

# Diocese of Wheeling-Charleston

## Unit Planner

**Name of Teacher:** Nora Sheets

**Grade Level:** 8

**Subject Area:** Art

**Cross Curricular Opportunities:**

Faith Formation

Social Studies/West Virginia

History, Literature, Science (Color Theory/Physics of light and Color)

**Unit Title:** Modern Abstract Art and the Art of Blanche Lazzell of West Virginia.

**Estimated Duration of Unit:** 4 weeks

### Overview of Unit:

Students in Art Elective, grade 8 will be introduced to Modern Abstract Art and the Art of Blanche Lazzell of West Virginia. Students will work through 2 lessons designed to allow students to build on prior knowledge in making artworks related to the art of abstraction. Students will be introduced to the historical development of abstraction through the art of Theo Van Doesburg, Piet Mondrian, Pablo Picasso, Roy Lichtenstein, Georgia O’Keeffe and West Virginia artist, Blanche Lazzell. Students will complete an Artist Biography Sheets for 2 artists (Lazzell and one other artist listed). Students in 8th grade will complete ABSTRACTION PAINTED DESIGN PROJECT, “ABSTRACTION OF A KITCHEN UTENSIL”.

Students in grade 8 will complete an additional enrichment project: “EVERY PICTURE TELLS A STORY”/”A Picture is Worth a Thousand Words” Chromebook presentation on photojournalism.

All students will complete a self-critique sheet, display and present work for the class. Field trip opportunities are available as the largest collection of Lazzell’s work is located at West Virginia University Museum in Morgantown. A discussion of Catholic Social Justice is offered when discussing the WPA and Depression era programs designed to help those in need.

### Forms of Text (non fiction/fiction): .

Resources: Books – Abstraction in Art

Biographical information on Blanche Lazzell and historical information on Art History (specifically, Abstract Art)

[Blanche Lazzell: The Life and Work of an American Modernist | West Virginia Press.](#)

[www.upressonline.com/bridges\\_blanche\\_lazzell\\_9780937058848](http://www.upressonline.com/bridges_blanche_lazzell_9780937058848)

Janet Altic Flint *Provincetown Printers: A Woodcut Tradition* (Washington, D.C.: National Museum of American Art, Smithsonian Institution, 1983)

[Picasso in The Metropolitan Museum of Art](#) -Catalogue of the works by Pablo Picasso (1881-1973) in the Metropolitan Museum.

[Paul Klee: 1917-1933](#) - Works created during Paul Klee.

[Wassily Kandinsky: 1866-1944 a Revolution in Painting](#) - Kandinsky's work beginning with his representational early works to his abstract later works.

**SCHOLASTIC ART MAGAZINES: PIET MONDRIAN, PABLO PICASSO, GEORGIA O'KEEFFE, ROY LICHTENSTEIN, THEO VAN DOESBURG AND PHOTOJOURNALISM.**

**Teaching Strategies:** Direct Instruction, Demonstration/modeling, Lecture/note taking, and Research utilizing Chromebooks.

**Catholic Identity Connections:** Catholic social teaching is based on and inseparable from our understanding of human life and human dignity. Every human being is created in the image of God and redeemed by Jesus Christ, and therefore is invaluable and worthy of respect as a member of the human family. Every person, from the moment of conception to natural

death, has inherent dignity and a right to life consistent with that dignity. Human dignity comes from God, not from any human quality or accomplishment. Our commitment to the Catholic social mission must be rooted in and strengthened by our spiritual lives. In our relationship with God we experience the conversion of heart that is necessary to truly love one another as God has loved us. ---from Sharing Catholic Social Teaching: Challenges and Directions

<http://www.usccb.org/beliefs-and-teachings/what-we-believe/catholic-social-teaching/>

This lesson will focus on how the WPA Programs helped provide employment during the US Great Depression. In 1934, Blanche Lazzell was one of two West Virginians who received Federal Art Project grants through the Works Progress Administration.

We will focus on the following teachings:

**OPTION FOR THE POOR AND VULNERABLE:** A basic moral test is how our most vulnerable members are faring. In a society marred by deepening divisions between rich and poor, our tradition recalls the story of the Last Judgment (Mt 25:31-46) and instructs us to put the needs of the poor and vulnerable first.

**THE DIGNITY OF WORK AND THE RIGHTS OF WORKERS:** The economy must serve people, not the other way around. Work is more than a way to make a living; it is a form of continuing participation in God’s creation. If the dignity of work is to be protected, then the basic rights of workers must be respected—the right to productive work, to decent and fair wages, to the organization and joining of unions, to private property, and to economic initiative.

The Works Progress Administration (WPA; renamed in 1939 as the Work Projects Administration) was the largest and most ambitious American New Deal agency, employing millions of people to carry out public works projects. The WPA provided jobs and income to the unemployed during the Great Depression in the United States. In 1938, it provided paid jobs for three million unemployed men and women, as well as youth in a separate division, the National Youth Administration. The Federal Project Number One, the WPA employed musicians, artists, writers, actors and directors in large arts, drama, media, and literacy projects. In 1934, Blanche Lazzell was one of two West Virginians who received Federal Art Project grants through the Works Progress Administration.

**Federal Art Project**

The Federal Art Project employed over 5,300 artists. The Arts Service Division created illustrations and posters for the WPA writers, musicians, and theaters. The Exhibition Division had public exhibitions of artwork from the WPA, and artists from the Art Teaching Division were employed in settlement houses and community centers to give classes to an estimated 50,000 children and adults. They set up over 100 art centers around the country that served an estimated eight million individuals.

**Assessment (authentic/published - summative/formative):** Completed project assessed by teacher along with student completed Critique Sheet/Self Evaluation Form.

