



## Evening for Educators

***The British Passion for Landscape:***

***Masterpieces from National Museum Wales***

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Educator Resources and Lesson Plans

11/4/15

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*Hi-resolution images of all artworks used here can be accessed from the Images folder on this flashdrive.*

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Evening for Educators is funded in part by the State Wide Art Partnership and the Professional Outreach Programs in the Schools, (POPS) through the Utah State Office of Education.





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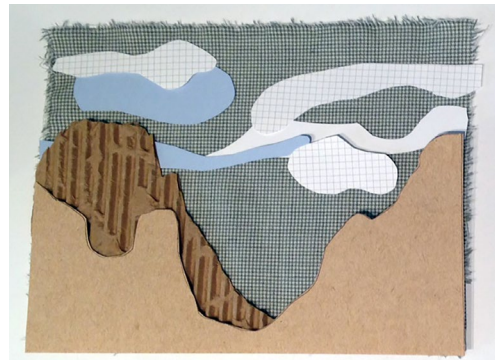
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**sample activities from lesson plans included in this packet**

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from left to right | top: *Utah Landscape Diorama – STEAM*, Melissa Deletant (pg 26); *Exploring Symbolism in Landscape*, Logan Meyers (pg 58); *Landscape Literacy*, Kate Austin (pg 11) | bottom: *Interpreting Utah's Ecosystems*, Laura Decker (pg 43); *The Artist and the Environment*, Donna Pence (pg 5); *Portrait of Place*, Annie Burbidge Ream (pg 33).



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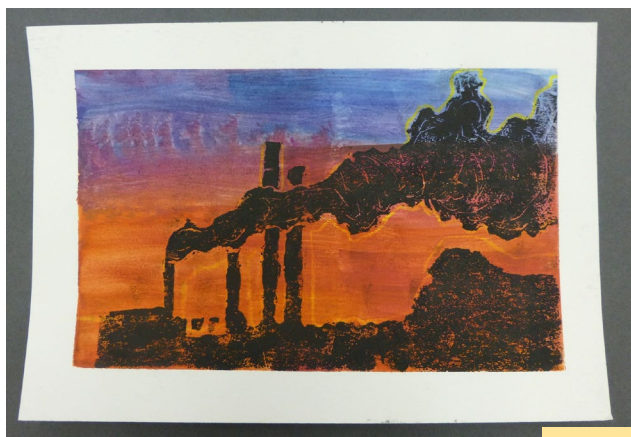
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*samples from lesson plan activity*





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*Trinitite Ground Zero, 1988-89, Patrick Nagatani*

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Patrick Nagatani, working in series, creates tableaus—elaborate fictional stories—made up of two and three-dimensional imagery which he then photographs. He has explored the effects of the nuclear industry on New Mexico, and Japanese-American internment camps from World War II.)

Patrick Nagatani (1945– ), American  
**Trinitite Ground Zero, 1988-89**  
Chromogenic process  
Gift of Dr. Mark Reichman  
UMFA2003.25.59  
Art © Patrick Nagatani



# **THE ARTIST AND THE ENVIRONMENT**

Donna Pence

## **Overview**

Artists often show how people are affected by the unpredictability of nature. After viewing examples by three artists, students use watercolor and foam block printing to depict the power of nature.

## **Essential Question**

“Why do you think artists choose to depict the violent aspects of nature?”

## **Objectives**

Using images from the UMFA collection as inspiration, students will be able to:

1. compare and contrast three works of art about nature based on their medium, their topic, and their style.
2. communicate an idea about the power of nature through their own artwork.

**Intended Audiences/Grade Levels** grades 3-12

**State Core Links** (see State Core Links at the end of this lesson plan)

## **Materials**

1. Power point: [https://docs.google.com/presentation/d/1MUtZEF52bdWdIN17onA9xz-V7YRzmLTHtb6-t\\_-aYef4/edit#slide=id.p](https://docs.google.com/presentation/d/1MUtZEF52bdWdIN17onA9xz-V7YRzmLTHtb6-t_-aYef4/edit#slide=id.p)
2. 8x10 newsprint
3. ballpoint pens and pencils
4. watercolor paper 9x12 140 lb.
5. watercolors
6. flat brush for washes
7. 8 x 10 foam printing blocks
8. 3-4 brayers
9. block printing ink
10. 3-4 acrylic or glass printing surfaces
11. blue masking tape
12. printed image and handout resources from the power point.

**Duration** 2-3 sessions

### **Vocabulary/Key Terms**

<b>block print</b>	to print (something, such as a book) from hand-cut wooden blocks —used chiefly of printers’ practice before the general adoption of movable types.
<b>filigree</b>	ornamental openwork of delicate or intricate design.
<b>gradation</b>	Gradation in art is a visual technique of gradually transitioning from one colour hue to another, or from one shade to another, or one texture to another. Space, distance, atmosphere, volume, and curved or rounded forms are some of the visual effects created with gradation.
<b>scale</b>	Scale and proportion in art are both concerned with size. Scale refers to the size of an object (a whole) in relationship to another object (another whole). In art the size relationship between an object and the human body is significant.
<b>natural disaster</b>	a natural event such as a flood, earthquake, or hurricane that causes great damage or loss of life.
<b>man-made disaster</b>	A disastrous event caused directly and principally by one or more identifiable deliberate or negligent human actions.
<b>whirlpool</b>	a rapidly rotating mass of water in a river or sea into which objects may be drawn, typically caused by the meeting of conflicting currents.
<b>mixed media</b>	is loosely defined as any work of art that uses more than one medium, solves this issue. This guide is designed to take readers through the different aspects and possibilities of mixed media art for the purpose of both collection and creation
<b>manipulation</b>	is the skillful handling, controlling or using of something or someone. Whether it’s the sculpture you made in art class or how you convinced your friend to do your homework — both are considered manipulation.
<b>fallout</b>	Radioactive Fallout. Fallout is the radioactive particles that fall to earth as a result of a nuclear explosion. It consists of weapon debris, fission products, and, in the case of a ground burst, radiated soil.

### **Activity**

**Part One: Introduction.** Use the power point to start a discussion about why artists choose to paint about the power of nature. Use the Venn diagrams, the questions and printed images from the powerpoint to start a group discussion about the art work.

**Part Two: Demonstration.** Use the document camera to demonstrate a gradated wash, carving a foam block, and printing techniques.

### ***Part Three: Work period.***

Students choose the “Power of Nature” event that they would like to depict. It can be man-made (de-forestation, pollution, etc.) or an act of nature (tornado, earthquake, geyser, etc.) After doing a pre-sketch, students will watercolor the background colors for their art on a sheet of watercolor paper that has been taped off along the outer edges for a clean border effect.

Then students will start to transfer their drawing into the foam with a ball point pen (words will be backwards). Remind them to use a lot of textural marks in the foam.

Next session: students will cut away the unwanted parts of the block print so that the watercolor will show through. This cutting should look like a filigree. Have students print a sample before printing on their watercolor, so more texture or cutting can improve the print.

Remove the tape carefully.

***Part Four: Closure/summary.*** Have students title their work and give a brief description of what influenced them to create their artwork. Display art and writing together.

***Differentiations:*** Students could work in teams to create a visual story of survival

***Historical element:*** Consider the time period of each the art works studied and how the context of the time influenced the art.

### **Method(s) for Assessment**

visual assessment, written assessment, and discussion

### **State Core Links**

#### **Fine Art Standards**

*3.1: Compare and describe various works of art that have a similar theme and were created at different time periods.*

*4.1: Compare and contrast selected works of art and describe them, using appropriate vocabulary of art.*

#### **Visual Literacy**

*5.3: Look at images in figurative works of art and predict what might happen next, telling what clues in the work support their ideas.*

### **Additional Resources**

Consider submitting the artwork to community venues for public display.





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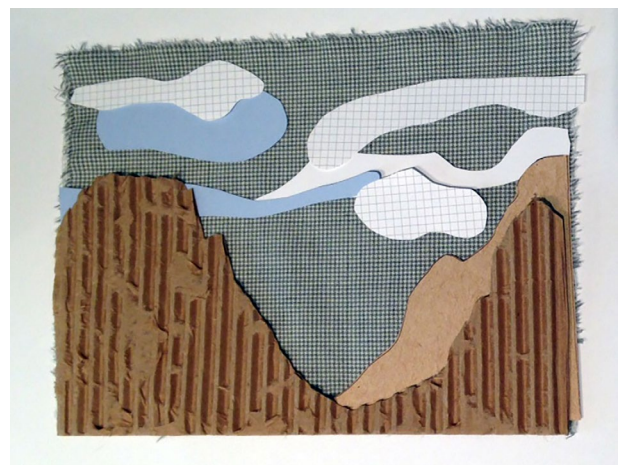
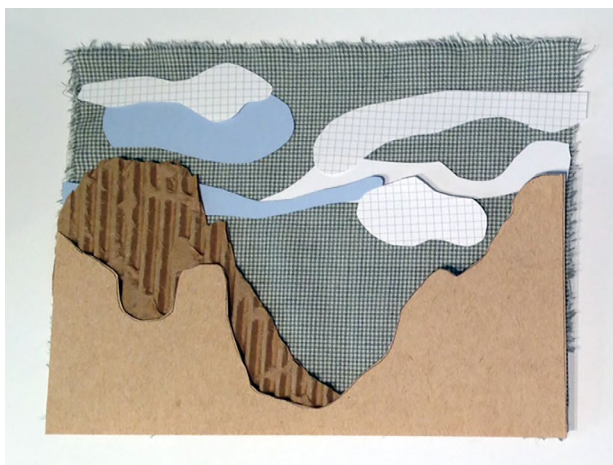
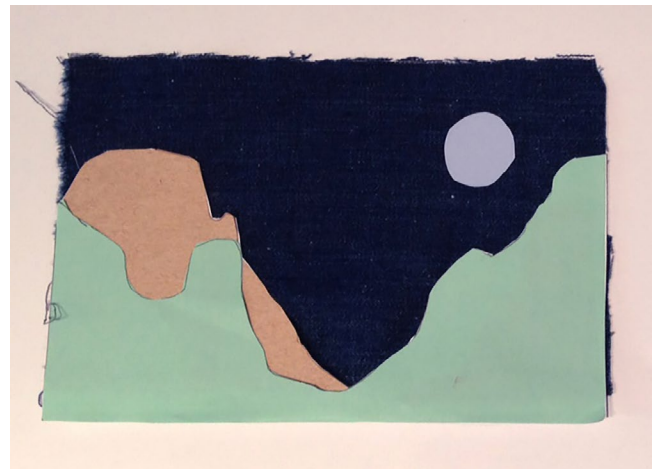
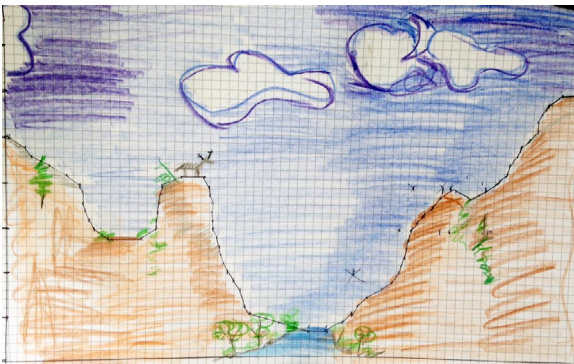
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*samples from lesson plan activity*



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### *Canyon Paradise, Anton Rasmussen*



Anton Rasmussen (1942-2015) was a native-born, Utah painter. Although he began his art career as an abstract painter, he is best known for his large paintings and mural works of iconic Utah landscapes. Rasmussen was inspired early on by abstractions created by patterns he observed while looking through microscopes, and during his travels through southern Utah in the 1980s, he found evidence of these patterns on a much grander scale in the rock formations of Zion and Bryce Canyon National Parks. During an interview in 1985, Rasmussen explained that without an understanding of the geology and heritage of the rocks and the climatic conditions that have occurred over geologic time, an artist has “only the most superficial experience of these beautiful formations.” [Ginette McDonald, interview on the SUSC program Face to Face, c. 1985]

In *Canyon Paradise*, Rasmussen uses detailed patterns to highlight the traces of forces that have shaped the landscape

of Zion National Park. In addition, he portrays the elements of erosion in the form of glaring sunlight, puffy rain-filled clouds, large cracks and fissures in the rock, and glimpses of the river that shaped this canyon over millions of years.

