Social and Emotional Learning through Art

Lessons for the Classroom



This resource for educators is made possible by The New York Community Trust.

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Foreword

Heidi Holder, PhD Frederick P. and Sandra P. Rose Chair of Education We are proud to share Social and Emotional Learning through Art: Lessons for the Classroom, a resource that encourages teachers to use The Met collection as a catalyst to help students gain and develop their social and emotional learning skills. We hope that students will see art as a means of understanding and interacting with the world around them as they become more self-aware, caring, responsible, and engaged people and lifelong learners.

Since the Museum's founding more than 150 years ago, its Education Department—dedicated to making art meaningful and accessible for everyone—has been central to the mission of The Met. Social and Emotional Learning through Art: Lessons for the Classroom continues our commitment to provide relevant educator resources and to partner with teachers to bring art to life for all students—in their classrooms and in the Museum galleries. This project brought together Met educators and special education teachers from New York City schools to establish multisession residencies targeting students and communities who have been profoundly impacted by the global pandemic. Cocreated by Met teaching artists and educators, and classroom teachers, the lessons included in this guide were developed and tested in New York City schools with highly specialized instructional support for students with autism spectrum disorders, significant cognitive delays, emotional disturbances, sensory impairments, and multiple disabilities.

This guide is a practical introduction for teachers at all grade levels and across disciplines for strengthening students' social and emotional learning, as well as communication skills and critical thinking, through art. We know that the educational value of this material will be realized in classrooms not only in New York but also around the world. We encourage teachers and their students to visit The Met collection, or that of a museum closer to home, as there is no substitute for the direct, intimate, and often transformative experience of seeing works of art in person.

We are fortunate that these educational materials are supported by The New York Community Trust. Its contribution underscores its high commitment to art, to students, and to teachers. We are deeply grateful for the Trust's generosity.

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Introduction

The Impact of COVID-19 on Students with Disabilities

This project began in the winter of 2020, several months into the second school year disrupted by the COVID-19 global pandemic. Though our school programming and partnerships by then had migrated to a virtual platform, The Met's Education Department was conscious of the continued challenges faced by New York City students, their families, and their school communities.

Among the Museum's most pressing concerns was the impact of COVID-19 on students with disabilities. People with disabilities have disproportionately experienced the compounded health and socioeconomic effects of the pandemic. Experiencing frequent shutdowns; living in congregate settings; and facing the loss of employment, health, and educational services, combined with the anxiety of living through a pandemic, have placed them at greater risk of isolation, socio-economic instability, and mental health illnesses such as depression.

Families with school-aged children with disabilities have also experienced tremendous difficulty with the pandemic's impact on learning, due in part to the loss of specialized, one-on-one instruction, lack of accessibility features on virtual platforms, and stressful changes to their daily routines. The pandemic has impacted the social, emotional, and learning development of youth with disabilities, who are already at risk of increased chances of bullying because of their disability and lack of access to appropriate accommodations and effective inclusive education.

A grant from The New York Community Trust enabled The Met's Access and School and Educator Programs teams to collaborate on a new partnership program with five New York City public schools that serve students with disabilities. These partnerships all took place in District 75 schools, which provide highly specialized instructional support for students with disabilities such as autism spectrum disorders, significant cognitive delays, emotional disturbances, sensory impairments, and multiple disabilities. The partnerships allowed teaching artists and Met educators to work with classroom teachers to customize, then implement and refine, the curricula that make up this guide. The lessons have been designed to support students' ability to connect works of art with their own lives, to practice evidence-based reasoning and critical thinking, and to develop their social and emotional skills.

Blending Social and Emotional Learning with Art

1. www.casel.org

2. New York State Social Emotional Learning Benchmarks, www.p12.nysed.gov/sss/documents/ NYSSELBenchmarks.pdf

The isolation, disruption, and trauma caused by the COVID-19 pandemic reinforced the importance of prioritizing Social Emotional Learning (SEL) skill development in schools. The Collaborative for Academic, Social, and Emotional Learning (CASEL) defines SEL as "the process through which all young people and adults acquire and apply the knowledge, skills, and attitudes to develop healthy identities, manage emotions and achieve personal and collective goals, feel and show empathy for others, establish and maintain supportive relationships, and make responsible and caring decisions." These skills are integral to the healthy development of individuals, families, and communities. In school and other educational settings, they are relevant across subject areas and grades. Social and emotional learning benchmarks in skills can improve students' learning and self-confidence, as well as lead to an improvement in school connectedness.² In addition, relating to students holistically and prioritizing relationship building can help to promote more resilient individuals and communities and establish more equitable learning environments.

As museum and art educators have witnessed firsthand, experiences with art are particularly well suited to foster in students the development of key SEL competencies, including self-awareness, self-management, social awareness, and relationship skills. Looking at and discussing works of art can give students an opportunity to recognize emotions, to understand and empathize with artists and their subjects, and to respectfully exchange ideas and perspectives with their peers. Likewise, creating art—particularly in response to a work of art or museum visit—can help students share their perspectives with others, successfully solve creative problems, process their feelings, and experience a sense of belonging in a global community of artists. This skill-building process is crucial for the development of self-confidence and resilience among young people and is especially important for young people with disabilities.

How to Use This Resource

This guide contains a total of thirty lesson plans, which are grouped into five units based on how they were used in each school partnership. The units can be used as they are sequenced, through a series of six lessons that build on existing themes, projects, and SEL skills. However, this resource does not need to be implemented in full. With a few exceptions, each lesson is also designed to stand alone, sometimes with minor adaptations or with adjustments to the recommended art materials. As such, this is a flexible tool for you to use and adapt to meet the learning needs and goals of your students.

We invite you to browse through this guide to identify both entire units and single lessons that excite you and match well with your goals and student population. Although there is considerable variation in the lessons, they share a similar structure. Consequently, lessons from multiple units could be combined in new ways or implemented over the course of multiple lessons. For instance, discussion of one or more featured artworks could occur in one class, and the associated art activity or activities could be completed in a following class. The lessons were designed to be used in a standard single class period, though they could be expanded or shortened based on students' needs and goals.

Lesson Component Key

Learn what you can expect to find in each component of the lessons in this resource.

Student	The student grade level and disability for
Information	which the lesson was designed. All lessons
	can be adapted for other grades and used with
	students with different disabilities or learning
	styles, as well as nondisabled students.

Essential Question The guiding question or topic for the specific lesson, sometimes shared across multiple

lessons in a single unit.

Artwork Basic information on the focus work of art

or object. For additional resources and information, please explore The Met's

collection online.

Outcomes and Academic and SEL goals for the lesson.

SEL Goals SEL competencies are taken from the CASEL

standards (see below for full list).

Questions Questions to pose to students about the

focus artwork to inspire their observations,

inferences, and personal connections.

Questions are listed in order of recommended sequence to scaffold the conversation toward

student interpretations.

Key Information Key pieces of information about the artwork,

particularly as they relate to the essential

question and outcomes.

Materials Art materials recommended for the featured

art activity, including, if applicable, how they

should be prepared in advance.

Activity Instructions on facilitating the featured art

activity. This includes guidance on framing the activity as well as reflection prompts when

appropriate.

The CASEL Five: SEL Competencies

3. All descriptions of these standards are taken verbatim from the Interactive CASEL Wheel, in What Is the CASEL Framework? Social and emotional learning standards referenced in this guide³:

1. Self-Awareness

The abilities to understand one's own emotions, thoughts, and values and how they influence behavior across contexts. This includes capacities to recognize one's strengths and limitations with a well-grounded sense of confidence and purpose. Such as:

- Integrating personal and social identities
- Identifying personal, cultural, and linguistic assets
- Identifying one's emotions
- Demonstrating honesty and integrity
- Linking feelings, values, and thoughts
- Examining prejudices and biases
- **Experiencing self-efficacy**
- **Having a growth mindset**
- Developing interests and a sense of purpose

2. Self-Management

The abilities to manage one's emotions, thoughts, and behaviors effectively in different situations and to achieve goals and aspirations. This includes the capacities to delay gratification, manage stress, and feel motivation and agency to accomplish personal and collective goals. Such as:

- Managing one's emotions
- **#** Identifying and using stress management strategies
- Exhibiting self-discipline and self-motivation
- Setting personal and collective goals
- Using planning and organizational skills
- Showing the courage to take initiative
- Demonstrating personal and collective agency

3. Responsible Decision Making

The abilities to make caring and constructive choices about personal behavior and social interactions across diverse situations. This includes the capacities to consider ethical standards and safety concerns, and to evaluate the benefits and consequences of various actions for personal, social, and collective well-being. Such as:

- Demonstrating curiosity and open-mindedness
- Learning how to make a reasoned judgment after analyzing information, data, and facts
- Identifying solutions for personal and social problems
- * Anticipating and evaluating the consequences of one's actions
- Recognizing how critical thinking skills are useful both inside and outside of school
- Reflecting on one's role to promote personal, family, and community well-being
- Evaluating personal, interpersonal, community, and institutional impacts

4. Relationship Skills

The abilities to establish and maintain healthy and supportive relationships and to effectively navigate settings with diverse individuals and groups. This includes the capacities to communicate clearly, listen actively, cooperate, work collaboratively to problem solve and negotiate conflict constructively, navigate settings with differing social and cultural demands and opportunities, provide leadership, and seek or offer help when needed. Such as:

- ***** Communicating effectively
- Developing positive relationships
- Demonstrating cultural competency
- * Practicing teamwork and collaborative problem-solving
- Resolving conflicts constructively
- Resisting negative social pressure
- Showing leadership in groups
- Seeking or offering support and help when needed

5. Social Awareness

The abilities to understand the perspectives of and empathize with others, including those from diverse backgrounds, cultures, and contexts. This includes the capacities to feel compassion for others, understand broader historical and social norms for behavior in different settings, and recognize family, school, and community resources and supports. Such as:

- * Taking others' perspectives
- **Recognizing strengths in others**
- Beauting Empathy and Compassion
- Showing concern for the feelings of others
- Understanding and expressing gratitude
- Identifying diverse social norms, including unjust ones
- * Recognizing situational demands and opportunities
- Understanding the influences of organizations and systems on behavior

Please see <u>What is the CASEL Framework?</u> for more information, including the specific skills referenced for each competency.

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Tips for Teaching Students with Disabilities

These tips and accompanying resources are designed to support student participation, independent work, and accessibility.

- Organize each student's space to foster independent work:
 - Delineate students' individual working areas with colored masking tape to offer both visual and textural contrast.
 - For students who are blind or partially sighted, organize their supplies in boxes with braille or large print labels to indicate material type or color and/or in an order that you clearly communicate to the student.
- Provide verbal descriptions of the works of art for all students. This is especially crucial for those who are blind or partially sighted. (See Appendix for the Metropolitan Museum of Art's Verbal Description Guidelines and/or <u>Art Beyond Sight's guidelines</u>.)
- Provide tactile diagrams or models of works of art for all students when possible. This is especially crucial for those who are blind or partially sighted.
 - Resources for finding tactile diagrams of artworks from
 The Metropolitan Museum of Art: Art & the Alphabet: A Tactile
 Experience, Featuring Works of Art from The Metropolitan
 Museum of Art, by Ileana Sanchez and Rebecca McGinnis,
 The Metropolitan Museum of Art, 2009.
 - Learn more about tactile diagrams at <u>Art Beyond Sight</u>.
 - Create diagrams yourself with Wikki Stix.
- Use multisensory tools including movement, sound, touch, or scent when relevant. These approaches are sometimes suggested in the lesson plans. Feel free to add when needed. A few examples of approaches are:
 - Invite the students to strike a pose when looking at portraiture to support the students' embodied learning and allow nonverbal students or students who are blind to participate fully.

- - Use scents to make a still life come alive, in association with colors or for inspiration.
 - Use sounds or music of the time period for inspiration.
 - In each class, include a demonstration of the artmaking activity. Make sure to describe what you are doing for students who are blind or partially sighted and to support auditory learners.
 - Leave enough time at the end of each class for students to present their work, share their process, and give a chance for their classmates to provide constructive feedback.
 - Research shows that children use sensory cues to make emotional and social decisions (See <u>The Monell Center for the Chemical Senses</u>). Support your students' learning by incorporating scents in connection with artworks as suggested above. When possible, we also recommend using scents to structure the class.
 - When looking at and discussing works of art, use lemon oil or scents with any other citrus notes to get your students focused.
 - For transitions, use a soothing scent such as lavender or frankincense, which are often used to assist with anxiety.
 - Try out different combinations and see what works for you and your students. Always be mindful of sensitivities or allergies to fragrances.

Featured Artworks



1-1 The Temple of Dendur (southern wall of temple). Egypt, Roman Period; completed by 10 B.C. Aeolian sandstone, Temple overall, H. 21 ft., W. 21 ft., L. 41 ft. Given to the United States by Egypt in 1965, awarded to the Metropolitan Museum of Art in 1967, and installed in 1978 (68.154)



1-2 Wang Hui (Chinese, 1632–1717) and assistants. The Kangxi Emperor's Southern Inspection Tour, Scroll Three (Section 4): *Ji'nan to Mount Tai*. China, Qing dynasty (1644–1911), datable to 1698. Handscroll, ink and color on silk, 26 ¾ in. x 45 ft. 8 ¾ in. Purchase, The Dillon Fund Gift, 1979 (1979.5a–d)



1-3 Sam Gilliam (American, b. 1933). Carousel State. 1968. Acrylic on canvas, installed, 13 ft. 1 in. x 22 ft. Gift of the artist, in celebration of the Museum's 150th Anniversary, 2018 (2018.228)



1-4 "Smiling" Figure. Mexico, Mesoamerica, Veracruz (Remojadas), 7th–8th century. Ceramic, H. 18 ¹¹/₁₆ in., W. 11 ³/₄ in., D. 6 ½ in. The Michael C. Rockefeller Memorial Collection, Bequest of Nelson A. Rockefeller, 1979 (1979.206.1211)



1-5 Kamānche. Iranian (Persian), ca. 1880. Wood, metal, bone, and gut, H. 14 ½ in., W. 6 in., Diam. 5 ½ in. Purchase, Mr. and Mrs. Thatcher M. Brown III Gift, 1988 (1988.72)



1-6 Figure: Seated Couple. Mali, Dogon peoples, 18th–early 19th century. Wood and metal, H. 28 ¾ in., W. 9 5/16 in., D. 7 ½ in. Gift of Lester Wunderman, 1977 (1977.394.15)



2-1 Cat Killing a Serpent. Charles K. Wilkinson, MMA Graphic Section, 1920–21; original, Egypt, New Kingdom, Dynasty 19, reign of Ramesses I–Ramesses II, ca. 1295–1213 B.C. Facsimile, tempera on paper, 18 ½ x 33 ¼ in., scale 1:1; framed, 20 x 34 ¼ in. Rogers Fund, 1930 (30.4.1)



