

# FOCUS ON THE VALLEY



The Fresno Art Museum and the Fresno County Office of Education have teamed up once again to create another fabulous art experience for all school children in Fresno County!

**You'll find three photography lesson plans,  
instructions, and ideas  
in this packet to participate  
in a fun and educational project.**

Entry Deadline: November 30, 2012, 5 pm (at FAM)  
Reception for Exhibition at **Family Day** on December 9, 2012

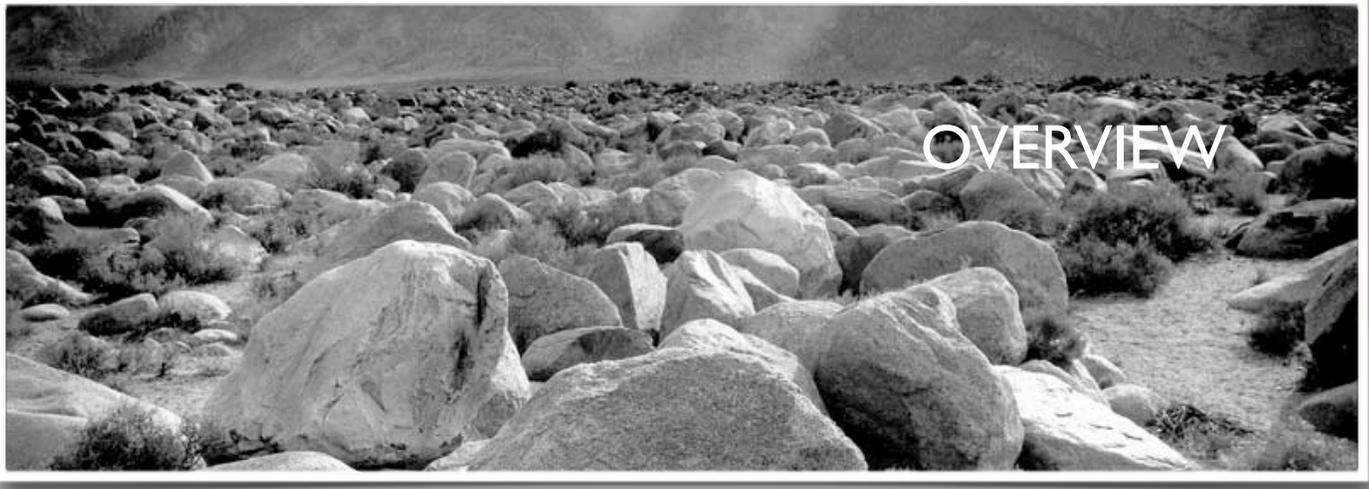
**Project developed by Fresno Art Museum Education Committee:** Robert Bullwinkel (Committee Chair)  
Community Members: Terry Allen, Heather Anderson, Barbara Beasley, Jennifer Coull, Phyllis Johnson, Matthew Marhenke, Betsy Pavich, Cheryl Schellenberg, William Raines, Marcy Ruona, Nancy Swain, and Albert Van Troba  
FAM Staff Members: Leslie Batty, Scott Mcauley, Eliana Saucedo, and Susan Yost-Filgate.



fresno county  
office of education  
Larry L. Powell, Superintendent



# FOCUS ON THE VALLEY



## PROJECT DESCRIPTION

Your students are invited to create a postcard size photograph (5 ½ x 8 ½) with a digital camera based on one of three lesson plans inspired by three of FAM's exhibitions:

1. Ansel Adams' *Born Free and Equal: Photographs from the Manzanar Relocation Camp, 1943-1944*
2. *Stickwork: Environmental Art* by Patrick Dougherty
3. *Soul Calling: A Photographic Journey through the Hmong Diaspora*

With the easy availability of digital cameras, we decided to challenge students to create **artwork** with a camera. In this package, you are given three lesson plans and thus three options, based on the exhibitions referenced above. Students are invited to take black and white images that emphasize composition and contrast (Ansel Adams), or create an environmental art piece and then record it in photography (Patrick Dougherty) the photograph then becoming the work of art, or take thoughtful color photographs that tell a story of who they are (Soul Calling).

On the next pages you will find everything you need to participate in this project. Please be sure to carefully review the instructions. Any submissions which do not comply with the criteria set forth in the instructions will NOT be accepted.

### Project Goals:

(1) To allow students to explore a different way of seeing; (2) to create art and learn the principles of design; (3) to share student artistic creations in an exhibition at the Fresno Art Museum, and (4) to provide an opportunity for participating students to attend the Fresno Art Museum with families, without cost on December 9, 2012 and explore the artworks which inspired these projects.

**Student Objectives:** Each of the three included lesson plans include their own specific objectives.

Questions? Email [susan@fresnoartmuseum.org](mailto:susan@fresnoartmuseum.org) or call 559-441-4221, x101

# FOCUS ON THE VALLEY



## ELIGIBILITY

Open to all K-12 students in Fresno County. This includes, public, private, and homeschool students. All submitted artworks must be original photographs of imagery taken by the student.

## SUBMISSIONS / DEADLINES

All works must be submitted to the Fresno Art Museum via mail or hand delivery. A teacher may submit multiple entries, each with its own entry form. The mailing address for the Fresno Art Museum is: 2233 North First Street, Fresno CA 93703. Hand deliveries can be made to the front desk at the Museum, Thursday to Sunday from 11 am to 5 pm. **NO SUBMISSIONS WILL BE ACCEPTED AFTER 5 PM ON FRIDAY, NOVEMBER 30, 2012.** (Please note that Museum will be closed on November 22nd and 23rd for Thanksgiving.) Please call 559-441-4221 x 101 for more information.

Only one entry per student is allowed. Individual entry forms must accompany each artwork submitted (see pages 4 and 5 of this packet).

**Please note that if these rules are not followed exactly, submissions may be eliminated.**

## RETURN OF SUBMISSIONS

Artworks may be picked up at the Museum between January 14 and February 3, 2013. The Museum will not be responsible for any submissions not claimed after that date. If you need to make special arrangement for pick-up, please call Susan at 559-441-4221 or email to [susan@fresnoartmuseum.org](mailto:susan@fresnoartmuseum.org).

## SIZE & DESIGN

All entries must be 5½" x 8½" (size of one half of a sheet of copy paper). **No exceptions.** Photographs can be printed on any laserjet or inkjet printer and should be mounted on a cardstock or heavier cardboard backing. All entries must follow one of the three lesson plans in this packet and each photograph must include a written artist statement that relates to the theme, written on the back (see templates on Page 5 and 6). Note that spelling and correct grammar count!! All statements will be viewable in the exhibition. The format for the photograph may be vertical or horizontal. Neatness is important - please be sure that photograph is cut cleanly and straight and mounted securely and neatly on the backing board.