Standard Number	Standards	Description of Activity	Resources	Day of Lesson
<p><u>*National Coalition for Core Arts Standards</u></p> <p>Anchor Standard 1: Generate</p>		<p style="text-align: center;"><b><u>INTRODUCTION</u></b></p> <p>Students will be introduced to Abstract Art through a series of slides of the works of Piet Mondrian, Theo Van Doesburg, Pablo Picasso, Blanche Lazzell, Georgia O’Keeffe, and Roy Lichtenstein. The teacher will guide students through a discussion of how these artists work through the process of abstraction utilizing reduction and simplification of</p>	<p>Introduction: The Abstract Art Style. (teacher instruction via slides, art books and computers for research)</p> <p>EXAMPLES OF ABSTRACTION PROCESS</p>	<p>DAY 1-2</p>

and conceptualize artistic ideas and work.

**Anchor Standard 2: Organize and develop artistic ideas and work.**

**Anchor Standard 3: Refine and complete artistic work.**

**Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.**

**Anchor Standard 5: Develop and refine artistic techniques and work for presentation.**

**Anchor Standard 6: Convey meaning through the presentation of artistic work.**

Document early stages of the creative process visually and/or verbally in traditional or new media.

Select, organize, and design images and words to make visually clear and compelling presentations.

Demonstrate willingness to experiment, innovate, and take risks to pursue ideas, forms, and meanings that emerge in the process of artmaking or designing.

Apply relevant criteria to examine, reflect on, and plan revisions for a work of art or design in progress.  
**Student sketches/assignment sheets**

Develop and apply criteria for evaluating a collection of artwork for presentation. Collaboratively prepare and present selected theme based artwork for display, and formulate exhibition narratives for the viewer. Student Critique Sheets and presentation for exhibition of student work.

Analyze why and how an exhibition or collection may influence ideas, beliefs, and experiences. (The 1913 Armory Show)  
**NOTE: The Armory Show took place from February 17 to March 15, 1913 at the 69th Regiment Armory on Lexington Avenue and 25th Street, and in just less than a month it changed the way Americans thought about modern art. It has been called the most important exhibition ever held in the United States**

elements as well as methods of cropping (as seen in the work of Georgia O’Keeffe and Blanche Lazzell).

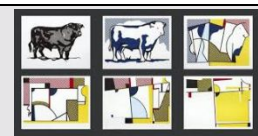
**RESEARCH**  
Students will begin by completing an ARTIST BIOGRAPHY SHEET on one of the artists mentioned above and an ARTIST BIOGRAPHY SHEET on Blanche Lazzell. Students will utilize books and computers for research.

**Introduction to visuals of selected Abstract Artists.**

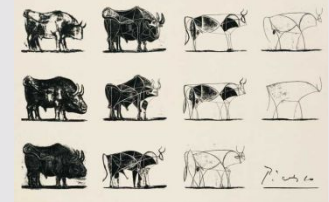
**8<sup>TH</sup> GRADE PAINTED DESIGN PROJECT, “ABSTRACTION OF A KITCHEN UTENSIL”.** Students will be introduced to a visual timeline of the development of Abstract Art techniques. Students will be introduced to the abstract art of West Virginia artist, Blanche Lazzell. Teacher will discuss the WPA program during the Great Depression that helped artists like Lazzell as well as others find work. *Teacher will make connections with Catholic Social Justice Teachings on THE DIGNITY OF WORK AND THE RIGHTS OF WORKERS and The Option for the Poor and Vulnerable (see Catholic Identity above).*

Students will choose a utensil (TEACHER MAY SUBSTITUTE PLAYING CARDS) to draw. Using viewfinder students will use cropping to find an interesting part of the utensil to focus on. Students will arrange their chosen design to make an interesting composition. Students will complete 2 compositions. One will be painted with the 3 primary colors plus black and white. The students must arrange their design in a different composition for the second painting. The students may choose 3 colors of their choice plus black and white.

**Note to teacher: demonstrate painting and color mixing techniques**  
**Basic Instructional Objectives: Painting, drawing, design, abstraction, art history and color theory.**



Roy Lichtenstein “Bull Series”



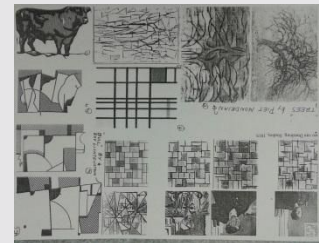
“Bull Series 1945” by Pablo Picasso (1881-1973)



Theo Van Doesburg Doesburg Composition VIII (The Cow) (c. 1918)



SCHOLASTIC ART MAGAZINES AND ASSIGNMENT SHEET



DAY3

**21<sup>st</sup> CENTURY WV VISUAL ART CONTENT STANDARDS AND OBJECTIVES**

Standard: 3 Subject Matter, Symbols and Ideas

Standard: 4 Art History and Diversity

Standard: 2 Elements of Art and Principles of Design

- VA.S.8.3 Students will:**
- identify symbols and ideas to communicate meaning in art;
  - determine potential content for artworks;
  - apply problem-solving skills when creating art relative to subject matter, symbols and ideas.
- VA.O.8.3.01** choose realistic or non-objective symbols and ideas to communicate specific meaning in two-dimensional and three-dimensional works of art.
- VA.O.8.3.02** use realistic or non-objective elements to communicate personal experiences.
- VA.O.8.3.03** analyze the effectiveness of choices in creating art relative to subject matter, symbols, and ideas.

- VA.O.8.4.01** analyze and distinguish the characteristics of artworks and lives of artists from different periods of time, styles, and cultures.
- VA.O.8.4.02** analyze and relate how art movements reflect world events of the time period.
- VA.O.8.4.03** explain how time and place influence meaning and value in a work of art.
- VA.O.8.4.04** explore the connection of local history and culture to West Virginia artists.

