

SUBJECT AREA LESSON PLANS

VISUAL ARTS



Please note:

Two lessons, *Visual Arts, Draw What You Feel* and *Illustrate with a Monoprint* reference NGSSS benchmarks.

VISUAL ARTS: Illustrating A Moment In Time

Recommended tale: *Why the Rabbit Is Wild Today*

VA.A.1.2.1; VA.A.1.2.3; VA.B.1.2.1; VA.B.1.2.2; VA.B.1.2.4

Objectives: The students will:

- Identify the role of a book illustrator.
- Identify and use the techniques that an illustrator could use to depict scenes from a story.

Materials:

- Classroom copies of *Why The Rabbit Is Wild Today* (story and illustration)
- Paper
- Pencil
- Eraser
- Thin felt-tip pen
- Internet or library access for research purposes

Prior Knowledge &

Experiences:

- Students can identify, and are familiar with, books having more than one illustration for the story.

Teaching Procedures: The students will:

1. Discuss the role Kitty Kitson Petterson had as a book illustrator. What do illustrators need to do to prepare? With an illustration that needs to be historically accurate, where would an illustrator go to get information?
2. Read *Why the Rabbit Is Wild Today*, a Seminole folktale. Look at Petterson's illustration for the story. Think about: What types of things had to be historically accurate to represent the Seminoles accurately? What setting did she choose to use? What did she do to convey the personality of the characters? How did she depict the mood of the story?
3. Discuss why the artist illustrated this "moment in time" in the story. Why is it an important moment in the story? Where is the paragraph that this illustration depicts? What other paragraphs might the artist have chosen to illustrate?
4. List the details the artist included in the drawing. Did she take these details directly from the story, did she infer them, or did she create them?
5. Become an illustrator. Think about what four other scenes from the story could be illustrated to help tell the story. Research these parts of the story so that the drawings of these scenes will accurately depict Seminole life like Petterson did.
6. Think about how to convey the setting, mood, and personality of the characters. Remember that the images should accurately portray Seminole life. Think about which details from the story to include, or what details might be discovered and added while doing research.
7. Make preliminary black-and-white sketches until the illustrations effectively convey essential parts of the story.
8. Fold a piece of paper in half to create a simple four-page book (one on front, two inside, one on back).
9. Use this book to illustrate the final black-and-white drawings for the four scenes chosen from the story.

	<p>Indicators of Success:</p> <ul style="list-style-type: none"> • Understanding the role of a book illustrator and the processes successful illustrators use • Depiction of four different scenes from <i>Why the Rabbit Is Wild Today</i> • Inclusion of detail as it is told in the story • Inclusion of detail not included in the story <p>Follow-Up Activities:</p> <ul style="list-style-type: none"> • Find illustrations that depict historically accurate images in other tales included in <i>Uncle Monday and Other Florida Tales</i> (such as <i>Cape Sable Cats</i>, <i>Quevedo on French Soil</i>, or <i>The Fig Tree</i>). • Read other Seminole tales, such as <i>The Alligator and the Eagle</i> (included in this curriculum) and <i>Stolen Fire</i>. • Read a Northwest Indian story about Raven and compare it to <i>Why the Rabbit Is Wild Today</i>. Discuss how Rabbit and the Raven are the same and different. Draw an illustration that introduces Rabbit and Raven to each other.
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VISUAL ARTS: Perfect World Collage

Recommended tale: *Diddy-Wah-Diddy*

VA.A.1.2.1; VA.A.1.2.4; VA.B.1.2.2

Objective: The students will:

- Create a collage that represents a personal idea of a perfect world.

Materials:

- Classroom copies of *Diddy-Wah-Diddy* (story only)
- Paper
- Magazines to cut up
- Scissors
- Glue
- Miscellaneous items, selected by students

Prior Knowledge &

Experiences:

- Students understand the basic concepts of collage.