**DO NOT MOUNT OR FRAME ART WORK ON BACKING LARGER THAN 5 ½" x 8 ½"— SUBMITTED WORK MUST BE 5½" x 8½", no larger and no smaller.**

## DISPLAY / USE / RECOGNITION

All entries accepted will be hung in the Museum's ChildSpace Gallery through January 6, 2013.

All designs submitted may be used by FCOE and FAM in promotional materials and may be reproduced and used by FCOE and/or FAM in fundraising projects for the respective organizations.

All students who submit a photograph will receive recognition and an invitation to attend Family Day at the Fresno Art Museum from 11 to 4 on December 9, 2012. Recognition Ceremony at 3 pm on December 9.

## TO ENTER

On the reverse side of the photograph please complete and secure one of the forms on Page 5 for Lesson Plan 1 & 2 for each participating student or on Page 6 for Lesson Plan 3 (high school plan -- more writing required then for Middle/Elementary) for each student. Note that students can type required information in similar format and print and attach to their photograph. **Be sure to include at least one email address for teacher or parent.**

### Further Information, please contact:

Susan Yost Filgate  
Education Coordinator  
Fresno Art Museum  
559-441-4221 x 101  
susan@fresnoartmuseum.org

**IMPORTANT NOTE:** Please have students only write their first name and last initial on the form. This is due to the fact that the art will be displayed in such a way that may allow access to the information on the reverse side by the public.

Entry Form: Focus on the Valley Submission

Student name: \_\_\_\_\_ Grade: \_\_\_\_\_ Class Name/Period No.: \_\_\_\_\_

School: \_\_\_\_\_ Teacher: \_\_\_\_\_

School District: \_\_\_\_\_ Teacher Phone No.: \_\_\_\_\_

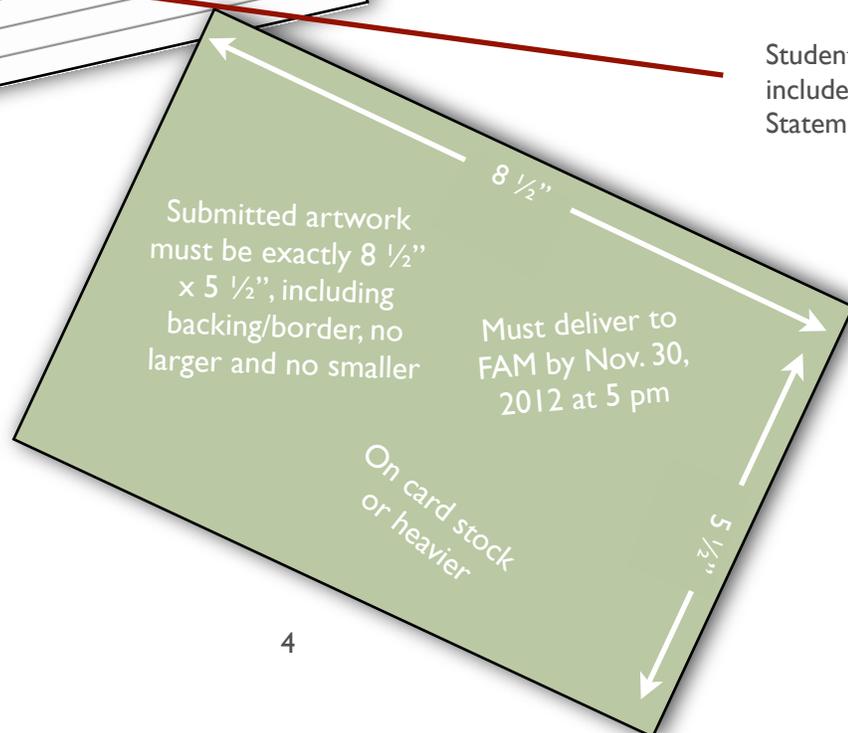
Teacher eMail: \_\_\_\_\_  
Homeschool parents, please use your name and email address for "teacher".

Artist Statement: \_\_\_\_\_

Most important - include an email address for teacher or homeschooling parent.

Students: Be sure to include your "Artist Statement" here.

You may use template on next page for back of photograph - just cut it out, fill it in, and paste it securely and neatly on the back of the entry.



Entry Form: *Focus on the Valley* Submission for Lesson Plan 1 or 2

Student name: \_\_\_\_\_ (First name/ last name initial)

School: \_\_\_\_\_ Grade: \_\_\_\_\_ Class Name/Period No.: \_\_\_\_\_

School District: \_\_\_\_\_ Teacher: \_\_\_\_\_

Teacher eMail: \_\_\_\_\_ Teacher Phone No.: \_\_\_\_\_

Homeschool parents, please use your name and email address for "teacher".

Artist Statement: \_\_\_\_\_

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Entry Form: *Focus on the Valley* Submission for Lesson Plan 1 or 2

Student name: \_\_\_\_\_ (First name/ last name initial)

School: \_\_\_\_\_ Grade: \_\_\_\_\_ Class Name/Period No.: \_\_\_\_\_

School District: \_\_\_\_\_ Teacher: \_\_\_\_\_

Teacher eMail: \_\_\_\_\_ Teacher Phone No.: \_\_\_\_\_

Homeschool parents, please use your name and email address for "teacher".

Artist Statement: \_\_\_\_\_

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# FOCUS ON THE VALLEY



Focus on **Ansel Adams**

**Title of Lesson: The Values of Photography: Focus on Black & White**

**Enduring Idea:**

Man and nature co-exist. Throughout history man has altered his physical environment and has captured moments of history that have changed society. These changes can be seen through the eyes of photographers, such as Ansel Adams, our focus artist.

**Lesson overview:**

Ansel Adams expresses through photography his feelings about the grandeur and majesty of nature and the human condition. He inspires us to look at the world more carefully. We can appreciate even the simplest elements, because he has helped our eyes see their beauty. In this lesson, we will learn about how artists can express themselves through creating and the manipulating compositions of the values of black and white photography.

**Common Core Standards concepts that can be addressed in this lesson:**

- Studying works of art serve as training in close observation across the disciplines
- Studying the social, political, cultural, and economic contexts of works of art while maintaining an in-depth focus on each work, allows students deeper understanding of the works of art and includes their connections with other areas of knowledge.

**Learner objectives:**

- 1) The learner will be able to explain why photography may be viewed as art.
- 2) The learner will be able to gain an understanding of one of the purposes of art, such as bringing about awareness of issues in our environment and in our society.
- 3) The learner will demonstrate an understanding of Adams' use of photography to express his view on nature and the human condition through observation of and discussion about his work.

- 4) The learner will acquire knowledge of Adams' ten value zones and will relate that knowledge by preparing a values strip.
- 5) The learner will create a photograph that communicates the student's feelings or opinions about the subject of his/her photograph including manipulation of values with the use of pencils.