2-2 Thomas Sully (American, 1783–1872). *Queen Victoria*. 1838. Oil on canvas, 36 x 28 % in. Bequest of Francis T. S. Darley, 1914 (14.126.1)



2-3 Alexander Calder (American, 1898–1976). Mobile. 1941. Painted aluminum, steel, steel rod, and wire, assembled, H. 60 in., W. 152 % in. Rogers Fund, 1942 (42.176a, b)



2-4 Pablo Picasso (Spanish, 1881–1973). *Dora Maar with a Necklace*. 1937, printed in 1961. Drypoint, plate, 16 % x 12 % in.; sheet, 20 13/16 x 16 15/16 in. Gift of Reiss-Cohen Inc., 1983 (1983.1212.34)



2-5 Pablo Picasso (Spanish, 1881–1973). Portrait of Jacqueline Full Face II. 1962. Linoleum cut, block, 25 1/4 x 20 3/4 in.; sheet, 29 1/6 x 24 3/6 in. The Mr. and Mrs. Charles Kramer Collection, Gift of Mr. and Mrs. Charles Kramer, 1979 (1979.620.53)



2-6 Romare Bearden (American, 1911–1988). The Woodshed. 1969. Cut and pasted printed and colored papers, photostats, cloth, graphite, and sprayed ink on Masonite, 40 ½ × 50 ½ in. George A. Hearn Fund, 1970 (1970.19). Art © Romare Bearden Foundation/Licensed by VAGA, New York. NY



3-1 Sphinx of Hatshepsut. Egypt, Upper Egypt, Thebes; New Kingdom, joint reign of Hatshepsut and Thutmose III, ca. 1479–1458 B.C. Granite and paint, H. 64 % in., L. 135 1/16 in. Rogers Fund, 1931 (31.3.166)



3-2 Hippopotamus ("William"). Egypt, Middle Egypt, Meir; Middle Kingdom, Dynasty 12, reign of Senwosret I-Senwosret II, ca. 1961–1878 B.C. Faience, H. 4 1/16 in., W. 2 15/16 in., L. 7 1/8 in. Gift of Edward S. Harkness, 1917 (17.9.1)



3-3 Alma Thomas (American, 1891–1978). *Red Roses Sonata*. 1972. Acrylic on canvas, 60 x 54 in. Gift of Longview Foundation Inc., in memory of Audrey Stern Hess, 1976 (1976.94)



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3-4 El Anatsui (Ghanaian, b. 1944). Between Earth and Heaven. 2006. Aluminum and copper wire, H. 86 ¾ in., W. 10 ft. 8 in., D. 8 in. Purchase, Fred M. and Rita Richman, Noah-Sadie K. Wachtel Foundation Inc., David and Holly Ross, Doreen and Gilbert Bassin Family Foundation and William B. Goldstein Gifts, 2007 (2007.96)



3-5 Birds and Flowers of the Four Seasons. Japan, Momoyama period (1573–1615), late 16th century. Pair of six-panel folding screens, ink, color, gold, and gold leaf on paper, image, 63 ½ in. × 11 ft. 10 in.; overall, 69 ¾ in. × 12 ft. 4 ½ in. Purchase, Mrs. Jackson Burke and Mary Livingston Griggs and Mary Griggs Burke Foundation Gifts, 1987 (1987.342.1, 2)



3-6 Romare Bearden (American, 1911–1988). *The Block*. 1971. Cut and pasted printed, colored, and metallic papers, photostats, graphite, ink marker, gouache, watercolor, and ink on Masonite, 48 in. x 18 ft. Gift of Mr. and Mrs. Samuel Shore, 1978 (1978.61.1–.6)



4-1 Vincent van Gogh (Dutch, 1853–1890). Self-Portrait with a Straw Hat (obverse: The Potato Peeler). 1887. Oil on canvas, 16 x 12 ½ in. Bequest of Miss Adelaide Milton de Groot (1876–1967), 1967 (67.187.70a)



4-2 El Greco (Domenikos Theotokopoulos) (Greek, 1541–1614). Cardinal Fernando Niño de Guevara (1541–1609). Ca. 1600. Oil on canvas, 671/4 x 421/2 in. H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929 (29:100.5)



4-3 Juan Gris (Spanish, 1887–1927). The Musician's Table.
1914. Conté crayon, wax crayon, gouache, cut-and-pasted printed wallpaper, blue and white laid papers, transparentized paper, newspaper, and brown wrapping paper, selectively varnished on canvas, 31½ x 23¾ in. Leonard A. Lauder Cubist Collection, Purchase, Leonard A. Lauder Gift, in celebration of the Museum's 150th Anniversary, 2018 (2018.216)



4-4 Mask. Inscribed by Myōchin Muneakira (Japanese, Edo period, 1673–1745), dated 1745. Iron, lacquer, and silk, H. 91/16 in., W. 71/6 in., D. 9 in. Rogers Fund, 1919 (19.115.2)



4-5 Mask. Yup'ik, Native American, ca. 1900. Wood, pigment, vegetal fiber, iron nails, and feathers, H. 34 ½ in., W. 22 in., D. 9 ½ in. The Charles and Valerie Diker Collection of Native American Art, Gift of Valerie-Charles Diker Fund, 2017 (2017.718.3)



4-6 Funerary Mask. Peru, North Coast, Lambayeque (Sicán), 10th–12th century. Gold, silvercopper overlays, and cinnabar, H. 11½ in., W. 19½ in., D. 4 in. Gift and Bequest of Alice K. Bache, 1974, 1977 (1974.271.35)



5-1 Dance Cape, known as a Button Blanket. Canada, British Columbia, Tsimshian People: 1850–60. Wool trade cloth and shell buttons, 60½ x 77½ in. Ralph T. Coe Collection, Gift of Ralph T. Coe Foundation for the Arts, 2011 (2011.154.181)



5-2 Relief Panel. Mesopotamia, Nimrud (ancient Kalhu), Neo-Assyrian; ca. 883–859 B.C. Gypsum alabaster, H. 92 ¼ in., W. 92 in., D. 4 ½ in. Gift of John D. Rockefeller Jr., 1932 (32.143.4)



5-3 Stela of the God Bes. Egypt, Ptolemaic or Roman Period, 4th century B.C.-A.D. 1st century. Limestone and paint, H. 15 ¼ in., W. 6 ¹⁵/₁₆ in. Rogers Fund, 1922 (22.2.23)



5-4 New Year Picture of Military Door Guard. China, early 20th century, Republic period (1912–49). Woodblock print, ink and color on paper, 28 5% x 17 1% in. Purchase, Bequest of Dorothy Graham Bennett, 1989 (CP378)



5-5 Young Corn Deity. Mesoamerica, Mexico, Maya, 8th century. Ceramic and pigment, H. 8 ½ in., W. 2 in., D. 1½ in. The Michael C. Rockefeller Memorial Collection, Bequest of Nelson A. Rockefeller, 1979 (1979.206.728)



5-6 Map of the Grand Canal from Beijing to the Yangzi River. China, Qing Dynasty (1644–1911), late 18th or early 19th century. Handscroll, ink and color on silk, image, 211/6 in. × 30 ft. 7 in. Purchase, Friends of Asian Art Gifts, 2003 (2003.417)

Unit

Grade Level

K-5

Designed for

Students on the autism spectrum

Author

Taryn Matusik



Unit 1–Lesson 1 How do symbols communicate our strengths and values?



Outcomes

Students will...

- Understand that a symbol is a simple picture.
- Practice noticing and sharing about a work of art.
- Recognize a personal strength or value.

SEL Standards

- Self-awareness
- Self-management

Questions

- How many people do you see?
- What do you notice inside the oval shape (called a cartouche) next to each person's head?
- What might the hieroglyphs inside the cartouches tell us about the people they are near?
- Symbols such as hieroglyphs can communicate something about a person. If you made a symbol communicating something that you like to do, what would it look like? What about a symbol that shows something that makes you feel safe and good?

Key Information

- Ancient Egyptians wrote in books and on sculptures with hieroglyphs.
- Hieroglyphs are symbols that can communicate a word or a sound. Symbols are images that express or represent a particular idea or quality.
- In a picture, hieroglyphs are often carved near the person that they are saying something about.

Materials

- 2-inch-square pieces of thick cardboard (can be cut from the back of a sketchpad)
- Sticky notes (two per student)
- ♦ Pencils
- Kitchen and bath adhesive caulk
- Block-printing ink
- Bristol board or other printing paper
- Brayer

Activity:

Personal Symbol Stamp Making

- Invite students to use a pencil to sketch a very simple symbol of something that they like to do on one sticky note. On another sticky note, invite them to create a symbol of something that makes them feel safe and good.
- Ask students to choose one of the above symbols to make a stamp. Using their selected symbol, put the sticky note on top of the cardboard square and trace over the drawing, pressing hard enough to make a visible impression of the drawing.
- Remove the sticky note and trace over the incised line created by the pressure of the pencil.
- Use the caulk to create a raised line over the drawing on the cardboard square.
- Allow the caulk to dry.
- Use the brayer to roll block-printing ink onto a hard, flat surface until the ink is thin, then roll the ink onto the symbol stamp.
- Create a print with the symbol stamp by pressing it down evenly on paper, or, use fabric ink and print on T-shirts, tote bags, or other cloth.

Resources

- Ashley Cooke, National Museums Liverpool, "Ancient Egypt: Heiroglyphs and Writing Systems," video, 3:08, <u>youtu.be/IOC4BYy_</u> EWQ
- Matt Felsen and Erin Peters, "Color the Temple: Using Projected Light to Restore Color," The Metropolitan Museum of Art, Dec. 25, 2015, www.metmuseum.org/blogs/digital-underground/2015/color-the-temple
- Diana Craig Patch, "The Temple of Dendur: Celebrating 50 Years at The Met," Met Media, The Metropolitan Museum of Art, video, 3:10, posted April 21, 2017, www.metmuseum. org/metmedia/video/collections/egyptian/ temple-of-dendur-50-years

Unit 1-Lesson 2

How can repetitive mark making (doodling) be used as a stress-management tool?



Outcomes

Students will...

- Explore repetitive mark making and doodling as an emotional regulation strategy.
- Practice noticing and sharing about a work of art.
- Learn how Chinese artists created landscapes with many types of marks and patterns.
- Employ focused repeated mark making to create their own designs.

SEL Standards

Self-management

Questions

- Look closely at the details of this landscape. Where can we find places where the artist repeats the same shape or line with his ink brush?
- How might we describe these marks with a word or with a gesture?
- Why might the artist have used repeated marks in this work of art?
- Based on what you see, do you think that this artwork took a long time to make or a short time? What do you see that makes you think that?
- Try creating some of the marks from this artwork on your own paper. What emotions do you feel while you are doodling?

Key Information

This landscape is painted with a brush and ink on silk fabric. The trees, water, rocks, and houses in this landscape are created by small repeated brushstrokes.

- The painter, Wang Hui, never actually saw this landscape in person. Instead, he painted this landscape based on maps, prints, and his imagination.
- The painting was created to honor a Chinese emperor's visit to this mountain. The artist chose to paint with blue and green to tell viewers that their lives would be good during this emperor's reign.

Materials

- Child's white canvas sneakers (one pair per student)
- Fabric markers
- Colored pencils
- Worksheet with a blank sneaker template (many variations can be found online)
- Sneaker protector (optional)

Activity:

Calming Doodle Sneakers

- Invite students to practice some of the repeated marks from Wang Hui's painting: short parallel lines, ovals placed side by side, dots, dashes, and wavy lines.
- Using the blank sneaker template and colored pencils, ask students to plan out a design of doodles for their sneakers. Students may want to use marks and doodles that make them feel calm. Students may also choose to reference the artwork for inspiration as they create different kinds of lines and shapes.
- Using the fabric markers on the white canvas sneakers, students will transfer the design on the template to the shoes.
- Spray with sneaker protector to protect artwork (optional).

This project can be spread over many days.
 Doodling on the sneakers can serve as a calming and focusing strategy.

Resources

- Department of Asian Art, "Landscape Painting in Chinese Art," Heilbrunn Timeline of Art History, The Metropolitan Museum of Art, Oct. 2004, www.metmuseum.org/toah/hd/clpg/hd_clpg.htm
- Maxwell Hearn, "Wang Hui (1632–1717 A.D.),"
 Heilbrunn Timeline of Art History, The
 Metropolitan Museum of Art, Oct. 2008,
 <u>www.metmuseum.org/toah/hd/wang/hd_</u>
 wang.htm

Unit 1-Lesson 3

How is the process of art making shaped by unexpected events?
How do we make and adjust plans, and how can we accept the results?



Sam Gilliam (American, b. 1933). *Carousel State*. 1968. Acrylic on canvas, installed, 13 ft. 1 in. x 22 ft. Gift of the artist, in celebration of the Museum's 150th Anniversary, 2018 (2018.228)

Outcomes

Students will...

- Focus on how to manage their emotional response when unexpected events happen.
- Consider how to feel happy, safe, and well.
- Practice noticing and sharing about a work of art.
- Explore encountering the unexpected through the process of tie dye.

SEL Standards

Responsible decision-making

Questions

- What colors do you see?
- How are the colors arranged? How might paint move around this artwork, when applied? Describe the motion(s) with your words or body.
- Sam Gilliam applied paint to the canvas using several different approaches. Where on the canvas do you notice different kinds of paint marks?
- Choose a color on the canvas. What does your color remind you of?
- Have you ever tried to do something that turned out different from expected?
 How did it feel? What did you do about it?

Key Information

- Sam Gilliam applied acrylic paint to his canvas so that some colors ran into one another and other areas of the fabric remained empty.
- The artist put the paint onto the canvas by dripping, brushing, throwing, and pushing the paint onto the fabric with a plan that included some unpredictability.

- In contrast to paintings that are attached to a wooden frame, the artist chose to display his painting without a frame.
- Sam Gilliam invented this new form of art and named his artworks "sculptural paintings." He arranged this one in a series of peaks and valleys reminiscent of the upand downward movement (and shape) of a carousel.

Materials

- Tie-dye kit (including dyes, protective gloves, and rubber bands)
- Child's white cotton T-shirts

Activity:

Tie-Dye (Happy Accident) Shirts

- Prepare the T-shirts according to the instructions in the kit.
- Give students an opportunity to research tie-dye designs, such as stripes, spirals, polka dots, and bull's-eyes. Invite students to choose which pattern they will try to create.
 Online videos and tie-dye kit instructions may be consulted.
- Instruct students to lay their shirts out flat.
- Invite students to follow instructions to create their desired pattern:
 - For a spiral pattern, pinch the shirt at the center and rotate the center pinch in one direction until the shirt is spiraled around itself, then fasten rubber bands around the spiral bundle one at a time, so they are "crisscrossed" in the middle. This should make a circular bundle divided into six sections, in which dye can be applied.