- VA.O.8.2.01** identify and use the elements of art; i.e., line, shape, color, texture, value, form, and space.
- VA.O.8.2.02** identify and use the principles of

**National Core Arts Standards Artistic Processes and Anchor Standards**

**Responding**

Understanding and evaluating how the arts convey meaning.

Students will:

7. Perceive and analyze artistic work.
8. Interpret intent and meaning in artistic work.
9. Apply criteria to evaluate artistic work.

**ENRICHMENT RESEARCH: “EVERY PICTURE TELLS A STORY” OR “A PICTURE IS WORTH A THOUSAND WORDS” Chromebook Presentation on depression era photojournalism funded by the WPA (EX. Dorothea Lange, “Migrant Mother” and photos of Walker Evans)**



**BIOGRAPHICAL INFORMATION/BLANCHE LAZZELL:**

The Art Museum of WVU holds the largest public collection of the work of Blanche Lazzell (1878-1956), a pioneering painter and printmaker who played a significant role in shaping abstract art in America. Lazzell was born in Madsville, near Morgantown, and graduated from WVU in 1905 with a degree in fine arts. She went on to study in New York and Paris with notable artists of her day. Her reputation is based on her role in the development of the Provincetown white-line woodblock print and on the prints and paintings she made using the abstract vocabulary of cubism.

In the early 1930s Lazzell was creating some highly regarded abstracted still-life prints. However, the American art scene of the thirties was more conservative and, due to high demand by the Works Project Administration officials for Lazzell’s white-line woodblock prints, she spent much of her time from 1934 to 1939 creating art for the Federal Art Projects. The imagery captured popular landscapes from her native West Virginia and around her studio in Provincetown, Massachusetts. In the late 1930s, she studied with German-born modernist Hans Hofmann and returned to abstraction, joining Hofmann’s Provincetown drawing class and later attending his New York school.

**ABSTRACTION OF A HOUSEHOLD KITCHEN OBJECT**

NAME: \_\_\_\_\_ GRADE: \_\_\_\_\_

Abstract- The concentrated essence of a larger whole.

Featured Artists: Piet Mondrian, Roy Lichtenstein, Theo van Doesburg

1. You will be making a painting of an abstracted kitchen utensil. You will begin by making sketches using a view finder. Focus on an interesting area or portion of your utensil.
2. Once you have selected an interesting sketch, copy it 4 times and arrange on your assignment sheet. You must add color using markers and the 3 primary colors (red, yellow and blue) plus black and white.
3. Once you have completed your sketch, you can begin on good paper.
4. Draw a 12" x12" box onto good drawing paper. Trace your design 4 times.
5. Begin painting starting with the lightest colors first (white, yellow, red, blue and black is last).
6. Cut out the paper and turn in with your name and grade. You may begin your second painting with 3 colors of your choice plus black and white.



**ASSIGNMENT SHEETS AND STUDENT SKETCH FOR UTENSIL DESIGN PROJECT**

Design Layouts - choose 2

A	A	A	>
A	A	<	∇

Standard                      Rotation

Mirror image

② flip 90° trace  
③ flip 180° trace  
④ flip 90° trace

You must use black (Sharpie) and white PLUS 3 other colors!

12" 12" trace here  
2" 2"

Colors: Black, White, Green, Blue

Abstraction Painting and Design Project

Week 3                      Period 4

design, e.g., unity, rhythm, emphasis, balance, variety, repetition, proportion and harmony  
 VA.O.8.2.03 create two-dimensional artworks using a variety of elements of art and principles of design;  
 VA.O.8.2.04 create three-dimensional artworks using a variety of elements of art and principles of design;  
 VA.O.8.2.05 create artworks using color schemes chosen from the following: complementary, analogous, monochromatic, triadic, split complementary, warm, cool  
 VA.O.8.2.06 evaluate the effectiveness of using the elements of art and principles of design to communicate ideas

The Lazzell works in the WVU Art Collection span her entire career and include paintings, prints, decorative items, and drawings that come largely from Lazzell's bequest to the University. Lazzell received a grant in the 1930s from the Public Works of Art Project (PWAP), a precursor of the Works Progress Administration, to create a mural featuring scenes of Morgantown. It hung in a courtroom in the Monongalia County Courthouse for many years. Later transferred to West Virginia University, Lazzell's mural, "Justice"—is in the collection of the Art Museum of West Virginia University. When Lazzell's mural of Morgantown was acquired by the museum, it was darkened by a layer coal soot and had to be sent away to art conservators to be cleaned. The mural is approximately 8 feet high and 12.5 feet wide. Lazzell took 14 weeks to complete it. The Art Museum also has all of Lazzell's preliminary drawings for the mural. WVU ART MUSEUM accommodates school students for field trips to see and learn about Lazzell's works.

Smithsonian American Art Museum  
 WEBSITE: <https://americanart.si.edu/artist/blanche-lazzell-2842>  
 Blanche Lazzell

**ASSIGNMENT SHEET TO UTILIZE FOR VIEWING EXAMPLES OF MODERN ABSTRACT ART. MUSEUM OF MODERN ART VIRTUAL TOUR**

CHROMEBOOK MOMA  
 Museum Tour

By: \_\_\_\_\_ Grade: \_\_\_\_\_

1. Use the Museum of Modern Art (MOMA) website to look at works of art in the museum located in New York City.
2. Make a list of 10 works you have viewed on the back of this paper. Write down the title of the artwork and the name of the artist.
3. Choose your favorite and write down WHY you like it.
4. Draw a picture of what the artwork looks like below.

