

Curriculum Resource



Betty LaDuke

Children of the World

This curriculum resource was created for Betty LaDuke's exhibit, *Children of the World*. It was developed by Lesley Klecan in conjunction with the Rogue Gallery & Art Center.

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Introduction

*A successful artist is able to pursue a vision that takes a person places where they would never expect.
Sharing the joy, sharing the pain, that is what artists do.*

Betty LaDuke

Betty LaDuke is known for her ability to blend the imagery and iconography of other cultures into her works. Her brilliant palette and strong line drawings are filled with images and inspiration from around the globe. This exhibit, *Children of the World*, offers viewers an additional side of LaDuke's repertoire. Featuring scores of photographs of children from Asia, Africa, and Latin America taken over the last 46 years, *Children of the World* provides an opportunity for cultural and aesthetic comparisons across the boundaries of time and continents.

This curriculum resource is designed to be used by teachers in a variety of disciplines for ages kindergarten through high school. Each lesson can be easily adapted to the appropriate age level. The Follow-up Activities at the conclusion of each section provide a range of activities from creative projects to research topics.

The exhibit itself is designed with a large open area to facilitate class discussion in the gallery. We also offer a classroom space and art materials if you would like to stay for an activity. However, this curriculum resource may also be used independent of the exhibit with a handful of reproductions and other support material.

The Rogue Gallery & Art Center strives to creatively serve and promote visual arts in southern Oregon through exhibitions, education and artists' services and advocacy. Consistent with this mission, the curriculum resource provides information and direction to enable students to further their understanding of art, technique, and context. We are pleased to offer this in conjunction with Betty LaDuke's exhibit, *Children of the World*, and invite you to join us in exploring the possibilities her work offers.

Lesley Klecan

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Section I

Art Criticism and Aesthetics



Mexico: The Bird Cage 11955



Mexico: Friends 1955



Mexico: Market Day 1955

Until one tries to write about it, the work of art remains a sort of aesthetic blur...After seeing the work, write about it. You cannot be satisfied for very long in simply putting down what you felt. You have to go further.

Arthur Danto



China: Sunrise 1976



China: Peking School Children 1976



China: Bicycle Riders 1976

Children of the World offers viewers the opportunity to see how Betty LaDuke approaches similar subjects in a variety of media. One can relish the rich texture of her paintings, the starkness of her drawings, and the appealing content of the photographs.



Sulawesi, Indonesia: Buffalo Ride 1980



Sulawesi, Indonesia: Toraj Home 1980



Sulawesi, Indonesia: Responsibilities 1980

This section gives teachers guidelines for approaching LaDuke's work formally. Please refer to Section IV for reproducible worksheets that approach the analysis of photographs and paintings in a variety of ways.

Formal Analysis and Aesthetics

Introduction

There are many ways in which to approach art. One can discuss content, meaning, or iconography; one may begin from the societal context, the biography of the artist, or from a contemporary viewpoint. A fair amount of information and understanding may be necessary to discuss art works from any of these standpoints. Thus, many are intimidated and shy away from discussing artworks. However, there is a method that only requires observation and analysis on the part of the viewer. *Formal analysis* is an approach whereby the viewer analyzes the elements of art and principles of design as seen in a work of art. It goes beyond description into the realm of analysis. Students will make the leap from "There is a man and child looking out a window" to "LaDuke emphasizes the man and child by isolating them between a strong contrast of light on the wall and the deep shadow of the room behind them". This ability in turn encourages students to readily apply such techniques to analyzing poetry or chemistry lab results. The key to facilitating discussions about art is to continually guide

students to the next step of saying *how*, *why*, and *as a result* as you go through and identify particular elements of art and principles of design.

Lesson I—The Basics of Formal Analysis

1. Show students an artwork (with no introduction) and ask students to write five sentences about it.
2. When completed, either read aloud responses or have students each volunteer one sentence. With each response, note *how* the art is discussed (i.e. from the point of view of subject, meaning, context, or form). Assure students that all responses are valid.
3. Next, go over the Elements of Art and Principles of Design. Have students sketch an example of each term.

Elements of Art

Line—curved, straight, jagged, wavy, interrupted, thick, thin, etc.

Color—primary (red, blue, yellow) secondary (orange, violet, green), warm/cool, intense, soft

Form—three-dimensional shape (has height, depth and width); realistic, abstract

Shape—can be indicated by line or color; organic, geometric, curvy, angular

Space—actual (open air around 3-D work) or implied by size or overlapping in 2-D works

Texture—can be real (thick paint) or implied (looks rough); rough, smooth, silky, sandy

Value—gradual change of lightness or darkness to suggest depth or form

Principles of Design

Balance—can be symmetrical or asymmetrical

Contrast—differences in elements (ex. light/dark, round/angular)

Emphasis—center of interest; focal point

Pattern and Repetition—repeating elements in more than one place in a composition

Proportion—how things relate to each other and to the whole composition

Rhythm—smooth transition through the composition (often through repetition)

Variety—differences in various elements to add interest

4. Now apply these terms (with help from students) to the image they wrote about. Start with those terms that are most obvious in the work. For instance, the joining of hands may create a circular shape. The line of this shape may draw your eye through the work toward areas of great contrast of color or the contrast between the circular shape

and the rectilinear nature of a doorway. *Don't feel compelled to address all the terms.* Go with what feels comfortable to you.