Anton Rasmussen (1942–2015), American

**Canyon Paradise, 1992**

Color lithograph

Purchased with funds from the University of Utah Department of Art

UMFA 1992.023.001

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## *Great White Throne, Zion National Park, Leconte Stewart*

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LeConte Stewart (1891–1990) was a great American landscape artist best known for his masterful paintings of the agricultural lands and rural settings of Utah. He portrayed the spirit and beauty of the land in thousands of artworks created over many decades. These landscapes include the sagebrush deserts of central Utah, the mountains and valleys of northern Utah, and the rural homes and farms of Mormon pioneers—a distinctive regional landscape. The great focus of LeConte Stewart’s artistic life—landscape painting—was a process to which he brought his innermost beliefs and feelings, his connections to the land and people of Utah, and his abilities as an artist.

“I believe that an expression of a subject is vital; to try to see in the thing itself the mood and the impression it gives. To me art is an expression of the sense of a thing rather than a reproduction of it.” –LeConte Stewart

*Great White Throne, Zion National Park* is an excellent example of Stewart’s desire to convey the sense of his experience of one of Utah’s most iconic geological features, rather than to create an exact image of it.

Leconte Stewart (1891–1990), American

**Great White Throne, Zion National Park, 1927**

Oil painting on masonite

Gift of Marilyn H. Hite in memory of Ruth Harris and William N. Hite

UMFA 1979.036

Image produced by the Utah Museum of Fine Arts-All rights reserved



# ***Landscape Literacy***

Kate Austin

## **Overview**

In this lesson, students will examine various functions of maps and how they are used to convey information. In addition, students will explore methods for creating landscape drawings using contour lines from topographical maps.

## **Objectives**

Using images from the UMFA collection as inspiration, students will:

1. Discuss the importance of maps for communication.
2. Understand how to read topographical maps by recognizing contour lines and other details included in the landscape.
3. Compare and contrast landscapes of the same location to identify different factors that affect artist interpretation.
4. Create their own landscape painting or drawing of a specific location on a map using contour lines and elevation markers.
5. Find meaning in works of art through settings and other modes of learning.
6. Evaluate the impact of art on life outside of school.

**Intended Audiences/Grade Levels** grades 6–12

**State Core Links** (see State Core Links at the end of this lesson plan)

## **Materials**

1. Powerpoint presentation or images of different types of maps from the same location (i.e. weather maps, population maps, political maps)
2. Image of *Great White Throne, Zion National Park*, Leconte Stewart, UMFA I 979.036
3. Image of *Canyon Paradise*, Anton J. Rasmussen, UMFA I 992.023.001
4. Scaled Topographic Map of Zion National Park (see appendix)
5. Colored Pencils, Paints, Markers or Crayons
6. Number 2 pencils
7. 8x10" sheets of Quad (8x8 per inch) graph paper
8. 12" rulers
9. Masking tape
10. Glue sticks \*optional\*

11. Construction paper \*optional\*
12. Scissors \*optional\*

**Duration** 1-2hrs

**Vocabulary/Key Terms**

<b>Map</b>	a picture or chart that shows the features of an area
<b>Topography</b>	the surface features and landforms of an area (i.e.- mountains, valleys, and rivers)
<b>Terrain</b>	the physical features or characteristics of an area of land (i.e.-rocky, grassy, mountainous, icy, etc.)
<b>Landscape</b>	a painting, drawing, photograph, etc, that shows natural scenery
<b>Contour</b>	the outline, or outer edge of something
<b>Contour line</b>	a line on a topographic map that joins points of equal elevation on a surface
<b>Elevation</b>	the height or altitude of a place above sea level
<b>Slope</b>	the measure of the steepness of a slanted line
<b>Plot</b>	to locate and mark one or more points on a graph or map
<b>Vantage point</b>	the position from which something is viewed

**Activity**

*Introduction*

- **What is a map?**  
A map is an image or representation of an area that shows the positions of things such as countries, rivers, cities, and streets.
- **Have you used a map before?**
- **Why do people make or use maps?**  
Maps are a great way to communicate. Maps are tools that help us describe space and relationships between things. They can also help us plan for travel and help us to understand position, distance, obstacles, and scale without having to use words.
- **What are some types of maps that you can think of?**  
Maps don't always show geographic features like mountains, oceans, roads, rivers, or cities. They can be used to show weather patterns, time zones, population distribution, locations of groups of people, travel patterns of animals, positions of stars, and other information, depending on what the creator of the map is trying to communicate.

Throughout this lesson we will explore how we can use maps to understand the landscapes of Utah. We will also experience the limitations of certain types of maps, and the decisions that artists must make when creating landscape paintings and drawings.

### ***Looking and Discussing—Topographic Maps***

Display or pass out a variety of maps of the United States (Include maps that show weather patterns, Time Zones, population density, presidential election polling results, interstates, etc.) while discussing the following questions:

- What information do you think each map is communicating? What are some clues that help you determine this?
- Who do you think would need to use this kind of map? Why?

Display or pass out topographic maps of Zion National Park, and have the students take a look at them while discussing the following questions:

- How is this map different from other maps we looked at?
- What information do you think this map is communicating?
- Who do you think would need to use this kind of map? Why?
- What is topography?

This is a topographic map. A topographic map is a type of map that shows elevation. This is a very specialized type of map that shows the three-dimensional nature of the landscape that it is attempting to describe.

After describing what a topographic map is, ask the question again: who might use a topographic map? Why?

Topographic maps are used by hikers, skiers, firefighters, soldiers, architects, and city planners, who need to know what the elevation and terrain of an area is.

Topographic maps use contour lines to show landforms like hills, valleys, and rivers. Contour lines connect points of equal elevation. When a contour line is drawn on a map it represents a given elevation. Every point on the map touching the line should be the same elevation. On some maps, numbers on the lines will let you know what the elevation is for that line.

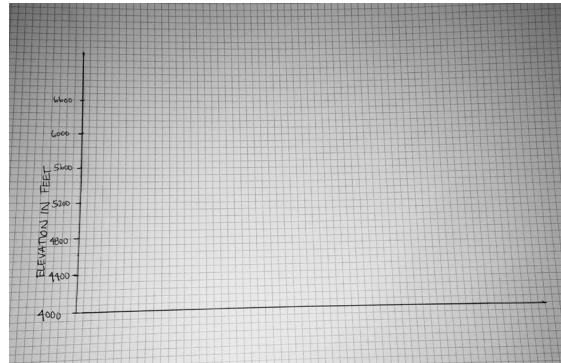
When you look at the topographic map with this in mind, you will start to see the shape of landforms like mountains and valleys. The closer the contour lines are to each other, the steeper the slope of the land. These maps help us understand the landscape of an area without visiting it. Today we will be creating landscape drawings of a real place by using information from these maps.

### ***Art-making phase I—Interpreting the contour lines to create a contour drawing***

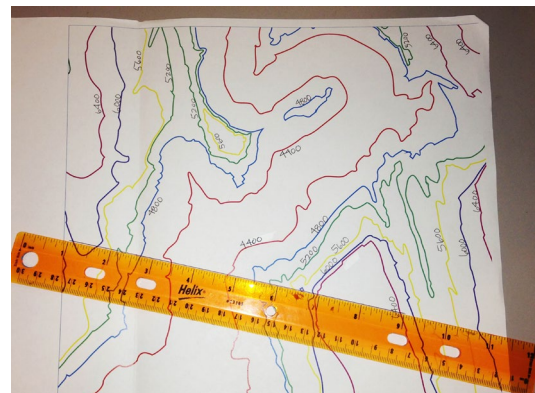
- I. Mark one sheet of graph paper with elevations to match the contour lines on your topo-



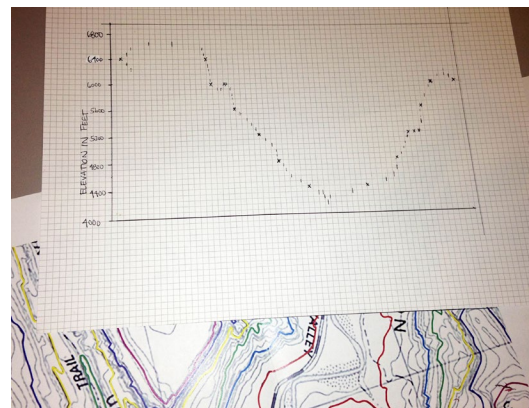
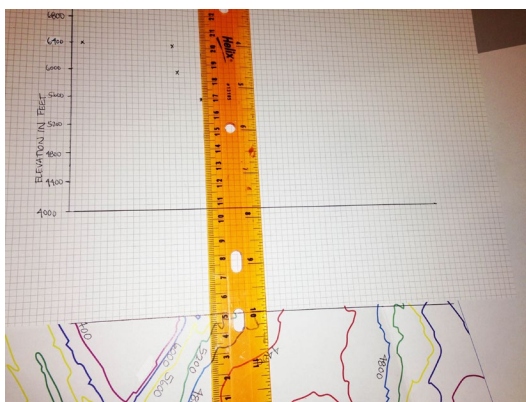
graphic map of Zion National Park (see appendix). (The contour lines included in this lesson plan range from 4400ft to 6800ft. These contour lines represent an 80ft change in elevation from one line to the next.)



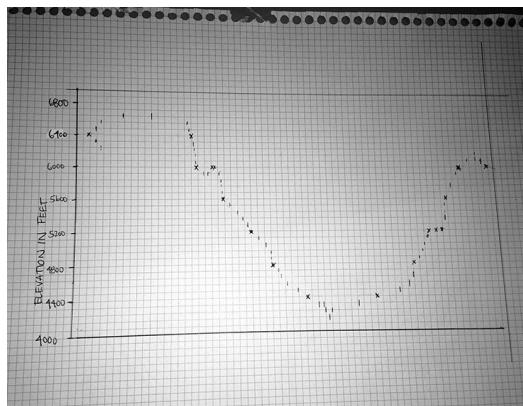
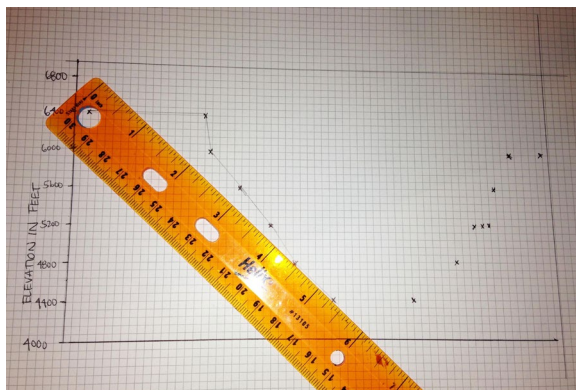
- Using a ruler, draw an 8" long straight line somewhere on the topographic map of Zion National Park so that it crosses at least 10 contour lines.