VA.O.8.1.01 select and apply a variety of media, techniques, technologies, and processes used to express experiences and/or ideas.

VA.O.8.1.02 evaluate the effectiveness of their choice of media, techniques, technologies, and processes.

VA.O.8.1.03 use selected media, techniques, technologies, and processes to produce two-dimensional or three-dimensional artworks that communicate experiences and/or ideas, e.g., photography, computer imagery, sculpture and drawing.

VA.O.8.1.04 demonstrate safe and effective use of materials, tools, and technology.

Standard: 1 Media, Technique and Processes

Standard: 5 Reflection and Analysis

VA.O.8.5.02 identify the changing nature of art in a contemporary world.  
 VA.O.8.5.03 compare the meaning of similar artworks from different time periods based on information about history and culture to modern graphic designers, cartoonist's animation to computer generated animation.  
 VA.O.8.5.04 determine and



**EXAMPLES BELOW SHOW ABSTRACTION OF PLAYING CARDS DESIGN PROJECT**



**SELF-CRITIQUE SHEET**

Name: \_\_\_\_\_ Grade: \_\_\_\_\_

**Art Critique Worksheet**  
 Critique is necessary. It is a self-examination to see what you will do of your work and grade.

What is the purpose?  
 Write a description of what you did on this project.

What helped to be the project?  
 Identify your strengths.  
 What are your weaknesses?  
 How do you improve things you learned from this project?

1. \_\_\_\_\_  
 2. \_\_\_\_\_  
 3. \_\_\_\_\_

What aspect (part) of the project did you do well on?  
 What aspect (part) did you need more work on?  
 Evaluation of Performance

Use of materials (media)	1	2	3	4	5
Color	1	2	3	4	5
Design	1	2	3	4	5
Content	1	2	3	4	5
Completion	1	2	3	4	5

ARTIST'S STATEMENT  
 I am proud of my work because I used my imagination and I used my own ideas.

WEBSITE FOR CATHOLIC SOCIAL JUSTICE TEACHINGS:  
[www.usccb.org](http://www.usccb.org)

DAY 4-10

identify the purposes for creating specific types of art, e.g., photography, (WPA photography) VA.O.8.5.05 select and display his/her artwork(s) to be part a group critique (self-critique sheet) VA.O.8.5.06 develop written responses to a variety of artworks that include description, interpretation, analysis, and judgment.

## PHOTOJOURNALISM ASSIGNMENT SHEETS

*"A picture is worth a thousand words"*  
ART ELECTIVE GOOGLE PRESENTATION  
SEVEN THEMES OF CATHOLIC SOCIAL JUSTICE UTILIZING PHOTOJOURNALISM  
NAME: \_\_\_\_\_ GRADE: \_\_\_\_\_

1. CHOOSE ONE OF THE THEMES OF CATHOLIC SOCIAL JUSTICE TEACHINGS. LOOK FOR A PHOTOJOURNALIST WHOSE PHOTOS REFLECT YOUR CHOSEN THEM. IN 4 SLIDES, WRITE OUT THE TEACHING AND INCLUDE PHOTOS BY THE PHOTOGRAPHER THAT REFLECT THE TEACHING.
2. IN THE FIFTH SLIDE, INCLUDE A PHOTO OF THE PHOTOJOURNALIST AND A BRIEF BIOGRAPHY.
3. IN THE LAST SLIDE, SLIDE #6, BE SURE TO TITLE AND CREDIT ALL PHOTOS.
4. BE SURE TO ENLARGE AND REDUCE PHOTOS WITHOUT DISTORTING THE IMAGES. FIND PHOTOS THAT FIT THE TEACHING YOU HAVE CHOSEN.

*The Seven Themes of Catholic Social Justice Teaching*  
FROM ST. MARY'S PRESS

**#1 The Life and the Dignity of the Human Person** (All human life is a gift from God. We believe that every person is precious and that the measure of every institution is whether it threatens or enhances the life and dignity of the human person.)

**#2 Participation: The Call to Family and Community** (Responsibility to family and community. We believe people have a right and a duty to participate in society, seeking together the common good and well-being of all, especially the poor and vulnerable. Our Church teaches that the role of government and other institutions is to protect human life and human dignity and promote the common good.)

**#3 Rights and Responsibilities** (God wants us to care for ourselves and others in need. Human dignity can be protected and a healthy community can be achieved only if human rights are protected and responsibilities are met. Therefore, every person has a fundamental right to life and a right to those things required for human decency—adequate housing, the right and opportunity to work, the right to food, shelter, and basic health care and care for the elderly, children, disabled, and sick, and for those in need. These rights, obligations, and responsibilities are interconnected and carry with them the right to liberty, the right to live by one's conscience and religion, the right to organize and the right to live without discrimination.)

**#4 The Option for the Poor and Vulnerable** (We are called to share and to assist in the work of justice. In a world characterized by growing inequality, we believe that every person has a right to a decent standard of living. We believe that every person has a right to a decent standard of living. We believe that every person has a right to a decent standard of living. We believe that every person has a right to a decent standard of living.)

**#5 The Rights of Workers and the Rights of Workers** (Every Christian is called to work and to contribute to the common good. We believe that a worker has a right to a fair wage and to participate in the decisions that affect his or her work. We believe that every person has a right to a decent standard of living. We believe that every person has a right to a decent standard of living.)

**#6 Solidarity** (We are called to care for one another. We believe that every person has a right to a decent standard of living. We believe that every person has a right to a decent standard of living. We believe that every person has a right to a decent standard of living.)

**#7 Care for Creation** (Every person is called to care for and protect our environment. We believe that every person has a right to a decent standard of living. We believe that every person has a right to a decent standard of living. We believe that every person has a right to a decent standard of living.)

