

POSTCARDS FROM UTAH ARTISTS



Mahonri Young



Edith Roberson



Paul Salisbury

THEME: ALL IN A DAY'S WORK

AESTHETICS

Motivation: The teacher brings into the classroom enough wrapped presents for each group of four students. As she is doing so, she explains that she got the presents from the driver of a very long limo that had pulled up in front of the school. She explains that the driver got out of the limo and handed her the presents. He told her that his dying boss had a last request. He wanted her students to preform a task for him. The task is to find a connection between the three postcard images in the package. Once the students have discovered a connection between the images, they should curate an exhibit in the museum of these images and other images from the museum based on that connection. If the students complete the task the man to donate the three artworks to the local museum.

Aesthetics Objectives: Each group of students will be able to analyze the three images by: Edith T. Roberson (*Channel Three*), Paul Salisbury (*Riders of the Range*), and Mahonri Macintosh Young (*Factory Worker*) and identify and write down ways in which the images relate to one another according to the aesthetic concept of the artist's intent. The students will also be able to write a justification of their opinions about the aesthetic concept of artist's intent for each of these images. Each group of students will be able to organize and display an exhibit of these postcard images and similar postcard images that have the same relationship to one another. Finally, each group of students will also be able to write a statement that describes the rational behind their exhibit.

Aesthetics Lesson: The students will open the packages and look at the three images by: Edith T. Roberson (*Channel Three*), Paul Salisbury (*Riders of the Range*), and Mahonri Macintosh Young

(*Factory Worker*.) Explain to the students the aesthetic concept of artist's intent. The artist's intent is a way of stating what the artist is trying to communicate in the artwork. One way that they can discover what might be artist's intentions for making an artwork is to asking questions about the relationship between an artwork and the artist. The following two questions: (What is this artwork about?) or (What is the artist trying to communicate?) are examples of the type of questions your students could ask while searching for the artist's intent. To find the answers to such questions the students should read the information from the back of the postcards. They can also read additional information found on the back of the elementary poster for that image. All Utah elementary schools have copies of these three posters and all of the posters can also be viewed on the CD-Rom included in this curriculum.

Have the students write down the information they gather from the image and the other written materials they read and place it in a comparison chart.(page 23) This chart will make it easier to view what is similar, different, or what maybe a common connection between the artworks. Next the students will need to write in the chart their conclusions as to the artist's intent for creating this artwork. Now have the groups review the information that they have written down about these three artworks and look for common connections between the images, materials, subjects, styles, and artists' intentions. When the students decide what the common connections between the artworks are, they will need to use those connections to establish a theme for an exhibit.

Now, give the students the complete elementary set of postcard images and allow them to select other images that match their theme for the exhibition. Once they have completed their selections, have them hang a bulletin board exhibition for the postcards selected. The groups should also write statements about their exhibits explaining the connections they have found, justifying their selection of their themes and images. The students should make simple labels for each of the artworks that give the name of the artist, the title of the artwork, the year it was created, the media, and the actual size. The students may invite another class or parents to view the exhibits. The students could also act as docents and give tours for the visitors.

Advanced Variation: Allow students to search the Springville Museum's web site for other images to include in their exhibit.



ART CRITICISM

Art Criticism Motivation: An art critic is a professional who helps someone to look at an artwork and to go beyond the initial reaction and look deeper into what the artist has created. The art critic uses a method for looking called a critical model. We are going to act like we are art critics and look at some artworks using a simple model of criticism that has five basic steps or questions:

1. "What is your immediate reaction?" (initial reaction)
2. "What do you see?" (description)
3. "How has the artist put things together?" (analysis)
4. "What is the artist telling you?" (interpretation)
5. "What is your opinion of the artwork, and why?" (informed preference)

Art Criticism Objectives: The students will be able to use the critical model from above to gather information about the artwork to share with the class in group presentations.

Art Criticism Lesson: The teacher will demonstrate how to use this critical model to the class with one of the images from the state core curriculum for the third grade. The students will then divide into small groups and use this model of criticism with one of the artworks to be studied in the art history lesson. The complete list of these images can be found on the next page. Each group will fill in its responses to the five steps of the model and share with the class in a presentation.

ARTWORKS TO BE USED IN THE CRITICISM AND ART HISTORY LESSONS

Diego Velázquez.
The Forge of Vulcan 1630.
Oil on canvas.
Museo del Prado, Madrid, Spain.

Jan Vermeer.
The Lacemaker c.1669-1670.
Oil on canvas.
Louvre, Paris, France.

Mahonri Young
Factory Worker 1938
Bronze
Springville Museum of Art

Dame Laura Knight
Ruby Loftus Screwing a Breech-Ring 1943
oil on canvas
Imperial War Museum, London, England

Vincent van Gogh.
Morning, Leaving for Work 1890.
Oil on canvas.
Collection of Otto Krebs
Hermitage, St. Petersburg, Russia.

Fernand Léger
The Builders 1950
Oil on canvas
Museum National Fernand Léger

Paul Salisbury
Riders of the Range 1953
Oil on canvas
Springville Museum of Art

Pietro Lorenzetti
detail, *Allegory of Good Government: Effects of Good Government in the City and the Country* 1338-1339

ART HISTORY

Art History Objective: Students will be given copies of artworks and information about them that depict people at work from past centuries and will be able to analyze, discuss, and write down how these images are similar and different, and complete a comparison table. The students will be able to describe how both work and the depiction of work have changed over the centuries.