**Motivation:**

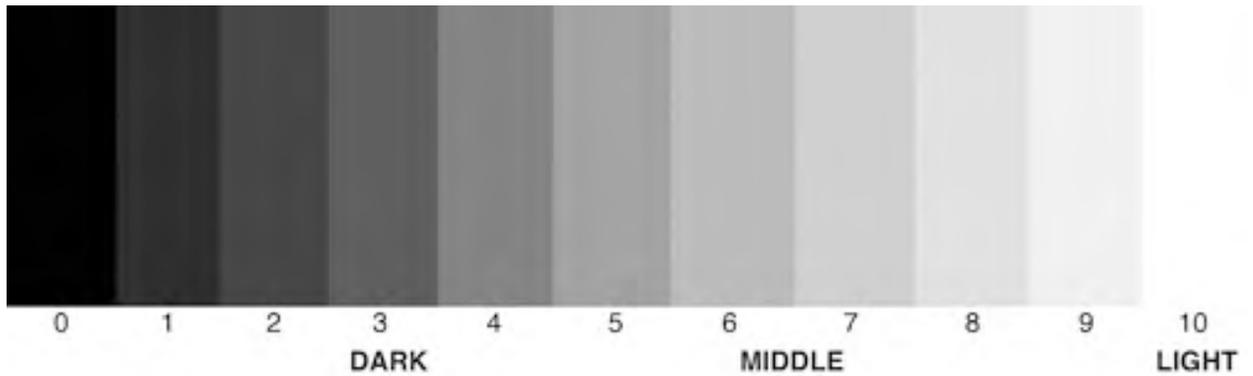
Allow the students to look at multiple works of Ansel Adams' photographs and discuss them art in terms of what Adams meant to emphasize and how he did it (value changes).

**Vocabulary:**

Value: As an element of art, it is the lightness and darkness of a color. The scale from white to black is a value scale. Often artists will add white to a color or black to a color to lighten it or darken it.

**Production Procedure:**

- 1) Have the students create a "values" strip:
  - Give the students a 1"x 12" strip of construction paper and have them divide it into ten sections.



•Leave the top section white then darken each successive box, progressively shading each square until the final box is black. Use a number 6 pencil (kindergarten pencil) to accomplish this.

- 2) Have each student take two or three digital photos of desired subjects (such as valley landscapes, cultural events, or social issues ).
  - The subject may be either portrait or landscape in orientation
  - Send the photos to a computer and print them.
  - Convert the photo to black and white
    - Use a computer (or a photocopier) to change the color to black and white
  - Allow the students to choose the photo that best expresses their intentions
  - Crop the photo to highlight the desired composition so that the entire photo equals 8.5 x 5.5 inches (or you can crop to no smaller than 8 x 6 and mount on a 8.5" x 5.5" piece of black construction paper.)
  - Use black and white colored pencils and an eraser to alter the values in the photo to create the desired feelings or effect
  - Mount and laminate the altered photo for presentation on cardstock or cardboard.
  - Be sure to glue student info and artist statement on back.

## Materials:

- Reproductions of Ansel Adams' photography depicting landscapes and social conditions (Go to: <http://www.archives.gov/research/ansel-adams/> for landscape images and <http://memory.loc.gov/ammem/collections/anseladams/> for Manzanar images)
- Digital cameras or cellphone cameras
- Access to a computer, photocopier and copy paper
- Sheets of 9" x 12" black construction paper cut in half and trimmed to measure 8.5" x 5.5"
- Black colored pencils or #6 kindergarten pencils
- White colored pencils
- Erasers

## Assessment/Evaluation:

On the back side of their "photograph", the students will write a paragraph explaining why they chose their subjects, what they were trying to communicate, and how the effect was achieved.

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## Ansel Adams

Ansel Adams was born on February 20, 1902, in San Francisco. Ansel Adams' most important work was devoted to what was or appeared to be the country's remaining fragments of untouched wilderness, especially in national parks and other areas of the American West. Adams was awarded the Presidential Medal of Freedom by Jimmy Carter, who said, "so much of America has been saved for future Americans" in Adams' photos. He was both a photographer and an environmentalist. He died April 22, 1984.

The exhibition on display at the Museum is ***Ansel Adams' Born Free and Equal: Photographs from the Manzanar Relocation Camp, 1943-1944***. This famous collection of Ansel Adams photographs is a departure from the usual landscapes Adams is known for. The black and white images tell a larger story by what you do not see in the photographs, commissioned by the US to record the Japanese internment during WWII.



Rose and Driftwood  
by Ansel Adams



Mt. Williamson  
By Ansel Adams

# FOCUS ON THE VALLEY



## Focus on **Environmental Art**

**Title of Lesson:** **Creating Environmental Art from Nature and Preserving it in Photography**

### **LESSON DESCRIPTION:**

Students study the history of earthworks, including ancient sites. They are introduced to the artwork of Andy Goldsworthy, a Scottish sculptor, photographer and environmentalist, who turns nature into a unique form of art. They also learn about American sculptor, Patrick Dougherty who also turns nature into unique works of art which he refers to as Stickwork and who will be building an environmental art piece at Fresno State in November 2012. Both artists go outside to create their own art pieces using only nature, completing the assignment by photographing their art and by writing about the process they used.

### **MATERIALS/RESOURCES:**

- Digital camera or cell phone
- Access to computer and internet, color printer
- Outdoor area with variety of natural objects
- Wikipedia articles on Andy Goldsworthy and Patrick Dougherty (biography, etc.)
- Printed out images of other selected sites and Goldsworthy's pieces from internet (ancient sites of Nasca lines in Peru, Serpent Mound in Ohio, plus Robert Smithson's Spiral Jetty, Christo's Running Fence in Marin County, CA and Umbrellas, open images in "Earthworks", <http://www.stickwork.net/>)
- Attached document prepared by the Fresno Art Museum called "**ENVIRONMENTAL ART & the Fresno Art Museum's STICKWORK Exhibition**"
- Fresno Art Museum *Stickwork* exhibition and Fresno State's Patrick Dougherty; Patrick Dougherty will be an Artist in Residence at the Conley Art Building at Fresno State from November 5 to 28, 2012 creating his latest project.

## **OBJECTIVES:**

### **Students will**

- Learn about Earthworks, past and present, by examining selected examples.
- Reflect on the unique processes in Dougherty and Goldsworthy's art pieces through discussion.
- Create art using only nature for materials.
- Document the art piece they made by photographing it and writing about the process of creation.

## **DISCUSSION/MOTIVATION:**

Andy Goldsworthy and Patrick Dougherty work with nature to make sculptures. Both have unique ideas that show an artist creating "outside the box". Both work outside, first exploring an area, looking at a variety of materials, the weather, and the site. Both plan ahead (samples of maquettes and sketch by Dougherty can be found at the Fresno Art Museum).

Goldsworthy uses no tools but those in nature.

### **Discuss:**

For a hammer he might use \_\_\_\_\_.

For tying things together he might use \_\_\_\_\_.

For pinning something he might use \_\_\_\_\_.

To prop something up he might use \_\_\_\_\_.

Both capture the earth art before it disappears in the wind, rain, or shadows, or with the wearing of time. The view chosen for the photos is part of the artistic process.

