

<p>NAME: Dr. Debrah Sickler-Voigt, Monica Leister & Practicum</p>	<p>GRADE LEVEL: Secondary Level</p>	<p>CLASS SESSIONS: 2 – 2 hour sessions</p>
<p>LESSON TITLE: Samuels & Nevelson: Folklore Shadow Box Masks©</p>		
<p>RATIONALE: With attention to environmental conservation, students will explore the self-expressive nature of folklore through the study of self-taught artist O. L. Samuels and a trained artist Louise Nevelson. Folklore is based on shared stories developed over time that societies produce to explain life’s circumstances and/or to entertain the mind using mythological figures and invented characters. Both Samuels and Nevelson use tactile recycled art media to create theme-based sculptures in which they apply artistic creativity, problem-solving skills, and their imaginations (Kleiner & Mamiya, 2005; Sickler-Voigt, 2006). Students will apply these same skills to design a shadow box display in which they create a fantasy mask utilizing found objects and a folklore character of their choice. Students apply their artistic interpretations of fantasy and folklore as a means to express their comprehension of the assignment.</p>	<p>MATERIALS:</p> <ul style="list-style-type: none"> • Found wood scraps & twigs • Spray paint • Puffy Paint • Wood Glue • Glue Guns & Sticks • Table Coverings 	
<p>OBJECTIVES: (1) The student will construct a folklore mask-shadow box sculpture using found objects (wood & cardboard pieces) that display at least two industrial shapes and two organic shapes each within a 12”x 12” student-constructed cardboard frame. The mask will contain at least 3 layers and the overall form of the project will demonstrate craftsmanship, balance, and unity. (2) The student will spray paint the entire form and decorate their sculpture with puffy paint (and possibly yarn) as a means to enhance and emphasize one or more features. The will develop a unified color scheme in which the spray paint complements three-four colors of puffy paint. (3) Given original examples of O. L. Samuels’ art, the students will participate in a class art criticism discussion. Each student will answer at least one question and make an informed judgment about the work. (4) Using Sally McRorie’s aesthetic questioning guide, the students will answer 6 aesthetic questions about one of Louise Nevelson’s artworks using complete sentences to determine whether they believe her work is indeed art.</p>	<p>INSTRUCTIONAL RESOURCES:</p> <p>Power Point on Louise Nevelson Original Samuels’ Sculptures O. L. Samuels Newsletter</p>	

PROCEDURES:

Day 1

(1) The MTSU class will assemble and arrange project supplies. (2) The MTSU class will welcome the TSB students and teachers and introduce O.L. Samuels and Louise Nevelson. (3) The TSB teacher will introduce the work of Louise Nevelson using a PowerPoint presentation and teacher samples. (4) The MTSU class will discuss and pass around O.L. Samuels' work and engage the class in an art criticism classroom discussion while addressing the theme of folklore. (5) The MTSU will provide a sample mask and shadowbox structure for the class to touch. (6) The teacher will demonstrate how to use the materials safely and construction their sculptural forms. (7) The students break into groups and brainstorm. (8) The students will construct shadow boxes and spray paint them outside. (9) The students will clean up the art room. (10) The MTSU class and students will reflect on their day's activities.

Day 2

(1) The MTSU class will review O.L. Samuels' and Louise Nevelson's artworks and the folklore theme. (2) The students will compare, contrast, and critique each other's artwork with references to Samuels' and Nevelson's artworks. (3) The MTSU class will pass around the Samuels' art examples and touch them to describe and interpret their diverse patterns and textures. (4) The MTSU students will demonstrate possible techniques and use of materials for decoration. (5) The MTSU students will review supplies and safety tips. (6) The students will break into their groups and brainstorm their ideas. (7) The students will complete their decorations. (8) The students will clean up the classroom. (9) The students will critique, self-assess, and evaluate their classmates' work.

ELEMENTS OF ART:

Line
Texture

PRINCIPLES OF ART:

Pattern
Form

OTHER VOCABULARY:

Folk Artist
Industrial Artist
Assemblage
Sculpture

ASSESSMENT: **Informal Assessment:** Student-Teachers will observe the secondary students to ensure they are on-task and understand all class objectives clearly and work with materials safely.