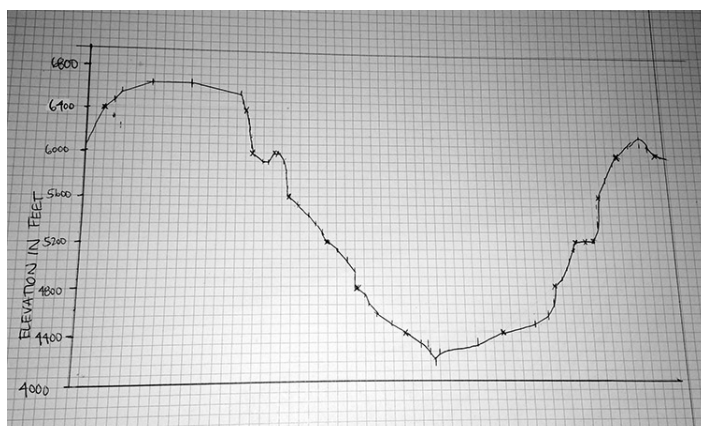
- Line up the edge of your graph paper with the line that you just drew. Use masking tape to temporarily hold the paper in place.
- Using your ruler or a triangle, plot points where contour lines intersect with the edge of your graph paper on their corresponding elevation on the graph paper.



5. Draw straight lines between the points you plotted so that you create one continuous line.



You have now created a contour drawing of the topography of your landscape! You should be able to tell if you were plotting a valley, a mountain, or a sloping hillside. Have students describe what they drew in terms of landforms.



### ***Looking and Discussing-The artist's interpretation of the landscape***

Look at and discuss Leconte Stewart's *Great White Throne*, Zion National Park, and Anton J. Rasmussen's *Canyon Paradise*.

Begin by asking questions like:

- How would you describe this work of art?
- What do you see?
- What is this work of art made out of?
- How are these two pieces similar or different?
- Are these landscapes real or imaginary? What makes you say that?
- Have you ever been to this place or seen something like this before?

- What are some words you can use to describe the topography or terrain of these landscapes?

Both of these landscapes depict a real place, located on the map of Zion National Park that we used to make our contour drawings. Ask students to point out where they think this landscape view is on their maps. What are some clues on the map that can help us determine the vantage point from which the artists created each landscape?

### ***Art-making phase 2 – Artistic interpretation and creative execution***

Compare Leconte Stewart's *Great White Throne, Zion National Park* and Anton J. Rasmussen's *Canyon Paradise* with the landform contour drawing you created on graph paper. How are these artworks similar to your contour drawing? How are they different?

Topographic maps only tell us what the land is shaped like. They can't tell us what the weather is like, what time of day it is, or in what season the map was made. What details would you add to your contour drawing to describe how you imagined this landscape as you were creating it?

Ask students to add details to their contour drawings by using colored pencils, markers, paint, and crayons to create a finished work. Students should use line, color, pattern, texture and perspective to add details that suggest time of day, weather, geology, texture, plant and animal life, and the presence of natural resources.

### ***Extensions***

#### **Art-making extension 1: Foreground, middle-ground, and background**

Ask students to create 1 or 2 additional contour drawings using the plotting method described above. Cut out each contour drawing to use as a template from which to cut pieces of colored construction paper. Students can then create a collage landscape by layering the construction paper cutouts to create foreground, middle-ground, and background.

#### **Art-making extension 2- Personal Landscapes**

Ask students to choose a geographic location that is important to them (their favorite vacation spot, their hometown, the city their grandparents came from, etc.). Download a topographic area of that location, and create a finished landscape painting using the techniques and concepts modeled in this lesson plan.

### **Method(s) for Assessment**

- Ability to define vocabulary words and ideas.
- Ability to express ideas clearly and concisely.
- Identify contour lines and “read” the topography.
- Ability to identify specific landforms or landmarks on a topographic map.

Additional ideas for assessment include:

- Safe handling of tools.
- Completion of follow-up art activity.

### **State Core Links**

#### **Visual Arts—Grade 6**

*Standard 2-(Perceiving)* The student will analyze, reflect on, and apply the structures of art.

*Standard 3-(Expressing)* The student will choose and evaluate artistic subject matter, themes, symbols, ideas, meanings, and purposes.

*Standard 4-(Contextualizing)* The student will interpret and apply visual arts in relation to cultures, history, and all learning.

#### **Visual Arts-Foundations I**

*Standard 1-*Students will assemble and create works of art by experiencing a variety of art media and by learning the art elements and principles.

*Standard 2-*Students will find meaning by analyzing, criticizing, and evaluating works of art.

*Standard 4-*Students will find meaning in works of art through settings and other modes of learning.

#### **Visual Arts—Drawing**

*Standard 1-*Students will assemble and create drawings by manipulating a variety of art media and by organizing images with the elements and principles.

*Standard 2-*Students will find meaning by analyzing, criticizing, and evaluating drawings.

*Standard 4-*Students will find meaning in drawings through settings and other modes of learning.

#### **Visual Arts—Painting**

*Standard 1-*Students will assemble and create paintings by manipulating a variety of art media and by organizing images with the elements and principles.

*Standard 2-*Students will find meaning by analyzing, criticizing, and evaluating paintings.

*Standard 4-*Students will find meaning in paintings through settings and other modes of learning.

#### **Visual Arts—Foundations II**

*Standard 1-*Students will assemble and create works of art by experiencing a variety of art media

and by learning the art elements and principles.

*Standard 2*-Students will find meaning by analyzing, criticizing, and evaluating works of art.

*Standard 4*-Students will find meaning in works of art through settings and other modes of learning.

### **Visual Arts—Art History and Criticism**

*Standard 1*-Students will examine how works of art were created by manipulating media and by organizing images with art elements and principles.

*Standard 2*-Students will find meaning by analyzing, criticizing, and evaluating works of art.

*Standard 3*-Students will discover meaning in art.

*Standard 4*-Students will find meaning in works of art through settings and other modes of learning.

### **English Language Arts Grade 6**

*Reading: Informational Text Standard 7*-Integrate information presented in different media or formats (e.g. visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.

### **English Language Arts Grade 8**

*Reading: Informational Text Standard 7*-Evaluate the advantages and disadvantages of using different mediums (e.g. print or digital text, multimedia) to present a particular topic or idea.

### **English Language Arts Grade 11-12**

*Reading: Informational Text Standard 7*-Integrate and evaluate multiple sources of information presented in different media or formats (e.g. visually, quantitatively) as well as in words in order to address a question or solve a problem.

### **Science—Earth Science**

*Standard 5*-Students will understand how Earth Science interacts with society.

### **Social Studies—Geography for Life**

*Standard 1*-Students will understand the world in spatial terms.

*Standard 2*-Students will understand the human and physical characteristics of places and regions.

### **Social Studies—Utah Studies**

*Standard 1*-Students will understand the interaction between Utah's geography and its inhabitants.

### **Mathematics—Grade 6**

Domain: Geometry

### **Mathematics—Grade 7**

Domain: Geometry

## Secondary Mathematics I

Unit 2: Linear and Exponential relationships.

Unit 5: Congruence, Proof, and Constructions.

### **Additional Resources**

- Download more USGS topographic maps: <http://www.usgs.gov/pubprod/maps.html>
- Google Earth satellite photos: <https://www.google.com/earth/>
- Utah Avalanche Center forecasting site with topographic maps and weather: <https://utahavalanchecenter.org/advisory/salt-lake>
- “Painters of Utah’s Canyons and Deserts”, Donna L. Poulton and Vern G. Swanson

### **Zion National Park:**

Zion National Park is Utah’s first and most popular National Park. In 1916, the United States Congress passed the Organic Act which created the National Park Service “to conserve the scenery and the natural and historic objects and wildlife therein, and to provide for the enjoyment of the same in such manner and by such means as will leave them unimpaired for the enjoyment of future generations.” Criteria for the selection of National Parks include natural beauty, unique geological features, unusual ecosystems, and recreational opportunities. Zion National Park contains mountains, canyons, buttes, mesas, monoliths, rivers, slot canyons, and natural arches that provide amazing scenery and endless opportunities for exploration and discovery.

The park is located in southwestern Utah, in an area that was originally inhabited as early as 8,000 years ago by small family groups of Native Americans, followed by the semi-nomadic Anasazi and eventually several other Paiute sub-tribes. Mormons came into the area in 1858 and settled there in the early 1860s. John Wesley Powell first visited this area following his first trip through the Grand Canyon in 1869, and returned to survey the area in 1872.

Frederick Samuel Dellenbaugh, a topographer who accompanied John Wesley Powell on his “Second Survey of the Colorado” and again on the “Arid Lands Survey,” wrote an article for *Scribner’s* in 1904 titled “A New Valley of Wonders,” in which he spoke about the difficulty of describing Zion: “One hardly knows just how to think of it. Never before has such a naked mountain of rock entered our minds. Without a shred of disguise its transcendent form rises pre-eminent. There is almost nothing to compare to it.”

It was this article, along with Dellenbaugh’s painting, *Zion Canyon 1903*, and a large body of work that included paintings of the area by Thomas Moran, the surveys of John Wesley Powell, and photographs by John Hillers, that convinced President William Howard Taft to initiate the creation of Mukuntuweap National Monument on July 31, 1909. The National Park Service changed the name from “Mukuntuweap” to “Zion” when the area was established as a national park in 1919.