What titles could fit student creations? Make a list on the board of available nature objects students might use for their art.

## **CREATION ACTIVITY**

- a. Have students work alone.
- b. Have class walk to nearby nature site in the neighborhood, looking as they stroll along for a place where they might create their piece (of course, accompanied by an adult). Alternatively, plan a field trip to a regional park.
- c. They are not to make recognizable symbols or pictures. Remember that the background should be nature as well.
- d. They are not to disturb nature permanently or harm anything.
- e. In primary grades the students collect nature objects and take them back to the classroom to design their project. Upper grades should work at the nature site.
- f. Give students plenty of time to develop their ideas and to collect and arrange their objects.
- g. When satisfied with the composition, have upper grade students take several photos of their piece. They should consider light and shadow, the setting, angle, and viewpoint. For primary students the teacher/adults should probably do the photographing.
- h. Write a title.
- i. Write a paragraph describing how the piece was created using only nature.
- j. Make a display board of the art pieces accompanied by the title and written paragraph.
- k. Lead discussion on what students like about each piece.
- l. Extension: divide class into four groups. Have each group discuss one of the following ideas and report their conclusions to the whole class.

1. Defend the statement: The “real” art pieces are the photographs Goldsworthy takes at the perfect moment.
2. Will Goldsworthy be significant 100 years from now? Will he be important enough to be in art history books then? Why? Why not?
3. Are art works made by Goldsworthy that no longer exist still considered art? Why? Why not?
4. If he used nails, scissors, tape to create his pieces, would they still be as important? Why? Why not?



Childhood Dreams. Desert Botanical Garden, Phoenix, Arizona  
By Patrick Dougherty



Rowan Leaves with Hole  
By Andy Goldsworthy



By Andy Goldsworthy



By Andy Goldsworthy

## ENVIRONMENTAL ART & the Fresno Art Museum's STICKWORK Exhibition

Environmental art can be defined in two distinct ways, described below.

The traditional version of environmental art would be artworks that bring our attention to the natural world around us through landscapes, nature photography, wildlife art, and plein-air painting. They record a place and time that may be familiar or unfamiliar and sometimes make a statement about our need to preserve an endangered resource, place, or creature.

A new environmental art movement that began in the late 1960's challenges our perception of the natural and constructed world in which we live by creating fleeting, ephemeral art placed into a particular environment in an unexpected way. It is a form of installation or conceptual art, created only for the space in which it is exhibited, always an outdoor space, sometimes in a pristine and untouched outdoor space, sometimes in an inhabited city environ. The result for the viewer is often surreal and redefines our relationship with nature and our environment in a way that can inspire us to rethink the way we view the world. It is art that focuses more on the process instead of the product. It is most often temporary art that will deteriorate with the forces of nature, or at some point, require removal since the space in which it is constructed is only "borrowed" for a certain period of time. Because of the temporary nature of this type of environmental art, the only way to preserve it, and often, the only way to display it inside a traditional museum, is through photography.

Environmental artist, Lynne Hull creates what she calls eco-art and summarizes this art form as follows:

- Informs and interprets nature and its processes, or educates us about environmental problems
- Is concerned with environmental forces and materials, creating artworks affected or powered by wind, water, lightning, even earthquakes
- Re-envisions our relationship to nature, proposing new ways for us to co-exist with our environment
- Reclaims and remediates damaged environments, restoring ecosystems in artistic and often aesthetic ways

**Patrick Dougherty's** works are created by weaving tree saplings into whirling, animated shapes that resemble tumbleweeds or gusts of wind. His sapling of choice is red maple, but he works with what is locally available and usually uses saplings that need to be cleared from an area to give breathing room to other plants. His art is often integrated with human-made structures or into gardens, creating a whimsical and unexpected contrast to garden greenery, stone or brick and mortar structures. His work is very organic and while he starts with a basic plan, it evolves as its created—the saplings become his pencil. He states that "ultimately, all sculptures fall prey to the wood chipper and are reduced to compost." You can see his sculpture as a delightful interlude between the time they are cleared from the ground to make room for something else, and the day they go back into the earth as compost. For him, "having a product at the end is not my goal. My goal is building it."

The exhibition of photographs of the works of Patrick Dougherty called *Stickwork* is a part of [The Green Art Project](#), a collaboration between the Fresno Art Museum, Arte Américas, and CSU Fresno's Center for Creativity and the Arts, focusing on sustainability and the environment. *Stickwork* was funded by a grant from the Central Valley Foundation's McClatchy Fresno Art Endowment.

**Andrew “Andy” Goldsworthy** was born in 1956 in Yorkshire, England, and now lives in Scotland. He began his career as a studio painter, but soon became disenchanted with the work. One day he went out onto the beach on Morecambe Bay and began working with the sand. He said of the experience, “It didn’t matter what I made. Being out there, touching and feeling the land and beginning to understand it a bit was a very significant moment in my life.” He now lives in the Scottish village of Penpont, but his art takes him many places. Recently, he went to the North Pole, where he created a series of ice sculptures called “Touching North.”

What is unique about Goldsworthy’s work? For the most part, he uses no art supplies or tools. He sculpts with natural objects and he works with them in their natural environments. Although he has used some materials that will resist the elements, most are very temporary in nature. Only his photographs remain as proof of their existence. His work has a sense of immediacy. It may, at any moment, melt, fall apart, drift, or be blown away; yet, this impermanency is the very heart of his work. It is as though the very nature of change breathes life into his work...bringing the fresh intensity of living things into his pieces.

Other Environmental Artists to explore:

Lynne Hull (<http://eco-art.org>)

Christo & Jeanne-Claude (<http://christojeanneclaude.net>)

Nils-Udo ([http://www.morning-earth.org/ARTISTNATURALISTS/AN\\_Nils\\_Udo.html](http://www.morning-earth.org/ARTISTNATURALISTS/AN_Nils_Udo.html))

Agnes Denes (<http://www.agnesdenesstudio.com/>)

For more on Andy Goldsworthy ([http://www.ucblueash.edu/artcomm/web/w2005\\_2006/ maria\\_Goldsworthy/TEST/index.html](http://www.ucblueash.edu/artcomm/web/w2005_2006/ maria_Goldsworthy/TEST/index.html) and <http://www.morning-earth.org/CE6109/EARTHJOURNAL/NatureCollaboration.htm>)

For more information on Patrick Dougherty see <http://stickwork.net> and <http://www.nytimes.com/2010/10/07/garden/07twig.html?pagewanted=all>

# FOCUS ON THE VALLEY

## LESSON PLAN 3



### Focus on **Cultures in the Valley**

#### **Title of Lesson: Cultures in Transition**

This lesson is inspired by the exhibition at the Fresno Art Museum through January 6, 2012 entitled ***Soul Calling: A Photographic Journey through the Hmong Diaspora*** created by Joel Pickford

#### **Exhibition Background:**

The Hmong people, a minority culture from southern China, Burma, Vietnam, Thailand, and Laos are traditionally rice farmers who cultivate the steep mountainsides of the region's highlands. During the Vietnam War, many Laotian Hmong were hired by the CIA to fight the North Vietnamese and Lao communists. After the U.S. pulled out of Southeast Asia in 1975, the Hmong were left at the unforgiving mercy of the communist forces. Hundreds of thousands of Hmong fled for their lives across the Mekong River into Thailand while many others were tortured, killed, or died en route. After languishing in squalid Thai refugee camps, many Hmong were resettled to the United States over a 35 year period. Today, the largest Hmong population in the country resides in California's Great Central Valley.

