scene—neighbors, cars, bikes, plants, shops, homes—to show something about the neighborhood where they live. Have students write out text in an area of the composition to tell a short story about the scene. Timing: 1 hour session.

4. Students begin painting their narrative compositions with acrylic paints and brushes. Make sure that they use their palettes to mix different colors before applying the paint to paper. Have students look at the color wheel diagram to use as a reference. Show them that red and yellow paint mix to make orange, yellow and blue paint mix to make green, and blue and red paint mix to make purple. When you mix complementary colors (such as red and green, orange and blue, and yellow and purple) you get a dull tone, but painting them alongside one another creates visual tension. This means that the warm color (red, orange, yellow) is pushed forward and the cool color (green, blue, purple) is pulled back. Have them study the pure color palette used by Lawrence and try to match his high-intensity hues in their own painting.

5. Make sure that brushes are not left soaking in water because it damages the bristles and causes them to fall out. Leave time—at least 15 minutes—for clean up. Everyone needs to help clean up. Timing: 1 hour session.

6. Once the paint is all dry, have students go back over their text using the colored sharpie pens so that their writing stands out and is legible. Have students read their paintings out loud to the rest of the group. Timing: 1 hour session.

Total Timing: 4 sessions; 4 hours total.
Unit Title: Dimensions of the Environment (Elementary School)

Theme Title: Human Environment – Cityscapes and Urban Society / Cities and the People Living in Them

Lesson Title: Cities of the Future

Assignment: Assemble a building or structure that could be constructed at least a century from now in the future. Display these constructions together as a group to create a futuristic cityscape.

Concept: Students learn about geography and architecture by looking at contemporary cityscape skylines (e.g., San Francisco, Dubai, New York, Paris, Singapore, Sydney, Tokyo, etc.) along with imaginary structures and buildings made from recycled materials.

Key Words: Cityscape, skyline, futuristic, global, found/recycled objects, and assemblage/mixed media sculpture.


Materials: white glue, masking tape, scissors, acrylic paints, brushes, palettes, and colored construction paper.

Recycled materials: found/recycled objects—such as cardboard, paper, matchboxes, recycled cans and bottles, popsicle/coffee sticks, and pipe cleaner.

Technique: Assemblage/mixed media sculpture.

Preparation: Collect a variety of recycled materials that could be made into a “look-alike”. Have students bring things in from home as well. Compile laminated images of contemporary skylines from around the world.

Project Steps:

1. Read Look-Alikes Around the World (Look-Alikes) and Look-Alikes: The More You Look, the More You See! by Joan Steiner out loud to students. Look at all the unique photographs by this author/artist who combines found objects into three-dimensional arrangements that re-create everyday scenes. Point out all the different types of architecture to students. Have them identify the different objects used to recreate these buildings and structures. Next, show students the laminated images of contemporary skylines from globally located cities. After looking through these unique images, have students decide on the type of futuristic structure they’d like to build for the project. Remind them that this is a building that would be constructed at least a century from now in the future.

Timing: 1 hour session.
2. Have students gather all the found/recycled objects they’ll use to construct their building/structure. Have them determine the function of their building in the future. Ask them if it will be a residence or building of commerce. In what city is their building located?

3. Have students fabricate their futuristic buildings using all the provided construction materials. They can attach different pieces by wrapping tape around them or gluing them together. As the final step, have students paint the assembled form to make it look like a whole and finished structure. Have them use the palettes to mix different colors with the paints. Timing: 1 hour 30 minute session.

4. To conclude the project, have students display their constructions together as a group to create a futuristic cityscape. Timing: 30 minute session.

Timing: 3 sessions; 3 hours total.
Unit Title: Dimensions of the Environment (Elementary School)

Theme Title: Mental Environment – Surreal Environments

Lesson Title: Perceiving Everyday Experiences Differently

Assignment: Investigate the surreal paintings by Rene Magritte (1893-1967) to learn about the Surrealist tradition of juxtaposing things in a way that would not normally be seen together in real life. Have students pick two things and combine them together in an image making sure to change the scale of at least one of those things.

Concept: Our everyday environment is transformed in our dreams, memories, and imaginations. Paintings visualize these surreal perceptual experiences.

Key Words: Surrealism, subconscious, psychology, dreams, Magic Realism, illusionistic, juxtaposition, and Rene Magritte (artist).


Materials: painting paper, pencils, acrylic paints, brushes, and palettes.

Technique: Drawing and painting.

Preparation: Make sure there are paper towels and containers for water. To gain further knowledge about Rene Magritte, read about his life and art in the two books about the artist. Refer to laminated color wheel.

Project Steps:

1. Read Rene Magritte (Getting to Know the World’s Greatest Artists) and Imagine That!: Activities and Adventures in Surrealism out loud to students. Show them reproductions of his Surrealist paintings. Have students look closely at the paintings while explaining that although they look realistic (that is, things look detailed and almost photographic), the fantasy elements and dreamlike imagery are characteristic of the surreal style in Surrealist painting. Point out the naturalistic color palette used by Magritte and explain that this technique exaggerates the surreal arrangement of otherwise realistic objects. Ask students some of these questions to generate group discussion:
   - What makes this painting look like a dream?
   - How is it funny, scary, or confusing?
   - What objects are juxtaposed in this composition?

Timing: 1 hour session.
2. Have students think about the way their everyday environments are transformed in their own dreams, memories, and imaginations. In the tradition of Surrealist painting, students start to imagine a pictorial scene where things are juxtaposed in a way that would not normally be seen together in real life.