## Evening for Educators

*The British Passion for Landscape:*

*Masterpieces from National Museum Wales*

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11/4/15

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*sample from lesson plan activity*



## Evening for Educators

*The British Passion for Landscape:*

*Masterpieces from National Museum Wales*

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Educator Resources and Lesson Plans

11/4/15

*Valley of Babbling Waters, Southern Utah, Thomas Moran*

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For information on Thomas Moran: [https://en.wikipedia.org/wiki/Thomas\\_Moran](https://en.wikipedia.org/wiki/Thomas_Moran)

Thomas Moran (1837–1926), American

**Valley of Babbling Waters, Southern Utah, 1876**

Chromolithograph, paper

Purchased with funds from Friends of the Art Museum

UMFA 1976.101



*Utah Hills*, Carlos J. Anderson

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For information on Carlos J. Anderson: <http://www.ashevilleart.org/artists/carlosanderson/>

Carlos J. Anderson (1904–1978), American

**Utah Hills, circa 1924–1978**

Oil on canvas

Gift of Mr. and Mrs. Joseph J. Palmer

UMFA 1991.069.001

Image produced by the Utah Museum of Fine Arts-All rights reserved

*Untitled (desert landscape)*, Paulmar Torsten J. Fjellboe

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For information on Paulmar Torsten J. Fjellboe:

[http://www.smofa.org/collections/browse.html?x=artist&artist\\_id=402](http://www.smofa.org/collections/browse.html?x=artist&artist_id=402)

Paulmar Torsten J. Fjellboe (1873–1948), American

**Untitled Desert Landscape, 1970**

Oil on canvas

Gift of Jinny Lee Snow

UMFA 1992.011.002

Image produced by the Utah Museum of Fine Arts-All rights reserved



*Midnight Embers*, Anton Rasmussen

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For information on Anton Rasmussen:

<http://www.lib.utah.edu/collections/utah-artists/UAP-Anton-Rasmussen.php>

Anton Rasmussen (1942–2015), American

**Midnight Embers, 1992**

Oil on masonite

Purchased with funds from the University of Utah Department of Art  
UMFA 1992.023.002

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*Red Mesa, Monument Vally, Utah, Edgar Alwin Payne*

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For information on Edgar Alwin Payne: [https://en.wikipedia.org/wiki/Edgar\\_Alwin\\_Payne](https://en.wikipedia.org/wiki/Edgar_Alwin_Payne)

Edgar Alwin Payne (1883–1947), American

**Red Mesa, Monument Valley, Utah, circa 1940's**

Oil on canvas

Purchased with funds from the Phyllis Cannon Wattis Endowment for  
Modern and Contemporary Art, and Diane and Sam Stewart

UMFA 1996.022.001

Art © Utah Museum of Fine Arts



## **Utah Landscape Diorama – STEAM**

Melissa Deletant, BTS ALP Visual Art Teacher, Uintah School District | [Melissa.Deletant@uintah.net](mailto:Melissa.Deletant@uintah.net)

### **STEAM Objectives**

#### Science-

1. Compare the physical characteristics (e.g., precipitation, temperature, and surface terrain) of Utah's wetlands, forests, and deserts.
2. Describe Utah's wetlands (e.g., river, lake, stream, and marsh areas where water is a major feature of the environment) forests (e.g., oak, pine, aspen, juniper areas where trees are a major feature of the environment), and deserts (e.g., areas where the lack of water provided an environment where plants needing little water are a major feature of the environment).
3. Create models of wetlands, forests, and deserts.

#### Technology-

1. Navigate the internet safely.
2. Select appropriate images from a search.

#### Engineering-

1. Fabricate a model of a Utah landscape.

#### Art-

1. Discuss how height placement creates an illusion of depth in artworks.
2. Draw the base of a distant object higher up on the drawing page than the bases of objects that are meant to be in the foreground.
3. Handle art materials in a safe and responsible manner.

#### Math-

1. Understand addition and subtraction of fractions as joining and separating parts referring to the same whole.

### **Intended Audiences/Grade Levels** 4th Grade

### **Materials**

1. Images of artwork from the UMFA collection.
2. Pencils
3. Markers
4. Crayons
5. Construction paper - mix

6. Construction paper – black
7. Glue Sticks
8. Scissors
9. Landscape images
10. Books or internet for image references

**Duration** 7 sessions

### **Vocabulary/Key Terms**

- |                     |   |
|---------------------|---|
| <b>Landscape</b>    | natural scenery such as mountains, valleys, trees, rivers, and forests, especially where the main subject is a wide view – with its elements arranged into a coherent composition.    |
| <b>Space</b>        | refers to distances or areas around, between or within components of a piece of art.  |
| <b>Perspective</b>  | a way of portraying three dimensions on a flat, two-dimensional surface by suggesting depth or distance.  |
| <b>Foreground</b>   | the ground or parts situated, or represented as situated, in the front closest to the viewer.   |
| <b>Middleground</b> | is the middle of a painting or the area between the foreground and the background. Objects in this area look smaller than, and are often placed partially behind, foreground objects. |
| <b>Background</b>   | the ground or parts situated in the rear, that appear farthest away to the viewer. Objects are smaller and of less detail than elsewhere in the image.                                |

### **Activity**

#### ***Day One***

1. Show students images of a Utah wetland, desert, and forest. Ask students to identify each one. How do they know? Discuss the visual indicators (plants/animals/physical features). How have the plants/animals adapted for that particular environment?
2. Discuss and analyze foreground/middle ground/background. Show images of Utah environment landscape paintings. Discuss the visual indicators (overlapping, detail, location on the picture plane, etc).
3. Print off (either laminate or put in a plastic sleeve) or locate a variety of Utah Landscape painting reproductions along with artist statements- if available. Demonstrate how to identify the artist and title. Pair students, giving them each a landscape and an index card to record on. Ask them to identify: artist, title, foreground, middle ground, background, and why they think the artist created the painting (if there is no artist statement available, I ask them to speculate). If you have time, ask them to share in a group using the document camera to show the image to the entire class.

## Day Two

1. Inform students they will spend today researching on the internet for their diorama. Discuss safe internet use, reputable websites, etc. I suggest limiting students to only using Google Images searching the specific term ie, 'Utah desert animals', 'Utah wetland plants', etc.
2. Do a search together, discuss how the first page of results is typically more accurate. Go through some of the results and discuss which ones look reputable, and which ones are completely bogus, ie. a camel in a desert.
3. Ask students to select one of the three environments prior to beginning. Have students record down at least three plants and animals for their chosen environment.

## Day Three

1. Review Utah environments and landscape perspective.
2. Focus on how the base of objects drawn higher up on the picture plane makes them appear farther away. Do a few sketches on the board to demonstrate.
3. Review fractions for a moment, how  $\frac{1}{4} + \frac{1}{4} + \frac{1}{4} + \frac{1}{4} = \frac{4}{4} = 1$  whole. Ask students to take a whole sheet of sketch or photocopy paper and hold it horizontal. Fold it in half horizontal, then again, to create a single sheet of paper in 4ths horizontally. Show an image of the traditional pie chart in 4ths, and explain both their sheet of paper and the pie chart are showing the same thing, whether circular or rectangular.
4. Explain and ask students to label the bottom rectangle as foreground, the next as middle ground, the third up from the bottom as background, and the top as sky. Explain their diorama will have four parts to the landscape, and this is the preliminary sketch for their feat of engineering beginning next week.
5. Along with the titles for each rectangle, write  $\frac{4}{4}=1$  next to foreground,  $\frac{2}{4}$  next to middle ground,  $\frac{2}{4}$  next to background. Explain to students this will be a general rule for proportion. If they draw something in the foreground, ie. a moose, then in the middle ground a second moose must be  $\frac{3}{4}$  or smaller than the one in the foreground. Provide rulers to measure using centimeters. Demonstrate this using the document camera. It doesn't need to be exact, just smaller. If they have trouble measuring use a strip of paper cut to the height of their foreground creature/plant, then fold it in half twice to find the  $\frac{3}{4}$  and the  $\frac{1}{2}$ . This will help students keep to the rule of proportion. It's also worth mentioning that ie. a moose and a rabbit, drawn together in the same ground should be in real life proportion to each other. (If you want to follow along more with the math, it would be worth discussing fraction to decimal conversion and how to multiple the decimal by their measurement to get the answer)
6. Have students sketch their plan for the diorama. Remind them that foreground should have its feet in the foreground rectangle, middle ground items should be further up in the middle ground rectangle, etc. They can go above into a higher box ie. a tree in the foreground overlapping the background, but should have their beginnings in the appropriate space. I outlaw my students from beginning anything at the bottom edge of the paper; it either begins below or above.

7. Show photographs of the three different environments to remind students of the physical features of each. Remind them to include at least three plants and three animals in their sketch, but they are just basic sketches to determine size and relationship on the picture plane. They don't need to measure everything, just things that repeat in different grounds ie. mature sage brush plants.

#### *Day Four*

1. Review Utah environments and rules of perspective.
2. Show students an example diorama, focus on how it gives a sense of perspective both physically and two-dimensionally.
3. Explain to students that today they will work on just the foreground. Demonstrate using a marker to draw the top of the foreground (the first panel), discuss leaving enough at each side to attach it to the form. Ask students to draw the top of their foreground. This is an opportunity to check for understanding.
4. Once you have approved their foreground, have them draw it the same size on their selected color of construction paper in pencil. Now is the time for detailed accurate drawings. I utilize a classroom set of iPads and a selection of books for students to find visual images to draw from. Remind them the foreground has lots of details and visual textures they didn't include in their pre-sketch, now is when you add them.
5. Once you have approved their drawing on the construction paper, have them color/add details with marker. Have them cut along the line that matches their marker line on the pre-sketch. It might be worth having a discussion about craftsmanship too.

#### *Day Five*

1. Review Utah environments and rules of perspective.
2. Show the example diorama folded flat, discuss how they can clearly see all/parts of the middle ground above the foreground. Unfold it and show them from the bottom how both foreground and middle ground line up. Have a disassembled version to show them how to place the foreground down prior to drawing the main features of the middle ground. Explain some things will be seen below, so they can set aside the foreground once they have a general idea of placement.
3. Have students use a marker to draw a line around the top of the middle ground on their pre-sketch, following the same process as with the creation of the foreground.

#### *Day Six*

1. Review Utah environments and rules of perspective.
2. Create the background and sky following the same process as previously. The sky is an entire piece of construction paper and does not get cut.

#### *Day Seven*

1. Review Utah environments and rules of perspective.

2. Engineering. Students will now assemble their four panels together. As a class create an accordion fold by first folding a black piece of paper in half (vertical fold on a horizontal paper), then that into half, then again and again. Undo the paper and fold it into an accordion by reversing folds as necessary. Do this again a second time, so each student has two black pieces of paper folded correctly.
3. Demonstrate gluing in the sky with the accordion paper glued onto the back neatly, with an ample amount of glue. Fold in one fold then glue in the background, fold in another fold and glue in the middle ground, then finally the foreground. There should be one last flap of black paper that sticks out at an angle to help balance the diorama. Demonstrate and go step by step to ensure students are successful. Remind them to apply glue to only where the ground will connect, suggest drawing a pencil line there prior to applying glue.
4. As students finish gluing, ask them to fill out a rubric for the project. This will provide an opportunity for students to add any forgotten plants/animals, or any other last details. Have them self assess/then peer assess, prior to teacher assessment.

### **Method(s) for Assessment**

Category	4	3	2	1	Self	Peer	Teacher
Environment	The environment is immediately recognizable.	The environment is recognizable after a close look.	There is some confusion as to which environment it is.	The environment is unrecognizable.			
Flora and Fauna	At least three animals and three plants are correctly included.	At least three animals and three plants have been included, but a few are incorrect.	Less than three animals or plants have been included, but they are correct.	Less than three animals or plants have been included, and are incorrect.			
Perspective	The diorama clearly shows a sense of perspective, with correct proportion between foreground, middleground, and background.	The diorama has a sense of perspective, but some of the proportions are incorrect.	The perspective is difficult to read, but an attempt has been made to address foreground, middleground, and background.	There is no sense of perspective.			
Total							

How much effort did I really put into creating this work of Art?      4      3      2      1

Peer comments: \_\_\_\_\_

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Teacher comments: \_\_\_\_\_

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## ***Portrait of Place*** **Lesson Plan**

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*samples from lesson plan activity*





## ***Portrait of Place***

### **Lesson Plan**

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#### ***Travels of William Bartram Reconsidered, Mark Dion***

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Mark Dion is interested in examining ways in which perceptions of dominant thought and public institutions, like museums, shape our understanding of history, science, and the natural world. His artistic practice focuses largely on using scientific and archaeological methods of collecting, ordering, and exhibiting objects to create works of art that question the systems and institutions in which we learn. "The job of the artist," Dion says, "is to go against the grain of dominant culture, to challenge perception and convention," Dion's work playfully combines unlikely combinations of objects and specimens into cabinets of curiosity, questioning the distinctions between "objective" scientific influences and "subjective" personal ones, and the authoritative role of the scientific voice in contemporary society.