- For a polka dot pattern, pinch the shirt at the desired polka dot locations and wrap each pinch with a rubber band. The farther away the rubber band is from the pinch, the bigger the polka dot will be. Repeat as desired. The dye put on the pinch will be the color of the polka dot.
- □ For a bull's-eye pattern, pinch the shirt at the desired center of the bull's-eye, then lift the shirt to allow the rest to fall away from the pinch. Starting closest to the pinch, gather the shirt together by binding it tightly with rubber bands spaced at the desired distances of the rings of the bull's eye. Apply dye between the rubber bands.
- Place the shirts inside a plastic bag to sit overnight. Then wash and dry the shirts.
- Tie-Dye Happy Accidents shirts can be printed with Personal Symbol Stamps from Lesson 1, if desired.
- Ask students to observe the completed shirt. Share with them that tie dye, like Sam Gilliam's paintings, can be unpredictable. Ask them some of the following questions: Where did your shirt turn out exactly as you planned? Where are there surprises? If your shirt did not turn out as planned and it is upsetting, what can you do to feel good again? In what ways does your shirt look the same as Sam Gilliam's Carousel State? In what ways is it different?

Resources

- Installing Sam Gilliam's Carousel State, The Metropolitan Museum of Art on Facebook, video, :27, June 29, 2018, www.facebook.com/ watch/?v=10155817368127635
- 10/27/69, Sam Gilliam, MoMA, www.moma.org/collection/works/177634
- "Sam Gilliam," Smithsonian American Art Museum, <u>americanart.si.edu/artist/sam-gilliam-1811</u>

Unit 1-Lesson 4

How do we notice other people? How do we understand what they may need from us?



"Smiling" Figure. Mexico, Mesoamerica, Veracruz (Remojadas), 7th–8th century. Ceramic, H. 18 ¹¹/₁₆ in., W. 11 ³/₄ in., D. 6 ¹/₄ in. The Michael C. Rockefeller Memorial Collection, Bequest of Nelson A. Rockefeller, 1979 (1979.206.1211)

Outcomes

Students will...

- Explore what it means to be a good friend.
- Practice noticing and sharing about a work of art.
- Learn how a figural sculpture can express emotion(s) and show body movement.
- Develop a relationship with a classmate by creating a figural sculpture of them.

SEL Standards

Social awareness

Questions

- How would you describe the face of the figure?
- How would you describe the body of the figure?
- What do you think the figure is doing?
- What do you think the figure is feeling?
- What are some reasons why you might make this face or make this movement?
- How might you "move like an earthquake"?
- If a friend were making this face or movement, what questions would you ask them, so that you could figure out how to be a good friend?

Key Information

- This hollow sculpture from Veracruz, Mexico, is made of clay that has been fired (cooked) in a kiln (oven).
- The figure is wearing a skirt, jewelry, and a hat with a symbol that means "earthquake."
- There is a gourd rattle in the figure's hand that suggests this sculpture is both dancing and making music.

Materials

- Creative Paperclay (or other modeling material, approximately 4 ounces per student)
- Paper plates
- Popsicle sticks or plastic knives for cutting the clay (optional)
- Paper and pencils for sketching (optional)
- Markers, crayons, or colored pencils for decorating (optional)

Activity:

Happy Friend Sculpture

- Ask students to pair up and let them know they will be learning about their friend in order to create art about them. First, each student will ask their friend, "What do you do that makes you happy?" Then, they will ask, "Can you show me what your body looks like when you do the thing that makes you happy?"
- Ask students to make a quick stick figure sketch that shows their friend doing the thing that makes them happy.
- Let students know that, on top of the paper plate, they will create a sculpture of their friend doing the thing that makes them happy. They can think about what their friend is wearing, the posture of their body, and their facial expression.
- Invite students to create a paperclay figure sculpture, and model the technique. First, students can cut the rectangular block of paperclay the long way, separating one third of the block (a thin, long rectangle) from the remaining two thirds. Then, they can flatten the bigger rectangle so that it is as wide as it

was before the first cut. Next, they can make a cut from the center of the bottom of the rectangle (a short side) up to the middle. The two sections that result will become legs and feet.

- Students can squeeze the top part of the rectangle (the opposite end from where it was just cut) in from the sides. This will form the head and shoulders.
- Students can take the strip of paperclay that was cut off in the first step and cut it in half the long way. They can roll one half into a tube that is one and a half times the original length. To create arms, lay the roll across the back of the torso with equal lengths on each side and blend the clay to join the pieces.
- Students can use the remaining paperclay to design clothing, face, and hair details.
- Allow the figures to dry. Once dry, color can be added to paperclay sculptures with markers, crayons, or colored pencils.
- Encourage students to look at the sculptures that depict them doing an activity that makes them feel happy. Note that understanding how and when we feel happy helps us to understand what other people are experiencing when they feel happy. Invite students to reflect on the following questions: If your friend is not happy and you are, what strategies can you use to be a good friend? What can you do to find out what they might need from you?

Resource

 "Smiling' Figures of Veracruz," Goldwater Library Wiki with AAOA Object Guides, last edited Aug. 14, 2009, goldwaterlibrary. wikidot.com/smiling-figures

Unit 1-Lesson 5

How can music help us build relationships and a sense of community?



Kamānche. Iranian (Persian), ca. 1880. Wood, metal, bone, and gut, H. 14 ½ in., W. 6 in., Diam. 5 ½ in. Purchase, Mr. and Mrs. Thatcher M. Brown III Gift, 1988 (1988.72)

Outcomes

Students will...

- Focus on how they can listen to their friends and treat them with kindness and love.
- Practice noticing a work of art and sharing what they see, hear, and think about the object.
- Play their musical instrument to create calm and focus for themselves.
- Build relationships with others by engaging in music making together.

SEL Standards

Relationship skills

Questions

- Take a moment to look at this object. What different parts to you see?
- What parts of this object make a sound? What would a musician use to play it?
- Notice the decorations. How has the artist embellished this object?
- Why might an artist add decoration to a musical instrument?
- Click the "Listen" link on the <u>object page</u> to hear how the kamānche sounds. What does it sound like? What does it make you think of?
- What are some ways that music might bring us closer to others in our community?

Key Information

- The kamānche is played with a bow and is the earliest documented type of bowed musical instrument.
- ⋄ The kamānche can be played by itself but

- is usually accompanied by a drum or played as part of an ensemble.
- This kamānche is decorated with zigzags and flowers made with a mosaic of wood, bone, and brass.

Materials

- 3-foot cardboard shipping tubes with plastic end caps (one per student)
- ♦ 2½-inch siding nails
- ♦ Ball-peen hammers (4 ounce)
- A variety of dry beans and rice
- Markers (including metallic)
- Masking or painter's tape (optional)

Activity:

Making Your Own Rain Stick

- Share with students that they will have an opportunity to make their own instrument and make music with others in their classroom community.
- Ask students to draw rings, approximately four to six inches apart, along the entire length of the tube. Demonstrate to students how to hammer three nails, evenly spaced, around each ring. Ask students to add beans and rice to the tube and seal. Tape can also be applied to cover the nail heads.
- Invite students to decorate the outside of the tube with markers.
- Once they feel their decoration is complete, students should move their rain sticks to create music. Invite them to listen to the sound of the rain sticks and consider how the sound makes them feel.

 Place students with a partner. Ask them to consider the following questions: How can you practice what you know about being a good friend as you make music together?
 Can you listen to each other's instruments?
 Can you take turns playing? How does it sound when you play your instruments together, rather than alone?

Unit 1-Lesson 6

How is collaboration depicted in art? How do artists collaborate?



Figure: Seated Couple. Mali, Dogon peoples, 18th–early 19th century. Wood and metal, H. 28 % in., W. 9 % in., D. 7 % in. Gift of Lester Wunderman, 1977 (1977.394.15)

Outcomes

Students will...

- Think about teamwork and create strategies they can use to work well together.
- Practice noticing and sharing about a work of art.
- Collaborate with a classmate to create art.

SEL Standards

Relationship skills

Questions

- Compare the two figures: what's different and what's similar?
- Where do we see vertical (up and down) lines? Where do we see horizontal (side to side) lines?
- How do you think the figures feel about each other? What do you see that makes you think that?
- Let's make horizontal and vertical lines with our arms. How does this feel? Why might artists choose to use vertical and horizontal lines?
- How might you make a body sculpture with a partner that shows that you are friends?
- What can you do to be a good friend to someone else? When you get upset, what can you do for yourself so that you can be a good friend?

Key Information

 With their calm, stable bodies and a posture of one figure embracing the other with one arm, this sculpture depicts a couple of people in good relationship with one another.

- The concept of balance is conveyed in this artwork through symmetry in the figures' bodies, such as in the elongated torsos and ornamental patterns. This object also shows that both figures have equivalent roles in the relationship, caretaker and hunter.
- Together the two figures create and maintain a family.
- This sculpture was carved out of a single piece of wood that was later rubbed with oil, and perhaps other offerings, that subsequently darkened and protected the surface.
- This object likely appeared at the funerals of many different members within a community.

Materials

- 11 x 14-inch canvas boards
- Blue painter's tape
- Oil-paint sticks
- Paper towels for blending
- Self-adhesive plate hangers (optional)

Activity:

Painting with Oil Sticks

- Place every student with a partner. Students will use teamwork to create a painting. Every student will have a canvas board, but oilpaint sticks can be shared.
- Students will write their names on the backs of their boards at the start of the project.
- Invite each student to use the blue tape to make lines across their blank canvas boards to create shapes, such as rectangles, squares, and triangles, that can be filled in

- with color. Students should press the edges of the tape down firmly.
- Students should take turns filling in shapes on their canvas boards with their partners.
 The canvas boards will be passed back and forth between the partners until all shapes are filled with color. Within each individual shape, multiple colors of oil paint can be added and then blended with a paper towel to create a new color.
- If one partner makes a choice or mistake that the other does not like, this is a good moment to check in with a mood meter and use a calming, stress-management strategy.
- When the canvas is dry, the tape can be removed. Self-adhesive plate hangers can be attached to the back of the canvas board to hang it on the wall.

Resource

- "Featured Media: Sol LeWitt at the Met: Drawing #370 Installation: Days 11–14," Featured Media video link in "Exhibition Overview: Sol LeWitt at the Met," The Metropolitan Museum of Art, www.metmuseum.org/exhibitions/ listings/2014/sol-lewitt
- Edith W. Watts, A Masterwork of African
 Art: The Dogon Couple, The Metropolitan
 Museum of Art, 2002, www.metmuseum.
 org/art/metpublications/A_Masterwork_of_African_Art_The_Dogon_Couple

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Grade Level

K-5

Designed for

Students who are blind or partially sighted

Author

Pamela Lawton



Unit 2-Lesson 1 How can drawing connect us with others?



Cat Killing a Serpent. Charles K. Wilkinson, MMA Graphic Section, 1920–21; original, Egypt, New Kingdom, Dynasty 19, reign of Ramesses I–Ramesses II, ca. 1295–1213 B.C. Facsimile, tempera on paper, 18 $\frac{1}{2}$ x 33 $\frac{1}{4}$ in., scale 1:1; framed, 20 x 34 $\frac{1}{4}$ in. Rogers Fund, 1930 (30.4.1)

Students will...

- Use multisensory strategies to interpret works of art.
- Experiment with various mark-making and drawing techniques.

SEL Standards

- Self-awareness
- Social awareness
- Relationship skills

Questions

- What kinds of lines and markings can you find?
- How would you describe the expression of the creature?
- If this creature could spring to life, what might it do next?
- How would this painting feel if you could touch it?
- Take the pose yourself: try to imitate the position of the head, arms, and back.
- How does posing this way make you feel? Try posing in the opposite way (for instance, by slouching). How does this change your mood?
- Think about a pet or another animal that you have observed. How does this animal communicate?

Key Information

This painting was made by a modern artist who entered the innermost room of a 3,000-year-old Egyptian tomb and copied the painting exactly, even showing where it was cracked and scraped away.

- It was so dark, the artist who copied the wall had to use three mirrors reflecting the sun in order to see well enough to copy the painting.
- Cats were believed to have special powers in ancient Egypt, including this cat, who was believed to be a god. In what ways does this cat look special?

Materials

- Graphite crayons or pencils
- ♦ 18 x 24-inch paper

Activity:

Drawing to Share About Ourselves

- Invite students to begin with movement. Ask students to stretch their arms and draw in the air using their whole arm and body.
- Students can draw by making abstract marks and lines on their paper. Students should experiment with drawing freely, holding the graphite crayon in different ways and creating different pressures. They should use the whole paper and gestures of the whole arm.
- Ask students to draw something about themselves that they want the class to know, possibly sharing a favorite animal. Model drawing a favorite animal, using the idea of mark making to describe the texture of the animal's fur or skin and the patterns on its body.
- At the end of class, invite students to share their drawings with one another and to share what discoveries the drawings helped them make about their classmates' interests.

Resources

Ileana Sanchez and Rebecca McGinnis, Art & the Alphabet: A Tactile Experience, Featuring Works of Art from The Metropolitan Museum of Art, The Metropolitan Museum of Art, 2003, rev. ed. 2009

Unit 2-Lesson 2 What can portraits teach us about ourselves?



Students will...

- Employ touch to explore their own facial features.
- ♦ Learn to translate form from 3D to 2D.
- Perceive how lines and textures are both similar and different.

SEL Standards

- Self-awareness
- Self-management

Questions

- Notice the figure's posture, how the neck is turned and how the shoulders are angled. Can you sit like this figure?
- The head and shoulders of Queen Victoria have a variety of strokes and marks made with oil paint, created with a range of thickness of paint. Where do you see different textures throughout the crown, hair, and face?
- The marks move in multiple directions, showing the artist's hand. Can you move your hand in the air in similar directions?
- What else do you notice about this portrait?
- What might we guess about this person's personality or character, just by looking at this work of art?

Key Information

- This is one of many sketches by Thomas Sully in preparation for a final portrait.
- When we think of a sketch, we normally think of drawing. However, this sketch was made with oil paint.

- This painting shows Victoria (1819–1901),
 Queen of the United Kingdom from 1837 to 1901.
- Shortly after her accession to the throne, in 1838, Victoria sat for Sully for three months, and he made a number of sketches, including this one.

Materials

- Graphite crayons
 (or other wide drawing tool)
- 12 x 18-inch or 18 x 24-inch paper (four sheets per student)
- Masking tape

Activity:

Drawing a Self-Portrait through Touch

- Invite students to begin with movement.
 Ask students to stretch their arms and draw in the air using their whole arm and body.
- Ask students to make a range of marks on their papers using pencil, graphite, charcoal, or whatever mark-making tool you have available.
- Students should then draw all over their second paper with one single, continuous line. They can make any kind of drawing they like, but they should never lift their hand from the paper.
- Prompt students to tape their third sheet of paper to the table in a vertical, or portrait, orientation.
- Demonstrate exploring your face, hair, and head through touch with your nondrawing hand, and simultaneously create a contourline self-portrait. Do not lift your hand from the paper. Use your entire paper; the drawing

should be life-sized. Encourage students to try the touching and drawing exercise twice, on two separate sheets of paper. Students may also choose an item or part of the room to include in their drawings.

