



High School Lesson Plans

GRADES 9-12

OCTOBER 22, 2015, NORMAN ROCKWELL EXHIBIT, ARTSPACE/LIMA

**STANDARDS
ADDRESSED IN
QUESTIONING AND IN
ART PRODUCTION
LESSONS:**

High School Standards

Beginning:

3PE: Identify the relationship between community or cultural values and trends in visual art.

4PE: Identify the factors that influence the work of individual artists.

6PR: Identify and apply visual literacy as a means to create images that are personally expressive.

Intermediate

1RE: Apply methods of art criticism when discussing selected works of

Art Criticism: View and discuss the five Rockwell portraits

High School

1. What time period do these children represent? What details give us that information? What was happening in America at that same time? What kind of America do these images portray? Rockwell said, "I painted America the way I wanted it to be seen." What symbols and clues do you see that communicate this?
2. These portraits were part of a campaign to sell toothpaste. Was Rockwell also "selling" his version of America? Why would that be advantageous? What do today's ads do to engage us? What images and strategies do advertisers use to influence our decisions? How have these changed as society has evolved throughout time?
3. Rockwell began by painting realistic portraits of these children. But his main purpose was to fulfill a contract with Procter & Gamble to provide artwork for their "Look Mom, No Cavities" ad campaign. For that reason critics called Rockwell an "illustrator" and did not consider him to be a painter of "fine art" for most of his life. What do you think of that?
4. In a follow up lesson show and discuss Rockwell's later works that reflected society's civil rights struggles: *The Problem We All Live With*, *Murder in Mississippi/Southern Justice*, *New Kids in the Neighborhood*, *Blood Brothers*. Research what was happening during America's civil rights movement in the 60s and 70s. Discuss how these newer images differ from Rockwell's earlier idealized society.
5. Discuss how these differ from Rockwell's former illustrative work. Show and discuss his Four Freedoms series. Discuss that this series was commissioned work but do the paintings feel more like fine art? Was the artist's personal intent present? Did the art communicate a reflection of society of the time?
6. These paintings were kept in a vault in Procter & Gamble's corporate office for decades. Some were even accidentally burned. How does exhibiting them in a gallery setting change your reaction to them? Does a public exhibition elevate them in your eyes or somewhat diminish them? Explain.
7. Which portrait gets your attention first? Explain why: did the warm colors grab your attention, the age of the model, the expression on the face?
8. Which of these children look the most animated? How did Rockwell achieve that animated look?

art.

4PE: Analyze the work of individual artists and explain how they are influenced by cultural factors.

3PR: Establish and apply appropriate levels of craftsmanship to completed artworks.

Accelerated

4RE: Respond to critical questions about the meaning and influence of new media imagery in our culture.

6RE: Explain how a response to a work of art is affected by the context in which it is viewed.

3PR: Solve visual art problems that demonstrate skill, imagination, and observation.

Advanced

1PE: Interpret social and cultural contexts to develop personal meaning in visual imagery.

Art Production Ideas for High School Stipple Portraits

Albrecht Durer (1471-1528)

Introduce and discuss German painter and printmaker, Albrecht Durer's *Self Portrait in a Fur Collared Robe*, completed in 1500 when he was only 28 years old. Compare and contrast to Rockwell's Green Hat boy. Note similarities (hands, fur, eye contact, realism) and contrasts (slightly different front views, backgrounds, time period, expressions, mood, etc.). Discuss the intent of the artists and how they chose to portray their subjects.

Ask students to think about their own portraits and what they would want to communicate about themselves. Demonstrate that cropping can create emotional impact and help convey meaning. Stress also the importance of composition. When completed have each student discuss what their intent was and if s/he was successful in achieving that goal.