SELECT PHOTOGRAPHERS TO LIST ON:

ROBERT CAPA	WALKER EVANS
DOROTHEA LANGE	DAN ELCON
LEWIS HINE	ANSEL ADAMS
DITH PRAN	JOEL SARTORE
DAVID TURNLEY	MARGARET BOURKE-WHITE

**EVERY PICTURE TELLS A STORY: Iconic Photographs**  
Google presentation by Art Elective  
NAME: \_\_\_\_\_ ART ELECTIVE 3 4

**Definition of ICONIC:**  
*widely recognized and well-established widely known and acknowledged especially for distinctive excellence*

1. Begin by finding an "iconic" famous photograph.
2. Design a presentation on the photograph.

**Slide 1: Title Slide**  
The title slide will have an image of your chosen photograph with the title, **EVERY PICTURE TELLS A STORY**. At the bottom of the slide add "Presentation for Art Elective by your name." Add color to the background of the slide. Be sure the Photo is large.

**Slide 2:** Give background information on your photo (who is in the photo, what is happening, when did it happen)

**Slide 3:** add background/ biographical information about your photographer. Add a photo OF your photographer.

**Slide 4 and 5:** display some other photographs by your chosen photographer. Be sure to add titles/ dates.

**Slide 6 and 7:** add your chosen photograph. Give background information on the image and the **STORY** it tells.

**Slide 8:** why is this photo considered important? Be sure to add your opinion as well as information you have found through your research.

**Slide 9 and 10:** these slides are for you to document where you found your information for each slide.

Some photos to think about:  
Tank man of Tiananmen Square  
The First Man on the Moon  
The first photo of earth  
Raising the flag on Iwo Jima  
The Selma March  
Migrant mother  
Raising the flag at ground zero  
Georganne Wells  
Or your choice (please clear it with me)

**ARTWORKS BY WEST VIRGINIA ARTIST, BLANCHE LAZZELL.**

DAY 11-20



**St. Matthew - Easter Sunday  
Passion Music, c.1944 gouache  
on paper 12 3/8"**

**SCHOLASTIC MAGAZINE:  
PHOTOJOURNALISM**



**untitled abstraction**

***Four Boats, white line  
print***





**NON-OBJECTIVE (B)**

BLANCHE LAZZELL Artist  
Biography/Information

<http://wvutoday-archive.wvu.edu/n/2015/10/15/art-up-close-public-invited-to-view-blanche-lazzell-mural-depicting-morgantown.html>

**Differentiated Instruction Opportunities/Overview:**

Students will have experiences in: Faith Formation (Catholic Social Justice Teachings), Social Studies/West Virginia History (the WPA programs and Depression era photographers, WPA and Depression era Literature, Science (Color Theory/Physics of light and Color) and field trip opportunities to WVU Museum of Art and areas documented in WPA photography.

**Cross Curricular Opportunities level:**

Stand ard Num ber	Standards	Description of Activity	Resources	Date
Stand ard: 5 Reflec tion and Analy sis	<p>VA.O.8.5.04 determine and identify the purposes for creating specific types of art, e.g., photography, (WPA photography and art)</p> <p><b>Responding</b></p> <p>Understanding and evaluating how the arts convey meaning. Students will: 7. Perceive and analyze artistic work, specifically documentary</p>	<p><b>Social Studies/West Virginia History:</b> Students can visit the WVU Museum in Morgantown which houses the largest collection of Lazzell's artwork.</p> <p>Students can also visit the Scott's Run Museum (close to where Lazzell grew up) which celebrates and preserves the history of Monongalia County, representing 13 communities that were put together as coal camps when the boom attracted workers to the coal mines from 19 countries in Europe, Eastern Europe, Mexico and African Americans from the South. These ethnic groups resettled the 5-mile creek of Scott's Run when coal seams were discovered just as the country was gearing up for World War I. The legacy is that integration happened in Scott's Run</p>	<p><a href="#">Art Museum of WVU</a> <a href="#">Two Fine Arts Drive  </a> <a href="#">P.O. Box 6112</a> <a href="#">Morgantown, WV</a> 26506-6112 Phone: 304-293-2141 Ext. 2 Email: <a href="mailto:WVUMuseumEdCenter@mail.wvu.edu">WVUMuseumEdCenter@mail.wvu.edu</a> <a href="#">WVU College of Creative Arts</a></p>	



photography and literature.  
8. Interpret intent and meaning in artistic work, specifically documentary photography and literature.

long before the Civil Rights era in US History. A coal boom and bust after the War was exacerbated by the Great Depression and was well documented by Farm Security Administration photographers and prompted visits by First Lady Eleanor Roosevelt (Arthurdale). Students can explore some of this heritage and wisdom in the Museum and Trail which begins in Osage and leads through the communities of Scott's Run.

**Literature:** Students may read examples of Depression era literature like "Grapes of Wrath" by John Steinbeck.

*The Great Depression and THE guidebook of West Virginia*

The book featured in the photo to the left is called *West Virginia: A Guide to the Mountain State*, published by the West Virginia Writers' Project in 1941. It was written over seventy years ago during the Great Depression. It is a collection of folklore, history, geography and recommended tours. *West Virginia: A Guide to the Mountain State*, represents a pioneering effort to assess the state's social and cultural heritage. The Guide's recommended tours also provide a handy snapshot of the state of the state in the Depression Era of the 1930s.