The core of the exhibition is a six-year documentary project by photographer-author Joel Pickford to be published as a hardbound book by Heyday. *Soul Calling: A Photographic Journey Through The Hmong Diaspora* is the first comprehensive photographic documentary on the subject ever produced, exhibited, or published. The exhibition comprises 85 large color prints divided into three thematic sections, each presented in a different gallery within the museum. With funding from the California Council for the Humanities, Pickford followed the last wave of Hmong refugees arriving in the San Joaquin Valley from Wat Tham Krabok in Thailand between 2004 and 2006. From 2006-2011, with additional funding from the Irvine Foundation, he documented the more established Hmong-American community who began to arrive in the Valley 35 years ago and traveled to Laos five times to capture Hmong village life in country's remote, mountainous north. Subjects photographed include Hmong funerals, weddings, shamanic ceremonies, farming, daily life of new arrival refugees in the Central Valley, Hmong village life in Laos, Hmong New Year, and the lingering effects of American bombing in Laos during the Secret War. Plans are underway to tour the *Soul Calling* photographic exhibition to other American museums. This marks the first time that the Fresno Art Museum has originated and toured an exhibition of international significance.

## **Focus on the Valley**

**Theme:** Cultures in Transition

**Grades:** 7-12

**Class Periods:** 2-3

**Medium:** Photography

### **Common Core Anchor Standards:**

Reading #7 Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

Writing #2 Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

Speaking and Listening #2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally

Language #6 Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking and listening at the college and career readiness level

### **Visual and Performing Arts Standards:**

Artistic Perception 1.4 (Proficient) Analyze and describe how the composition of a work of art is affected by the use of a particular principle of design.

Creative Expression 2.1 (Proficient) Solve a visual arts problem that involves the effective use of the elements of art and the principles of design.

## **PERFORMANCE TASK OVERVIEW**

### **Part 1**

#### **Your Task**

You will examine photographs from "Soul Calling," by Joel Pickford, currently exhibited at the Fresno Art Museum. You will analyze the photographs using the principles of design and create a group composition that represents a transition in your family or in your culture. Then, you will create photographs that express a transition in your family or in your culture using at least one of the principles of design in your composition.

### **Part 2**

#### **Your Writing Assignment**

You will write an artist statement about one of your photographs. Your photograph will demonstrate your understanding of the design principles you have learned. Your writing will explain and defend the artistic choices that you made.

### **Resources:**

Soul Calling: <http://www.fresnobee.com/2012/10/13/3027132/work-from-joel-pickfords-soul.html#http://media.fresnobee.com/smedia/2012/10/12/14/10/1irEKO.St.8.jpeg>

Fresno Art Museum: <http://www.fresnoartmuseum.org/exhibitions>

### **Multi-media extension:**

As a class create a slide show of all the final student photographs and add music.

## DAY 1

### PART 1 (Your Task)

#### CLASSROOM ACTIVITY

Lesson Adapted from the Kennedy Center Lesson, Analyzing Photographs From Theory to Practice  
[http://artsedge.kennedy-center.org/educators/lessons/grade-6-8/Analyzing\\_Photos\\_From\\_Theory\\_To\\_Practice.aspx#Instruction](http://artsedge.kennedy-center.org/educators/lessons/grade-6-8/Analyzing_Photos_From_Theory_To_Practice.aspx#Instruction)

**INTRODUCTION:** Tell students that they will be learning how to analyze works of art. These strategies can be applied to any work of art, from any period in history. Inform students that they will ultimately use similar methods when writing about the images they will create.

#### Observation

1. **Descriptive Analysis:** The first step in visual analysis is description. Descriptions should remain objective, discussing what can be seen without drawing conclusions. A description can begin anywhere, but generally it is easiest to begin by discussing the subject matter. Once you have stated the subject matter, simply elaborate on what you can see. Have students look at the photo, *New Arrival Va Ser Chang*, and discuss what they observe.

2. **Formal Analysis:** Model formal analysis methods by analyzing a photograph for the class using the handout, **Formal Visual Analysis: The Elements & Principles of Composition**.  
Sample discussion: The emphasis of the man in the foreground makes him the prominent feature of the composition. There is a strong contrast between his dark clothing and the muted tones of the background. The use of shadow on his face emphasizes the lines revealing his age.



New Arrival Va Ser Chang, 99, on the back porch of his new home, Fresno, 2005.– photo by Joel Pickford/Special to The Bee

<http://www.fresnobee.com/2012/10/13/3027132/work-from-joel-pickfords-soul.html#http://media.fresnobee.com/smedia/2012/10/12/14/10/qVyKu.St.8.jpeg>

Now have students use the handout, **Formal Visual Analysis: The Elements & Principles of Composition** to describe the photo, *Funeral for a Hmong infant*. Use the following questions:

- What's going on in the photo? (Descriptive analysis)
- What do you see that makes you say that? (Descriptive analysis)
- Which principles of design are most visible in this photograph? (Formal Analysis)
- How do these principles contribute to the meaning of the photograph? (Formal Analysis)
- What does this photograph tell you about the culture or traditions of this family? (Reflection Analysis)
- How is that the same or different from your family's cultures or traditions? (Reflection Analysis)



Funeral for a Hmong infant, Ban Tha Chok, Laos, 2006.– photo by Joel Pickford/Special to The Bee  
<http://www.fresnobee.com/2012/10/13/3027132/work-from-joel-pickfords-soul.html#http://media.fresnobee.com/smedia/2012/10/12/14/10/1rkKQn.St.8.jpeg>

## DAY 2

### PART 1 (Your Task, continued)

#### 1. Warm up

#### Formal analysis: The Elements and Principles of Composition

Use the handout, **Formal Visual Analysis: The Elements & Principles of Composition** and have small groups sort the photos from the handout, **Soul Calling** into categories based on which principle of design is dominant. Write a statement explaining the dominant principle of design for each photo and how it effects the composition. When the group is finished, choose a spokesperson to read aloud the statements. Use the following questions:

- What's going on in the photo? (Descriptive analysis)
- What do you see that makes you say that? (Descriptive analysis)
- Which principles of design are most visible in this photograph? (Formal Analysis)
- How do these principles contribute to the meaning of the photograph? (Formal Analysis)
- What does this photograph tell you about the culture or traditions of the people in the photographs? (Reflection Analysis)
- How is that the same or different from your family's cultures or traditions? (Reflection Analysis)

## 2. Creating a composition

As a class brainstorm different transitions that families and cultures can go through, e.g. relocating, death of a loved one, new job, growing older, loss of language, changing traditions, etc.. In small groups create a composition that represents a family or cultural transition. Chose one principle of design that will help focus your composition. Your composition must include at least two different geometric shapes, three organic shapes, two different kinds of texture, and overlap at least three objects. Using construction paper or magazines cut out organic and geometric shapes. Pieces can be glued on a white 9x12 piece of construction paper. As a group, arrange your pieces to best express your family or cultural transition using the principles of design. (See the handout, **Sample Composition, "Moving On"**.)