Formal-Summative Assessment: The completed sculpture is worth 100 points. Aesthetic Worksheet is worth 60 Points. Class Art Criticism Activity is worth 40 Points

Rubric Essay Portfolio Test/Quiz Checklist Peer/Group Self-Assessment Interview Authentic Other

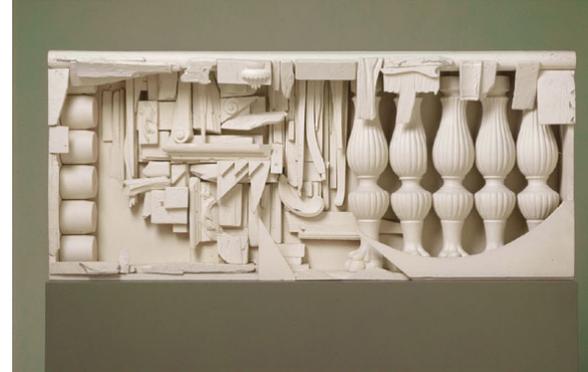
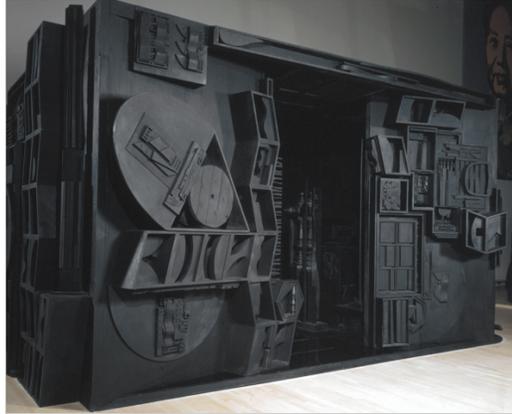
ART CRITICISM QUESTIONS (BASED ON TOM ANDERSON'S MODEL, 2005)



O. L. Samuels' Sculptures from various dates: African Dog, Walking Stick, Snake

1. **General Reaction:** What do O. L. Samuels' remind you of?
2. **Description Obvious Thematic, Formal, and Technical Qualities:** Are there any unusual features or qualities about these sculptures?
3. **Description Formal Relationships of Shapes and Images:** What forms, textures, and patterns do you notice the most?
4. **Description Formal Characterization:** How would you characterize these sculptures based on their forms and textures? What is your evidence?
5. **Description Contextual Examination:** What do these pieces tell us about O. L. Samuels?
6. **Interpretation:** If you were one of the sculpted characters—What would you be thinking or feeling?
7. **Evaluation:** What did you learn from talking about Samuels' sculptures?
8. **Aesthetic Judgment:** Do you think these pieces are beautiful? Explain your answer.
9. **Contextual Judgment:** In which ways might these works address humanity's need to make art?
10. **Final Judgment:** Did these works move you or make you think in a different way? Explain your answer?

Louise Nevelson



Louise Nevelson - Case with Five Balusters - 1959, from *Dawn's Wedding Feast*, wood, paint, 27 5/8 x 63 5/8 x 9 1/2 inches, Collection Walker Art Center, Gift of Mr. and Mrs. Peter M. Butler, 1983 © Estate of Louise Nevelson / Artists Rights Society (ARS), NY

Nevelson's *Mrs. N's Palace* (1964-1977) and *Case with Five Balusters* (1959)

Questions on *Mrs. N's Palace*:

1. **Definitions of Art:** What part of this sculpture/ installation makes it art? If you took away the various attached pieces so that all that was left was just a box or empty structure, would it still be art?
2. **Artist-centered Issues:** How does Nevelson's use of monochromatic color (black) affect this piece? Why do you think she used this color?
3. **Audience-centered Issues:** What feeling does this piece give you? Your impressions/ thoughts? Do you think everyone gets the same feeling? Why?
4. **Cultural Context:** If this piece was displayed in another location such as an African village, a gas station, etc; would you still think of it as art?
5. **Criticism and Interpretation:** What does the title tell you about this work's meaning? Do you have to know the title to think of it as a palace? Is it like any palace that you have ever seen?
6. **Values in Art:** What does this piece tell you about Mrs. N? Is this a good work of art? If you had never heard of Nevelson or if she was not a famous artist, would you still think of this as good art? Why?