In *Travels of William Bartram Reconsidered*, 2008 Dion examines the history and culture of 18th century American botanist, naturalist and explorer, William Bartram. On his four-year journey beginning in 1773 through eight southern colonies, Bartram documented the flora and fauna and his interactions with Indigenous cultures through drawings and notes resulting in the book, *Travels*. Using Bartram's travel journals, drawings, and maps, Mark Dion retraced the journey of William Bartram, specifically in Northern Florida, where Dion collected and examined hundreds of samples both natural and unnatural, including water and seed samples and small plastic

Mark Dion, American (b. 1961)

***Travels of William Bartram Reconsidered***  
**2008**

Seeds, fungi, invertebrates, wood

Purchased with funds from the Phyllis Cannon Wattis  
Endowment for Modern and Contemporary Art  
UMFA 1996.022.001

treasures; and documented the journey with detailed journals, drawings, painted postcards, maps, photographs, and videos. After the travels were complete, Dion installed and displayed the specimens and objects in cabinets built especially to house the collections documenting a contemporary artistic practice of a historic naturalist.

## ***Portrait of Place***

Annie Burbidge Ream

### **Objectives**

Using *Travels of William Bartram Reconsidered* as inspiration, students will:

1. Observe the landscape and identify materials at a particular site.
2. Investigate why those materials are found at that site.
3. Investigate Mark Dion's *Travels of William Bartram Reconsidered*, 2008.
4. Interpret what a portrait is and apply it to landscape.
5. Curate a selection of materials to display together.

**Intended Audiences/Grade Levels** K-12 (this lesson specifically targets 6-12 grade)

**State Core Links** (see State Core Links at the end of this lesson plan)

### **Materials**

1. Image of *Travels of William Bartram Reconsidered* by Mark Dion UMFA2011.8.1
2. collecting vials (4 per student is preferred)
3. wood mount / sculpture: 8' wood 2"x4" cut into 3 1/2" x 3 1/2" squares (one 8' makes approximately 25 sculptures), and drilled with 4 (3/4") holes drilled partially into wood (1 per student), or wooden box or some way to display vials
4. small plastic bags
5. pencil
6. sketchbook or paper

**Duration** 2-4 hours

### **Vocabulary/Key Terms**

<b>Portrait</b>	a detailed description of something or someone
<b>Landscape</b>	an area of land that has a particular quality of appearance or activity
<b>Curate</b>	used with objects; to organize, pull together, and select for presentation
<b>Specimen</b>	a sample, substance, or material for examination or study
<b>Sample</b>	a part taken to illustrate the quality, style, or nature of the whole

## **Activity**

### ***Part One: Introduction***

- Why do people collect things?
- What are some objects or items that you collect? Why do you collect them?
- People collect objects for many reasons. Some collect objects that remind them of a trip they went on, their favorite place, a memory, or to study and learn about something in the natural world, a specific time or place (ie. Rock collections, bugs, etc.).
- What do objects people collect tell us about them? What stories can we take from them? For example, if someone collects bugs, what might they be like?

An object or a collection of objects can tell interesting stories not only about the place or memory they came from, but also tell a story about the people themselves.

- What do the things you collect tell people about you?
- Who can describe what a portrait is?
- Objects can also act as a kind of portrait. They can illustrate and illuminate a time period, an important moment in history, a specific site, etc.
- Throughout this lesson we will explore how collections of objects and specimens can act as a portrait and discover how we can curate our own collections to tell interesting stories.

### ***Part Two: Looking and Discussing***

Discuss Mark Dion's *Travels of William Bartram* Reconsidered, 2007-2008. Begin by asking questions like:

- How would you describe this work of art?
- What do you see? What is this work of art made out of?
- Does this work remind you of anything? Does it look like a work of art or something else?
- Why do you think Dion chose to make art in this way? What is he trying to tell us?

After looking closely at the work of art, discuss Mark Dion's artistic practice and ideas.

- Why do you think this work is titled what it is?
- Who is William Bartram? Why is he being reconsidered?
- Depending on class time, either have students collaborate to do research on William Bartram or give the class some context about Bartram. Ask them to write down or sketch some of the most interesting ideas they discovered.

- Next, compare and contrast Bartram and Dion. How was Dion's project similar and different from Bartram's? What do you think Dion found on his travels that Bartram didn't?
- What do the objects in Dion's collection tell us about the places he traveled?
- Why do you think he chose to display them as he did?

Ask students, in their sketchbook, to pick a place (their room, hometown, favorite place, somewhere they visit often, etc.) and curate four objects that create a portrait of that place. Talk about not only picking objects that have stories connected to that site, but also objects that are visually interesting, have a diversity of shapes, materials, color and texture; objects that create visual interest and entice a viewer to learn more.

Ask students to sketch or write down a description of their objects and share their responses with the class.

### ***Part Three: Exploration***

Like Mark Dion, pick an outdoor site to go on a journey and explore. This site can be around the school, a neighborhood, a specific ecosystem you might be studying, a garden, any landscape, or around a work of Land art. \*The UMFA uses this curriculum specifically to discover and explore the landscape around Robert Smithson's *Spiral Jetty*, 1970 in Great Salt Lake.

Give each student four vials in a small plastic bag, a sketchbook, and a pencil. Tell them that they are going to create a "Portrait of Place" by gathering specimens, samples, and objects in the collection vials. Students will walk throughout the landscape (you can set both time and geographic parameters of where they can go, or simply let them explore on their own), make observations of what they see around them, and collect items that tell a story, or create a portrait, not only about their experiences in the landscape, but also about the site itself. Give the students some ideas of what they can collect: rock and water samples, plants, dirt, plastic objects, feathers, leaves, garbage, dead bugs, unknown objects, etc. Tell the students to think about selecting specimens and objects that look interesting together and create a portrait of the site. As they collect for their vials they should think about the color, texture, materials, and shapes inside each vial and how they interact with one another when displayed together.

Documenting students' experiences is an important part of the process. Prompt the students to begin their exploration by sitting for a moment and looking at the landscape. In their sketchbook, ask students to draw a picture of the site or write a description or a poem about it. Have them document different natural and human-made landforms they see, geographic features, and any sounds they hear, aromas they smell, the way the air feels on their cheek. As the students begin collecting samples, ask them to note where they found the specimen, draw a sketch of it in the landscape, and any interesting details and/or field notes.

After students have filled their vials, give them the wood sculpture, or some other way of displaying the vials together. Have them display their samples. Have students talk about their experience and how their sculpture acts as a portrait of the place they explored. Ask students to describe their experience in three words.

### **Method(s) for Assessment**

Assessments should be made based on participation both in classroom discussions and in exploring the landscape. The sketchbook activities and prompts will show a record of student learning, while the sculpture and vials can be assessed based on discussions around portraits and composition.

### **State Core Links**

#### **Visual Arts**

*Making: Standard 1 - Students will assemble and create works of art by experiencing a variety of art media and by learning the art elements and principles.*

*Perceiving: Standard 2 - Students will find meaning by analyzing, criticizing, and evaluating works of art.*

*Expressing: Standard 3 - Students will create meaning in art.*

*Contextualizing: Standard 4 - Students will find meaning in works of art through settings and other modes of learning.*

#### **Science (8th grade)**

*Standard 1: Students will understand the nature of changes in matter.*

Objective 1     Describe the chemical and physical properties of various substances.

Objective 2     Observe and evaluate evidence of chemical and physical change.

*Standard 3: Students will understand the processes of rock and fossil formation.*

Objective 1     Compare rocks and minerals and describe how they are related.

Objective 2     Describe the nature of the changes that rocks undergo over long periods of time.

#### **Reading for literacy in science (grades 6-12)**

*Standard 2 - Determine the central ideas or conclusions of a text; provide an accurate summary of the text distinct from prior knowledge or opinions.*

*Standard 3 - Follow precisely a multistep procedure when carrying out experiments, taking measurements, or performing technical tasks.*

#### **Social Studies – Utah Studies (secondary education)**

*Standard 1 - Students will understand the interaction between Utah's geography and its inhabitants.*

*Standard 5 - Students will understand the diverse nature of Utah's peoples and cultures.*

*Standard 6 - Students will understand the impact of major contemporary events that concern the land and people of Utah.*

### **Additional Resources**

- Fogarty, Lori ed. *The Marvelous Museum- Orphans, Curiosities and Treasures: A Mark Dion Project at the Oakland Museum of California*. San Francisco: Chronicle Books, 2010. Print.
- “Mark Dion.” Tanya Bonakdar Gallery. Web. Retrieved from <http://www.tanyabonakdar-gallery.com/artists/mark-dion/series>
- *Ecology: Art: 21*. Mark Dion. Interview and Videos on PBS – 2007. <http://www.pbs.org/art21/artists/mark-dion>
- Bartram, William. *Travels of William Bartram*. University of Georgia Press, 1958. Print.



## ***Interpreting Utah's Ecosystems***

### **Lesson Plan**

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*sample from lesson plan activity*



## ***Interpreting Utah's Ecosystems***

### **Lesson Plan**

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#### ***Midnight Embers, Anton Rasmussen***

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Anton Rasmussen was a Utah painter who received both his BFA and MFA from the University of Utah and is remembered as an important teacher and administrator across Utah, as well as the founding director of the Bountiful/Davis Art Center. Although he began his art career as an abstract painter, he is best known for his large paintings and mural works of iconic Utah landscapes. Rasmussen was inspired early on

by abstractions created by patterns he observed while looking through microscopes, and during his travels through southern Utah in the 1980s, he found evidence of these patterns on a much grander scale in the rock formations of Zion and Bryce Canyon National Parks.

“All the truth is in nature, but you just have to find it, you just have to understand it, you have to find something to point you to it.” —Anton Rasmussen, 2012.

Anton Rasmussen (1942–2015), American

**Midnight Embers, 1992**

Oil on masonite

Purchased with funds from the University of Utah Department of Art  
UMFA 1992.023.002

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*Untitled*, John Heber Stansfield

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A Mount Pleasant, Utah native, John Heber Stansfield painted over 2000 artworks in his lifetime. He taught at Snow College in Ephraim and as a volunteer instructor at the Utah State Prison for 13 years. In addition to his robust painting portfolio, Stansfield was a shepherd, architect, contractor, and decorator for buildings throughout the Wasatch Front. The subjects of his paintings are representative of this diverse lifestyle and often depict the natural beauty of his homeland.