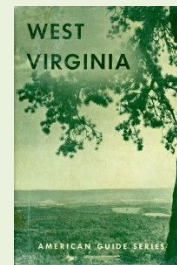
**Faith Formation:** Teacher will lead student as they study and discuss readings related to Catholic Social Justice Teachings:

**RESOURCES ON CATHOLIC SOCIAL TEACHING**



- [Foundational Catholic Social Teaching Documents](#)
- [Seven Themes of Catholic Social Teaching](#)
- [Quotes from Pope Francis on Issues of Life, Dignity, Justice and Peace | En Español](#)
- [Sharing Catholic Social Teaching: Challenges and Directions](#)
- [CST Timeline Activity](#)
- [Church Teaching on Environmental Stewardship](#)
- [Communities of Salt and Light: Reflections on the Social Mission of the Parish](#)



First published in 1939, *The Grapes of Wrath* is a landmark of American literature. This Pulitzer Prize-winning epic of the Great Depression chronicles the Dust Bowl migration of the 1930s and tells the story of one Oklahoma farm homestead by the "land companies" and forced to travel west to California.



<http://www.usccb.org/beliefs-and-teachings/what-we-believe/catholic-social-teaching>

		<p align="center"><b>An Art Teacher's Guide to Understanding STEAM Education.</b></p> <p>STEAM stands for Science, Technology, Engineering, the Arts, and Math. STEAM education aims to help students see and use connections between all of these disciplines to encourage creativity and become well-rounded.</p> <p><a href="https://www.theartofed.com/2017/09/06/art-teachers-guide-understanding-steam-education/">https://www.theartofed.com/2017/09/06/art-teachers-guide-understanding-steam-education/</a></p> <p>Science (Color Theory/Physics of light and Color): Students may study the physics of light and color and impact of the development of modern art (ex. Hans Hoffman). <a href="https://www.pbslearningmedia.org/resource/lsp07sci.phys.energy.lightcolor/light-and-color/#.WoCiXfmnF0w">https://www.pbslearningmedia.org/resource/lsp07sci.phys.energy.lightcolor/light-and-color/#.WoCiXfmnF0w</a>.</p>	 <p>Artist, Hans Hoffman developed an artistic approach and theory he called "push and pull," which he described as interdependent relationships between form, color, and space.</p> 	
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**Common Core Checklist**

<b>Writing</b>	
	Paragraph
	Essay (narratives, fairy tales, realistic fiction)
X	Summary
X	Research
X	Detailed answers (text supported)
X	Notes (note taking skills, outlines)
X	Complete sentences
<b>Reading</b>	
X	Informational text
	Lexile
X	Complex literature
X	Speaking
X	Listening
X	Varied strategies and instructional methods
X	Critical thinking in whole class discussion
X	Student led activities
	common core standards (literature circles)
<b>Technology</b>	

X	Smartboard
X	Computers
X	iPads
X	Powerpoint, Elmo etc.
Differentiated Instruction	
X	Used multiple resources
X	Domain Vocabulary
X	Cross-Curricular
X	Collaborative engagement (meaningful feedback)
X	Higher level learning and teaching
Assessment	
X	Project based
X	Writing prompt
X	Portfolio
X	Observation
X	Quiz
	Technology based
	Test
	Student created test
X	Presentation
	Journal
	Think, pair, share
	Summary
	Oral questioning
	Analogy
X	Powerpoint, or movie maker
Authenticity	
X	Various activities
X	Inquiry, research and evidence
X	Evidence of time management and planning
X	Problem solving strategies
Summary of Unit:	
<p><b>Students in Grade 8 will investigate Abstraction in Art History and produce a series of artworks and research projects. Students will complete a CRITIQUE SHEET (a self-evaluation form) when finished. This form includes questions about what the students learned as well as self-evaluation of the final project and recognition of important vocabulary words and featured artists. Students will share their projects in a class presentation. This unit of projects is truly connected to historical developments in so many areas of society. For example we see how the depression affected the lives of artists through the WPA projects and the art of West Virginia artist Blanche Lazzell. We see how important it is to investigate the historical and social contexts of which art is produced in understanding how it appears to us. Students will also gain insight into how important Catholic social teaching is to living and modeling the word of God in our lives today.</b></p> <p><b>This unit of design/painting (8<sup>th</sup> Grade) and photojournalism research offers many opportunities for cross curricular activities including science (the physics of light and color and the role of modern art in the study of how people perceive color) as well as the role of literature in introducing students to the cultural heritage of</b></p>	

West Virginia (WPA programs). Photojournalists like Walker Evans documented child labor, the living conditions of coal miners (“Breaker Boys” and Coal Miner's House”, Scott's Run, West Virginia, 1935).



Teacher may also lead students through studies of photojournalism like that of Lewis Hine who was instrumental in raising awareness about child labor issues. In these cases, we see how art can serve a higher purpose



Above: a tippie boy working at Turkey Knob Mine in MacDonald, West Virginia and a young driver in Brown Mine in Brown, West Virginia. Hine said the boy had been driving one year, working from 7 a.m. to 5:30 p.m. daily.

In the early 1900s, Lewis Hine left his job as a schoolteacher to work as a photographer for the National Child Labor Committee, investigating and documenting child labor in the United States. As a sociologist, Hine was an early believer in the power of photography to document work conditions and help bring about change. He traveled the country, going to fields, factories, and mines—sometimes working undercover—to take pictures of kids as young as four years old being put to work. Partly as a result of Hine’s work (as well as that of Mary Harris Jones, who Mother Jones is named after), Congress passed the Keating-Owens Child Labor Act in 1916. It established child labor standards, including a minimum age (14 years old for factories, and 16 years old for mines) and an eight-hour workday. It also barred kids under the age of 16 from working overnight. However, the Keating-Owens Act was later ruled unconstitutional, and lasting reform to federal child labor laws didn’t come until the New Deal.