Invite students to reflect on the following question: What have you discovered about yourself through your self-portrait?

Resources

Ileana Sanchez and Rebecca McGinnis, Art & the Alphabet: A Tactile Experience, Featuring Works of Art from The Metropolitan Museum of Art, The Metropolitan Museum of Art, 2003, rev. ed. 2009

Unit 2-Lesson 3

What can we learn about ourselves by creating a self-portrait?



Students will...

- Apply their understanding of self-portrait drawing to the three-dimensional line of wire.
- Understand how artists can inspire us in abstract ways, such as with concepts of motion, material, and line.
- Learn about the structure and proportions of their faces.

SEL Standards

- Self-awareness
- Self-management
- Social awareness

Questions

- Imagine wind blowing through a room where this mobile is hanging. How would it change?
- This is a very large sculpture that dangles in the air. What are some parts of nature that this object might resemble? What other objects does it remind you of?
- Imagine touching this sculpture. What do you think it would feel like? Try handling the wire for today's art project. Would this sculpture feel the same as the wire? How would it be different?

Key Information

- This piece is made of different types of metal, including heavy steel and lighter wire.
- Today the term mobile is often used for hanging sculptures that move. The artist who made this, Alexander Calder, was the first to have the word mobile used to describe his artwork.

Materials

- Pencils
- Graphite crayons
 (or other wide drawing tool)
- 12 x 18-inch or 18 x 24-inch paper (three sheets per student)
- Masking tape
- Armature wire, 14 gauge (five feet per student)

Activity:

Multimedia Wire Self-Portraits

- Invite students to begin with movement.
 Ask students to stretch their arms and draw in the air using their whole arm and body.
- Ask students to make a range of marks on their papers using pencil, graphite, charcoal, or whatever mark-making tool you have available.
- Students should then draw all over their second paper with one single, continuous line. They can make any kind of drawing they like, but they should never lift their hand from the paper.
- Prompt students to tape their third sheet of paper to the front edge of their table in a vertical, or portrait, orientation.
- Invite students to draw and redraw a series of large ovals, using their whole arms and even their whole body.
- Show students how to divide the ovals in half both horizontally and vertically, and how to divide the lower half into thirds.
- Invite students to create a self-portrait through touch. They can overlay their eyes, nose, and mouth on each of the three

- horizontal lines, using a semiblind contour drawing line. This can be done either through touch or by looking in the mirror.
- Encourage students to develop their drawing further. Encourage them to be inspired by the lines and shapes created by the wire in the mobile, and to try to incorporate some of the lines and shapes into their own artworks. They can also add marks with graphite crayons dipped in water in order to include richer blacks.
- Invite students to use their existing selfportrait as a guide to create a self-portrait in wire. Students can bend, twist, and manipulate the wire to create a threedimensional version of a continuous line self-portrait.

Unit 2-Lesson 4

What makes us unique?



Students will...

- Discover new ways of making lines, both in their creating own artworks and in observing a work of art.
- Discover physical qualities that make them unique in order to promote a perceptual selfimage rather than adherence to a beauty standard.

SEL Standards

- Self-awareness
- Social awareness
- Self-management

Questions

- Picasso describes the figure, Dora Maar, with just a few lines. What kinds of lines can you find in the portrait? Notice the lines in her lips, her eyes, and her hair.
- Touch your own hair, eyelashes, and any interesting textures on your own clothing. What type of lines would you use to represent the textures of your hair, eyelashes, clothing, etc.? How do they compare to the ones in Picasso's portrait?
- How would you describe Dora Maar's expression?
- What details do you notice in this artwork? What might these details tell us about the artist's view of Dora Maar?
- If you were going to put just one detail in a portrait to tell the viewer more about yourself, what would it be?

Key Information

- Pablo Picasso made this portrait of his girlfriend Dora Maar, who was a well-known photographer.
- This artwork is called a drypoint etching, a type of print that can create very sharp, distinct lines.
- The drypoint plate, where the lines are first created, will have sunken lines.

Materials

- Rolls of masking tape (one per student)
- 12 x 18-inch or 18 x 24-inch paper (two sheets per student)
- Graphite crayons or regular crayons, any dark color, or another drawing tool

Activity:

Self-Portrait with Tape

- Encourage students to warm up using their whole body by moving and stretching and then drawing in the air using both arms.
- Using one sheet of paper, prompt students to make any kind of drawing they like but using only a continuous line; they should never lift their hand from the paper. Play music for the students during this activity to provide an added sensory stimulus.
- Tape a second sheet of paper to the students' tables. Prompt students to create a self-portrait through touch with a roll of masking tape as the drawing tool. One hand should be used to explore their face and hair, while the other should be used to unroll and manipulate the tape. Students are welcome to use both hands periodically for securing the tape.

- Once students have finished their tape drawing, they can draw in and around the tape with a graphite crayon or another drawing tool.
- At the end of the class, invite students to reflect on the following questions: How are the lines in Picasso's portrait the same or different than our contour line drawings? What did you learn about yourself?

Unit 2-Lesson 5

What can an abstract portrait tell us about its subject's personality?



Pablo Picasso (Spanish, 1881–1973). Portrait of Jacqueline Full Face II. 1962. Linoleum cut, block, $25 \% \times 20 \%$ in.; sheet, $29 \% \times 24 \%$ in. The Mr. and Mrs. Charles Kramer Collection, Gift of Mr. and Mrs. Charles Kramer, 1979 (1979.620.53)

Students will...

- Develop self-esteem and confidence creating art by recognizing the skills they have been learning.
- Recognize that artists share a common language, providing a sense of belonging to a larger historical community.
- Understand how works of art are translated into secondary images.

SEL Standards

- Self-awareness
- Self-management
- Social awareness

Questions

- What stands out to you the most about this image?
- The lines and colored shapes in this picture are sharp and clearly defined. Do the colors and lines give you an impression of who the subject of the picture, Jacqueline, is?
- Based on your own experience creating drawings, in what ways are the lines and shapes in this artwork similar to those in your drawings? How are they different?

Key Information

- This is a portrait of Picasso's girlfriend Jacqueline.
- This artwork is a type of print called linoleum cut. It is made by putting colored inks on a carved surface and transferring the image to paper.
- Picasso looked at art in museums in Paris for creative ideas. Picasso especially loved looking at African masks.

Materials

- Self-portrait with wire, created in Lesson 2
- Sturdy 18 x 24-inch paper, such as mixedmedia paper (two sheets per student)
- Water-soluble graphite crayons
- Color materials, such as water-soluble pastels, ink, crayons, or paint
- Paintbrushes
- Water in bowls or cups (for wetting/rinsing brushes)

Activity:

Mixed-Media Textual Rubbing

- Instruct students to tape their wire selfportraits down onto one sheet of paper with masking tape. Encourage students to use the tape not merely as an adhesive but also as a drawing tool, using it to describe and define parts of their face on the paper. Encourage them to use touch and sight for sensory information about themselves.
- Show students how to create a rubbing. First, place a second sheet of paper on top of the first sheet of paper. Next, apply graphite crayons to the top of the second sheet of paper, so that the material is applied according to the placement of the wire selfportrait underneath. Encourage students to rub with both dry graphite crayons and graphite crayons dipped in water.
- Encourage students to develop their transferred-rubbing image, adding details of their choice using additional graphite crayon, paint, or other color drawing materials, and tape to do so.

Unit 2-Lesson 6

How does changing or combining materials impact the mood of an artwork?



Students will...

- Use diverse materials together in the same work of art.
- Share their work and describe it to other students.
- Provide feedback about each other's works.

SEL Standards

- Social awareness
- Relationship skills
- Self-awareness
- Self-management

Questions

- What stands out to you about this combination of colors and shapes?
- In what ways does this image seem realistic to you?
- Describe the setting of this artwork.
- What kind of mood has the artist, Romare Bearden, created in this work? What colors and textures support this?
- How do you think the man and the woman feel? What details make you say that?
- How does it make you feel to make your own artworks? How does it make you feel when you touch and look at them?

Key Information

- Romare Bearden studied African masks for inspiration.
- Bearden lived in Harlem, New York City, and was part of a group of Black artists who made art to express and describe their lives.

 This artwork is called a collage. Collages can be created by combining multiple materials.

Materials

- Wire sculpture taped onto paper (from lesson 5)
- Water-soluble graphite crayons
- Acrylic paint, in various colors (alternatively, other paints)
- Gelatos set (optional)
- Paintbrushes
- Water in bowls or cups (for wetting/rinsing brushes)

Activity:

Mixed-Media Self Portraits

- Inform the students that they are building on their skills and past experiences by continuing to develop their artworks. Let them know they will use their wire sculptures as the basis for a collage.
- Ask students the following question: Reflecting on Romare Bearden's multimedia approach, how will you use color, mark making, and texture to create a mood for your self-portrait?
- Invite students to apply paint inside and around their wires. They should apply paint over the tape to add another dimension and type of line. Encourage them to paint as if the wire and tape were drawn onto the surface, so that those elements are fully incorporated into the artwork.
- As students work, invite them to consider how they might add additional colors and

- types of lines to create their desired mood for their artwork.
- Once students have finished painting, allow the artworks to dry. Then, invite students to share their artwork through touch and verbal description. Ask them to observe how different types and lengths of brushstrokes feel, and how the layered surface impacts the feeling of the piece.
- Invite students to reflect on the following questions: How has creating self-portraits in this way changed how you look at a face? How has creating self-portraits encouraged you to think differently about your own appearance? How did using multiple materials change the way you created your artworks?

Unit 6

Grade Level

6-12

Designed for

Students on the autism spectrum and with developmental disabilities

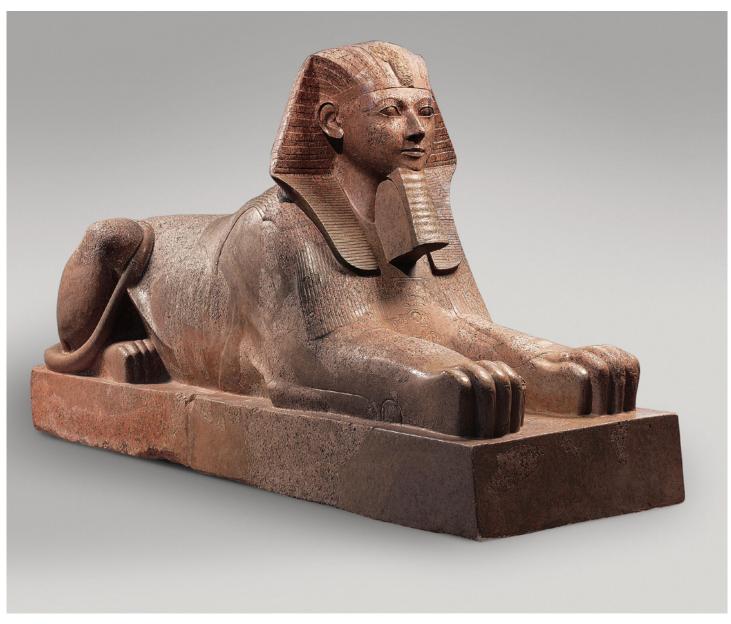
Author

Barbara Woods



Unit 3-Lesson 1

How do artists depict powerful figures in their communities?



Students will...

- Enhance their critical thinking and reasoning skills through discussing an artist's work.
- Make connections between a work of art and their own lives.

SEL Standards

- Self-awareness
- Self-management
- Social awareness

Questions

- What do you notice about the head and the body of this sculpture?
- How would you describe the object's material?
- In what ways does this figure, Hatshepsut, show us that she is strong?
- Why would Hatshepsut choose to portray herself this way? What does this sculpture tell you about how Hatshepsut wanted to be remembered as a ruler?
- What animal would you choose to represent your best qualities? Why?

Key Information

- This artwork portrays the female Egyptian pharaoh Hatshepsut as a sphinx, with the body of a lion and a human head. She is wearing a royal nemes headcloth and a false beard, which was worn by male and female pharaohs.
- Hatshepsut's lion body is heavily muscled and strong, ready to pounce when threatened or to bring down prey.

- This sculpture was one of six granite sphinxes that stood guard in Hatshepsut's mortuary temple at Deir el-Bahri in Egypt.
- Hatshepsut ruled Egypt for more than two decades and commissioned many sculptures, all depicting her as a strong ruler and a divine authority.

Materials

- Nonhardening modeling clay in one or more colors (two pieces per student)
- Pencils
- Index cards

Activity:

Animal Sculptures

- Let students know that they will be making clay sculptures of animals that represent their best qualities. Give them time to discuss their ideas and formulate plans.
- Demonstrate how to pull off pieces of clay to make shapes. For instance, show students how to roll a ball (which can be used as a body or a head), roll long shapes (which can be used as legs, arms, tails, or hair), and how to pinch out clay into snouts or ears. Model how to attach the pieces of clay together.
- Invite students to talk about their ideas and techniques with each other while they work.
- When students are ready to add details to their sculptures, show them how to use their pencils to create textures on the surface of the clay (which can show feathers or hair) as well as holes (which can show eyes and a mouth).

- In the last part of class, invite students to share how the sculpture they created represents them.
- Ask students to write three sentences about their work, as well as their names, on index cards, which can be exhibited with their sculptures.

Resources

- Beth Harris and Steven Zucker, "Mortuary Temple and Large Kneeling Statue of Hatshepsut," Khan Academy, Smarthistory, video, 7:37, Aug. 9, 2015, <u>smarthistory.org/</u> hatshepsut/
- Joshua J. Mark, "The Temple of Hatshepsut,"
 July 18, 2017, www.worldhistory.org/
 article/1100/the-temple-of-hatshepsut/
- Edith W. Watts, "The Art of Ancient Egypt: A Resource for Educators," The Metropolitan Museum of Art, www.metmuseum.org/learn/ educators/curriculum-resources/the-art-ofancient-egypt

Unit 3-Lesson 2

How do representations of animals reflect ourselves and our cultures?



Students will...

- Enhance their critical thinking and reasoning skills through discussing an artist's work.
- Make connections between a work of art and their own lives.

SEL Standards

- Self-awareness
- Self-management
- Social awareness

Questions

- How would you describe this sculpture?
 What do you see that tells us this is a hippopotamus?
- Look closely at the drawings on the sculpture. What do you notice?
- How might this sculpture show us what the animal looks like in real life? How might it be different?
- How might you feel if you saw a hippopotamus running towards you?
- How does knowing that the drawings on the sculpture relate to ideas of rebirth and generation change your understanding of this object?