Teaching Procedures: The students will:

1. Read *Diddy-Wah-Diddy*, an African-American folktale. Discuss the meaning of the word idyllic and the idea of living in an idyllic place. Talk about what made this an idyllic place. Why, in bad economic times, would a story like this be told?
2. Make a list of stories that tell about a perfect place. Think about why, throughout generations, there are stories about a perfect world.
3. Imagine creating a perfect world. What would it contain?
4. Look through magazines and cut out pictures of things that would be found in a perfect world. Cut out a variety of images.
5. Use these pictures to create a collage of your perfect world, using overlapping collage techniques. Cover the entire sheet of paper with pictures. Think about scale, balance, and composition in creating the design for the collage.
6. Add miscellaneous items (photos, small toys, ticket stubs, etc.) that would help to embellish the collage and represent a perfect world.
7. Tell the story of the perfect world collage to other students. Include the reasons why certain items were selected for the collage. Why are these items significant? How might others feel in this perfect world?

Indicators of Success:

- Completion of collage
- Telling the story of what kind of perfect world the collage represents

Follow-Up Activities:

- Compare the “perfect worlds” that the collages illustrate. Were any of the perfect worlds the same? Why, or why not? Were there common elements in some of the stories? What were they?
- Make photocopies of each collage. Randomly pass out the copies so each student has one. Students should make changes to the new copy, carefully deciding how to change the world they have been given. Discuss the

	<p>changes with the original artist.</p> <ul style="list-style-type: none">• Write a story about the perfect school. What would make it just right? Use descriptive phrases in the story, so that when others read it, they can get a good picture in their heads about what the author thinks the perfect school would be like.• Write a tale about a perfect world.
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VISUAL ARTS: Combining Illustrations

Recommended tales: *The Little Boy and the 'Ayayay'* and *Diddy-Wah-Diddy*

VA.A.1.2.1; VA.A.1.2.3; VA.B.1.2.1; VA.B.1.2.2; VA.B.1.2.4; VA.C.1.2.1; VA.D.1.2.1

Objectives: The students will:

- Identify common themes in two illustrations.
- Combine common elements from the two illustrations to create a new story, and draw an illustration for the new story.

Materials:

- Classroom copies of *The Little Boy and the 'Ayayay'* and *Diddy-Wah-Diddy* (illustrations only)
- Paper
- Pencil
- Drawing materials

Prior Knowledge &

Experiences:

- Students can describe works of art.
- Students have compared and contrasted artwork from a variety of sources.
- Students are familiar with the elements of art and principles of design.

Teaching Procedures: The students will:

1. Analyze Kitty Kitson Petterson's illustrations of *The Little Boy and the 'Ayayay'* and *Diddy-Wah-Diddy*, and identify similarities between the two illustrations.
2. Discuss what common themes or things appear in the two illustrations that could be used to make one new story.
3. Outline the idea for a new story on paper. Play with a few scenarios. Select one idea and explain why it is the best of all the options.
4. Create a new drawing based on the idea for a new story. Think about what is needed to clearly represent the new story. Make a list of the details to include that will give a clear idea of the story.
5. Think about how to illustrate the setting for the story and communicate the personalities of the characters. Consider how to organize the composition, and how to effectively use the elements of art and principles of design in creating the new illustration.

Indicators of Success:

- Identification of a common theme in the drawings
- Creation of a new illustration combining elements from each story

Follow-Up Activities:

- Write a new story to go along with the new illustration.

VISUAL ARTS: Illustrate With A Monoprint

Recommended tale: *My First Job*

VA.K.C.1.1, VA.K.C.2.1, VA.1.S.1.2, VA.1.C.2.1, VA.2.C.1.2, VA.2.S.1.1, VA.3.C.2.1, VA.3.S.1.1, VA.4.S.1.4, VA.4.S.1.1, VA.5.S.1.1, VA.5.S.1.4

Objectives: The students will:

- Create a series of monoprints.
- Identify the similarity between monoprints and storytelling.

Materials:

- Classroom copies of *My First Job* (story only)
- Paper
- Paint
- Brushes
- Plexiglas or smooth, non-porous paper

Prior Knowledge & Experiences:

- Students will have heard or told a story.