5. Close the lesson or begin the next day (or both!) by having students write a one paragraph analysis. You may choose to outline it as follows: Topic sentence including artist, title and medium (what it is made out of—photo, oil on canvas, etc.) and a strong observant comment. Supporting sentences using at least three terms— noting *how* the elements and principles are used. Conclude with a strong summary statement.
6. *There are several worksheets you may use or adapt for this exercise in Section IV. For advanced students you may eventually broaden this to a 5 paragraph essay with each body paragraph discussing how one principle of design is achieved in the work.
7. Extend the lesson with a Follow-up Activity

Lesson II—Art Criticism

1. Show one or more artworks. Remind students that there are many ways of approaching a work.
2. The Guided Discussion Questions are divided into Formal Analysis, Content, Intention and Meaning, Extension, and Exhibit Design. Lead a group discussion using these topics or divide the class into small groups, giving each group a particular set of questions. Have students report their responses to the rest of the class.
3. Conclude with a short response or longer written analysis of a work.
4. Extend the lesson with a Follow-up Activity

Guided Discussion Questions

- *Indicates questions oriented to photography*
- *Indicates questions which may be applied to a variety of 2-D works*

Formal Analysis

- What stands out most in the picture? Why does it stand out?
- What kind of lines, shapes, colors, space, do you see?
- Talk about space that goes up, down, around, and in between.
- How is foreground/midground/background used in different ways to create space?
- How has the use of framing affected the image? How would the image change if LaDuke were to pull away or get closer? What is cropped by the frame? What might be just outside the frame? How does the framing influence the meaning of the image?
- How has LaDuke composed this picture? Do the people look posed? Do you think this is a positive or negative image of the region? Why?

- Select photographs to compare and contrast the qualities of color with the qualities of black and white. Does one seem more objective than the other? What details are emphasized or more vivid in color? In black and white? How do you respond to each? Do they communicate differently? Why or why not?

Content

- What is the subject? What is in the background? Notice small details. How are the people dressed? How would you describe their mood? Who do you think they are?
- *Without looking at the image*, draw or list as many things as you can remember. What details do you notice? What else do you see? What else is in there?
- What does the setting tell you about the people in the photograph? Can you tell by the setting the subject of the photo without looking at the caption?
- What objects do they have around them? What significance could these objects have?
- What does the setting suggest about the subjects and what their role is in their society?

Intention and Meaning

- What words do you think would describe the meaning of the artwork?
- Does the artist seem interested in expressing a feeling or emotion?
- What do the poses and facial expressions of the people reveal? Would this image have the same impact if it were in black and white? Why or why not?
- How are the people's attitudes and feelings reflected in the photo? Do they look as if they know the photographer? Why or why not? How would you pose in a similar situation?
- How do the photographer's intentions affect how people in the photo are shown? How does that influence the way we view the image and the people pictured?
- How would you interpret the gaze of the central figure? Is it intense? Unfocused? Timid? Direct? Confident? Embarrassed? Why or why not?

Extension—relating it to your life

- Who are some of the people in your life who take care of you?
- Do any photographs in the exhibit remind you of your own life or something that happened to you? Explain.

- Are there any works that are confusing to you? Which ones? Why do you think you got confused?
- Discuss posed vs. candid shots. Compare old photographs of family members to the photos in exhibit.

Exhibit Design

- Overall what kind of a feeling did you have when you first walked into the exhibit? What about after looking through the entire exhibit?
- If you walked into the gallery and saw the show knowing nothing about the context of the photos, how would you react?
- Do you think the title of the exhibit is appropriate? Is it significant? Explain.
- Would you change how the exhibit is arranged? How would you change it?
- Do you feel there is an opinion expressed by the artist through the exhibit? What is it? How do you know this? Do you agree with the opinion? Why or why not?

Follow-up Activities

Choose from a variety of activities below to round out these lessons.

Writing

- Write an art review of the show.
- Write to the artist and explain your reactions to her work.
- Write an explanation and critique of one of the images understandable to a first-grader.
- Write a letter to a friend describing the work that she should see.
- Research the life of the artist and write a short biography.
- Write a song or poem that deals with a topic or theme from the show. Make up at least 10 lines. Mention the title and setting of the image within your song or poem.
- Make up a short test of 10 items covering major images and ideas of the show. Write the answers on the back of the page.

Speech/Drama

- Pretend you are the artist. Make an oral presentation emphasizing the good points of your work.
- Hold a roundtable discussion about the work/show.

Art

- Write out "Children of the World" decoratively and for each letter write a phrase about the show.
- Make a mobile that represents the main ideas and images from the show. Include the title of the show and the artist.
- Make a bulletin board about the show.

Assessment

Can students recognize elements of art and principles of design within a work?

Can students articulate how these elements and principles are utilized?

Can students apply the tools of analysis to another genre, such as recognizing a metaphor and articulating how it is used in a poem?

Do students feel comfortable discussing and/or writing about art? (Do you?)

Section II

Expression and Experience Across Cultures



One of the remarkable things about Betty LaDuke is her connection with indigenous peoples around the world. In her travels she uses her art to make contact with people and foster relationships with entire communities. The immediacy of her photographs illustrates this connection while the vibrancy and subtle complexity of her paintings reveal the riches such contact provides.