Key Information

- This sculpture was molded from faience, a ceramic material made from ground quartz.
 The sculpture is often called "William" and is one of the most beloved artworks in The Met.
- This hippo's body is covered with detailed drawings of lotus flowers, which symbolize birth, death, and rebirth, since they open

- every morning and close at night. In ancient Egypt, hippos lived in the Nile River, where lotus plants were also found.
- The hippo is one of the most aggressive and dangerous large animals in the world.
 Hippos have been known to charge people on land and to destroy boats in the water.
 The ancient Egyptians believed that hippos needed to be controlled in this world as well as in the afterlife.
- This hippo sculpture was one of two found in the tomb chapel of steward Senbi II at Meir in Upper Egypt. Since ancient Egyptians believed that sculptures could magically come to life, three of the hippo sculpture's legs were intentionally broken when it was buried in the tomb, so it could not harm anyone in the afterlife. The legs were later repaired at the Museum.

Materials

- Nonhardening modeling clay in multiple colors (two pieces per student)
- Pencils
- Index cards

Activity:

Powerful Animals

 Students will be sculpting animals that represent their culture, family, or community.
 Some students may choose to create a representation of their school's animal mascot, whereas others may choose to create a sculpture of an animal representing their family or community. Give them time to discuss ideas and formulate plans.

- Distribute one color of clay, giving one piece to each student.
- Remind students how to pull off pieces of clay to make shapes, revisiting the techniques from the previous lesson.
- Invite students to talk about their ideas and techniques with each other while they work.
- When students are ready to add details to their sculptures, remind them how to use their pencils to create textures on the surface of the clay (which can show feathers or hair) as well as holes (which can show eyes and a mouth).
- After students have created bodies of their animals out of one color of clay, distribute an additional color of clay, so the students can add contrasting details such as eyes, patterns, leaves, flowers, hair, or spots.
- In the last part of class, invite students to share how the sculptures they created represent their family, community, or school.
- Ask them to write three sentences about their work, as well as their names, on index cards, which can be exhibited with their sculptures.

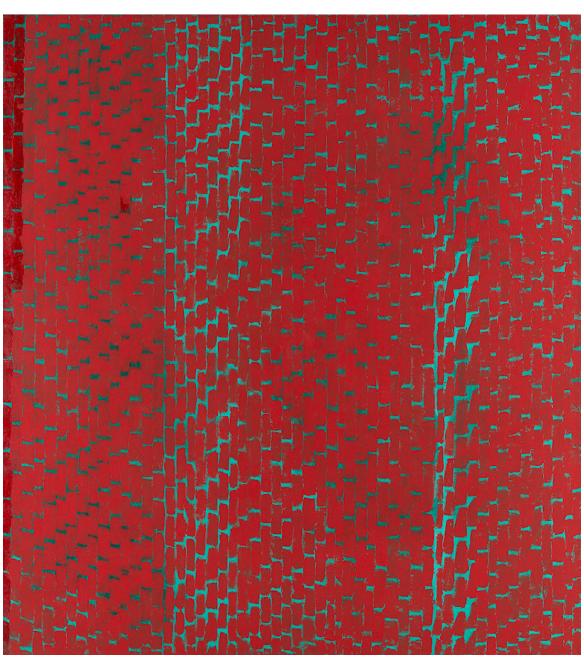
Resources Cited

- Isabel Stünkel, "Hippopotami in Ancient Egypt," Heilbrunn Timeline of Art History, The Metropolitan Museum of Art, Nov. 2017, www.metmuseum.org/toah/hd/hipi/hd_hipi. htm
- Edith W. Watts, "The Art of Ancient Egypt: A Resource for Educators," The Metropolitan Museum of Art, <u>www.metmuseum.org/learn/educators/curriculum-resources/the-art-of-ancient-egypt</u>

 "William the Hippo: Celebrating 100 Years at The Met," About The Met: Collection Areas, Egyptian Art, The Metropolitan Museum of Art, www.metmuseum.org/about-the-met/ collection-areas/egyptian-art/william-100

Unit 3-Lesson 3

How do colors and patterns shape our perception of meaningful places?



Students will...

- Enhance their critical thinking and reasoning skills through discussing an artist's work.
- Make connections between a work of art and their own lives.

SEL Standards

- Self-awareness
- Self-management
- Social awareness

Questions

- What colors do you see?
- Where in this artwork did the artist create patterns? What do the patterns look like?
- Move your hand as if you are painting the shapes; how would you describe how your hand is moving?
- Imagine you are lying in the middle of a rose garden. What would you smell? What would you hear? What would you feel? What would you see?
- Artists sometimes use color to create a sense of place. How does this work capture the feeling of being in a rose garden?

Key Information

 Alma Thomas was born in Columbus, Georgia, in 1891. Her family lived on Rose Hill in a Victorian house surrounded by beautiful flower gardens. Thomas wrote about her memories of "roses blooming in the gardens year-round" near her home. Her family later moved to Washington, D.C., where Thomas attended high school and college, then

- taught at Shaw Junior High School for thirtyfive years, while continuing to paint.
- Thomas created colorful, mosaic-like abstract paintings inspired by nature. She was inspired by patterns of light shining through leaves or by "watching the leaves and flowers tossing in the wind as though they were singing and dancing."
- Thomas said "Man's highest aspirations come from nature. A world without color would seem dead. Color is life. Light is the mother of color. Light reveals to us the spirit and living soul of the world through colors."
- Although Thomas faced many obstacles as a Black female artist, she achieved much success during her lifetime with exhibitions of her work in many galleries and museums, including the Whitney Museum of American Art, the Corcoran Gallery of Art, and The Metropolitan Museum of Art.

Materials

- 12 x 18-inch construction paper (recommended color: blue; one sheet per student)
- 20 x 30-inch tissue paper (recommended colors: scarlet and turquoise; two sheets of each color per student)
- Clear glue sticks
- o Pencils
- Index cards
- Rose oil
- Scent strips (sold for aromatherapy and fragrance), dipped in rose oil

Activity:

Scent-Inspired Collage

- Ask students about their favorite garden, park, or green space. Once they have come up with an answer, ask them the following questions: What does it smell like? What does it feel like to be in that space? What do you see there?
- Distribute the scent strips that have been dipped in the rose oil. Ask the students what the scent reminds them of. Is this memory similar to or different from the green space they were just imagining? After a short discussion, let students know they will create a collage that looks like the scent, or like the words they used to describe being in nature.
- Distribute all other materials, except glue sticks.
- Students will create an abstract garden using colorful paper. Demonstrate how to rip tissue paper by turning it back and forth between your hands, then pulling and ripping paper into shapes. Invite students to place the shapes on the construction paper, overlapping the colors to create an abstract garden.
- Once students have finished composing their gardens, distribute the glue sticks and demonstrate how to turn over each piece of tissue paper to cover it with glue. Ask them to continue to glue each shape down until each shape is adhered to the background.
- Leave enough time for students to work and talk about their ideas with each other; then ask them to share their paper gardens with the class.

In the last part of class, invite students to share something about the place they showed in their collage. Ask students to write three sentences about their work, as well as their names, on index cards, which can be exhibited with their collages. The collages can be exhibited together to create a large work of art on the wall.

Resources

- "Alma Thomas," Smithsonian American Art Museum, <u>americanart.si.edu/artist/alma-</u> thomas-4778
- "Alma Thomas: Your New Favorite Artist,"
 National Gallery of Art, video, 6:37,
 www.nga.gov/audio-video/video/ynfa-alma-thomas.html
- "Alma W. Thomas: Everything Is Beautiful" (exhibition introduction and overview), The Phillips Collection, <u>www.phillipscollection.</u> <u>org/alma-w-thomas-everything-beautiful</u>

Unit 3-Lesson 4

How do the materials used in a work of art connect the artist to their community?



El Anatsui (Ghanaian, b. 1944). *Between Earth and Heaven*. 2006. Aluminum and copper wire, H. 86 ¾ in., W. 10 ft. 8 in., D. 8 in. Purchase, Fred M. and Rita Richman, Noah-Sadie K. Wachtel Foundation Inc., David and Holly Ross, Doreen and Gilbert Bassin Family Foundation and William B. Goldstein Gifts, 2007 (2007.96)

Students will...

- Enhance their critical thinking and reasoning skills through discussing an artist's work.
- Make connections between a work of art and their own lives.

SEL Standards

- Self-awareness
- Self-management
- Social awareness

Questions

- What colors do you see?
- O How can you describe the materials?
- Can you identify and describe areas of the artwork where different materials come together?
- How would you make an artwork that reflects your family and community?
- What symbols would you use to represent your family?

Key Information

- El Anatsui is a renowned artist living and working in the country of Nigeria, in Africa.
 He often uses recycled materials, such as flattened bottle caps, wires, and gold bottle labels, in his work.
- Anatsui uses recycled materials to build connections among people. He notes: "One thing I have grown into is working with things that have been used before, things which link people together. I know that when you touch something, you leave a charge, and anybody touching the same thing is connected with you in a way." 1

- Anatsui often works with a community of local artists to help him transform bits of metal into undulating hanging sculptures; frequently, those sculptures span entire walls.
- His recent work is inspired by Kente cloth textiles created by Akan and Ewe weavers, often worn by community leaders in Ghana.
- Anatsui explains the title Between Earth and Heaven in this way: "We live in many dimensions of the world, the physical world, solid earth, a place of skin and bone, and then the cyber world which is intangible. I think most times we are caught between the two and are left in some abeyance... [between] the physical and the material."²
- Anatsui has spoken about the connection between his recycled materials and the history of Africa, noting that alcohol was one of the items used in the transatlantic slave trade.

Materials

- Scissors or adaptive scissors
- Pencils
- Hole punches
- Scrap paper
- Pack of 100 Hygloss bookmark papers in assorted colors (one pack per classroom)
- Pliable wires, such as Twisteez (two wires per student)
- Metallic gold origami paper (two sheets per student)
- Index cards

Activity:

Family Symbols Installation Art

- Ask students to sketch some symbols for their families on scrap paper. Prompt them to consider: How many people are in your family? How would you describe them? How would you draw symbols representing your family? You might consider their favorite flowers, colors, animals, or create hearts or other shapes.
- Prompt students to cut shapes representing their family out of gold origami paper and glue the shapes on their bookmark papers.
 Students can then use the hole punches to create holes in both ends of the bookmark papers. Each student will use and connect several bookmark papers.
- Show students how to cut wires into three-inch pieces and thread the wires through the holes at the top and bottom of the bookmark papers, twisting the ends to make loops. This allows them to connect papers together into a flat hanging sculpture. They should also make loops of wire at the top of the connected strip so they can hang the sculptures.
- Invite students to talk about their ideas and techniques with each other while they work.
- When they have finished creating their sculptures, invite them to share their work with the class. Ask students to write three sentences about their work, as well as their names, on index cards, which can be exhibited with their sculptures. The individual sculptures can be connected to make one large wall hanging to exhibit in the school.

Notes

- El Anatsui, speaking in Susan Vogel, "Trailer: Fold Crumple Crush: The Art of El Anatsui," Vimeo, video, 2:33, Nov. 15, 2010, vimeo.com/16874224
- 2. El Anatsui, in audio link "Listen to Experts Illuminate This Artwork's Story," El Anatsui, Between Earth and Heaven, The Met Collection, audio file, 11:48, www.metmuseum.org/art/collection/search/319872

Resources

- "Artist El Anatsui Installing Between Earth and Heaven," The Metropolitan Museum of Art, video, 6:58, posted Sept. 9, 2011, www.metmuseum.org/metmedia/video/ collections/aaoa/installing-between-earthand-heaven
- Courtnay Micots, "Kente Cloth (Asante and Ewe Peoples," Arts and Humanities, Khan Academy, <u>www.khanacademy.org/</u> <u>humanities/art-africa/west-africa/ghana/a/</u> kente-cloth
- Susan Vogel, "Trailer: Fold Crumple Crush: The Art of El Anatsui," Vimeo, video, 2:33, Nov. 15, 2010, vimeo.com/16874224

Unit 3-Lesson 5

How does a setting in nature depict a unique community?





Birds and Flowers of the Four Seasons. Japan, Momoyama period (1573–1615), late 16th century. Pair of six-panel folding screens, ink, color, gold, and gold leaf on paper, image, 63% in. × 11 ft. 10 in.; overall, 69% in. × 12 ft. 4% in. Purchase, Mrs. Jackson Burke and Mary Livingston Griggs and Mary Griggs Burke Foundation Gifts, 1987 (1987.342.1, .2)

Students will...

- Enhance their critical thinking and reasoning skills through discussing an artist's work.
- Make connections between a work of art and their own lives.

SEL Standards

- Self-awareness
- Self-management
- Social awareness

Questions

- What colors do you see?
- What do you think might be some of the materials the artist used? What do you think it would feel like to touch the artwork?
- What seasons do you see?
- How are the seasons of the year represented in this painting?
- What would it feel like to be inside this scene in autumn, winter, spring, and summer? What would you smell?
- If you were going to create an artwork that would show time passing and the seasons, what would you include?

Key Information

 These folding screens represent time passing through the year from autumn to summer, starting from the right of the top screen. There are pink and white flowers and migrating birds in autumn, mounds of snow on branches and on the ground in winter, colorful flowers and birds in spring, and crane families and flowers in summer.

- Beautiful painted folding screens were used to decorate indoor spaces in palaces and castles in Japan. The artists applied thin sheets of gold, called gold leaf, to the background of the paintings to bring more reflected light into the room.
- This style of painting was created by artist Kano Motonobu (1476–1559), founder of the Kano school. His grandson, Kano Eitoku (1543–1590), created works that have bold colors, like this one does.
- These screens were painted during a time when Zen Buddhism was the most popular religion in Japan, influencing painting, sculpture, poetry, drama, and cultural ceremonies.

Materials

- o 18 x 25-inch mixed-media paper
- Pencils
- Watercolor pencils, class pack
- Watercolor sets, class pack
- Water in bowls or cups (for wetting/rinsing brushes)
- An essential oil or items with a scent evoking a season (lemon for summer, flowers for spring, apple for fall etc.)
- Scent strips if using essential oil (sold for aromatherapy and fragrance)
- Index cards

Activity:

Scent-Inspired Watercolor Painting

 Ask students to imagine stepping inside the summer scene in this artwork. Pose the following questions: What would you smell? What would you feel? What would you hear?