John Heber Stansfield (1878–1953), American

**Untitled, 1934**

Oil on panel

Gift of Mr. and Mrs. Joseph J. Palmer

UMFA 1991.069.006

Image produced by the Utah Museum of Fine  
Arts-All rights reserved

*Black Rock, Great Salt Lake, Alfred Lambourne*

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Alfred Lambourne was a British born American artist and author. In the 1860's, he and his family moved west with the Church of Latter Day Saints pioneers and arrived in Salt Lake City in 1866. Lambourne became a prominent artist for the LDS church and accompanied Brigham Young on excursions to southern Utah, although he held no religious affiliation himself. Throughout his life, he traveled the western United States, documenting the landscape through image and word, often with explorers through unmapped territories. Lambourne is well known for his depictions of Great Salt Lake where he lived in solitude for one year. Though mainly self-taught, he is considered a painter of the Rocky Mountain School, similar in style to the Hudson River School.

Alfred Lambourne (1850–1926), American  
**Black Rock, Great Salt Lake, circa 1880's**

Oil on canvas

University of Utah Collection, conserved with funds from the  
Ann K. Stewart Docent and Volunteer Conservation Fund  
UMFAX.036



**George Q. Cannon Estate, Charles Christian Eisele**

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Born in Germany in 1854, Charles Christian Eisele immigrated to the United States in 1869 at the age of 15. Inspired by the European romanticism of the American West, Eisele is mostly known for his idealized paintings of the Rocky Mountains and surrounding areas. Much of his work depicts burgeoning “cities” and can now be used as illustrations of humble beginnings.

Charles Christian Eisele (1854–1919), American

**George Q. Cannon Estate, 1892**

Oil on Canvas

Purchased with funds from the Friends of Utah Art and the West, H. James Harwood by exchange, and funds from the William H. and Wilma T. Gibson Endowment

UMFA2009.5.1

# ***Interpreting Utah's Ecosystems***

Laura Decker

## **Objectives**

Using pieces from the UMFA's collection as inspiration, students will:

1. view landscapes depicted in different styles
2. analyze landscapes to understand the physical characteristics of different ecosystems
3. identify different landscapes and place them in correct geographic locations
4. create their own model of four Utah ecosystems

**Intended Audiences/Grade Levels** 4th grade

**State Core Links** (see State Core Links at the end of this lesson plan)

## **Materials**

1. square paper (recommended 8"x8"): 4 pieces/student
2. drawing media
3. scissors
4. either tape, glue, or staples

**Duration** 30 minute discussion. 30 minute art activity, or could be assigned as homework.

## **Vocabulary/Key Terms**

**"Scape"** a particular area of activity

**Landscape** an area of land that has a particular quality or appearance; a picture that shows a natural scene of land or the countryside

**Desert** arid land with usually sparse vegetation

**Forest** a thick growth of trees and bushes that covers a large area

**Wetland** an area of land (such as a marsh or swamp) that is covered with shallow water

**Ecosystem** everything that exists in a particular environment

## **Activity**

**Part One:** Personal place.

Start by generating a list of different types of "scapes" with your students (city-scape, night-scape, sea-scape, etc). Next, have the students draw a picture or write a story about their

favorite landscape. It can be real or imaginary. Have them write three words that describe the landscape. Spend some time sharing and describing WHY this location is their favorite landscape.

**Part Two:** Discuss the different ecosystems (desert, forest, wetlands, cities) of Utah through LOOKING!

As a class, look at the four images from this lesson. Start by discussing one image at a time. Here are some looking questions to get you started:

- What do you see?
- What time of day is it? What time of year?
- What colors do you see?
- If you could step into this landscape what would it feel like? (hot, cold, wet, dry, smells, sounds, etc)
- What kinds of animals do you think live here?
- What kinds of plants do you think you would find here?
- Have you ever seen a landscape like this before? What kind of landscape do you think this is?
- How do you think this landscape looked one million years ago? 2,000 years ago? 100 years ago? How will it look in the year 3015?
- How did the artist feel about this place?
- If you could take a walk in this landscape where would you start? Where would you end?

Compare and contrast the landscapes.

- All of these landscapes are from different places in Utah. Where do you think they are from? Why do you say that?
- How are these landscapes the same? How are they different?
- Why might the plants and animals live in the landscapes they do? Why might they not live in another one of these landscapes?
- Do these colors help us determine the location of this landscape?
- Which of these four landscapes is your favorite? Why?

**Part Three:** wrap-up and activity. As a class, discuss the different ecosystems in Utah.

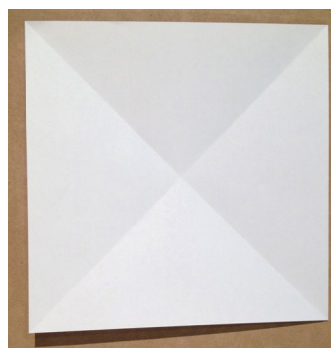
- What is an ecosystem?
- There are three distinct ecosystems in Utah: desert, forest, wetlands (four including cities). Discuss each ecosystem in depth including the plants and animals that live there, the climate, landforms, etc.

- Look at each artwork again and describe the characteristics of the ecosystems as they would exist in all four pieces.

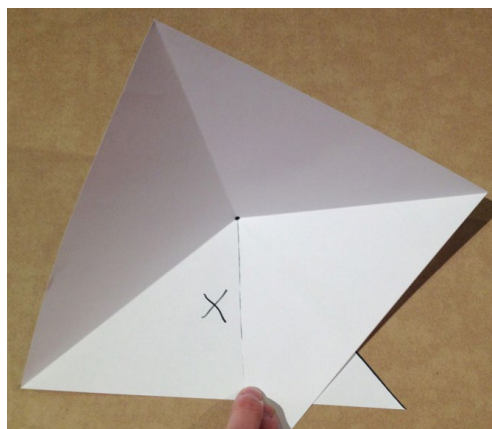
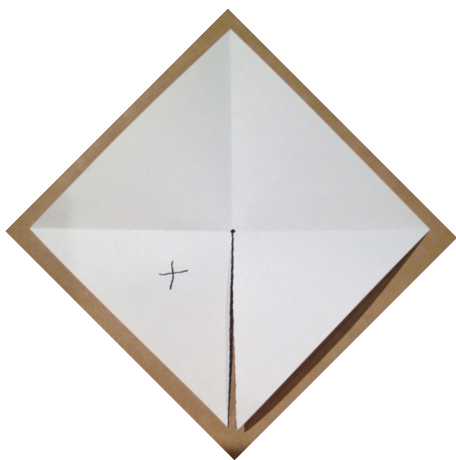
Sum up the conversations based on the artwork and brainstorm some more ideas for what differentiates the ecosystems.

Make an illustrated model of the different ecosystems in Utah: Draw an example of each ecosystem and assemble them to form a diorama. Here are just a few ideas to include in the ecosystem: animals, plants, land formations, people who would live there, colors that represent the place, time of day, or time of year. *Step-by-step assembly of the structure:*

1. Use the template at the end of this lesson to photocopy four square pieces of paper per student. Or, if time permits, have students fold their paper based on instructions and demonstration under the doc cam. Fold each sheet in the same way, but one at a time.
2. Fold the paper diagonally (corner to corner). Crease and unfold. Fold diagonally in the other direction. Place the paper in front of you like a diamond.



3. With a pencil, put a mark in the center of the paper where the two folds meet. Draw a straight line from the corner closest to you up to the mark. Cut on this line. Draw a big “x” in the quadrant to the left of your line. This denotes the area you won’t be drawing in.
4. Pull the quadrant that is to the right of the cut line over the top of the quadrant with the “x”. Push the middle point away from you. It should form a concave three-sided pyramid.



5. It is difficult to draw with the paper folded. Try sketching the idea with it folded and unfold it again to do the final drawing.
6. Repeat three times and glue, staple, or tape the four together to create a diorama.

### **Method(s) for Assessment**

Students should participate in conversations and follow agreed upon classroom rules for group activities.

Students should complete the art activity that demonstrates an understanding of the different Utah ecosystems.

### **State Core Links**

#### **Science Benchmark**

Utah has diverse plant and animal life that is adapted to and interacts in areas that can be described as wetlands, forests, and deserts. The characteristics of the wetlands, forests, and deserts influence which plants and animals survive best there. Living and nonliving things in these areas are classified based on physical features.

*STANDARD V: Students will understand the physical characteristics of Utah's wetlands, forests, and deserts and identify common organisms for each environment.*

- Objective 1    Describe the physical characteristics of Utah's wetlands, forests, and deserts.
- a. Compare the physical characteristics (e.g., precipitation, temperature, and surface terrain) of Utah's wetlands, forests, and deserts.
  - b. Describe Utah's wetlands (e.g., river, lake, stream, and marsh areas where water is a major feature of the environment) forests (e.g., oak, pine, aspen, juniper areas where trees are a major feature of the environment), and deserts (e.g., areas where the lack of water provided an environment where plants needing little water are a major feature of the environment).
  - c. Locate examples of areas that have characteristics of wetlands, forests, or deserts in Utah.
  - d. Based upon information gathered, classify areas of Utah that are generally identified as wetlands, forests, or deserts.
  - e. Create models of wetlands, forests, and deserts.
- Objective 2    Describe the common plants and animals found in Utah environments and how these organisms have adapted to the environment in which they live.
- a. Identify common plants and animals that inhabit Utah's forests, wetlands, and deserts.
  - b. Cite examples of physical features that allow particular plants and animals to live in specific environments (e.g., duck has webbed feet, cactus has waxy coating).
  - c. Describe some of the interactions between animals and plants of a given environment (e.g., woodpecker eats insects that live on trees of a forest, brine shrimp of the Great Salt Lake eat algae and birds feed on brine shrimp).



## Social Studies

*Standard 1: Students will understand the relationship between the physical geography in Utah and human life.*

- Objective 1    Classify major physical geographic attributes of Utah. Indicators:
- a. Identify Utah's latitude, longitude, hemisphere, climate, natural resources, landforms, and regions using a variety of geographic tools.
  - b. Examine the forces at work in creating the physical geography of Utah (e.g. erosion, seismic activity, climate change).
- Objective 2    Analyze how physical geography affects human life in Utah. Indicators:
- a. Identify population concentrations in the state and infer causal relationships between population and physical geography.
  - b. Classify the distribution and use of natural resources.
  - c. Compare the development of industry and business in Utah as it relates to its physical geography (e.g. mining, oil, agriculture, tourism).
  - d. Make inferences about the relationships between the physical geography of Utah and the state's communication and transportation systems (e.g. trails, roads, telegraph, rail lines).
  - e. Examine the interactions between physical geography and public health and safety (e.g. inversions, earthquakes, flooding, fire).
  - f. Explain how archaeology informs about the past (e.g. artifacts, ruins, and excavations).
- Objective 3    Analyze how human actions modify the physical environment. Indicators:
- a. Describe how and why humans have changed the physical environment of Utah to meet their needs (e.g. reservoirs, irrigation, climate, transportation systems and cities).
  - b. Explain viewpoints regarding environmental issues (e.g. species protection, land use, pollution controls, mass transit, water rights, and trust lands).
  - c. Outline the development of recreation in Utah since 1900 (e.g. sports, tourism, state, and national parks).
  - d. Make data-supported predictions about the future needs of Utahns and the natural resources that will be necessary to meet those needs.

## Language Arts

*Comprehension and Collaboration Standard 1:* Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.

Follow agreed-upon rules for discussions and carry out assigned roles. Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.

*Comprehension and Collaboration Standard 5:* Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.