**\*NOTES TO TEACHERS:**

SCHOLASTIC ART MAGAZINES ARE AN EXCELLENT RESOURCE FOR THESE PROJECTS. IF SUBSCRIPTIONS ARE NOT POSSIBLE FOR EACH STUDENT, ONE COPY PER CLASSROOM WILL SUPPLEMENT YOUR ART LIBRARY.

AT ST. FRANCIS DE SALES IN MORGANTOWN, WE HAVE INSTITUTED A USED BOOK TRADE IN PROGRAM. USED BOOKS ARE DONATED AND TRADED IN FOR CREDIT TOWARDS ART BOOKS AT LOCAL USED BOOKSTORES. THOUGH STUDENTS HAVE CHROMEBOOKS, I FIND THAT BOOKS ARE A GREAT WAY FOR STUDENTS TO SEE IMAGES CLOSE-UP. AT PRESENT, WE HAVE WELL OVER 400 ART BOOKS FOR STUDENTS TO ACCESS!

FOR STYROFOAM PRINTING PLATES, I HAVE FOUND MANY GROCERY STORES WILL PROVIDE NEW STYROFOAM TRAYS THAT ARE USED FOR PRODUCE FOR FREE OR A MINIMAL COST. BE SURE TO ONLY USE NEW TRAYS AND CUT OFF THE CURVED EDGE. MAKE SURE STUDENTS USE THE SIDE WHERE THERE IS NO EMBOSSED DESIGN. DULL PENCILS WORK WELL FOR TOOLS TO MARK INTO THE PLATES.

STUDENTS CAN UTILIZE JUST THREE COLORS IN ONE ROLL TO GET A NICE MIXING. MAGENTA, TURQUOISE AND YELLOW CAN BE ROLLED INTO A “RAINBOW” ROLL RESULTING IN ADDITIONAL COLORS (ORANGE, LIME GREEN AND PURPLE). REGULAR COPY PAPER WORKS WELL FOR PRINTS AS IT IS

THIN. WE WERE FORTUNATE THAT SOMEONE DONATED A BOX OF THIN, WHITE PLACEMATS FROM A LOCAL RESTAURANT. THE PAPER WAS VERY THIN AND HAD A FINE TEXTURE WHICH PRINTED BEAUTIFULLY.

MAKE SURE STUDENTS TITLE THEIR PRINTS.

OUR ART CLASSROOM MAINTAINS A "TOY BOX" NOT FOR PLAYING BUT FOR DRAWING. STUDENTS ENJOY DRAWING THINGS THEY LIKE AND I HAVE FOUND THEY WILL SPEND A LOT MORE TIME DRAWING CAREFULLY EACH DETAIL. THIS BOX PROVIDES MANY INTERESTING OBJECTS FOR STUDENTS TO UTILIZE IN THEIR ABSTRACTION DRAWING PROJECTS. TO MIX IT UP, BE SURE TO ASK STUDENTS TO INCLUDE OBJECTS THAT HAVE TEXT, SOMETHING FROM NATURE AND POSSIBLY SOMETHING LIKE THEIR OWN SHOES.

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## ABSTRACTION OF A KITCHEN UTENSIL ASSIGNMENT SHEET



## ABSTRACTION OF A HOUSEHOLD KITCHEN OBJECT

NAME:

GRADE:

***"There is no abstract art. You must always start with something***

***Afterward you can remove all traces of reality". Pablo Picasso***

Featured Artists: Piet Mondrian, Roy Lichtenstein, Theo van Doesburg

**Abstract art** seeks to break away from traditional representation of physical objects. It explores the relationships of forms and colors, whereas more traditional art represents the world in recognizable images.

1. You will be making a painting of an abstracted kitchen utensil. You will begin by making sketches using a viewfinder. Focus on an interesting area or portion of your viewfinder.
2. Once you have selected an interesting sketch, copy it 4 times and arrange on your assignment sheet. Add color using markers and the 3 primary colors (red, yellow and blue) plus black and white.
3. Once you have completed your sketch, you can begin on good paper.
4. Draw a 12" x12" box onto good drawing paper. Trace your design 4 times.
5. Begin painting starting with the lightest colors first (white, yellow, red, blue and black is last).

6. Cut out the paper and turn in with your name and grade. You may begin your second painting with your choice plus black and white.

## **STUDENT CRITIQUE SHEET**

### **Art Critique Worksheet**

Name: \_\_\_\_\_ Grade: \_\_\_\_\_

*Critique: to examine. This is a self-evaluation form in which you will look at your work and grade it.*

Title of art project: \_\_\_\_\_

Write a description of what you did on this project:

\_\_\_\_\_

Artist related to the project:

Vocabulary words:

Materials used (media):

Write 3 important things you learned from this project:

1. \_\_\_\_\_

\_\_\_\_\_

2. \_\_\_\_\_

\_\_\_\_\_

3. \_\_\_\_\_

\_\_\_\_\_

What aspect (part) of the project did you do well on?

What could you have done better on?