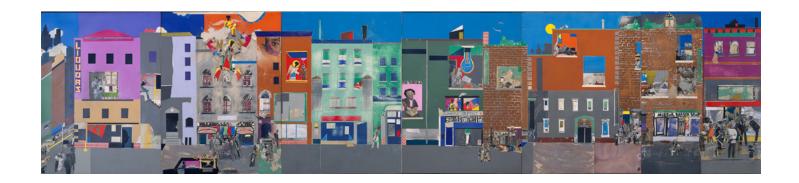
- Distribute the scent strips or other items for students to smell. Ask them to describe what the scent reminds them of.
- Ask your students to describe a place they like to go in the summer: what do they see, smell, feel, and hear there?
- Ask your students to draw a scene from their favorite place with pencils on mixed-media paper. Demonstrate how to create a sense of space by overlapping shapes and using perspective.
- Ask your students to go over their pencil drawings with watercolor pencils, adding colorful textures to the leaves, grass, or ground. Next, they can add water to the pencils to make shades of light and shadow.
- As a final step, invite students to add more details and washes of color to their scenes by applying watercolor paints with their brushes.
- Invite students to share their paintings with the group. Ask your students to write three sentences about their work on index cards, which can be exhibited with their paintings.

Resources

- "A Brief History of the Arts of Japan: The Kamakura to Azuchi-Momoyama Periods," Arts and Humanities, Khan Academy, www.khanacademy.org/humanities/art-asia/ art-japan/japanese-art/a/a-brief-history-ofthe-arts-of-japan-the-kamakura-to-azuchimomoyama-periods
- Department of Asian Art, "The Kano School of Painting," Heilbrunn Timeline of Art History, The Metropolitan Museum of Art, www.metmuseum.org/toah/hd/kano/hd_ kano.htm

 "Japan, 1400–1600," Heilbrunn Timeline of Art History, The Metropolitan Museum of Art, <u>www.metmuseum.org/toah/ht/08/eaj.</u> html

Unit 3–Lesson 6 How does an urban setting depict a unique community?



Students will...

- Enhance their critical thinking and reasoning skills through discussing an artist's work.
- Make connections between a work of art and their own lives.

SEL Standards

- Self-awareness
- Self-management
- Social awareness

Questions

- What colors do you see?
- What do you notice about the materials?
- In what kind of place (city, country, etc.) might you find this block? How do you know?
- What is happening on this block?
- What would it feel like to be inside this scene? What would you hear?
- If you were going to create an image of your school and neighborhood, what would you include?

Key Information

- Romare Bearden was born in Charlotte, North Carolina, in 1911. In 1914, his family moved to West 131st Street in Harlem, a New York City neighborhood filled with artists, poets, writers, and musicians.
- In 1940, Bearden moved into a studio at 306
 West 125th Street in Harlem, where artist
 Jacob Lawrence and novelist Claude McKay
 also worked. Bearden was a member of a
 number of community arts organizations

- and was one of the founders of the Black Academy of Arts and Letters. He was a very successful artist with many solo exhibitions of his work, including at the Museum of Modern Art.
- This artwork depicts life on the streets of Harlem, including people in churches, barbershops, and stores. Bearden used markers, paints, and collage (cut and glued papers) to create this work.
- Bearden was inspired by music: he listened to blues and jazz while working in his studio. His first installation of *The Block* at The Metropolitan Museum of Art included tape recordings of street sounds.
- Bearden said he wanted to paint "the life of my people as I know it."

Materials

- Watercolor pencils in assorted colors, class pack
- Scissors or adaptive scissors
- Glue sticks
- Pencils
- Index cards
- Watercolor sets, class pack
- 12 x 18-inch construction paper in assorted colors, class pack
- 12 x 18-inch construction paper in blue (one sheet per student)
- Decorative patterned paper, class pack
- Water in bowls or cups (for wetting/rinsing brushes)

Activity:

Neighborhood Collages

- Distribute all materials except the patterned papers. Ask students to consider what colors and shapes they see in their neighborhoods and schools.
- Ask students to sketch out people, animals, schools, stores, and other buildings on background paper with pencil. Then they can use watercolor pencils to add color to their drawings.
- Next, distribute the patterned papers. Invite students to cut shapes from the patterned papers to create windows, window boxes, plants, trees, and streetlights, then use glue sticks to adhere these shapes onto the background paper.
- Invite students to add more details and washes of color to their scenes using watercolor paints and brushes.
- When they have finished creating their collages, invite them to share something about their neighborhood with the group.
 Ask students to write three sentences about their work, as well as their names, on index cards, which can be exhibited with their collages. The collages can be exhibited together to create a large work of art on the wall.

Resources

 Stella Paul, "Modern Storytellers: Romare Bearden, Jacob Lawrence, Faith Ringgold," Heilbrunn Timeline of Art History, The Metropolitan Museum of Art, Oct. 2004, www.metmuseum.org/toah/hd/most/hd_ most.htm

- "Romare Bearden," Smithsonian American Art Museum, <u>americanart.si.edu/artist/</u> <u>romare-bearden-296</u>
- Romare Bearden, The Human Condition, ACA Galleries. New York. 1991
- "Romare Bearden's Artwork," Romare Bearden Foundation, <u>beardenfoundation</u>. <u>org/art/</u>

Grade Level

6-12

Designed for

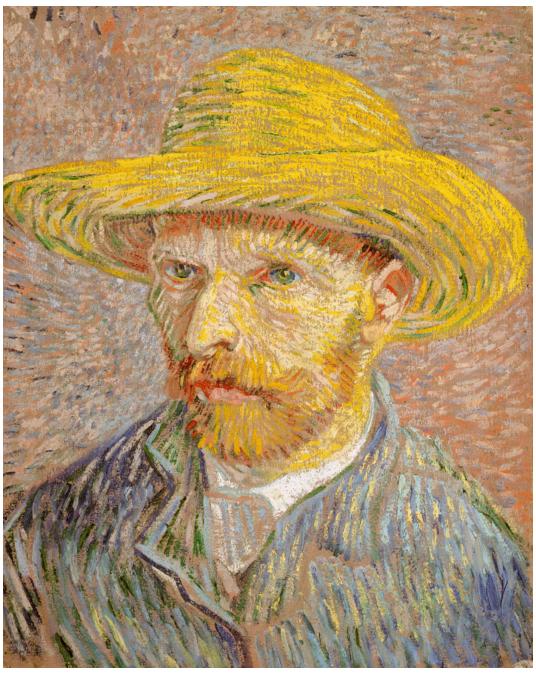
Students on the autism spectrum and with emotional disabilities

Author

Lauren Ebin



Unit 4-Lesson 1 How does color express mood and emotion in self-portraits?



Vincent van Gogh (Dutch, 1853–1890). Self-Portrait with a Straw Hat (obverse: The Potato Peeler). 1887. Oil on canvas, $16 \times 12 \frac{1}{2}$ in. Bequest of Miss Adelaide Milton de Groot (1876–1967), 1967 (67.187.70a)

Students will...

- Develop evidence-based reasoning skills by interpreting works of art.
- Develop self-awareness by identifying and expressing their own feelings and emotions.
- Develop communication skills by using art to share something about themselves with others.

SEL Standards

- Self-awareness
- Social awareness

Questions

- What do you notice about the figure in this artwork?
- What is a self-portrait?
- Describe how the figure is painted, paying close attention to the artist's brushstrokes and to the colors used. What stands out to you?
- Let's focus on the figure's face and body language. What emotion(s) do you think his expression might communicate?
- What do you see that makes you say that? How do the colors and brushstrokes give you a hint?
- Think about how you are feeling today.
 If you could describe your mood as a color, what color would it be and why?

Key Information

This was one of many self-portraits Vincent Van Gogh created over the ten-year course of his career as an artist and one of twenty he painted during a two-year stay in Paris.

- When creating this painting, Van Gogh was experimenting with color and brushstrokes, inspired by the work of Impressionist painters such as Claude Monet, whose work he had seen in Paris.
- Largely self-taught, Van Gogh was working to improve his figure painting skills but lacked the funds to hire a model. Instead, he purchased a mirror and painted himself.
- During his later years, Van Gogh experienced mental and emotional turmoil, and through his artistic choices he showed a range of emotions.

Materials

- Oil pastels (at least six per student: two warm colors, two cool colors, black, white)
- 9 x 12-inch or larger preprimed painting panels or heavy drawing paper
- Paper towels
- # Mirror

Activity:

Colorful Self-Portraits

- Ask students to share which color(s) they associate with different emotions—such as happiness, sadness, anger, or joy—and why. Next, inquire about how they are feeling today and what color(s) would best express that mood.
- Invite students to use the mirror to draw their self-portrait using the colors they have determined best suit their mood.
- As they work, invite students to experiment with the materials: what happens when they layer colors? What about when they blend colors? What about when they use the white

pastels to blend or lighten colors? Share with students that the towels may be used to clean the tips of the pastels after blending colors.

In the last part of class, invite students to share their artwork with the group, discussing their color choices, as well as any discoveries made while using the materials.

Resources

- Department of European Paintings, "Vincent Van Gogh (1853–1890)," Heilbrunn Timeline of Art History, The Metropolitan Museum of Art, last revised Mar. 2010, <u>www.metmuseum.</u> org/toah/hd/gogh/hd_gogh.htm
- "Five Things You Need to Know about Van Gogh's Self-Portraits," Van Gogh Museum, www.vangoghmuseum.nl/en/art-and-stories/ stories/5-things-you-need-to-know-aboutvan-goghs-self-portraits
- "Self-Portrait: Vincent Van Gogh," National Gallery of Art, <u>www.nga.gov/collection/</u> <u>highlights/van-gogh-self-portrait.html</u>

Unit 4-Lesson 2 What do portraits communicate about the individuals depicted?



El Greco (Domenikos Theotokopoulos) (Greek, 1541–1614). Cardinal Fernando Niño de Guevara (1541–1609). Ca. 1600. Oil on canvas, 67 ¼ x 42 ½ in. H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929 (29.100.5)

Students will...

- Develop empathy by making inferences about the subject's emotions.
- Develop evidence-based reasoning skills by interpreting works of art.
- Identify observation-based strategies that may be used to foster better awareness of their friends and family.

SEL Standards

- Self-awareness
- Social awareness

Questions

- Describe how the figure is painted, paying close attention to the colors used. What stands out to you?
- Let's focus on the figure's face and body language. What emotion(s) do you think his expression might communicate? How do the colors used in the painting impact how you understand the figure's emotions?
- What are some of the ways we can tell how our friends, family, and others around us are feeling?
- How might our friends and family communicate their emotions to us without using words?

Key Information

- El Greco (Spanish for "the Greek") was a
 Greek painter who lived and worked in Spain during the latter part of his life and career.
- In his paintings, El Greco used expressive, elongated, twisting forms as well as vivid colors.

- El Greco recorded his sitters' features in a naturalistic way but also conveyed a sense of their characters via body language, expression, setting, and color.
- This painting shows Cardinal Fernando Niño de Guevara, who in 1599 became Inquisitor General of Spain. In that role, he would have made life or death decisions impacting subjects living under Spanish rule.

Materials

- Tempera paint
- Paintbrushes
- Water in bowls or cups (for wetting/rinsing brushes)
- 9 x 12-inch or larger preprimed painting panels
- Paper towels (two sheets per student) for blotting brushes

Activity:

Mood and Color Painting

- Ask students to share what body language they associate with different emotions, such as happiness, sadness, anger, or joy. Invite them to demonstrate with their own bodies.
- Ask students to share what color(s) they associate with different emotions and why.
- Ask students to think about someone they know and what mood they most associate with that person. Then ask them to think about what color(s) and body language would best express that.
- Demonstrate loading the brush with paint and making marks on the canvas.

- Invite students to paint a portrait of the person they've been thinking of, using the colors and body language that best describe that person.
- As they work, invite students to experiment with the materials: what happens when they layer colors? What about when they blend colors? What about when they change the amount of water on their brush?
- In the last part of class, invite students to share their artwork with the group, discussing their color and body language choices, as well as any discoveries made while using the materials.

Resources

- Keith Christiansen, "El Greco 1541–1614),"
 Heilbrunn Timeline of Art History, The
 Metropolitan Museum of Art, Oct. 2004,
 www.metmuseum.org/toah/hd/grec/hd_grec.htm
- "El Greco (1541–April 7, 1614)," El Greco Foundation, from Wikipedia, <u>www.el-greco-foundation.org/</u>

Unit 4-Lesson 3

How does art support community identity? Who am I in the context of my community?



Juan Gris (Spanish, 1887–1927). The Musician's Table. 1914. Conté crayon, wax crayon, gouache, cut-and-pasted printed wallpaper, blue and white laid papers, transparentized paper, newspaper, and brown wrapping paper, selectively varnished on canvas, 31½ x 23 ¾ in. Leonard A. Lauder Cubist Collection, Purchase, Leonard A. Lauder Gift, in celebration of the Museum's 150th Anniversary, 2018 (2018.216)

Students will...

- Develop evidence-based reasoning skills by interpreting works of art.
- Develop self-awareness by identifying and expressing their own feelings and emotions.
- Develop communication skills by using art to share something about themselves with others.
- Develop a sense of community by participating in a group art project.

SEL Standards

- Self-awareness
- Relationship skills

Questions

- Look closely at this artwork. What do you see? Describe any elements that you recognize.
- What do you notice about the materials?
- The artist included elements that have symbolic meanings and messages. Based on what you see in the artwork, what might some of those meanings and messages be?
- Think about how you are feeling today. If you could communicate a message to others through a work of art, what would that message be?

Key Information

- This artwork was made with the technique of papier collé (pasted paper), or collage.
- When this artwork was created in 1914, it was unusual to create images through collage rather than by painting. Consequently, this artwork represents a break with tradition.

Gris communicates messages via the elements he's included. In this work, the newspaper, which may reference conflict, is placed next to the violin and page of sheet music, which may be associated with harmony.

Materials

- Mod Podge
- Cups for Mod Podge
- Paintbrushes for applying Mod Podge
- Construction paper (five sheets per student in various colors)
- Patterned paper (five to ten sheets per student in various colors and patterns)
- Tissue paper (three to five sheets per student in various colors)
- + 16 x 20 x 3/16-inch foam core boards
- Other collage materials (optional)
- Scissors or adaptive scissors
- Paper towels

Activity:

Expressive Collage

- The art activity will focus on collage and how it can be used to express a personality, a mood, or a feeling via texture, color, and the arrangement of the elements on the support.
- Demonstrate modifying the materials by crumpling, tearing, folding, etc., before attaching them to the foam-core support.
- Encourage students to consider how they might express different kinds of energy or emotion in their collage, including via manipulation (crumpling, folding, cutting, tearing) of the collage materials.

- Invite students to create a collage that expresses something about themselves and how they are feeling, using color and modifying the materials as demonstrated to convey this.
- At the end of class, hang or group the collages together to form a community display.
- In the last part of class, invite students to share their experience making their individual artworks and how they feel following its inclusion in the community artwork. Does the meaning of their artwork change or remain the same when it is in a new context?