Add audio recordings and visual displays to presentations when appropriate to enhance the development of main ideas or themes

## **Fine Arts**

*Standard 1 (Making):*The student will explore and refine the application of media, techniques, and artistic processes.

Objective 2     Handle art materials in a safe and responsible manner.

*Standard 2 (Perceiving):*The student will analyze, reflect on, and apply the structures of art.

Objective 1     Analyze and reflect on works of art by their elements and principles.

Objective 2     Create works of art using the elements and principles.

*Standard 3 (Expressing):*The student will choose and evaluate artistic subject matter, themes, symbols, ideas, meanings, and purposes.

Objective 1     Explore possible content in art prints or works of art.

Objective 2     Discuss, evaluate, and choose symbols, ideas, subject matter, meanings, and purposes for art-works.

*Standard 4 (Contextualizing):*The student will interpret and apply visual arts in relation to cultures, history, and all learning.

Objective 1     Compare the arts of different cultures to explore their similarities and diversities.

Objective 3     Recognize the connections of visual arts to all learning.

## **Additional Resources**

- [http://www.smofa.org/collections/browse.html?x=artist&artist\\_id=90](http://www.smofa.org/collections/browse.html?x=artist&artist_id=90)
- <http://www.lib.utah.edu/collections/utah-artists/UAP-John-Stansfield.php>
- <http://www.lib.utah.edu/collections/utah-artists/UAP-Alfred-Lambourne.php>
- <http://www.orsonprattbrown.com/Romney/lambourne-alfredEd1850-1926.html>
- [http://www.askart.com/artist/Charles\\_Christian\\_Eisele/5762/Charles\\_Christian\\_Eisele.aspx](http://www.askart.com/artist/Charles_Christian_Eisele/5762/Charles_Christian_Eisele.aspx)
- <http://www.lib.utah.edu/collections/utah-artists/UAP-Anton-Rasmussen.php>
- [http://www.smofa.org/collections/browse.html?x=artist&artist\\_id=358](http://www.smofa.org/collections/browse.html?x=artist&artist_id=358)



## ***Spirals in Nature***

### **Lesson Plan**

Utah Museum of Fine Arts • [www.umfa.utah.edu](http://www.umfa.utah.edu)

Educator Resources and Lesson Plans

Summer 2015

### ***Spiral Jetty, Robert Smithson***

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The monumental earthwork *Spiral Jetty* (1970) was created by artist Robert Smithson and is located off Rozel Point in the north arm of Great Salt Lake. Made of black basalt rocks and earth gathered from the site, *Spiral Jetty* is a 15-foot-wide coil that stretches more than 1,500 feet into the lake. Undoubtedly the most famous large-scale earthwork of the period, it has come to epitomize Land art. Its exceptional art historical importance and its unique beauty have drawn visitors and media attention from throughout Utah and around the world.

Rozel Point attracted Smithson for a number of reasons, including its remote location and the reddish quality of the water in that section of the lake (an effect of bacteria in the water). Using natural materials from the site, Smithson designed *Spiral Jetty* to extend into the lake several inches above the waterline. However, the earthwork is affected by seasonal fluctuations in the lake level, which can alternately submerge the Jetty or leave it completely exposed and covered in salt crystals. The close communion between *Spiral Jetty* and the super-saline Great Salt Lake emphasizes the entropic processes of erosion and physical disorder with which Smithson was continually fascinated.

The Utah Museum of Fine Arts works in collaboration with the Dia Art Foundation and the Great Salt Lake Institute at Westminster College to preserve, maintain, and advocate for this masterpiece of late twentieth-century art and acclaimed Utah landmark.

Gianfranco Gorgoni (1941- ), Italian  
**Robert Smithson's *Spiral Jetty*, 1970**  
Gelatin silver print  
Gift of John Weber Gallery  
UMFA 1996.022.001  
Art © Estate of Robert Smithson/Licensed by  
VAGA, New York, NY

## ***Spirals in Art and Nature***

Lindsey Heinig

### **Objectives**

Using *Spiral Jetty* as inspiration, students will be able to:

1. identify spirals in artworks and in nature.
2. create a booklet filled with drawings focusing on spirals.
3. look at and discuss *Spiral Jetty* by Robert Smithson with the class.

**Intended Audiences/Grade Levels** K-2 with variations for 3-5

**State Core Links** (see State Core Links at the end of this lesson plan)

### **Materials**

1. Image of *Spiral Jetty* by Artist UMFA#
2. Drawing paper
3. Pencil/ other drawing mediums of choice
4. Images of *Spiral Jetty*
5. “Swirl by Swirl: Spirals in Nature” by Joyce Sidman

**Duration** One 45-minute session. One additional session for variations.

### **Vocabulary/Key Terms**

**Spiral** A curved line with a center starting point that gets further away from the center as it travels.

**Jetty** A piece of land that goes out into the water to dock boats or protect land from waves and is usually straight.

**Earthworks/Land art** Art created outside using natural materials.

**Basalt** A usually black or grey igneous rock.

**Entropy** The idea that everything moves towards disorder or destruction.

**Coil** A rope like form that can turn in on itself.

### **Activity**

**Part One:** introduction to spirals

- a. As students enter the room, have drawn swirls on the board/doc camera.

- b. Ask students if they know what type of line this is.
- c. Say “We will be learning about spirals in art and nature today. Spirals are special lines that are all around us when we start to look for them. We will be making a book today and drawing lots of spirals!”
- d. Get one piece of paper. Fold in half short side to short side, have it sitting in front of you like a book. (check for understanding)
- e. Get a pencil and at the top of the paper write your name like a tiny mouse walked by and wrote it for you! (demo on doc cam)
- f. Under this, write the word SPIRALS (demo on doc cam)
- g. Give students 1-2 minutes to practice drawing spirals all over the front of their book. After one minute demo how to draw a spiral starting from the center vs. starting from the exterior. Then let them continue practicing using other drawing materials/color choices.
- h. Hands free- eyes on the board- show them *Spiral Jetty*. Contact the Utah Museum of Fine Arts at 801-581-3580 if you are interested in arranging a field trip to *Spiral Jetty*.

**Part Two:** discussion about *Spiral Jetty*.

- i. Before telling them anything about it, ask the following looking questions:
  - “What do you see when you look at this artwork”? I see a...spiral, rocks, water, the color brown, etc.
  - What do you think this spiral was made of? Answers will vary; explain that *Spiral Jetty* was made with earth and black basalt rocks- science connection bonus if you have an example of basalt. If you do not, it would be a good idea to find a picture of basalt to show younger students and introduce the idea of different types of rocks. This would be a great way to work with the upper grade core teachers when they are talking about rocks with the students.
    1. Upper grades LQ: Where do you think the artist got the rocks from? The rocks came from Rozel Point, which is at Great Salt Lake.
  - What type of lines do you see? Curves, wavy, spiral
    1. Upper grade LQ: What other elements of art do you see? Answers will vary.
  - What would you title this piece? Answers will vary.
- j. Now tell the students more about the piece of art: *Spiral Jetty* was created by a man named Robert Smithson in 1970 using over 6,000 tons of rock and earth. A jetty is a piece of land that goes out into the water but it is usually straight. Jettys are used to either dock boats or to protect land from waves. The spiral is 1,500 feet long (tell them how tall you are) and 15 feet wide. Show picture of someone (preferably Smithson) walking on *Spiral Jetty*.
  - What do you think it would feel like to walk on *Spiral Jetty*? Answers will vary.
  - Why would Smithson choose a spiral? Answers will vary.



- Upper grade continuation: Talk about the site of *Spiral Jetty* itself- the distance from roads, the few people who trek out to the site, the fact that the jetty was underwater until 2002, etc.
  - l. Why would Smithson want to use this site? Answers will vary. He thought it was beautiful and strange with red-violet algae growing in the water. If mature enough to discuss, introduce the word entropy (the idea that everything moves towards disorder/deconstruction) and ask students how that relates to this piece).

**Part Three:** continuation with spirals.

- k. Have students open their booklets and spend 2-3 minutes drawing *Spiral Jetty* on their page with any medium/colors. Have them label it.
- l. Ask students if they have ever seen spirals occur naturally in the world and if so where? Answers will vary, but this will lead you into reading the book.
- m. Spirals are everywhere in our world, *Spiral Jetty* is an example of a spiral in art! Let's look at some special places we could find spirals in nature. Read "Swirl by Swirl".
- n. Generate a list of the animals that you encountered in the story.
- o. Students will go to the next page in their book, label it "animals" and then draw animals they saw for 3 minutes using any medium. Circulate to check for understanding
- p. Generate a list of the objects you saw in the story.
- q. Students will go to their last page in their book and draw all the objects they can for 3 minutes using any medium. 2nd graders will need to save two fingers worth of space at the top of their page.
- r. Depending on time left, there may be time for a gallery stroll to see everyone's favorite page they created, draw/color for a few more minutes or share what they learned with their neighbors.

**Part Four:** Wrap up!

- s. Wrap up! With about 5 minutes left of class make sure to talk to the students about what the book *Swirl by Swirl* and *Spiral Jetty* have in common. Have 2nd graders write their answer at the top of the very last page: "Swirl by Swirl and *Spiral Jetty* both \_\_\_\_\_".
- t. Ask them "What kind of animals would live at *Spiral Jetty*?" "Go to the page where you drew your animals and draw a swirl next to any they think would live there." They can also draw an animal that would live there on their page if there is time (there should be plenty of space).
- u. Ask "What else they might see at *Spiral Jetty*?"
- v. Finally, ask "What do you like about *Spiral Jetty*? Why?" You will get some great answers to that one!

### **Variations for grades 3-5:**

- a. During the next class period show the students *Spiral Jetty* again and ask them what they think it would take to create a large spiral. Take students outside to collect object, make a plan and create a giant spiral. Remind them about/discuss entropy and then watch it work.
- b. Add pages to the booklet and give the students longer drawing periods for their pages. Be more specific about the animals/objects they are drawing and encourage more details.
- c. Add pages to the booklet and discuss other types of lines in nature/art

### **Methods of Assessment**

- a. Collect books and assess for ability to create swirls/draw objects
- b. Call on all students and assess answers to looking questions
- c. Note on task behavior while working in books

### **State Core Links**

#### **Kindergarten—Art**

*Standard 1: Students will develop a sense of self.*

- |             |  |
|-------------|--|
| Objective 2 | Develop skills in gross and fine motor movement.<br>c. Perform a variety of fine motor skills (e.g. draw, cut, paste, mold, write)   |
| Objective 3 | Develop and use skills to communicate ideas, information, and feelings.<br>a. Identify and express ideas, information, and feelings in a variety of ways (e.g., draw, paint, tell stories, play, make believe, sing, dance). |

#### **Kindergarten—Speaking and Listening**

*Standard 1a: Follow agreed upon rules for discussions.*

*Standard 6: Speak audibly and express thoughts, feelings, and ideas clearly.*

#### **1st Grade—Art**

*Standard 1: Students will develop a sense of self.*

- |             |   |
|-------------|---|
| Objective 3 | Develop and use skills to communicate ideas, information, and feelings.<br>b. Express how colors, values, and sizes have been controlled in artworks to create mood, tell stories, or celebrate events. |
|-------------|---|

#### **1st Grade—Speaking and Listening**

*Standard 1b: Follow agreed upon rules for discussions.*

*Standard 4: Describe people, places, things and events with relevant details, expressing ideas and feelings clearly.*

#### **1st Grade—Art**

*Standard 1: Students will develop a sense of self.*

- Objective 3    Develop and use skills to communicate ideas, information, and feelings.
- c. Create, with improving accuracy, works of art depicting depth (e.g., close objects large, distant objects small) using secondary and tertiary colors.