**Multi-media extension:** Have students create their composition using a computer program such as Word, Page Maker, Publisher, Keynote, Photoshop, etc...

Have the group write an artist statement. Use the following questions:

- What's going on in your composition? (Descriptive analysis)
- What do you see that makes you say that? (Descriptive analysis)
- Which principles of design are most visible in your composition? (Formal Analysis)
- How do these principles contribute to the meaning of the composition? (Formal Analysis)
- What does this composition tell you about the family or cultural transition your group chose? (Reflection Analysis)

**Taking Photographs:** Students take multiple photos that represent transitions in their own family or culture using at least one of the principles of design. They should select one image from their work that they find most captivating. For tips on how to take a photo go to the following site:

[http://www.kodak.com/ek/US/en/Home\\_Main/Tips\\_Projects\\_Exchange/Learn/Top\\_10\\_Tips\\_for\\_Great\\_Pictures.htm](http://www.kodak.com/ek/US/en/Home_Main/Tips_Projects_Exchange/Learn/Top_10_Tips_for_Great_Pictures.htm)

## DAY 3

### Part 2

#### Your Writing Assignment

You will write an artist statement about one of the photographs that you created representing a transition for your family or culture. Your photograph will demonstrate your understanding of the design principles you have learned. Your writing will explain the artistic choices that you made in composing the photograph.

**1. Pair Share:** Have students analyze a partner's chosen photo using the following questions. Encourage students to take notes that they can use for their final artist statement.

- What's going on in the photograph? (Descriptive analysis)
- What do you see that makes you say that? (Descriptive analysis)
- Which principles of design are most visible in your photograph? (Formal Analysis)
- How do these principles contribute to the meaning of the composition of your photograph? (Formal Analysis)
- What does the composition of your photograph tell you about the family or cultural transition you chose? (Reflection Analysis)

**3. Artist Statement:** Once students have selected a photograph, they should write responses based on the three methods of analysis, description, formal, and reflection. Use the handout, [Writing Your Artist's Statement](#) as a guide.

### ASSESS

**1. Use the Assessment Rubric to evaluate students' writing.**

**2. As students share their written and artistic work, assess how much information the students absorbed during this process by leading a discussion.** Good discussion questions include:

- \* How is taking a carefully composed picture different than taking casual snapshots of family and friends?
- \* How did you use formal analysis when you composed your shots? Which elements did you find most strongly represented in your image?
- \* Was writing an artist's statement about your own work more or less difficult than writing about another artist's work? How did writing this statement affect how you viewed your photograph?
- \* All artists go through a process of self-critique. Was there any part of this lesson that you found particularly difficult? How did you overcome these challenges?

# Writing Your Artist's Statement

Student Name: \_\_\_\_\_

## Instructions

Write a three-paragraph statement about your work of art integrating the three methods of analysis: *description*, *reflection*, and *formal analysis*.

## Guidelines for writing

The artist's statement should be at least three paragraphs in length (one paragraph for each analytic method).

Follow an organized structure and answer the questions in complete sentences.

Be aware of transitions between sentences to unify important ideas.

Use correct grammar, spelling, and punctuation.

**Paragraph 1: Description** Describe specific details in your image using complete sentences. Remember to start by identifying the main subject of the painting.

**Paragraph 2: Reflection** Read the questions below. Pick two or three questions and respond in complete sentences. Use the answers to reflect on the emotional meaning of your image.

- Why did you choose this picture to represent your work?
- When you took this photograph, what first caught your eye?
- Where were you when you took this picture?
- What were you doing when you took this picture?
- What time of day was it?
- What were you thinking when you took this picture?
- What ideas or feelings were you trying to capture in this image?
- Do you think you were able to capture these ideas or feelings?
- What do you think about now when you look at this image?
- How would you like the viewer to respond when they look at this image?
- How did you expect this image to look? What, if anything, looks different than what you expected? What surprised you about this image?

**Paragraph 3: Formal Analysis** For this section of your artist's statement, refer to the handout on formal analysis and then answer the questions below. Use the answers to analyze your image formally.

- How did you use the principles of design in your work?
- Which principles of design are most visible in your work?
- How do these principles contribute to the meaning of your work?

## Formal Visual Analysis: The Elements & Principles of Composition

Formal analysis is an important technique for organizing visual information. In other words, it is a strategy used to translate what you see into written words. This strategy can be applied to any work of art, from any period in history, whether a photograph, sculpture, painting or cultural artifact.

In any work of art, all of these elements and principles will be present, but some will be more obvious than others. When engaging in formal analysis, students should select the elements they feel are most strongly represented in the piece they are analyzing.

A good place to start formal analysis is to look at a work of art and take note of how your eye moves around the object. Where does your eye go first, and why were you attracted to that part of the image? What colors, textures, and shapes appear in the image? What did the artist include in the composition to guide your eye or to direct your gaze to a certain part of the image?

**The Elements** The elements of formal analysis are building blocks that can be combined to create a larger structure.

**Line** is the most basic building block of formal analysis. Line can be used to create more complex shapes or to lead your eye from one area in the composition to another.

**Value** is the degree of light and dark in a design. It is the contrast between black and white and all the tones in between. Value can be used with color as well as black and white. Contrast is the extreme changes between values.

**Shapes** are created when lines are combined to form a square, triangle, or circle. Shapes can be organic (irregular shapes found in nature) or geometric (shapes with strong lines and angles such as circles, triangles, and squares).

**Forms** are three-dimensional shapes with length, width, and depth. Balls, cylinders, boxes and pyramids are forms.

**Space** is the area between and around objects. Increasing or decreasing the amount of space around an object affects the way we view that object.

**Color** differentiates and defines lines, shapes, forms, and space. Even black and white images have a huge number of different shades of gray.

**Texture** is the surface quality that can be seen and felt. Textures can be rough or smooth, soft or hard. Textures are often implied. For instance, a drawing of a rock might appear to have a rough and hard surface, but in reality is as smooth as the paper on which it is drawn.