Resources

- "Cubism," MoMA, <u>www.moma.org/collection/</u> <u>terms/cubism</u>
- Sabine Rewald, "Cubism," Heilbrunn Timeline of Art History, The Metropolitan Museum of Art, Oct. 2004, www.metmuseum.org/toah/hd/cube/hd_cube.htm

Unit 4–Lesson 4 How can masks transform their wearer and express their identity? (Part 1)



Students will...

- Develop evidence-based reasoning skills by interpreting works of art.
- Develop self-awareness by identifying and expressing their own feelings and emotions.
- Develop communication skills by using art to share something about themselves with others.

SEL Standards

- Self-awareness
- Self-management
- Social awareness

Questions

- What do you notice about this mask?
- Describe the facial expression. What stands out to you?
- What emotion(s) do you think this expression might communicate? What do you see that makes you say that?
- Think about how you are feeling today. If you could make a mask that expresses your mood, what would it look like? What materials might you use?

Key Information

- This mask was used as armored face protection for a samurai warrior. It was intended to intimidate the warrior's adversaries.
- When this was created in the eighteenth century, it was a time of peace. As a result, masks such as this could be considered more decorative and less purely protective.

- This mask represents *Jikokuten*, guardian of the East, one of the Four Buddhist Kings of Heaven.
- Similar masks, along with samurai helmets, served as inspiration for Darth Vader's costume in the Star Wars movies.

Materials

- Wheat paste, mixed according to package directions to create papier-mâché slurry (approx. one cup per student)
- Newsprint (12 x 18 inches), torn into strips about one inch wide
- Balloons, 12-inch diameter (one per student, inflated and knotted)
- Masking tape
- Food-service pint containers for wheat paste mix (one per student)
- Food-service pint containers to support balloons (one per student)
- Small bucket for mixing wheat paste (for teacher)
- Whisk for mixing wheat paste (for teacher)
- Paper towels

Activity:

Mask Making (Part 1)

- Let students know that they will create masks that express something about themselves. Today they will make the basic structure of the mask, and later they will add embellishments and color.
- In the support containers, securely tape the balloons upright with the knotted end inside.

- Demonstrate how to dip a strip of newsprint into the wheat-paste slurry, then squeegee excess paste back into container by holding the strip in one hand and sliding the thumb and forefinger of the opposite hand down the strip.
- Next, demonstrate wrapping the damp newsprint strip around the balloon.
- Let students know that they should completely cover one half of the balloon, leaving no gaps between strips, and crisscross layers for strength. Students should also try to place the strips so they lie flat on the balloon surface.
- At the end of the class, leave the balloons in their supports and set them aside to dry.
- For the last part of class, invite students to share with a classmate what they think their creations will look like once dry.

Resources

 Mark Cartwright, "Samurai," World History Encyclopedia, July 5, 2019, <u>www.worldhistory.</u> <u>org/Samurai/</u>

Unit 4-Lesson 5

How can masks transform their wearer and express their identity? (Part 2)



Mask. Yup'ik, Native American, ca. 1900. Wood, pigment, vegetal fiber, iron nails, and feathers, H. 34½ in., W. 22 in., D. 9½ in. The Charles and Valerie Diker Collection of Native American Art, Gift of Valerie-Charles Diker Fund, 2017 (2017.718.3)

Students will...

- Develop evidence-based reasoning skills by interpreting works of art.
- Develop self-awareness by considering how to communicate about themselves via art.

SEL Standards

- Self-awareness
- Self-management
- Relationship skills

Questions

- Look closely at this mask. Describe the decorative elements in this object. What stands out to you about them?
- What are some reasons an artist might include decorative elements in a mask?
- Think about something that is important to you. If you could make a mask that communicates that to others, what would it look like?

Key Information

- This wooden mask is in the form of a hunter's kayak.
- Imagery includes the face of a seal spirit at center and another spirit above.
- The fish and flippers symbolize supernatural prey that slip from the thumbless hands of the spirits and enter the human world to be hunted.
- Each element of the mask has meaning and conveys a message to viewers.

Materials

- Papier-mâché mask form created in previous session, balloon removed
- Wheat paste, mixed according to package directions to create papier-mâché slurry (approx. one cup per student)
- 12 x 18-inch newsprint, torn into strips about one inch wide
- Egg cartons, cut into segments (e.g., individual cups, paired cups, strips, etc.) to serve as facial features and embellishments
- Scissors or adaptive scissors
- Masking tape
- Food-service pint containers for wheat paste mix (one per student)
- Small bucket for mixing wheat paste (for teacher)
- Whisk for mixing wheat paste (for teacher)
- Paper towels

Activity:

Mask Making (Part 2)

- Ask students to think about how they might wish to decorate a mask that would tell the world something about themselves.
- Demonstrate how to tape egg carton segments to the papier-mâché mask form to create features and other adornments.
- Remind students how to dip a strip of newsprint into the wheat paste slurry, then "squeegee" excess paste back into container using their thumb and forefinger.
- Demonstrate how to cover added adornments/tape with papier-mâché, anchoring them to the mask form.

- Let students know that they should completely cover any added elements.
- Invite students to add elements to their masks to create features, appendages, other desired details.
- At the end of the class, set the masks aside to dry.
- For the last part of class, invite students to share how they felt about embellishing their masks with the group. For example, how did they determine what features to add and where to add them? What do their masks tell others about them?

Unit 4-Lesson 6 How can masks transform their wearer and express their identity? (Part 3)



Students will...

- Develop evidence-based reasoning skills by interpreting works of art.
- Develop self-awareness by identifying and expressing their own feelings and emotions.
- Develop communication skills by using art to share something about themselves with others.

SEL Standards

- Self-awareness
- Relationship skills

Questions

- What do you notice about this mask?
- Describe how the artwork is decorated, considering colors, shapes, textures, and dimensionality. What stands out to you?
- What feelings does this mask communicate to you? What do you see that makes you say that?
- Think about how you could communicate a message about yourself using a mask. What message would you want to send to the people around you? How might you use color to do that?

Key Information

- This is a funerary mask from the tomb of a ruler on Peru's north coast.
- This is made of a hammered sheet of gold alloy decorated with silvered (now green) additions and red paint to emulate face paint possibly worn by high-status individuals.
- This mask is adorned with circular ear ornaments and a U-shaped nose ornament

- similar to those worn by key religious and secular figures at the time.
- The materials used in creating masks were gendered: gold was associated with masculine elements and silver with feminine ones.
- This image is of a being known as the Sicán Deity. When buried with such a mask, the deceased would have been believed to be transformed into a venerated ancestor.

Materials

- Papier-mâché mask form completed in lessons 4 and 5 (Alternatively: pre-cut mask forms, pre-coated with white paint or gesso to create a surface the tempera paint will adhere to)
- **Tempera paint**
- Paintbrushes (at least two, of differing widths and/or tip shapes, for each student)
- Water in bowls or cups (for wetting/rinsing brushes)
- Paper towels (two sheets per student) for blotting brushes

Activity:

Mask Making (Part 3)

- The art activity will focus on adding color to the masks previously created in Lessons 4 and 5.
- Demonstrate loading the brush with paint and making marks on the mask form
- Demonstrate what happens when two wet colors are overlaid. Explain that by the end of the session, the entire surface should be painted.

- Ask students to think about something about themselves that they would like the mask to communicate and what color(s) and design element(s) would best express that. Invite students to decorate their masks using these colors and design elements.
- As they work, invite students to experiment with the materials: what happens when they layer colors? What happens when they mix them? What about when they use brushes of different shapes and sizes?
- For the last part of class, invite students to share their design choices and the reasons for those choices, as well as any discoveries made while using the materials.

Unit Continues of the continue of the continue

Grade Level

6-12

Designed for

Students on the autism spectrum and with developmental disabilities

Author

Azi Amiri



Unit 5–Lesson 1 How do the items we wear communicate our identity?



Students will...

- Handle a diversity of viewpoints and interpretations.
- Identify assumptions and values.
- Understand leadership and power in other cultures.

SEL Standards

Self-awareness

Questions

- How would you describe the different shapes and colors that you see?
- What do you notice about the materials?
- Why do people wear capes?
- What could be some reasons people would wear a cape with designs like these?
- What kinds of clothing do you wear when you want to show others something about yourself or your culture?

Key Information

- This was created by a Tsimshian (indigenous) artist from the Pacific Northwest.
- These garments are called button blankets.
 They cover the back and are open on the front.
- Button blankets are worn in special ceremonies or are given as gifts at ceremonial potlatches. A potlatch is a ceremony with a lot of food, dance, and music. The host shows their social status by sharing valuable gifts.
- These capes show the wearers' identity and their heritage and background.

Materials

- Drawing paper
- Pencils
- ♦ Fabric markers, assorted colors
- Plain white bandanas or other pieces of cotton fabric
- Round felt stickers (alternatively, buttons and liquid glue; several per student)
- Washi tape (optional)

Activity:

Powerful Garments

- Ask students to consider what type of garment they want to create that will show something important about their identity.
- Distribute drawing paper and pencils and ask students to draw two or three symbols that demonstrate their identity. Invite students to talk with a classmate about the meaning of the symbols they have designed.
- After the conversation, they will choose one of their symbols, or a combination of their symbols to design their garment.
- Prompt students to transfer their design onto the fabric using pencil. They may also choose to repeat the symbols to create a pattern all over the fabric. Then, they can use the markers to add color and to emphasize the pencil lines.
- Students can finish personalizing their garment by attaching felt stickers or washi tape or gluing on buttons.
- At the end of class, invite students to share on what occasions they may choose to wear the garment.

Resources

"Button Blanket," Denver Art Museum, www.denverartmuseum.org/en/edu/alh/ button-blanket

Unit 5-Lesson 2 How does art depict power?



Students will...

- Develop evidence-based reasoning skills by interpreting works of art and evaluating received information.
- Handle a diversity of viewpoints and interpretations.

SEL Standards

- ♦ Self-management
- Relationship skills

Questions

- What do you notice about the figures in this artwork? Can you describe what they are wearing and what they are doing?
- Which figure do you think is most powerful? What kind of power do they have? What do you see that makes you say that?
- What are the most important kinds of power, in your opinion?

Key Information

- This is an example of a Mesopotamian work of art that that shows important figures, in this case a king (most likely Ashurnaspiral II) and one of his richly dressed attendants.
- Designs of powerful animals, such as lions and a snake, decorate the clothing and sword belonging to the king's attendant.
- This artwork also shows the first writing system, cuneiform. The writing shown in this artwork tells the viewer about Ashurnasirpal II's accomplishments, such as his military successes.

Materials

- Washable markers
- ♦ 4 x 6-inch foam panels or foam plates
- ♦ Pencils
- Sponge or paper towel (one per student)
- ♦ 6 x 8-inch scrap paper for drawing
- ♦ 8 x 12-inch printmaking or mixed-media paper

Activity:

Powerful Prints

- Instruct students to partner with a classmate and discuss what makes each of them powerful. This might be a skill each student has or an action that they take (i.e: Do they run fast? Do they have a good memory? Can they read a lot? Do they sing, or dance, or make art? Are they kind to other people?).
- Ask students to sketch a simple self-portrait on scrap paper, depicting themselves with that powerful skill or doing that powerful action.
- Demonstrate for students how they can transfer their drawing to the foam plate by placing the drawing on the Styrofoam and using a dull pencil to trace over the lines. The pressure of the pencil will transfer the image to the foam. They can go directly over the lines later to ensure they are deep enough.
- Prompt students to use markers to color their design on the foam, in preparation for printing the image.
- Show students how to create a print. First, they will prepare the paper to accept the ink by gently wetting the paper with a wet sponge. Then, apply the ink to the foam.

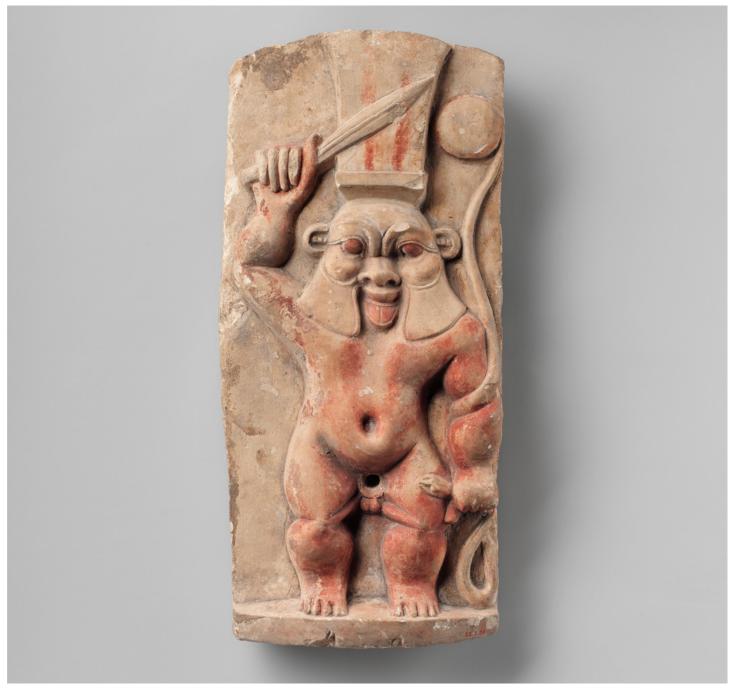
To print the image, they place the inked foam drawing side down on the print paper, making sure it is centered and it doesn't move. Finally, they remove the foam carefully by holding the two opposite corners and pulling it up.

Encourage students to pair up and place their prints next to each other and consider what extra powers they will have if they combine their skills or actions.

Resources

"Cyber Studio: Styrofoam Prints," Montclair Art Museum, <u>www.montclairartmuseum.org/</u> <u>cyber-studio-styrofoam-prints</u>

Unit 5-Lesson 3 Can we judge people by their appearance?



Students will...

- Handle a diversity of viewpoints and interpretations.
- Distinguish fact from opinion.
- Recognize historical trends and categorize information.

SEL Standards

- Social awareness
- Relationship skills

Questions

- What do you notice about the figure in this artwork? Describe their body and face.
- Imagine you were standing next to the figure. What would you hear?
- What visual cues tell you this figure is a god?
- What does it mean to judge someone by their appearance? Does someone's appearance give us enough information about what kind of person they are?

Key Information

- Bes is an ancient Egyptian dwarf god. He was chosen as the god of war because of how powerful he is.
- Dwarves have been respected in many ancient cultures.
- Bes is known as a protector of pharaohs and women and children. He is a musician and dancer and has a good sense of humor.
- Bes takes care of mothers when they give birth to babies. People would place a statue of Bes near the mother so he could scare away demons by dancing, singing, and shaking his rattle.

Egyptian people would also put a picture of Bes near the door to protect them from misfortune.