This section offers students an opportunity to make comparisons between cultures and reflect upon the impact of geography on our lives.

The Effect of Geography

Introduction

Begin this section with a review of the regions covered. Look at a map and discuss the general conditions of each region such as climate, topography and major events. (This is also an excellent opportunity for students to research the region ahead of time and present their findings to the class prior to discussing the photographs.)

Lesson I—Geographic Clues

1. Have students brainstorm natural building materials for various regions around the world. No importing non-native materials allowed! Give them regions such as the Arctic, Sahara, Germany.
2. Expand the discussion to consider local food sources and fuel sources (both for transportation and for heat).
3. Look then at photographs in the exhibit (or if doing this in the classroom, supplement with additional photos—such as National Geographic images). Identify geographic clues.

4. Guide the discussion to make the point that our surroundings do affect us. In less industrialized nations the impact of geography can be even more acute.
5. Utilize the Guided Discussion Questions to generate comments about the work.
6. You can expand this lesson to discuss the effect of geography on politics, religion, and societal structure.
7. Extend the lesson with one of the Follow-up Activities.

Guided Discussion Questions

- Describe the geographic conditions seen in the photograph.
- How do the houses reflect the natural materials available?
- Identify visual clues to the climate and terrain within this work.
- What do the animals suggest about the location?
- What does the food indicate about the climate?

Expression and Experience Across Cultures

Introduction

In 1948 the General Assembly of the United Nations adopted the Universal Declaration of Human Rights. The preamble begins, “Whereas recognition of the inherent dignity and of equal and inalienable rights of all members of the human family is the foundation of freedom, justice and peace in the world”. This inherent dignity of the human family is truly evident in the work of Betty LaDuke. One of the interesting things about this exhibit is how obvious the universal qualities of love, friendship and community shine through the works. You can refer back to the lessons learned in Section I and ask how such qualities are communicated or emphasized in the works. The key to this lesson is to emphasize what we have in common as humans; building a positive awareness within students that others share some of the same feelings while living amidst vastly different experiences.

Lesson II—Universal Expression

1. Begin with an open discussion of all the things humans have in common. Allow all answers that fit the criteria. You may take this opportunity to tie in the Universal Declaration of Human Rights.
2. Guide students to look for familiarity in the works. Go beyond the setting to ideas—work, pride, friendliness.

3. Look then at the different circumstances. Perhaps try to characterize emotions of particular people and consider how they seem to fit into the setting. (Ex. Smile on face of refugee)
4. Use the guided discussion questions to expand into a variety of areas.
5. Extend the lesson with one or more of the Follow-up Activities.

Guided Discussion Questions

- Identify examples of children at work.
- Identify examples of family units. Note the interaction between generations.
- Classify similarities in the dress of children within a culture region and across culture regions.
- What is the setting? How would you describe the people? Do they appear to be posed for the camera? Why or why not? What are they doing? How would you describe their daily lives? What do you think is the story behind this image?
- How is the family posed? Why do you think this pose was selected? What details suggest the family's nationality and social status? How would you pose your family to show off your cultural heritage, identity or economic standing?
- Note any Western influence on the dress of youth in Africa and Asia.
- What are the possessions seen in this photo? What do these things tell you about the family? What values seem to be important to them? Why do you think LaDuke took this photo? How do you think she felt about this family?
- Who are the people in the photo and what are they doing? What tools are being used? What are the working conditions? How has LaDuke depicted children at work? Is the focus of this photo on the people, the work, the landscape or something else?
- How might this photo have shaped opinions about the region?

Expansion

- How are stereotypes formed? What purpose do they serve? How can you change some stereotypes? Have these photographs changed your impression of people in Africa? Asia? Latin America?

Follow-up Activities

Comparison Writing

- Compare the responsibilities you have with the responsibilities children have in the photos.
- Compare where you live with the setting of the photo.
- Compare your family structure to those you see in the photos.
- Compare your home to those you see in the photos.
- Choose two people from separate culture regions depicted in the show and pretend they are pen pals. Write a series of brief letters to one another.
- Discuss how the central figures are like or unlike people you know.

Writing

- Are you like any of the children photographed? Explain.
- Take an interesting person from one of the works and put that person into an original short story.
- What do you think happened to these children?
- What problems do these people have and how do they meet them?
- Imagine you have been given the task of conducting a tour of one of the regions in the show. Describe the places one will see, the homes of the people, and places of significance to the community.
- Assume you are the main figure in an image. Explain your feelings about yourself. Describe your physical appearance. Tell something about your family and friends.
- As an interior decorator how would you decorate a person's bedroom and why?
- Make a horoscope for the central figure explaining his sign and future.
- Write a fashion report describing what the youth of Africa, Asian, and Latin America are wearing.
- Explain how images from the show could inspire a movie: clothes, setting, situations, props, etc.

Art

- Construct a mobile with objects reminiscent of the work.
- Draw a portrait of your favorite figure and explain something about it.
- Make a paper doll likeness of one of the people in a photo. Design at least three costumes for this person. Next, write a paragraph explaining each outfit; tell what the clothing reflects about the person and his or her environment.
- Make a map of the region—including sidebar information about areas of interest.
- Create a real estate brochure for three of the houses shown. Be as descriptive and positive as possible without gross exaggeration.