## Evaluation of Performance

Use of materials (medium): 1 2 3 4 5

Idea: 1 2 3 4 5

Clean up: 1 2 3 4 5

Completed project: 1 2 3 4 5

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## STUDENT ASSIGNMENT SHEET

### *“A picture is worth a thousand words”*

#### ART ELECTIVE GOOGLE PRESENTATION: SEVEN THEMES OF CATHOLIC SOCIAL JUSTICE UTILIZING PHOTOJOURNALISM

NAME: \_\_\_\_\_

GRADE: \_\_\_\_\_

*PHOTOJOURNALISM: A FORM OF JOURNALISM THAT UTILIZED IMAGES/PHOTOS TO TELL A STORY.*

- 1. CHOOSE ONE OF THE THEMES OF CATHOLIC SOCIAL JUSTICE TEACHINGS. LOOK FOR A PHOTOJOURNALIST WHOSE PHOTOS REFLECT YOUR CHOSEN TEACHING. IN 4 SLIDES, WRITE OUT THE TEACHING AND INCLUDE PHOTOS BY THE PHOTOGRAPHER THAT REFLECT THE TEACHING.**
- 2. IN THE FIFTH SLIDE, INCLUDE A PHOTO OF THE PHOTOJOURNALIST AND A BRIEF BIOGRAPHY.**
- 3. IN THE LAST SLIDE, SLIDE #6, BE SURE TO TITLE AND CREDIT ALL PHOTOS.**
- 4. BE SURE TO ENLARGE AND REDUCE PHOTOS WITHOUT DISTORTING THE IMAGES. FIND PHOTOS THAT FIT THE TEACHING YOU HAVE CHOSEN.**

#### The Seven Themes of Catholic Social Justice Teachings

\*FROM ST. MARY'S PRESS

#1 The Life and the Dignity of the Human Person (All human life is a gift from God). We believe that every person is precious and that the measure of every institution is whether it threatens or enhances the life and dignity of the human person.

#2 Participation: The Call to Family and Community (Responsibility to

family and community). We believe people have a right and a duty to participate in society, seeking together the common good and well-being of all, especially the poor and vulnerable. Our Church teaches that the role of government and other institutions is to protect human life and human dignity and promote the common good.

**#3 Rights and Responsibilities**(God wants us to care for ourselves and others in need). Human dignity can be protected and a healthy community can be achieved only if human rights are protected and responsibilities are met. Therefore, every person has a fundamental right to life and a right to those things required for human decency. "Survival Rights" (the rights that are necessary for people to be able to live: food, shelter and basic health care) and "Thrival Rights" (education, employment, a safe environment and enough material goods to support a family, the right to live by one's conscience and religion, the right to immigrate and the right to live without discrimination)

**#4 The Option for the Poor and Vulnerable** (We are asked to share and to respond to the needs of others). In a world characterized by growing prosperity for some and pervasive poverty for others, Catholic teaching proclaims that a basic moral test is how our most vulnerable members are faring. We are instructed to put the needs of the poor and vulnerable first. We must put the needs of society's most poor and vulnerable first among all social concerns (the term poor and vulnerable refers to those without money, shelter, etc. AND those who are deprived of their basic rights of equal participation in society).

**#5 The Dignity of Work and the Rights of Workers** (Every Christian is called to service and everyone has the right to work). Work is more than a way to make a living; it is a form of continuing participation in God's creation. If the dignity of work is to be rights of workers must be respected--the right to productive work, to decent and fair wages, to organize and join unions, to private property, and to economic initiative. Respecting these rights promotes an economy that protects human life, defends human rights, and advances the well being of all.

**#6 Solidarity** (We must assist people in need, even people we may not know, we are taught to love others, every person is loved by God and deserves to be treated with kindness). Our culture is tempted to turn inward, becoming indifferent and sometimes isolationist in the face of international responsibilities. Catholic social teaching proclaims that we are our brothers' and sisters' keepers, wherever they live. We are one human family, whatever our national, racial, ethnic, economic, and ideological differences. Learning to practice the virtue of solidarity means learning that "loving our neighbor" has global dimensions in an interdependent world.

**#7 Care Of God's Creation** (We are called to take care of and improve our environment, "Responsible Stewardship"). The Catholic tradition insists that we show our respect for the Creator by our stewardship of creation. We are called to protect people and the planet, living our faith in relationship with all of God's creation.

**SOME PHOTOJOURNALISTS TO LOOK AT:**

**ROBERT CAPA**

**DOROTHEA LANGE**

**LEWIS HINE**

**DITH PRAN**

**DAVID TURNLEY**

**WALKER EVANS**

**DAN ELDON**

**ANSEL ADAMS**

**JOEL SARTORE**

**MARGARET BOURKE-WHITE**



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# GOOGLE PRESENTATION ON ICONIC PHOTOGRAPHS ASSIGNMENT SHEET

## EVERY PICTURE TELLS A STORY: Iconic Photographs Google slide presentation by Art Elective

NAME: \_\_\_\_\_ ART ELECTIVE

*Definition of iconic: widely recognized and well-established  
widely known and acknowledged especially for distinctive excellence*

**PHOTOJOURNALISM: A FORM OF JOURNALISM THAT UTILIZED IMAGES/PHOTOS TO TELL A STORY.**

1. Begin by finding an "iconic" famous photograph.

2. Design a presentation on the photograph.

### Slide 1: Title Slide

The title slide will have an image of your chosen photograph with the title, EVERY PICTURE TELLS A STORY. At the bottom of the slide add "Presentation for Art Elective By your name." Add color to the background of the slide. Be sure the Photo is large.

Slides 2 and 3: Give background information on your photo (who is in the photo, what is happening, when did it happen) . Give background information on the image and the STORY it tells.

Slide 4: Add background/ biographical information about your photographer. Add a photo OF your photographer.

Slide 5: Why is this photo considered important? Be sure to add your opinion as well as information you have found through your research. Is there a connection to Catholic social justice? If so, what is it?

Slides 6: Find a video link to a historical event that relates (for example, "tank man stopping the tanks").

Slides 7 and 8: Display some other photographs by your chosen photographer. Be sure to add titles/ dates.

Slide 9 and 10: These slides are for you to document where you found your information for each slide.

Some photos to think about:

Tank man of Tiananmen Square

The first photo of earth

Pope John Paul II with Mehmet Ali Ağca

The Selma March

Migrant Mother

Raising the flag at Ground Zero

The Fall of the Berlin Wall

Or your choice (check with teacher first!)