Materials

- Fun with Hieroglyphs (see Resources, below). Alternatively, copies of hieroglyph symbols can be found on the internet.
- Markers
- Blank papyrus-style or aged-look parchment paper
- Linen or cotton ribbon
- ♦ Pencils
- Scrap paper

Activity:

Protective Scroll

- Invite students to think about a person who has a talent that allows them to protect other people. This person can be real or imagined. Ask students to write down a name for the protective figure and some details about what makes them powerful and protective.
- Next, invite students to use a pencil to draw their protective figure on papyrus-style or parchment paper. The drawing should communicate what the figure's important personal qualities are, based on what the student just wrote.
- When students finish their drawings, they can use a black marker to darken and emphasize the lines. They can then add color to their figure. They might be inspired by the Egyptian color palette and employ limited colors, such as light green, ocher yellow, light and dark blue, red, and white.

- Once students have completed their drawings, they can use the hieroglyph stamps from Fun with Heiroglyphs or copy hieroglyph letters to write the name of their protective figure.
- In the last part of class, invite students to share their protective figures with each other, sharing the figure's name and protective qualities.
- When finished, they can roll up the papyrus paper and tie a ribbon around it, so they can keep it and bring it with them whenever they feel they need a protective scroll.

Resources

- Allard Pierson Museum, Amsterdam, "Bes, Small God in Ancient Egypt" (introduction film for the exhibition Bes, Small God in Ancient Egypt), 2019, Vimeo, video, 3:20, vimeo.com/375647236
- Catharine Roehrig, Fun with Hieroglyphs,
 The Metropolitan Museum of Art, 2008
- "Write Your Name in Hieroglyphs" (online transcription tool), Penn Museum, Philadelphia, www.penn.museum/cgi/ hieroglyphsreal.php

Unit 5-Lesson 4

How can we promote safety and happiness in our communities?



New Year Picture of Military Door Guard. China, early 20th century, Republic period (1912–49). Woodblock print, ink and color on paper, $28 \frac{5}{6} \times 17 \frac{7}{6}$ in. Purchase, Bequest of Dorothy Graham Bennett, 1989 (CP378)

Students will...

- Synthesize information from historical sources.
- Handle a diversity of viewpoints and interpretations.
- Understand how to contribute to the well-being of a community.
- Recognize injustice and consider how to cultivate resilience in response.

SEL Standards

Social awareness

Questions

- Look closely at this image: what details do you notice around the figures? What do you think is happening?
- If you could step into this image, what would you hear?
- Look at the man and the lion. Which one do you think is more powerful and why?
- When I tell you this lion is a monster, how does that change your understanding of the work of art?
- What skills or qualities would someone need to help others?
- If there were a threat in your community or family, whom would you ask for help?

Key Information

- This is a banner that would be used to decorate a house for the New Year.
- This references a story about how an old man saves a whole community. In the story, the lion (monster) attacks the village,

and people run away from their homes. However, the old man is able to scare away the monster by using loud fireworks, bright lights, red banners, and curtains. In doing so, he brings happiness to the community.

Materials

- Blank scroll paper (alternatively, multimedia paper)
- Watercolor brush pens, prefilled with paint (alternatively, watercolor pastels and brushes with water)
- Water in bowls or cups
 (for wetting/rinsing brushes)
- Paper towels
- Poster hangers (optional)

Activity:

Watercolor Scrolls

- Ask students to reflect on the story. Invite them to consider how someone can bring happiness and safety to their community and to their family. Ask them to come up with some specific ways that they can bring happiness to their communities and families.
- Invite students to select one way they can bring happiness to their community. Let them know they will draw this image on their scroll.
- Students can first create the drawings of themselves in pencil. As they develop their drawings, they might include details about themselves, the activity they are doing, or about their communities.
- Next, students should use watercolor brush pens or pastels to draw over the pencil lines and add color. Students can experiment with

adding water to different components of the scroll. They can apply more water to areas where they would like to dilute the pigments and create lighter colors.

- When they finish their drawing, they can use their pencils to add words that help to explain the way they can bring happiness to their community.
- The scrolls can be hung with poster hangers or stored together in a safe place in the classroom for students to consult when they would like to be reminded of their own power to bring happiness to their school or community.

Resources

 Little Genius Workshop, "Nian: A Lunar New Year Story," YouTube, video, 3:56, Jan. 22, 2019, <u>www.youtube.com/watch?v=EZM5I-g4Kng</u>

Unit 5-Lesson 5

Why do we have different emotions, and why do we need them?



Young Corn Deity. Mesoamerica, Mexico, Maya, 8th century. Ceramic and pigment, H. 8 ½ in., W. 2 in., D. 1½ in.
The Michael C. Rockefeller Memorial Collection, Bequest of Nelson A. Rockefeller, 1979 (1979.206.728)

Students will...

- Handle a diversity of viewpoints and interpretations.
- Synthesize information from historical sources.
- Make connections between art and their own lives.
- Recognize the importance of emotions.

SEL Standards

- Self-awareness
- Social awareness

Questions

- How would you describe what you see?
- Notice the person inside the corn plant. What details stand out to you?
- After hearing the story of creation that is briefly described below, how would you answer the following questions?
 - What are some ways we express ourselves without speaking?
 - What are some reasons why it is important for us to have different emotions, such as anger, disgust, or joy?

Key Information

- In this is ceramic sculpture, the young Maize
 God rises from an ear of corn
- In the Mayan diet, maize (corn) served as a staple food.
- The Maize God is represented with idealized forms of beauty, including an elongated head, and with a fringed (maybe feathered) headdress.

- ♦ This object references the story of creation:
 - At first, humans were made with clay. But they were not able to speak and show emotion. They also would be damaged when exposed to water.
 - Then, the gods made humans with wood, which was more successful, as they could talk. But they had no emotion, and they were unable to respect their creators properly.
 - The last attempt was the creation of humans with maize dough. The new humans were intelligent, able to speak, and had souls and emotions.

Materials

- ♦ 8 x 12-inch white paper
- Magazines, newspapers, or collage papers
- Oil pastels in a mix of colors (alternatively, markers)
- Scissors
- Glue sticks

Activity:

Emotion Portrait Collage

- Ask the students to reflect on the creation story and encourage them to discuss what emotions are important to them. Ask them to write down emotions that are essential for human survival. Make sure to address emotions such as anger or fear that may be undesirable but are necessary for our existence.
- Ask students to decide on one emotion they would like to depict in their collage.
- Distribute the materials and ask students

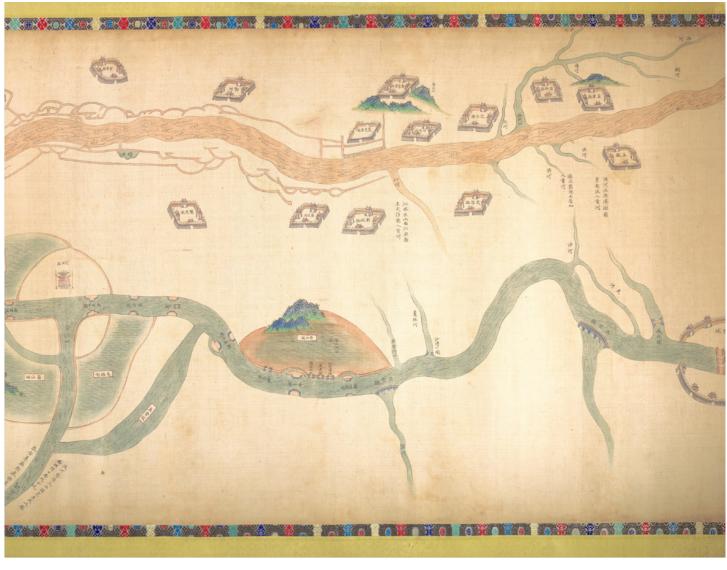
to identify and cut out several images that will compose their portrait. The images might depict human or animal faces. They might also depict natural imagery, colors, and shapes that they connect with their chosen emotion.

- Once students have selected images, prompt them to create a "portrait" of this emotion. Encourage them to create a hybrid portrait that includes aspects of different kinds of figures. They should compose the collage by laying out the images and then gluing them to the paper.
- Once they have begun gluing down their selected images, students may use the oil pastels to include additional kinds of images or colors and shapes that relate to their chosen emotion.
- Invite students to share their collages with their classmates and discuss how they choose to depict the selected emotion.

Resources

- "Origin Story: Maya," compiled by Cynthia Stokes Brown, Arts and Humanities, Khan Academy, www.khanacademy.org/ humanities/big-history-project/what-is-bighistory/origin-stories/a/origin-story-mayan/
- Fiona Passantino, "Mayan Creation Myth," YouTube, video, 4:09, June 25, 2020, www. youtube.com/watch?v=CRQ6_c1_ZmM/

Unit 5-Lesson 6 How can we keep track of our journeys?



Students will...

- Synthesize and apply information.
- Develop their understanding of chronology.
- Analyze and interpret maps, graphs, and tables related to history and geography.
- Make connections between art and their own lives.

SEL Standards

- Self-awareness
- ♦ Self-management

Questions

- What elements can you identify on this scroll?
- Are there any images that stand out to you? Are there any structures that you recognize?
- Think about a recent time when you traveled, whether on your commute to school or when you went on a trip. What is the first thing that you remember when you think about your journey? What are the important stops you had along the way?

Key Information

- This map shows the Grand Canal in China, from the vicinity of Beijing southward.
- All of the rivers, canals, dams, walled cities, and significant towns near the canal are depicted and labeled.
- Most parts of the map are simplified except the Forbidden City, the Yangzi River, and certain mountains and topographic features.

Materials

- 3-inch round stickers (alternatively, 3-inch round papers and glue sticks)
- Colored pencils (alternatively, markers)
- Linen or leather ribbon

Activity:

Journey Maps

- Ask students to write down three important stops on their last trip. Invite them to note what they saw at these stops and the qualities that made these stops feel important.
- Let students know that each of their round stickers will symbolize a different highlight on their journey. Invite students to use the colored pencils to draw on the stickers images of the highlighted locations on their journey. Encourage them to include details that make these places unique and important: visual cues, signs, images to indicate sounds and/or smells.
- Once they have drawn their locations on the stickers, students will decide how they will arrange the stickers on the paper to best capture the timeline of their journey. As appropriate, discuss the four cardinal directions or assist them in consulting maps. Two additional approaches to mapmaking from The Met collection are listed in Resources below. When they feel they have selected appropriate locations, students can place their stickers on the paper.
- Next, invite students to connect those highlighted locations with roads, rivers, or any form of connection they prefer.

When they have filled in the connecting locations on their journey maps, students can roll their papers and tie a ribbon around them. Encourage students to carry their maps with them if they go on their journey again, so that they can add additional details.

Resources

- * "Map of Ancient Rome Illustrating Major Monuments and the Seven Hills," The Metropolitan Museum of Art, www.metmuseum.org/art/collection/ search/336076
- The Barque of Amun Arriving at the West Bank of Thebes," The Metropolitan Museum of Art, www.metmuseum.org/art/collection/search/557797

Appendix

Verbal Imaging: Describing Art to People Who Are Blind or Partially Sighted



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Verbal Imaging

Describing
Visual Art to People
Who are Blind or
Partially Sighted

What is Verbal Imaging?

- Verbal Imaging is the process of organizing and editing the information we take in visually and the verbal presentation of that information.
- The goal is to create a clear and comprehensive image for a person who is visually impaired.
- This will involve discussion about the work of art and what the visually impaired person can and cannot see.

How Do You Prepare for It?

- Do your art historical research.
- Learn as much as possible about the work of art.
- Look very closely at the work of art.
- Make sure you can identify everything (for example, animals, clothing, flags, coats of arms).
- Think of examples to explain and describe colors and shapes.
- Practice describing the work of art.
- Verbal Imaging tours take longer than just viewing, so be prepared to cover fewer works.
- It can be helpful to have more than one educator available for a tour, depending on numbers in the group.

How Do You Do It? Setting the Scene

- Describe the gallery space and how the object is displayed.
- Describe the size of the work of art; for paintings, briefly describe the frame. (You may wish to trace in the air with the hand of the person to whom you are describing the general shape and size of the object. First make sure that the person feels comfortable with you guiding his or her hand.)
- * Give a general overview: artist, title, date, production technique.
- * Define subject matter (landscape, portrait, religious work, still life, etc.).

Contextualize the scene. Describe:

- The mood of the painting (for example, "It is a cloudy and windy day and we are outdoors" or "We are in an elegant, but mysterious room with low light").
- ** The vantage point (for example, "We are looking down into the landscape" or "we are looking up at the man").
- The time of day (for example, "It looks like the afternoon because the light source is low and it creates long shadows").

The Description

- Consider your organizational strategy:
 - For some types of paintings, especially landscapes, still lifes and history paintings, it can be helpful to divide the painting into foreground, middle ground, and background.
 - For portraits or works with prominent figures, begin by describing the figures. Where is the figure standing? How close to the viewer? How large is the figure in proportion to the rest of the work? What is the pose of the figure? If possible, help the person understand the pose by either getting yourself in the pose or, if the visitor prefers, helping them mimic the pose. Talk about the clothing; describe the cut of each garment, the materials, colors, and textures. Describe facial features and expression, hands, and gestures. After a thorough description of the figure, divide the rest of the painting into foreground, middle ground, and background.
 - But Discussing foreground, middle ground, and background:
 - Describe systematically, for example, from left to right.
 - Pretend you are walking in the space, describing every object you encounter to someone on your cell phone.
 - ♣ Discuss the foreground first:
 - How far away are the closest objects to the viewer?
 - * Then describe the elements and action in the foreground, generally and then adding detail.
 - + Then discuss the middle ground and background in the same way.
 - Describe and discuss the relationship between details and the composition or object as a whole.

Historical and Other Contextual Information

- Subject matter: talk about what is known about the figure(s), scene, landscape, and iconography.
- Give information about the artist.
- Give information about the style.
- Give information about the historical period, social and political context, etc.

Tips of the Trade

- * Take questions and encourage discussion: this will help you find out what a person sees and then help you to complete the image.
- When giving directions:
 - You may wish to refer to the clockface or landmarks in the work to help people build a clear spatial understanding of the composition.
 - Move around object coherently: try not to skip around.
 - Be aware of the mirror image (i.e., the sitter's left hand will be on the viewer's right).
 - * Take your time and speak clearly.
- Sometimes it may be beneficial to help the person trace shapes in the air, to trace shapes in their hand, or to show them particular areas of a painting by tracing these areas with their arm or hand. But ask first if this is okay with them.
- Specificity of words:
 - Use clear, precise language.
 - Use analogies with everyday objects or occurrences.
- Use other senses:
 - How does it feel? What is the sense of weight? Temperature?

 - What would it taste like?
 - What sounds does it make or can you make with it?

Some Things to Keep in Mind

- * Balance evocative descriptions with objectivity.
- * Give information to enable the listener to come to their own conclusions.
- * Consider using tactile diagrams or models.
- * You will see things you have never noticed before!