Speech/Drama

- Dress as one of the people in the work.
- Pretend you are a reporter for an evening news show. Select an interesting image from the show and report on it as if you are live from the gallery. Or choose an interesting photo and report as if you are live from within the photo's location.
- Pretend you are one of the people and introduce the other people to the class.

Assessment

Can students recognize evidence of climate and terrain?

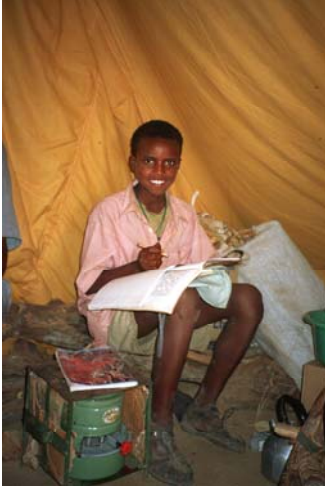
Can students articulate the difference and similarities between cultures?

Can students identify western influence?

Can students articulate their observations separating the human element from the surroundings?

Section III—Art as Document

Eritrea and the Surviving War Series



Introduction:

This portion of the exhibit is inspired by annual journeys to Eritrea and Ethiopia from 1994-2001 during periods of peace and war. LaDuke describes it as “a portrayal of survival conditions as well as people’s spirit of community, their resilience and dreams of returning home. While Africa is the catalyst for these particular works, the themes are too common throughout our world today.”

This section allows students and teachers to focus on a specific region and context.

Understanding the context allows for a variety of responses to the works.

Lesson Plan I

Introduce the lesson with the background information—either reading it aloud or adapting it for age-appropriateness.

Background Information:

Eritrea is a country on the horn of Africa at the mouth of the Red Sea. It is bordered by Sudan and Ethiopia. Its location contributed to its importance in international trade and military power for thousands of years. In the 19th century Eritrea became an Italian colony and remained under their control until 1941 when the British Commonwealth asserted itself and took power. The British Military Administration controlled Eritrea until 1950 when UN Resolution 390A was passed and Eritrea became an autonomous territory federated with Ethiopia. Ten years later, Ethiopia annexed Eritrea triggering an armed conflict which lasted for over thirty years. An alliance between the Eritrean People’s Liberation Front and a coalition of Ethiopian resistance movements led to the defeat of the Ethiopian leadership and

a referendum in 1993 in which Eritrean people voted almost unanimously for independence. The two countries remain uneasy neighbors with border disputes erupting throughout the 1990s. Despite a peace deal in 2000, Ethiopia and Eritrea continue their tense relations predominately due to Ethiopia's lack of access to ports.

Betty LaDuke made annual journeys to the region from 1994-2000. In 1994, a year after the Eritreans had voted overwhelmingly for independence, LaDuke sensed an “energy of peace and reconstruction prevailing”. It seemed to her “as if Eritreans, whether Christians or Moslem or traditional in their spiritual beliefs walked with pride—that is, those who could”. LaDuke photographed children and women in both countries, in towns and refugee camps. She marveled at the similarities of concerns of the women and the remarkable sense of community she witnessed.

LaDuke remarked, “I wonder at the future of these photographed children, from precarious circumstances that include malnutrition and disease, or their survival, further threatened by tanks and bombs during war or the landmines that continue to kill even during peace”.

LaDuke's impressions are supported by a Human Rights Watch report that included Eritrea in the group of seven countries in the world with the deadliest levels of landmine infestation.

Just before LaDuke first arrived in Eritrea, a two year Recovery and Rehabilitation program was initiated to try to deal with post-war traumas such as disability, shattered families, and the demobilization into civilian life of tens of thousands of fighters. (See

www.flyingfish.org.uk/articles/eritrea/strawbs.htm)



Lesson I: Life in a War Torn Region

1. Open the discussion with students listing areas they have heard of having war. List those areas on the board and brainstorm the impact of events on children and family.
2. Use the photographs and Guided Discussion Questions provided to stimulate further discussion.
3. Identify the similarities within the images. What do the similarities suggest about conditions in Eritrea? What do they suggest about the attitudes of children?
4. Guide the discussion toward the topic of refugees. From there you may choose to move on to Lesson II—Advanced Discussion on Politics and Intention.
5. Conclude the lesson with a Suggested Activity.

Guided Discussion Questions

- How do the photos reflect life in Eritrea and Ethiopia?
- What indications of war do you see in the photos?
- Are there any unexpected images of children in this worn torn area? If so, which ones?
- How does war impact children's lives in terms of school?
- What types of activities do you see children doing?
- What information do these photos provide about refugees? What can students say about different conditions of refugees?
- Look for clues within the images for evidence of religion, geography, and western influence.

Lesson II: Advanced Discussion—Politics and Intention

While Betty LaDuke does not have a political agenda in taking photographs and creating work inspired by the region, many critics choose to view such works in a political framework. The questions below should be introduced with a discussion on intentionality. Does the intention of the artist matter? How does the work exist independent of the artist's intent? This, in itself could become an involved discussion!

- How could these images be construed politically?
- Which political stance could these images support?
- How could they be used as propaganda?