Lessons with Examples

Stippled Portrait: Lesson by Melissa Walker (Randleman HS)

https://naea.digication.com/m_walker/Art_4_-_Stipple_Portrait

Objectives:

- 1 Students will be able to choose a photograph, preferably their own, for reference with a strong composition and value contrast
- 2 Students will be able to create a wide range of values
- 3 Students will learn to use technique of stippling
- 4 Students will use the technique of cropping to choose a small section of the face for the composition

Materials:

4x6" or similar size white tag board
Photo for reference

fine and extra fine black sharpie marker
½" grid

Procedure:

Student will lightly draw image using a grid onto tag board. Students will use fine point sharpie to fill in large areas of dark value. Students will use fine point sharpie to add value to facial features. Encourage students to keep image lighter than needed until most areas are started, then gradually build up stipple all over image. Make sure students dot carefully, not with wild abandon.

6PR: Visually express complex concepts and meaning in their art works.

4RE: Analyze and explain the relationship between the content and ideas in artworks and the use of media and compositional elements.

Torn Paper Portraits

Choose one of the Rockwell portraits from the “Images” section of this file. Print it in black and white (or print it as is and make a B&W copy on a copy machine). Discuss with students how value is often more difficult to see in the color portrait. Point out the darkest dark and lightest light in the B&W copy as well all the values in between. Relate that it is helpful to artists to do a value study in gray scale before painting a color portrait. Why is this helpful? How do value changes help create a more three dimensional or more realistic image? Ask students if the mood of the portrait changes when printed in gray scale. Discuss.

Ask students to create an expressive portrait using a black and white photograph as a reference, (Materials: pencil, guideline sheet for drawing the face, seven heavy-weight sheets of drawing paper, black and white acrylic paints, brushes and glue.)

Have the students complete their portrait on a sheet of the heavyweight drawing paper by referring to the photo. Emphasize proper feature placement and trying to capture a likeness of the photograph. The grid transfer technique could also be used.

Have the students mix together four different values of gray and apply them to four different sheets of the white drawing paper. Also, leave one sheet white and paint one sheet black.

Beginning with the eyes, have the students tear the paper into pieces and using a small amount of glue and attach it in the corresponding location on the pencil drawing. Encourage the students to use a variety of sizes of torn paper pieces, and to layer them over each other rather than try to position them next to each other. Remind the student to try and match the gray values they see in the photo to the same areas on their drawing. When completed, cover the piece with a coat of gloss medium.



A Sign of the Times: Rockwell and Banksy

Norman Rockwell (1894-1978)- In 1964 Rockwell was working for Look magazine, a magazine that covered the large events and important issues of the day by examining the human element.

Norman Rockwell's 1964 oil painting, "The Problem We All Live With" is a painting Rockwell completed when he was nearly 70 years old. The painting depicts an authentic occasion when a young girl by the name of Ruby Bridges required the protection of federal marshals as she walked to school in New Orleans. The school was being desegregated after formally having an all white enrollment.

Rockwell's painting addressed social inequity. Notice how Ruby's dress, which is all white, stands out against the uninviting setting. Could the tomato splatter on the wall allude to the bloodshed on behalf of civil rights? The detestable graffiti on the wall reflects the highly charged atmosphere. Also, Ruby is obviously out of step with the marshals who all led with their left foot. Discuss other details that convey the tension in the painting.



Compare and contrast this painting with Banksy's "Girl With Balloon" completed in 2004. Banksy is a pseudonym for a British street artist whose identity remains unknown. His/her artwork is characterized by his use of striking images often combined with slogans. His work is often controversial and politically themed.

It is believed that the heart shaped balloon represents childhood, innocence, hope and love. But no one is really sure what it is supposed to represent. Some believe it could mean a loss of hope or that what you really desire is beyond your grasp. Since Banksy's identity remains unknown despite intense speculation, we may never know the true meaning of this work of art.

Continue the conversation about graffiti by asking if public words are deemed vandalism or works of art. How do you view the words in these two paintings? Does the intent behind the words influence your reaction to these two images? Explain.

Ask students to consider themselves as a graffiti artist, not a vandal or perpetrator of hate. Ask them what their message would be. Refer to the lesson plan found at <http://cdn.dick-blick.com/lessonplans/tag-youre-it/tag-youre-it-graffiti-art.pdf> for ideas on technique, process and materials.

Tag, You're It!

Learn about urban art, artists, and social responsibility
while creating a graffiti-style "tag" (art + social studies)