Art History Lesson: Each group of students will be given a copy of the images listed in the comparisons charts below and the basic information about each of the artworks. The students are to view images and look carefully for what is similarities and differences between the four pairs of images and record their findings in the chart. Assign a pair of images to each group of students to use for a presentation with the class. The presentation must clearly describe how methods of work (physical labor) and the methods of creating an artwork have changed over the centuries.

Assessment: The information from the comparison charts may be used by the students in a integrated performance assessment strategy that acts out the differences or similarities in a pantomime or play. The students then will complete the creative characteristics questionnaire which assesses their integrated performance.

CREATIVE CHARACTERISTICS QUESTIONNAIRE

- | | | |
|-------------------------|-------|---------------|
| 1. high level of energy | _____ | low energy |
| 2. imaginative | _____ | ordinary |
| 3. enjoyment | _____ | disinterested |
| 4. cooperative | _____ | resistant |



image from cyberspain.com



Artist	Type Of Work Depicted	How The Artwork Was Made	Comparison
<p>Diego Velázquez <i>The Forge of Vulcan</i> 1630 Oil on canvas Museo del Prado, Madrid, Spain.</p>			
<p>Mahonri Young <i>Factory Worker</i> 1938 Bronze Springville Museum of Art, Springville, Utah</p>			



image from hermitagemuseum.org

Artist	Type of Work Depicted	How the Artwork Was Made	Comparison
<p>Vincent van Gogh <i>Morning, Leaving for Work</i> 1890 Oil on canvas Collection of Otto Krebs Hermitage, St. Petersburg, Russia</p>			
<p>Paul Salisbury <i>Riders of the Range</i> 1953 Oil on canvas Springville Museum of Art Springville, Utah</p>			



image from louvre.fr



image from iwm.org.uk

Artist	Type Of Work Depicted	How The Artwork Was Made	Comparison
<p>Jan Vermeer <i>The Lacemaker</i> c.1669-1670 Oil on canvas Louvre, Paris, France</p>			
<p>Dame Laura Knight <i>Ruby Loftus Screwing a Breech-Ring</i> 1943 oil on canvas Imperial War Museum, London, England</p>			

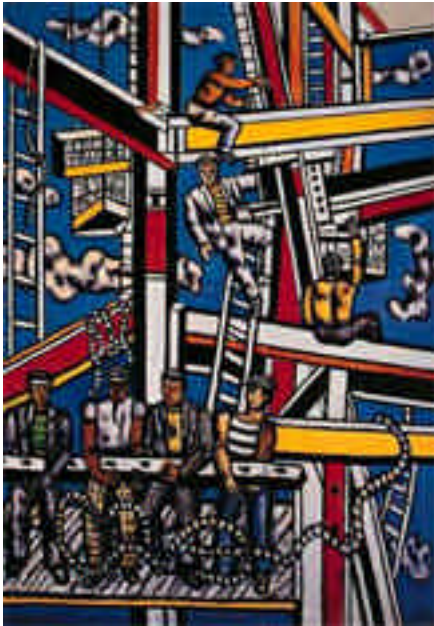


image from europostershop.com



image from kfyi.hu/~arthp/html

Artist	Type Of Work Depicted	How The Artwork Was Made	Comparison
<p>Fernand Léger <i>The Builders</i> 1950 Oil on canvas Museum National Fernand Léger</p>			
<p>Pietro Lorenzetti detail, <i>Allegory of Good Government: Effects of Good Government in the City and the Country</i> 1338-1339</p>			

ART PRODUCTION

Art Production Motivation: The students will create a story book about a day at work with a parent or other adult they admire. Oral interviews are encouraged as a means of gathering data.

Art Production Objective: Students will be able to create a small eight-page story book about a day at work with a parent or some other adult they admire. The students will also be able to use principles of design in such a way as to emphasize what it is they like about the occupation.

Art Production Materials: 12" x 18" heavy weight white drawing paper, markers, crayons, colored pencils, and scissors. Directions for the book are on page 24

Art Production Lesson: The students will interview his or her parent or other adult that they admire concerning their occupation. They will need to gather specific information that will help them illustrate what his or her daily routine is like at work. The students will need to ask specific questions about what it is about their job that they enjoy. The student should write notes from the interview that will highlight five things about their daily routine.

The student should start the illustration of the book by creating small drawings (thumbnail sketches) that will depict the five different parts of the daily routine highlighted in the interview. Then the students will select the best of the sketches made for each of the five parts of the day and use them to create a drawing that will fill the space for that page in the book. The illustrations in the book might include details like: the type of clothes worn in this profession, the tools they might use to do their job, the people they work with each day, and details about the work environment.

There are seven main criteria for the illustrations and the design of the book:

1. The drawings should be more than stick figures and figures should be depicted in correct human proportions.
2. The use of color should be similar to that used in a cartoon. Simple primary and secondary colors with some shading.
3. The parts of each of the images which are of most importance should fill the largest space on each page.
4. The front cover of the book should have text introducing the type of job.
5. The next five pages should depict the daily routine; no text can be used on these pages.
6. The last inside page of the book should list preparation, training, or education required to accomplish this kind of job; some text maybe used.
7. The back cover should include credits and thanks to the individual they interviewed.

When the students are finished creating the books they can exchange their book with someone else to read or read their book to a student from a younger class.

Assessment: As a method of assessment the students can then write a book review that critiques the successfulness of their illustrations or that of another classmate's. The students or the teacher may use the criteria in the check list above for a self-assessment or to judge the book.