- How do the photographer's intentions affect how people in the photo are shown? How does that influence the way we view the image and the people pictured?

Follow-up: **Advanced Discussion Questions and Research Topics**

Either lead a discussion of the following issues or assign them to individuals or small groups as topics to present to the class.

- Look at a map of the region. Discuss the importance of the Red Sea and the control of the Gulf of Aden. Why is it an issue that Ethiopia is now land-locked?
- Discuss the impact of colonialism. Look at maps of the region prior to the control of Italy. Discuss the colonization of Africa by the major European powers. Bring up the issue of how arbitrary lines of colonialism have far reaching impact—they are not easily erased. There is also the question of division—should it be done by religious lines? What other criteria should/could be used?
- There is a subtext to the Eritrean-Ethiopian conflict having to do with America's dependence on foreign stations. Research the importance of Eritrea in the Korean War.
- The issue of landmines goes in and out of the global spotlight. Research it and report on what various nations are doing about it.
- Compare and contrast the situation in Eritrea to other global conflicts such as in the Middle East, Kashmir, Ireland, etc.

Suggested Follow-up Activities

Research Related

- Collect images about landmines or refugees. Describe what you learn about it. Analyze how the photographs represent the subject. What are the points of view? Organize photographs under thematic headings. Write descriptive titles for various groupings.
- Pick an issue such as landmines, refugees, malnutrition, and access of education. Compose a speech to be given by one of the people photographed

- Pretend you are a photojournalist and put together a series of images to make a point. Include a caption for each.
- Choose an image and use it as a propaganda piece for the Eritrean cause. Then choose an image and use it for the Ethiopian cause.
- Make a newspaper front page that is devoted entirely to the events depicted in the show. The front page should look as much like a real newspaper page as possible. The articles for the front page should be events linked to people in the photos.

Writing

- Write a journal entry from the point of view of one of the children photographed.
- Write a short story or poem about the scene depicted in the photo.
- Does anyone in the photos remind you of someone you know? Explain.
- Are you like any of the children photographed? Explain.
- If you could be any of the people in the show, who would you be? Explain.
- What quality of a particular person shown strikes you as a good trait to develop within yourself over the years? Why? How does that person demonstrate this quality?
- Sometimes works leave you with the feeling that there is more to tell. Do any of these works do that? What do you think might/should/could happen?
- What do you feel is the most important work in this exhibit? Explain why it is important.
- Create a lost or found ad for a person in the work.
- Make up five interview questions with answers for the central figure.
- Tell what you think happened before this photo was taken.

Assessment

Can students identify where Eritrea and Ethiopia are located?

Can students articulate briefly the history of Eritrea?

Can students discuss issues of refugees and the impact of war intelligibly?

Do students realize there are a variety of interpretations for any one image?

Section IV

Worksheets

This section provides six worksheets—five of which offer methods of approaching artworks. Two worksheets, *Questioning Photography* and *Learning to Look* specifically address photography while the others may be used for a variety of media. Much of the information presented in the worksheets is the same, but each worksheet offers the information in a slightly different manner. The final activity in this section is an I Spy worksheet. This fun treasure hunt game encourages students to look closely at each work in the show.

Questioning Photography

Directions

Pick a photograph from the exhibit and look at it closely through the viewer below. In the next ten minutes try to write down 30 questions you have about this picture. (You may use the back of this page.) Next, try to answer the following questions about this photograph.

Cut out here.
(Note to teacher:
Photocopy
single-sided only.)

1. What is the subject of this image?
2. Why do you think the photographer made this image?
3. Look at the date of this image. What was happening in history at the time? Do you think it had an impact on the photograph?
4. Where else might you see this picture? How would your understanding of the photo change if you saw it in a newspaper, advertisement, or a family album?
5. Using your viewer, focus on part of the image. What do you see? How does this change the picture?
6. Imagine you were standing next to the photographer when she made this picture. Why do you think she framed the image this way? What was left out it?
7. How would you describe this photograph? Discuss the light, shadow, color, and shapes. Are there certain elements that seem stronger than others?
8. Do you consider this photograph art? Why or why not?
9. Do you like or dislike this photograph? Why?
10. Does this photograph ask a question or provide an answer?
11. What do you think you will remember about this photograph?

Note: This activity is designed for use in the Gallery, but it can be modified for use in the classroom when viewing prints or slides.

Learning to Look

A Format for Looking At and Talking About Photographs

(May be adapted for any work of art)

Describe the photograph briefly in a sentence or two (include size, black-and-white or color, and subject). Looking carefully at the photograph, discuss the three categories described below. As objectively as you can, address the properties in each category that pertain to the photograph. It is not necessary to discuss every visual element.

Note: Student discussion should relate directly to the form and content of the image in question.

1. Visual Elements Within the Photograph: What You See

- **Light**
Does the light seem to be natural or artificial? Harsh or soft? From what direction is the light coming?
- **Value**
Is there a range of tones from light to dark? Squint your eyes for a moment. Where is the darkest value? Where is the lightest?
- **Focus**
What parts of the image are clearly in focus? Are some parts out of focus? (Note: The range between the nearest and farthest things that appear in focus defines the photograph's depth of field.)
- **Space**
Is the space shallow, deep, or both? Do overlapping objects create a sense of space?
- **Shape**
Do you see geometric or organic shapes? (Organic shapes are curved and imitate nature.) Are there positive shapes, such as objects, or negative shapes that are defined by space between and around objects?
- **Line**
Are there thick, thin, curvy, jagged or straight lines?
- **Color**
What colors do you see, if any?
- **Texture**
Do you see visual textures within the photograph? Is there texture on the photograph itself, such as paint or scratches on the surface?