3. Next, students decide on two different things to combine together in their painted compositions. Make sure that students change the scale of at least one of those things. Timing: 30 minute session.

4. Have students use pencils to sketch out their surreal scene on painting paper making sure to include all of the pictorial elements in their composition. It’s up to students whether they include text, but make sure that it changes the meaning of the corresponding objects. Timing: 30 minute session.

5. Students begin painting their narrative compositions with acrylic paints and brushes. Make sure that they use their palettes to mix different colors before applying the paint to paper. Have students look at the color wheel diagram to use as a reference. Show them that red and yellow paint mix to make orange, yellow and blue paint mix to make green, and blue and red paint mix to make purple. When you mix complementary colors (such as red and green, orange and blue, and yellow and purple) you get a dull tone, but painting them alongside one another creates visual tension. This means that the warm color (red, orange, yellow) is pushed forward and the cool color (green, blue, purple) is pulled back. Encourage students to depict the pictorial elements in their compositions using the natural, true to life color tones of the actual objects.

6. Make sure that brushes are not left soaking in water because it damages the bristles and causes them to fall out. Leave time—at least 15 minutes—for clean up. Everyone needs to help clean up. Timing: 1 hour session.

7. Have students share their surreal paintings with the group by identifying the objects in the composition and explaining why they changed the scale of an object a certain way and so on. Timing: 30 minute session.

Total Timing: 3 – 4 sessions; 3 ½ hours total.
Unit Title: Dimensions of the Environment (Elementary School)

Theme Title: Mental Environment – Surreal Environments

Lesson Title: Trompe l'Oeil Street Art

Assignment: Create an optical illusion, by drawing a three-dimensional form coming out of the ground using chalk pastel. First look at chalk artwork by contemporary chalk artists Julian Beever and Kurt Wenner. See that both artists utilize trompe l’oeil, which means “trick the eye,” and anamorphic painting, which is meant to “deceive the eye,” techniques to draw extremely realistic imagery that looks three-dimensions when viewed from a certain angle. **Note: get permission from the school principal before doing this project.**

Concept: Our perception of art is influenced by where it’s situated—in a gallery, museum, library, your home, or on the street. With footpath chalk painting, the two-dimensional image on the pavement blends with architectural surroundings to become part of an optical illusion that looks three-dimensional.

Key Words: Trompe l'oeil, anamorphic painting, optical illusion, visual perception, realism, three-dimensional, pavement/street art, chalk artists, Kurt Wenner (artist), and Julian Beever (artist).

Art History Connection: Read *Optical Illusions in Art*, 2003 by Alexander Sturgis (ISBN: 1402706502, Sterling Publishing Co., Inc.). Make sure to cover the parts on trompe l’oeil and anamorphic painting. Refer to *Amazing Optical Illusions*, 2004 by Illusionworks (ISBN: 155297961X, Firefly Books). Kurt Wenner is an American who has been street painting his anamorphic visual illusions with chalk and pastel since the early 1980’s. Wenner adapted the anamorphic painting seen in early Renaissance frescoes, which gave three-dimensional illusions of space and form to the two-dimensional ceilings of buildings. Using the same anamorphic technique, Wenner creates three-dimensional compositions on the ground that need to be viewed from one perspective. Likewise, Julian Beever is a chalk artist from England who has been creating trompe-l’œil chalk drawings on pavement surfaces since the mid-1990s. He uses the same projection technique called anamorphosis to render his images so they have an illusion of three dimensions when viewed from a given direction.

Materials: large outdoor chalk pastel, drawing paper, colored soft pastels, large brushes, and dust masks.

Technique: Drawing.

Preparation: Refer to the laminated copies of chalk artwork by Kurt Wenner and Julian Beever. To gain further information about the artists, visit their websites at www.kurtwenner.com and user.skynet.be/J.Beever/.

Go outside the school and find an area suitable for carrying out the activity, such as the playground. **Check with your school administrator and site coordinator before you begin the activity.**
Project Steps:

1. Read *Optical Illusions in Art* out loud to students. Hold the book open for students to see the images accompanying this text. Make sure to show them the historical examples of anamorphic and trompe l’oeil painting in this book reference. Next, show students the laminated images of contemporary illusionistic street artwork by chalk artists Kurt Wenner and Julian Beever. Ask students some of these questions:
   - Does the image look three-dimensional?
   - Is this optical illusion believable?
   - Do you think it would be flat if you were to touch it?
   - How does the chalk art change the scale of its surrounding environment (do things look smaller or larger)?
   - What image would you draw to make it look like it was coming out of the ground?

Timing: 1 hour session.

2. Using drawing paper and colored soft pastels, have students experiment with optical designs. Let them try to make a three-dimensional looking realistic image or create a more abstract optical illusion. Have students refer to *Amazing Optical Illusions* to see examples of abstract optical illusions that play with color contrasts, repetition of lines, and simplified geometric shapes.

3. Have students choose one of their designs to draw on a larger scale outside. Timing: 1 hour session.

4. Before beginning the activity outside, make sure that students are wearing their dust masks to prevent them from inhaling the chalk dust. Have students spread out over a designated area of the playground. Make sure they have their colored pastel drawing to refer to during this process. Using the large outdoor chalk pastel, have students draw their optical illusion on an enlarged scale. They can blend color areas of chalk using the large brushes. Students can clean the edges outlining the shape of their chalk art using the same large brushes. Invite the rest of the after school program to come and see the chalk illusions.

Timing: 1 hour session.

Total Timing: 3 sessions; 3 hours total.