## **2nd Grade—Speaking and Listening**

*Standard 1: Follow agreed upon rules for discussions.*

### **State Core Links**

#### **Kindergarten—Art**

*Elements of Art: Line.*

Identify and use different lines: straight, zigzag, curved, wavy, thick, thin.

#### **Kindergarten—Mathematics: Geometry**

Identify top, bottom, middle.

Know and use terms of orientation and relative position, such as: closed, open etc.

#### **1st Grade—Art**

*Elements of Art: Line.*

Identify and use different lines: straight, zigzag, curved, wavy, thick, thin.

Observe how lines are used in Georgia O’Keeffe shell paintings.

#### **1st Grade—Mathematics: Geometry**

Identify top, bottom, middle.

Know and use terms of orientation and relative position, such as: closed, open etc.

#### **2nd Grade—Art**

Recognize different types of lines: Vertical, horizontal, diagonal

Observe shape, mass and line in sculptures

Recognize and discuss landscapes

Observe and discuss abstract sculptures

### **Additional Resources**

- [www.theartstory.org](http://www.theartstory.org)
- [www.umfa.utah.edu](http://www.umfa.utah.edu)
- [www.diaart.org](http://www.diaart.org)

## ***Exploring Symbolism in Landscapes*** **Lesson Plan**

Utah Museum of Fine Arts • [www.umfa.utah.edu](http://www.umfa.utah.edu)  
Educator Resources and Lesson Plans  
Fall 2015

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*sample from lesson plan activity*





## **Exploring Symbolism in Landscapes**

### **Lesson Plan**

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Educator Resources and Lesson Plans  
Fall 2015

*Plant Offering and Blue Deer, unknown Huichol artist*



The Huichol People live in the remote regions of the Sierra Madre Mountains in Western Mexico, and are among the last of the world's indigenous cultures that have been able to maintain their practices, lifestyle, and spiritual traditions into the new millennium (Endredy 31). Art is important to Huichol culture because of its narrative and decorative features. Their artworks are recognized for being ornate, colorful, and incorporating traditional patterns and symbols that have been used for centuries to represent and communicate with the gods. One of the most beloved and recognized techniques used by the Huichol People is "yarn painting."

Yarn paintings consist of

yarn pressed into boards coated with wax and resin and are derived from a ceremonial tablet called a "neirika." Yarn paintings were originally produced by shamans to represent the visions they experienced during religious ceremonies, and then left as offerings to the gods (Barnette).

unknown Huichol artist  
**Plant Offering**  
yarn painting  
ED2011.2.15

Plant Offering and Blue Deer (artists unknown) are yarn paintings created by Huichol Indians. Like many cultures, past and present, the Huichol people have used symbols within their art to convey ideas and messages. Depictions of creatures, objects, and designs have been used as sacred symbols to represent important practices within





their culture. In Plant Offering, some of the symbols that are depicted include fire, a butterfly, and flowers. In Huichol culture, fire is considered a valuable gift from the gods, and believed to enable the Huichol to have visions. The butterfly is symbolic of transformation and progression, and flowers are symbolic of healing, and often used in sacred healing rituals. Blue Deer is a yarn painting that focuses on the symbol of the blue deer. The deer is one of the most commonly seen symbols in these motifs and represents the spirit guide, “Kauyumari,” who leads the shamans on their visionary pathways and teaches them how to gain special knowledge (Valadez).

\*These artworks along with additional yarn paintings can be checked out from the UMFA Education Collection for up to two weeks. For more information, see “Additional Resources.”

unknown Huichol artist  
**Blue Deer**  
yarn painting  
ED2011.2.9

## ***Exploring Symbolism in Landscapes***

Logan Meyers

### **Objectives**

Using Huichol yarn paintings as inspiration, students will:

1. Examine the importance of using symbols in artworks.
2. Interpret symbols used to convey thoughts, ideas, and messages in artworks.
3. Identify symbols in art and how they support composition.
4. Explore “yarn painting” motif techniques used by the Huichol Indians.
5. Create a yarn painting that depicts a landscape and incorporates personal symbols.

**Intended Audiences/Grade Levels** 4th grade

**State Core Links** (see State Core Links at the end of this lesson plan)

### **Materials**

1. Images of Huichol yarn paintings from the UMFA Education Collection
2. Pencil
3. Scissors
4. Glue
5. Yarn (multiple colors)
6. Chipboard (recommended 8”x8”)
7. Paper plates/palette paper

**Duration** 60-90 minutes

### **Vocabulary/Key Terms**

- Landscape** An image or artwork that portrays a location or scene.
- Symbol** A letter, character, or sign that represents a message or idea.
- Tradition** A belief or custom handed down from one generation to the next.
- Motif** A decorative design or pattern.
- Huichol** Native Mexicans living in the Sierra Madre Occidental range in the Mexican states of Nayarit, Jalisco, Zacatecas, and Durango.

## **Activity**

**Part One: Introduction.** Explain the significance that symbols can have when used in artworks: “In art, a symbol is usually an identifiable thing- animal, plant, object, shape, design, etc.- that represents something that would be difficult to show in an artwork otherwise. Symbols can represent ideas, feelings, beliefs, and a wide range of other things, and can help an artist convey a message or present a story.”

- Who can help me describe what a symbol is?
- What are some of the symbols you can see in our classroom?
- Can you think of any symbols you see or use every day?
- Why are symbols important in everyday life?

“Every day we interact with more symbols than we probably recognize. For example, when we turn on the faucet, symbols are used to show us which handle will give us hot water and which handle will give us cold water. If you counted all the symbols you saw in a single day, how many things do you think you’d have on your list? “

Using the sketchbook provided to students during their UMFA tour (or on a small piece of scratch paper), have the students complete the following prompt: “Draw three symbols that help describe you, and write down why the symbols are important to you.”

Open a classroom discussion, having students share the symbols they drew in their sketchbook and explaining how the symbols connect to their lives. For example, a student may have drawn a heart to represent their love for their family, a student may draw a smiley face because they are happy, or a student may draw a football because they enjoy playing sports.

**Part Two: Artwork discussion.** Show the students *Plant Offering* and *Blue Deer* (artists unknown). Have a discussion about the artworks, using the following questions to help guide the dialogue:

- What do you see?
- What colors do you see? (Bright, dark, etc.)
- What materials do you think this is made out of?
- Do you consider this artwork a landscape? Why?
- How can a landscape tell a story?
- What can landscapes tell you about a culture?
- What can landscapes tell you about an artist?
- What symbols do you see in this artwork?
- What do you think the symbols might represent?
- Do you think the colors are a symbol?

- Why do you think the artist chose these colors?
- Why do you think these symbols are important to the artist?

**Part Three: Art-making Activity:** Now that the students have identified symbols that are important to them in their sketchbook, and have examined how symbols can be used in artworks, they will create a landscape of their favorite place that uses symbols and colors that show why the location is important to them, or helps portray their identity in some way.

**Prep work:** Each student will need a piece of chipboard (recommended: 8"x8"), a pencil, a paper plate or piece of palette paper, access to a pair of scissors, access to a bottle of glue, and access to yarn in a variety of colors (recommended: red, yellow, blue, green, and brown).

**Step 1:** On the pre-cut piece of chipboard, have the students use a pencil to sketch an outline for their composition. Their composition should be a literal or metaphoric landscape of their favorite location that includes symbols that depicts their identity or something that is important to them. Students should be able to identify the symbols in their sketch and explain why it will be significant to their final artwork.

**Step 2:** Students will determine what colors of yarn they would like to use in their artwork. Cut the yarn to the desired length (using longer pieces in areas that will require more coverage and shorter pieces in areas that are more intricate), and sort each piece of yarn by color.

**Step 3:** Students will use glue to arrange and attach the yarn to the chipboard. There are two techniques for applying the glue and yarn to the chipboard: (1) apply the glue to the chipboard in the desired location and place the yarn on top of the glue, sticking the yarn in the desired position and pattern on the composition. (2) Pour the glue onto the paper plate or palette paper and run the yarn through the glue, coating the yarn in a thin layer of glue, and then place the yarn on the composition in the desired location, position, and pattern (method two is potentially messier than method one).

**Step 4:** Once all of the yarn has been placed, allow the artwork to sit and dry for up to two hours (or until glue has completely dried). If any artworks have yarn that hangs over the edge of the scratchboard, that yarn can be trimmed, using scissors, once the glue has dried.

### **Method(s) for Assessment**

**Formative assessment:** Students should respond appropriately to the question in the introduction and successfully identify symbols that hold personal significance. Students should participate in classroom discussion, while identifying and verbalizing visual elements of the selected artwork.

**Summative assessment:** The yarn painting may act as a summative assessment, evaluating the students' ability to refine the application of art techniques and apply visual arts concepts associated with particular cultures, times, or places.

## **State Core Links**

### **Fine Arts**

*Standard 1 (Making):The student will explore and refine the application of media, techniques, and artistic processes.*

- Objective 1 Explore a variety of art materials while learning new techniques and processes.
- Objective 2 Handle art materials in a safe and responsible manner.

*Standard 3 (Expressing):The student will choose and evaluate artistic subject matter, themes, symbols, ideas, meanings, and purposes.*

- Objective 1 Explore possible content in art prints or works of art.
- Objective 2 Discuss, evaluate, and choose symbols, ideas, subject matter, meanings, and purposes for art-works.

*Standard 4 (Contextualizing):The student will interpret and apply visual arts in relation to cultures, history, and all learning.*

- Objective 2 Connect various kinds of art with particular cultures, times, or places.

### **English Language Arts**

*Speaking and Listening Standard 1:* Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.

- Objective b Follow agreed-upon rules for discussions and carry out assigned roles.
- Objective c Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.

*Speaking and Listening Standard 5:* Add audio recordings and visual displays to presentations when appropriate to enhance the development of main ideas or themes.

## **Additional Resources**

- Barnett, Ronald A. "Huichol art, a matter of survival III: Motifs and symbolism." Mexconnect. ISSN 1028-9089. Web. 23 September 2015.
- Endredy, James. The Journey of Tunuri and the Blue Deer. Rochester, Vermont: Bear Cub Books, 2003. Print.
- Valadez, Susana. "A Glossary of Huichol Symbols." The Huichol Center for Cultural Survival. Web. 23 September 2015.

To check out yarn paintings from the UMFA Education Collection please email [schoolprograms@umfa.utah.edu](mailto:schoolprograms@umfa.utah.edu) or call 801.581.3580. See page 7 for images of available objects.





*Offering Bowl*  
ED2011.2.13



*Blue Deer*  
ED2011.2.9



*Purple Deer*  
ED2011.2.10



*Deer Horn Ceremony*  
ED2011.2.14





*Humming Bird*  
ED2011.2.12



*Plant Offering*  
ED2011.2.15



*Shaman*  
ED2011.2.11