2. Composition of the Photograph: How things are Arranged

- **Angle**
From what vantage point was the photograph taken? Imagine it taken from a higher or lower angle or view. How does the angle affect the photograph?
- **Framing**
Describe the edges of the image. What is included? To what in the photograph does the frame draw your attention? Can you imagine what might have been visible beyond the edges of the picture?
- **Dominance**
Close your eyes. When you open them and look at the photograph, what is the first thing you notice? Why is your attention drawn there? Are there other centers of interest? How are they created? How do the focal points help move your eye throughout the photograph?
- **Contrast**
Are there strong visual contrasts—lights and darks, varying textures, solids and voids, etc.?
- **Repetition**
Repetition of visual elements can create unity—a sense of order or wholeness—that holds the work together visually. What elements are repeated? Do they contribute to a sense of unity?
- **Variety**
Variety often creates interest. Can you see a variety of visual elements such as values, shapes, textures, etc.?
- **Balance**
Is the visual weight concentrated on one side of the photograph, or equally distributed? How about from top to bottom? Diagonally?

3. What the Photograph Communicates: Feelings/Moods

Based on what you have seen, what do you think the work is about? What does it mean or communicate? What words would you use to describe it?

Bonus Use this as an outline to create an analysis of a work of art.

Looking At Paintings

Take a look at the paintings or prints—adapt for drawings if desired—and fill out this checklist. When completed, use your answers to write a formal analysis of the work.

What is in there?

Lines

- | | | |
|--------------------------------|----------------------------------|------------------------------|
| <input type="radio"/> Straight | <input type="radio"/> Vertical | <input type="radio"/> Thin |
| <input type="radio"/> Curved | <input type="radio"/> Horizontal | <input type="radio"/> Sharp |
| <input type="radio"/> Thick | <input type="radio"/> Diagonal | <input type="radio"/> Fuzzy |
| <input type="radio"/> Long | <input type="radio"/> Smooth | <input type="radio"/> Choppy |

Shapes

- | | | |
|------------------------------|---------------------------------|----------------------------|
| <input type="radio"/> Round | <input type="radio"/> Regular | <input type="radio"/> Soft |
| <input type="radio"/> Square | <input type="radio"/> Irregular | <input type="radio"/> Hard |

Colors

- | | | |
|-----------------------------|---|---|
| <input type="radio"/> Bold | <input type="radio"/> Warm (reds, oranges, yellows) | <input type="radio"/> Contrasting |
| <input type="radio"/> Soft | <input type="radio"/> Cool (blues, greens, violets) | <input type="radio"/> Complementary |
| <input type="radio"/> Light | | <input type="radio"/> Neutral (browns, grays, whites) |
| <input type="radio"/> Dark | | |

Textures

- | | | |
|------------------------------|-----------------------------|-----------------------------|
| <input type="radio"/> Smooth | <input type="radio"/> Hard | <input type="radio"/> Dull |
| <input type="radio"/> Soft | <input type="radio"/> Shiny | <input type="radio"/> Rough |

Objects

- | | |
|--------------------------------|-----------------------------|
| <input type="radio"/> Children | <input type="radio"/> Land |
| <input type="radio"/> Animals | <input type="radio"/> Food |
| <input type="radio"/> People | <input type="radio"/> Other |

How is it all put together?

Focal Point

What is the first thing you see when you look at the painting?

Rhythm

Draw the lines you see repeated the most. Then, draw the repeated shapes. List the colors.

How is it all put together?—continued

Space

- Deep (can see far)
- Shallow (can't see far)
- Flat (things don't look 3D)

Balance

- Symmetrical (same on both sides)
- Asymmetrical (each side is different)
- A little unbalanced

Value

Where in the painting is the lightest spot?

Where is the darkest spot?

What does it all mean?

Does the artist seem interested in:

- Expressing an emotion
- Imitating nature
- Design and composition
- Telling a story

Which of the following words best describes what you think is the meaning of this art work?

- | | |
|--|--|
| <input type="radio"/> Love | <input type="radio"/> Interest in shapes |
| <input type="radio"/> Beauty | <input type="radio"/> Sadness |
| <input type="radio"/> Strength | <input type="radio"/> Peace |
| <input type="radio"/> Excitement | <input type="radio"/> Death |
| <input type="radio"/> Courage | <input type="radio"/> Fun |
| <input type="radio"/> Honor | <input type="radio"/> Interest in color |
| <input type="radio"/> Work | <input type="radio"/> Family |
| <input type="radio"/> Mystery | <input type="radio"/> Other _____ |
| <input type="radio"/> Hope | <input type="radio"/> Other _____ |
| <input type="radio"/> Simplicity of design | <input type="radio"/> Other _____ |
| <input type="radio"/> Complexity of design | <input type="radio"/> Other _____ |
| <input type="radio"/> Happiness | <input type="radio"/> Other _____ |

What do you think?