Teaching Procedures: The students will:

1. Discuss what the experience is like when they hear a good story. Compare the way they tell their parents about something that happened at school to the way they tell the same incident to their friends or siblings. How is the story likely to vary? When a story is told multiple times, even though the subject is the same, the details and the way the teller expresses parts of the story may have variations.
2. Define "monoprint." Discuss how an artist's print or photograph, which can be printed many times, is different from a monoprint that is printed only once. If the students made three different monoprints of the same subject, what do they think would happen?
3. Paint an illustration for *My First Job* on Plexiglas. Use thick, wet paint and quick strokes.
4. Take a piece of paper and place it on the painted Plexiglas, putting pressure on it with their hands.
5. Peel off the paper, working quickly before the paint dries. This is now the completed print.
6. Repaint on the original Plexiglas, making at least two more prints.
7. Discuss and compare the prints. The students may prefer one more than the others. Why? How is making a monoprint similar to telling a story?
8. Discuss and compare the spontaneity and uniqueness of each monoprint to a story a teller might tell several times. What makes the viewer or listener so appreciative of these art forms?

Indicators of Success:

- Creation of at least three monoprints
- Ability to see a difference in each monoprint and to compare this process to storytelling

Follow-Up Activities:

- Have students divide into groups and take turns retelling the story of *My First Job*. How are the stories the same? How are they different?

VISUAL ARTS: Up Close And Personal (Using Foreground And Background Techniques)

Recommended tale: *Acrefoot Johnson*

VA.A.1.2.1; VA.A.1.2.3; VA.B.1.2.2; VA.B.1.2.4

Objective: The students will:

- Identify techniques to create foreground and background.

Materials:

- Classroom copies of *Acrefoot Johnson*, *Diddy-Wah-Diddy*, and *Why The Rabbit Is Wild Today* (story and illustration)
- Drawing media
- Paper
- Eraser

Prior Knowledge & Experiences:

- Students can identify foreground and background in various works of art.

Teaching Procedures: The students will:

1. Read the story of *Acrefoot Johnson* and look at Kitty Kitson Petterson's illustration of it.
2. Discuss why Petterson chose to illustrate the story this way. Identify the characters she includes. Analyze what she did to illustrate the important aspects of the story. Identify characters that are in the foreground and the background, and comment on how the placement of the characters contributes to our understanding of the tale.
3. Discuss the techniques the artist used to make objects and people look farther away or closer to the viewer, such as: the location of an object on the page, size of the object, and amount of detail.
4. Listen to the teacher read a new tale, such as *Diddy-Wah-Diddy* or *Why the Rabbit is Wild Today*. Identify the important aspects of the story. List important things to put in the foreground and in the background.
5. Illustrate the new story using the list, and create a foreground and background. Use the same techniques that Petterson did.
6. Compare the new illustrations with the illustrations Petterson created for the two tales. Discuss how they are the same or different.

Indicators of Success:

- Ability to identify the foreground and background in an illustration by Petterson
- Use of foreground and background in a drawing

Follow-Up Activities:

- Switch the things that were in the foreground in the students' illustrations to the background. Write a new tale about the things that are now emphasized in the illustration.
- Create a diorama of one of the tales using a flat paper for the background and three-dimensional papers or objects for the foreground.
- Look at the illustration for the ghost story *The Woman Who Fed Her Husband A Leg Which She Dug Up From A Cemetery* (if ghost stories are not an issue at your school). This is an excellent illustration that could also be used as the basis for this lesson.

VISUAL ARTS: Draw What You Feel (A Lesson On Drawing Texture)

Recommended tale: *The Alligator and the Eagle*

VA.K.C.2.2, VA.K.S.1.1, VA.1.C.1.2, VA.1.S.1.1, VA.2.C.2.2, VA.2.S.3.1, VA.3.C.1.2, VA.3.S.3.1, VA.4.C.1.2, VA.4.S.3.1, VA.5.C.1.3, VA.5.S.3.1

Objectives: The students will:

- Identify techniques to create texture with line.
- Practice creating different types of textures found on animals.