TENNESSEE VISUAL ARTS STANDARDS: SIXTH THROUGH EIGHTH GRADES

Standard 1.0 Media, Techniques, and Processes:

Students will understand and apply media, techniques, and processes. The student will:

- 1.1 Demonstrate the use of knowledge in select media, techniques and processes.
- 1.2 Compare and contrast the effective use of communication of ideas through the use of media, tools, techniques, and processes.
- 1.3 Reflect upon the effectiveness of a variety of media.

Standard 2.0 Structures and Functions:

Students will use knowledge of structures and functions. The student will:

- 2.1 Develop an awareness of the elements of design and the principles of composition through their application.
- 2.2 Create and evaluate art works that exhibit various sensory and expressive qualities.
- 2.3 Develop an awareness of the function or intrinsic purposes of works of art.
- 2.4 Apply problem-solving skills that lead to solutions to specific visual art tasks.

Standard 3.0 Evaluation:

Students will choose and evaluate a range of subject matter, symbols, and ideas. The student will:

- 3.1 Evaluate subjects, themes and symbols and their origins.
- 3.2 Use subjects, themes and symbols that demonstrate knowledge of contexts, values, and aesthetics that communicate intended meanings in artworks.

Standard 4.0 Historical and Cultural Relationships:

Students will understand the visual arts in relation to history and cultures. The student will:

- 4.1 Describe and place a variety of art objects in historical and cultural contexts.
- 4.2 Know and compare the characteristics of artworks in various eras and cultures.
- 4.3 Analyze, describe, and demonstrate how factors of time and place influence visual characteristics that give meaning and value to a work of art.
- 4.4 Recognize the role of artists in our community and society.

Standard 5.0 Reflecting and Assessing:

The student will reflect upon and assess the characteristics and merits of their work and the work of others. The student will:

- 5.1 Compare multiple purposes for creating works of art.
- 5.2 Analyze contemporary and historic meanings in specific artworks, including mass media, through cultural and aesthetic inquiry.
- 5.3 Describe and compare a variety of individual responses to their own artworks and to artworks from various eras and cultures.
- 5.4 Investigate and design works of art that communicate sensitivity to the natural and manmade environment.

Standard 6.0 Interdisciplinary Connections:

Students will make connections between visual arts and other disciplines. The student will:

- 6.1 Recognize the characteristics of works in two or more art forms that share similar subject matter, historical periods, or cultural context.
- 6.2 Describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with the visual arts.

Integrated Subjects Standards

Language Arts (8- 12th grades)
Content Standards:

3001.3.4: Use a variety of strategies when appropriate (e.g. comparisons, anecdotes, detailed descriptions) to provide facts, details, reasons, and examples that support the thesis.

3001.3.6: Include relevant, specific, and compelling details.

3001.3.5 Develop ideas as appropriate to audience and respond to readers' potential questions and counterarguments.

SPI 3001.3.1 Proofread a passage for correct punctuations, mechanics, and usage.

SPI 3001.3.5 Demonstrate the ability to combine a set of simple sentences into a longer more interesting sentence.

REFERENCES

Kleiner, F. S. & Mamiya, C. J. (2005). *Gardner's art through the ages* (12th Ed.). Belmont, CA: Wadsworth.

Sickler-Voigt, D. C. (2006). Carving for the Soul: Life Lessons From Self-Taught Artist O.L. Samuels. *Art Education*, 59(3), 25-32.

Studio Checklist based on the above Objectives for 100 Points:

1. Construction of a Shadow Box: 30 Points
2. Construction of a Mask placed with the Shadow Box: 40 Points
3. Application of Unified Painted Decorations: 30 Points

Art Criticism Checklist based on the above Objectives for 40 Points:

1. Attentive During Class Art Criticism Discussion: 20 Points
2. Answers Questions—Either individually or as a Group: 20 Points

Aesthetic Question Scoring = 10 Points for each of the 6 questions.

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