This painting is a/an _____Excellent _____Good _____Bad _____ example of

- Imitating nature
- Emotionalism (showing a feeling or emotion)
- Formalism (making viewer aware of elements of design)
- Other _____

____I like _____I don't like _____ this work.

Art Criticism Worksheet

Description

Begin with the artist, title, and media (what it is made out of) in your description. What do you see in this artwork? Describe the subject matter and elements such as line, shape, color, texture, space and value.

Analysis

How are the parts (elements) organized? What formal properties or principles of design (unity/variety, dominance/contrast, movement/rhythm, repetition, scale/proportion, and balance) seem important?

Interpretation

What is the meaning of the artwork? What do you think is the feeling, mood, or idea of the artwork?

Judgment

Is this artwork an example of imitationism (looks very real), emotionalism (shows emotions rather than a realistic depiction of the subject), or formalism (making the viewer more aware of the design than the subject)? Is it something different? How would you categorize it? What do you think makes this artwork successful? Not so successful?

Guide for Systematic Analysis of an Artwork

Adapted from Gardner's History of Art

There are many ways to approach a work of art. The following presents one such method. It is not intended to be followed literally but merely to help you make a systematic analysis of the work of art you choose. Many categories will overlap and some will relate better to particular works than others. Each work of art is a unique experience and must be treated as such. Hopefully this outline will help you appreciate more fully the artwork you have selected.

Introduction

- Identify the title, the artist, the country and time period when it was created, and the museum or gallery where it is now located.
- Why did you select this work? What interested you? How was the work displayed and what effect did that have on your experience of the work?
- Identify the nature and medium of the work— is it a drawing, a painting, a sculpture, or a piece of architecture? Is it made with tempera, acrylic or oil; wood, stone, or bronze; and so on. What technique was used—engraving, casting, carving, etching, and so on.

Subject Matter and Iconography

- *What is represented?* Is it a portrait, genre scene (everyday life), or mythological scene? Are there symbols in the work?
- *What does it mean?* If you know the source of the story—such as the illustration of an ancient myth—give it the appropriate citation.
- *What was the cultural context of the work?* What meaning did it have for the people who created it?
- *How is the subject portrayed?* What is its emotional context?

Formal Elements

Artists use the formal elements of line, color, value, texture, shape and rhythm to describe form, space, plane and mass. Answering the questions that follow will help you to analyze how the artist used the formal elements of art to create the work you are considering.

- *How does the artist use color?* Is the composition done with colors of equal intensity, or are some hues more intense than others? Are the colors generally warm or cool? Which colors seem to come forward and which seem to recede? Are the colors all of equal value, or does the artist use differing values (light and dark)?
- *How does the artist use line?* Does the artist use the linear approach, emphasizing the contours of things, or a painterly approach, building up the forms with brushstrokes? Does the artist emphasize vertical and horizontal lines or diagonal lines? How do the lines of the composition relate to each other and to the entire

- composition? Do they point out beyond the frame or are they all carefully composed within it?
- *How does the artist handle light?* Is the lighting fairly even or are there strong contrasts of light and dark? Does the light seem to come from several sources or just one?
 - *How does the artist handle space?* Are the forms organized on a flat, two-dimensional plane, or are they set within a deep space? Does the artist use linear perspective or some other device to create the illusion of space?
 - *How does the artist organize the forms of the composition?* Does the artist organize the forms around a central axis? Are the two sides symmetrical or does the artist use asymmetrical balancing, perhaps balancing a large pale form with a small one of more intense color? How do the proportions of the forms relate to each other? If figures are used, does the scale of the figures seem appropriate in relation to the setting? How are the figures arranged in relation to each other? Does the organization of the forms seem to be static or dynamic? Do the forms give a sense of monumentality or stability, or are they expressive of motion and tension?

Conclusions

- What connection do you see between the subject matter and the techniques the artist used? What mood or interpretation has the artist tried to express through the use of those techniques? How successful has the artist been in expressing that mood or interpretation? What was your subjective reaction to the work? How well did you like it or not like it, and why?

Gallery Activity
ISPY

Look for the following things in the exhibit. For many, there is more than one example!

(Optional: Write the title of the work the answer is found in.)

Bananas

Goats

Beaded necklaces

Grandmother and child

Bicycle

House

Bird

Jump rope

Boys in a circle

Lamb

Brothers and sisters

Mickey Mouse t-shirt

Buffalo

Mother and child

Camel

Pink cake

Chicken

Pots on head

Classroom

Princess Di

Donkey

Red cross

Drums

Tank

Earrings

Tents

Fabric head-coverings

Tiger teeth backpack

Father and child

Tug of war

Girl with baby on her back

White Velcro tennis shoes

Section V

Art Activities and More

This section is filled with simple art activities that may easily be done in the classroom. If you bring your students to the gallery for a field trip we may incorporate one of these activities while you are here. The section concludes with basic visual art vocabulary.

Art Activity

Self-Portrait

Materials:

White paper
Pencils

markers, paints, or crayons
black markers for outlines

1. Draw a full-length self-portrait on a piece of paper. This should be a simple line drawing. Do NOT color in hair or clothes.
2. In the outline of your hair—or even in your eyebrows or ears—make simple drawings of people older than you whom you respect such as grandparents, other family, teachers.
3. In the folds of your shirt or on your sleeves draw those people who are closest to you such as parents, siblings, best friends.
4. In your feet or in the areas surrounding you, draw those people younger than you whom you hope to inspire.
5. Choose a warm or cool palette to work with and emphasize the most important parts of your composition with contrasting colors.
6. When complete your work should look like a self-portrait at first glance with all of the people noticeable when you look closer.