Materials:

- Classroom copies of *The Alligator and the Eagle* (illustration only)
- Folktale book, such as *Uncle Monday and Other Florida Tales*
- Photographs, magazine clippings, and pictures from books of Florida animals
- Paper
- Pencil
- Eraser
- Thin felt-tip pen

Prior Knowledge & Experiences:

- Students can identify and research Florida wildlife.
- Students can understand a basic definition of texture.
- Students can understand basic concepts of crosshatching (see crosshatching lesson plan, "Value" in Art).

Teaching Procedures: The students will:

1. Observe and discuss Kitty Kitson Petterson's use of texture in the illustration for *The Alligator and the Eagle*. Note how repetition, direction, density, and type (straight, curved, etc.) of line are used to create texture.
2. Research other tales and fables to see what animals are included. (Animals included in *Uncle Monday and Other Florida Tales* are buzzards, turkeys, rabbits, cats, dogs, horses, cows, donkeys, a gopher turtle, buffalo, fox, panther, bear, and mouse.) Learn which of these animals can be found in Florida.
3. Find photographs of the animals that were researched. Describe the texture of the animals' fur, feathers, etc.
4. Sketch (lightly with pencil), on drawing paper, two different animals with varying textures.
5. Use a pen to experiment with various ways to draw the texture of the animals that were chosen. Draw only the texture without trying to create a drawing of the animal. Attempt to emulate the fur or skin of the animal with repetition, direction, density, and type of line.
6. Repeat these lines to create texture on the animals in the drawings.

Indicators of Success:

- Use of line to make the animal more textural
- Creation of more than one texture

Follow-Up Activities:

- Research artists, such as Audubon. How does his technique to create texture differ (contrast and compare) from Petterson's?
- Looks at illustrations in other books. How do book illustrations in which the artist uses texture compare to those that do not?

VISUAL ARTS: "Value" In Art

Recommended tale: *The Little Boy and the 'Ayayay'*

VA.A.1.2.1; VA.A.1.2.3; VA.A.1.2.4; VA.B.1.2.1; VA.B.1.2.2; VA.B.1.2.4

Objectives: The students will:

- Identify gradual versus immediate changes in value.
- Identify and use the technique of creating value through cross-hatching.

Materials:

- Classroom copies of *The Little Boy and the 'Ayayay'* (illustration only)
- Paper
- Pencil
- Eraser
- Thin felt-tip pen

Prior Knowledge & Experiences:

- Students understand the basic concept of "value" in art.
- Students understand what causes changes in value.
- Students can identify changes of value in a piece of artwork

Teaching Procedures: The students will:

1. Review the meaning of "value" (changes from light to dark) in a work of art.
2. Look at Kitty Kitson Petterson's illustration for *The Little Boy and the Ayayay'* and understand how she uses value. Identify areas where there are changes in value.
3. Discuss which objects in the cabinet have immediate changes of value and which have gradual changes. Identify what causes the differences in the way the value changes.
4. Discuss the manner in which Petterson uses lines. (She uses a technique called cross-hatching to create the dark background of the cabinet wall.) Identify where the lines are close together to create a dark value, and where they are further apart to create a light value.
5. Look at items in a bookcase or on a shelf in the classroom. Draw one of these items two times, once with a gradual change of value, and once with an immediate change.
6. Sketch out, using a pen on another piece of paper, the interior of a bookcase or cupboard using cross-hatching to show changes in value. The value will be darkest where there are shadows, and lightest where light shines on the bookcase.

Indicators of Success:

- Showed value changes in artwork
- Showed value changes through cross-hatching
- Showed value changes that are gradual
- Showed value changes that are immediate

Follow-Up Activities:

- Identify other examples of cross-hatching in Petterson's illustrations.
- Look in art history books for artists who used cross-hatching in their artwork. Find some from long ago and some that are contemporary. Identify the type of medium these artists used.