## The Principles of Design



Notice how the following principles integrate the elements of formal analysis and build on one another. *Note: Each principle below refers to the photograph of paddlers to illustrate key concepts.* [http://images.wildernessinquiry.org/web/56054\\_web.jpg](http://images.wildernessinquiry.org/web/56054_web.jpg)

**Balance** is created in a work of art when textures, colors, forms, or shapes are combined harmoniously. In this image, notice how the photographer achieves a sense of balance by dividing the image into two sections: one half occupied by trees, and the other half by the water.

**Contrast** is the use of several elements of design to hold the viewer's attention and to guide the viewer's eye through the artwork. In this image, the texture of the trees contrasts with the texture of the water.

**Movement** is the way a viewer's eye is directed to move through a composition, often to areas of emphasis. Movement can be directed by lines, contrasting shapes, or colors within the artwork. In this work of art, our eye moves up through the pattern in the rippling surface of the water to the two paddlers. From there, our eye moves to the contrasting textures and colors of the foliage in the top half of the image.

**Emphasis** is created in a work of art when the artist contrasts colors, textures, or shapes to direct your viewing towards a particular part of the image. In this image, the colors of the paddlers' jackets contrasts with the muted tones of the background. Our attention is immediately drawn to the paddlers, even though they are relatively small in scale.

**Pattern** is the repetition of a shape, form, or texture across a work of art. The light reflecting off of the waves in the water creates a pattern in the bottom half of the image.

**Proportion** is created when the sizes of elements in a work of art are combined harmoniously. In this image, all of the proportions appear exactly as one would expect; the human figures are much smaller in scale than the natural world that surrounds them.

**Unity** is created when the principles of analysis are present in a composition and in harmony. Some images have a complete sense of unity, while some artists deliberately avoid formal unity to create feelings of tension and anxiety. In this image, the large areas of contrasting textures, patterns and colors create a sense of balance and unity within the composition.

Once students have an understanding of formal analysis, they will be well prepared to put this theory into practice by making their own images based on the elements and principles of design. Whether in photography, sculpture, or painting, the theory of formal analysis will help students to compose their works of art as professional artists would.

## Soul Calling, by Joel Pickford



Hmong portrait photography studio backdrop showing the 1975 evacuation of Long Cheng, Fresno Hmong New Year Festival 2005.– photo by Joel Pickford/Special to The Bee



Hmong children celebrate New Year, Vang Vieng Valley, Laos, 2006.– photo by Joel Pickford/Special to The Bee



Hmong village, Xam Neua District, Laos, 2006.– photo by Joel Pickford/Special to The Bee



Candelight vigils for the Yang family continued for five nights at the site of the mobile home fire, Clovis, 2006. – photo by Joel Pickford/Special to The Bee



Chee Yang performs a ua neeb, Fresno, 2005.– photo by Joel Pickford/Special to The Bee

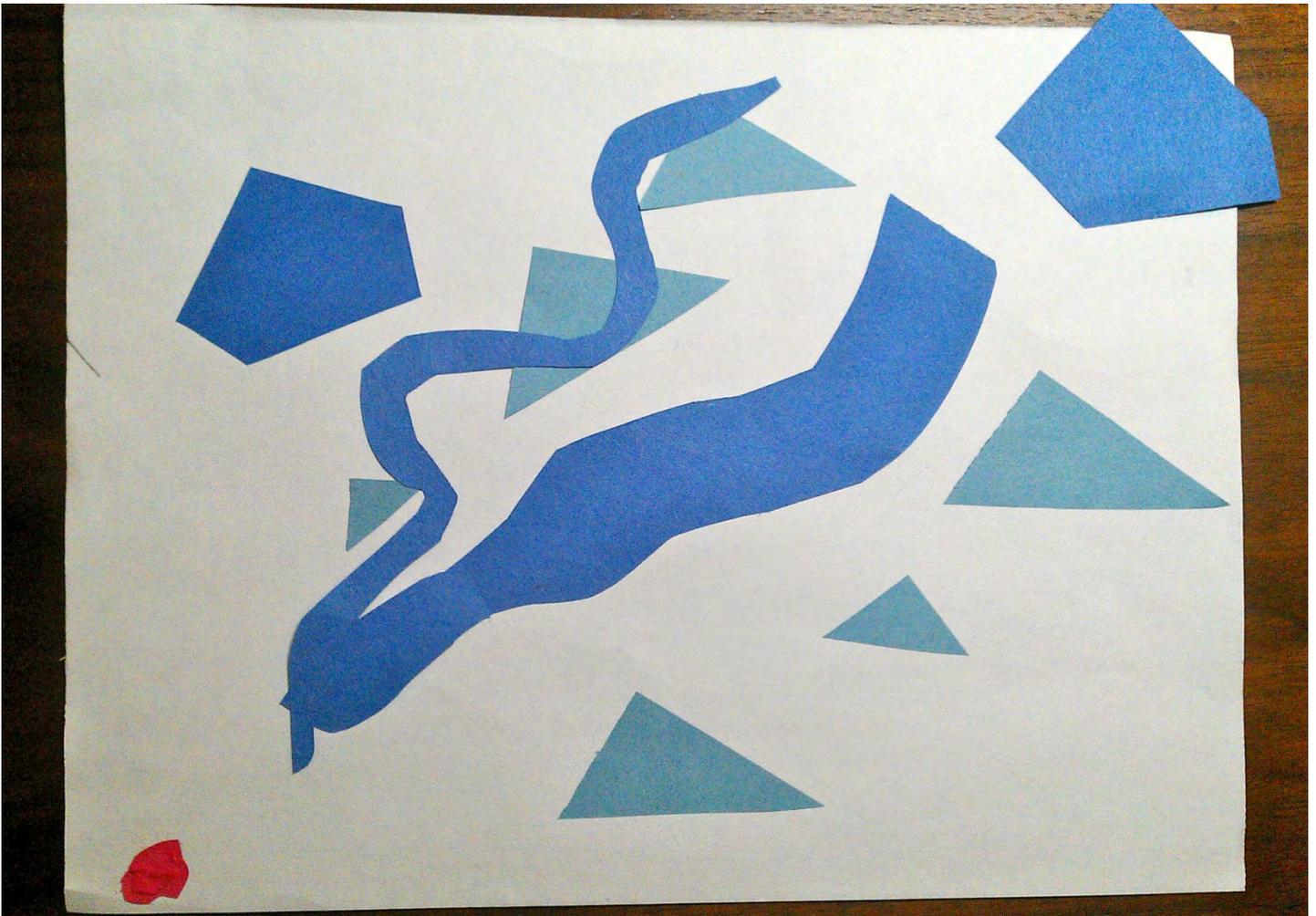


Qeej player at Lee clan funeral, Fresno, 2007.– photo by Joel Pickford/Special to The Bee

## Sample Composition

### “Moving On”

In our composition your eye is drawn to the red that represents people that were left behind during a move. Your eye moves from the bottom of the page to the top by following the blue curved path to the future “home” of the people moving. The location of the home is represented by a geometric shape because homes are man made structures. The symmetry of having three triangles represents the migration of groups of people and how there can be many paths to take but we all are essentially the same. The organic and inorganic shapes were unified by the use of monochromatic color. There is an over all joy of moving onto a better place, but we always feel sad when we think of the people and places we have left behind.