Art Activity Beyond the Frame

What do you think is happening beyond the frame of a photograph? What did the artist leave out? Create your own continuation of an image, including a caption with explanation.

Materials:

Paper
markers, crayons, paints

pencils

Glue
cropped image(may be supplied by teacher)

1. Use an image supplied by your teacher or find an image in a magazine or newspaper that is cropped (one or more sides cuts off part of the scene). Cut out the image and glue it to one side of your paper.
2. Continue the lines of whatever is cropped, then add what you think exists outside the frame.
3. Color in your drawing.
4. Add a caption explaining the scenario.

Art Activity Family Portrait

Materials

Paper
Pencils
Crayons, markers, or paint

1. Consider how to demonstrate the bond between you and your family. Sketch a few ideas. You may present your family as a posed group in front of your house or in the midst of doing something routine.
2. Settle on an idea and develop it into a full sketch on a clean piece of paper. Consider the scale of each person and the formal principles of design.
3. Color your image or use black marker to create a vivid black and white line drawing.

Art Activity Collage Project

Create a collage reflecting your ideas about one of the regions presented. Use symbols, text, and images to express your thoughts.

Materials:

Paper	glue	scissors
Pencils	magazines and newspapers	markers

1. Consider what is most important to you in one of the works. Sketch ideas related to the people, settings and/or situations in the photographs.
2. Look through magazines and newspapers for images that remind you of the photographs or situations from the show. Think about symbols, words, or images that may reflect your feelings.
3. Arrange the found images on the sketch of ideas. Consider the entire composition—including a focal point and interaction of colors. You may want to include short lines of text. You can overlap pictures or allow space between them.
4. With glue, attach the images to your sketch. You may add accent marks or color with markers.

Follow-Up Activity

Write a Photo Caption

1. You are an editor of your local paper. Your job is to write a caption for the image and a brief story about what is happening in the photograph. Take a few minutes to write down your interpretation of the photograph.
2. Write a headline and three or four clear sentences of what is happening in the photograph.
3. You may be asked to share your “story” with the rest of the class.

At the end of class answer the following:

- Why do you think different people have different ideas about what is happening in the same photograph?
- Does having a caption by a picture influence what we think about what is happening in the photograph? Why?
- Have you ever realized, when looking at pictures from when you were very young, that the photographs helped you remember certain events that had happened in the past? How is your memory shaped by the photograph itself?

Basic Visual Art Vocabulary

abstract	To simplify, rearrange or distort an image; a non-representational form of art.
aesthetics	The philosophy or study of the nature of beauty, the value of the arts and the inquiry processes and human responses associated.
analysis	In art criticism, the step in which you determine how the principles of art are used to organize the element of art. In art history, the step used to determine the style of the work.
art criticism	An organized approach for objectively studying a work of art consisting of four stages: description, analysis, interpretation and judgment.
balance	A principle of art that is concerned with the sense of stability of the visual elements. There are three types of balance: symmetrical, asymmetrical and radial.
composition	A arrangement of the visual elements in an artwork often used to refer to a work of art itself.
content	The message the work communicates. The content can relate to the subject matter or be an idea or emotion. Theme is another word for content.
contrast	A principle of art that uses the differences between the visual elements to create variety, emphasis or interest. Contrast in value is the difference between light and dark.
emphasis	A principle of art that stresses one element of art, defines a center of interest or draws attention to certain areas with a work of art.
harmony	The related qualities of the visual elements of a composition. Harmony is achieved by repetition of characteristics that are the same or similar.
line	A visual element that is the path of a moving point through space. It has the properties of direction, width and length.
medium (media)	The materials used to create a work of art.
movement	A principle of art used to guide a viewer's eye throughout the work; a trend.

negative space	Spaces surrounding shapes or forms in two- and three-dimensional art.
perspective	A formula for projecting the illusion of three-dimensional space onto a two-dimensional surface.
positive space	Shapes or forms in two-dimensional and three-dimensional art.
principles of design	Refers to the ways artists organize the visual elements of art: generally found to include balance, emphasis, contrast, unity, movement and rhythm. May also include: proportion, scale, repetition, pattern, and variety.
proportion	A principle of art concerned with the relationships in size, one part to another or to the whole.
repetition	An art element repeated over and over that can produce visual rhythm.
rhythm	A principle of art in which the appearance of movement is created by the recurrence of elements.
scale	When proportional relationships are created relative to a specific unit of measurement.
space	The visual element that refers to the area between, around, above, below and within objects.
style	The identifying characteristics of the artwork of an individual, a group of artists, a period of time or an entire society.
symbol	A visual image that represents something other than itself.
texture	The visual element that refers to the way something feels or looks like it feels and can be actual or implied.
value	The visual element that refers to lightness and darkness.
variety	A principle of art through which different elements are used to add visual interest.
visual elements of design	The basic ingredients artists use to create works of art: line, shape, form, color, texture and space.