# Writing Rubric

## Smarter Balanced Informative-Explanatory (Grades 6-11)

<http://www.smarterbalanced.org/wordpress/wp-content/uploads/2012/05/TaskItemSpecifications/EnglishLanguageArtsLiteracy/ELARubrics.pdf>

Sample Generic 4-point Informative-Explanatory Writing Rubric (Grades 6–11)					
Score	Statement of Purpose/Focus and Organization		Development: Language and Elaboration of Evidence		Conventions
	Statement of Purpose/Focus	Organization	Elaboration of Evidence	Language and Vocabulary	
4	<p>The response is fully sustained and consistently and purposefully focused:</p> <ul style="list-style-type: none"> <li>controlling idea or main idea of a topic is focused, clearly stated, and strongly maintained</li> <li>controlling idea or main idea of a topic is introduced and communicated clearly within the context</li> </ul>	<p>The response has a clear and effective organizational structure creating unity and completeness:</p> <ul style="list-style-type: none"> <li>use of a variety of transitional strategies</li> <li>logical progression of ideas from beginning to end</li> <li>effective introduction and conclusion for audience and purpose</li> <li>strong connections among ideas, with some syntactic variety</li> </ul>	<p>The response provides thorough and convincing support/evidence for the controlling idea or main idea that includes the effective use of sources, facts, and details. The response achieves substantial depth that is specific and relevant:</p> <ul style="list-style-type: none"> <li>use of evidence from sources is smoothly integrated, comprehensive, and concrete</li> <li>effective use of a variety of elaborative techniques</li> </ul>	<p>The response clearly and effectively expresses ideas, using precise language:</p> <ul style="list-style-type: none"> <li>use of academic and domain-specific vocabulary is clearly appropriate for the audience and purpose</li> </ul>	<p>The response demonstrates a strong command of conventions:</p> <ul style="list-style-type: none"> <li>few, if any, errors are present in usage and sentence formation</li> <li>effective and consistent use of punctuation, capitalization, and spelling</li> </ul>

Sample Generic 4-point Informative-Explanatory Writing Rubric (Grades 6–11)					
Score	Statement of Purpose/Focus and Organization		Development: Language and Elaboration of Evidence		Conventions
	Statement of Purpose/Focus	Organization	Elaboration of Evidence	Language and Vocabulary	
3	<p>The response is adequately sustained and generally focused:</p> <ul style="list-style-type: none"> <li>focus is clear and for the most part maintained, though some loosely related material may be present</li> <li>some context for the controlling idea or main idea of the topic is adequate</li> </ul>	<p>The response has an evident organizational structure and a sense of completeness, though there may be minor flaws and some ideas may be loosely connected:</p> <ul style="list-style-type: none"> <li>adequate use of transitional strategies with some variety</li> <li>adequate progression of ideas from beginning to end</li> <li>adequate introduction and conclusion</li> <li>adequate, if slightly inconsistent, connection among ideas</li> </ul>	<p>The response provides adequate support/evidence for the controlling idea or main idea that includes the use of sources, facts, and details:</p> <ul style="list-style-type: none"> <li>some evidence from sources is integrated, though citations may be general or imprecise</li> <li>adequate use of some elaborative techniques</li> </ul>	<p>The response adequately expresses ideas, employing a mix of precise with more general language</p> <ul style="list-style-type: none"> <li>use of domain-specific vocabulary is generally appropriate for the audience and purpose</li> </ul>	<p>The response demonstrates an adequate command of conventions:</p> <ul style="list-style-type: none"> <li>some errors in usage and sentence formation may be present, but no systematic pattern of errors is displayed</li> <li>adequate use of punctuation, capitalization, and spelling</li> </ul>

Sample Generic 4-point Informative-Explanatory Writing Rubric (Grades 6–11)

Score	Statement of Purpose/Focus and Organization		Development: Language and Elaboration of Evidence		Conventions
	Statement of Purpose/Focus	Organization	Elaboration of Evidence	Language and Vocabulary	
2	<p>The response is somewhat sustained and may have a minor drift in focus:</p> <ul style="list-style-type: none"> <li>• may be clearly focused on the controlling or main idea, but is insufficiently sustained</li> <li>• controlling idea or main idea may be unclear and somewhat unfocused</li> </ul>	<p>The response has an inconsistent organizational structure, and flaws are evident:</p> <ul style="list-style-type: none"> <li>• inconsistent use of transitional strategies with little variety</li> <li>• uneven progression of ideas from beginning to end</li> <li>• conclusion and introduction, if present, are weak</li> <li>• weak connection among ideas</li> </ul>	<p>The response provides uneven, cursory support/evidence for the controlling idea or main idea that includes partial or uneven use of sources, facts, and details:</p> <ul style="list-style-type: none"> <li>• evidence from sources is weakly integrated, and citations, if present, are uneven</li> <li>• weak or uneven use of elaborative techniques</li> </ul>	<p>The response expresses ideas unevenly, using simplistic language:</p> <ul style="list-style-type: none"> <li>• use of domain-specific vocabulary that may at times be inappropriate for the audience and purpose</li> </ul>	<p>The response demonstrates a partial command of conventions:</p> <ul style="list-style-type: none"> <li>• frequent errors in usage may obscure meaning</li> <li>• inconsistent use of punctuation, capitalization, and spelling</li> </ul>

Sample Generic 4-point Informative-Explanatory Writing Rubric (Grades 6–11)

Score	Statement of Purpose/Focus and Organization		Development: Language and Elaboration of Evidence		Conventions
	Statement of Purpose/Focus	Organization	Elaboration of Evidence	Language and Vocabulary	
1	<p>The response may be related to the topic but may provide little or no focus:</p> <ul style="list-style-type: none"> <li>• may be very brief</li> <li>• may have a major drift</li> <li>• focus may be confusing or ambiguous</li> </ul>	<p>The response has little or no discernible organizational structure:</p> <ul style="list-style-type: none"> <li>• few or no transitional strategies are evident</li> <li>• frequent extraneous ideas may intrude</li> </ul>	<p>The response provides minimal support/evidence for the controlling idea or main idea that includes little or no use of sources, facts, and details:</p> <ul style="list-style-type: none"> <li>• use of evidence from the source material is minimal, absent, in error, or irrelevant</li> </ul>	<p>The response expression of ideas is vague, lacks clarity, or is confusing:</p> <ul style="list-style-type: none"> <li>• uses limited language or domain-specific vocabulary</li> <li>• may have little sense of audience and purpose</li> </ul>	<p>The response demonstrates a lack of command of conventions:</p> <ul style="list-style-type: none"> <li>• errors are frequent and severe and meaning is often obscure</li> </ul>
0	A response gets no credit if it provides no evidence of the ability to [fill in with key language from the intended target].				