

### A TEACHING GUIDE FOR GRADE 4



The first ArtSmart: Indiana was a major educational and public program of the Greater Lafayette Art Museum (now the Art Museum of Greater Lafayette), created to meet the goal of improving visual literacy, museum education skills, and awareness of the development of art in Indiana. The original program, (1986) written by Susan O. Chavers, and implemented by Sharon Smith Theobald, was a nontraditional multidisciplinary approach that was well received by Hoosier teachers who included ArtSmart: Indiana in their curricular plans. A copy of the ArtSmart: Indiana 200 page Resource Guide was sent to every library throughout Indiana, with the support of Pam Bennett at the Indiana Historical Bureau.

The current revision of ArtSmart: Indiana, as a web-based initiative, is a Partnership Education Program of the Art Museum of Greater Lafayette and The Children's Museum of Indianapolis. Special appreciation is extended to Dr. Jeffrey Patchen, President and CEO, and Mary Fortney, Educational Resource Development Manager, The Children's Museum of Indianapolis. The updated ArtSmart: Indiana project was funded by a grant from the Institute of Museum and Library Services with additional support from the McAllister Foundation to launch the McAllister Art Smart: Indiana Technology Center. Also, Randolph Deer, Indianapolis, and The North Central Health Services helped underwrite the additional printings of the The Art Smart: Indiana Resource Catalog and The Teaching Guide. Please visit our website, www.artsmartindiana.org.

Contributions to the updated edition were made by Laurette E. McCarthy, Ph.D., who expanded the image and text database in order to make ArtSmart: Indiana more reflective of the broad diversity of art and artists from the inception of Indiana art to the present time. Kathy Trout wrote A Teaching Guide and updated the "For Discussions" in The Resource Catalog linking the Indiana Academic Standards to both. Professor Scott Schaffer and Josh Weiss provided digital technology and assistance along with graduate students at Purdue University.

The ArtSmart: Indiana team, consisting of Susan Chavers, Meg Ellis, Cheryl Rosenthal, Sharon Theobald, Janet Stapleton, Kathy Trout and Sue Carr, has implemented statewide outreach to increase access to the program through workshops at The Children's Museum, The Indianapolis Museum of Art, The Indiana State Museum, as well as many school systems in Indiana. Erik Scull was the web developer for ArtSmart: Indiana and also wrote the original music and produced the ArtSmart: Indiana overview and tutorial videos. Stormfront Productions, Lafayette, provides website maintenance as well as the current web design and support for the interactive gaming activities.



The Art Museum of Greater Lafayette was founded as the Lafayette Art Association, with the purpose to stimulate and encourage interest in art and to give annual exhibitions, and to establish and maintain permanent collections of works of art. Since 1909, the Art Museum of Greater Lafayette has been a partner with the greater Lafayette community and has grown with the support of its citizens. The art museum regularly offers exhibitions, lectures and classes for the public. Field trips to the museum can be arranged by calling (765) 742-1128. To plan a visit or learn more about educational opportunities, go to www.artlafayette.org. The galleries and museum gift shop are open daily from 11 a.m.-4 p.m. There is no charge for admission.



The Children's Museum of Indianapolis is a nonprofit institution dedicated to providing extraordinary learning experiences for children and families. It is one of the largest children's museums in the world and serves people across Indiana as well as visitors from other states and nations. The museum provides special programs and guided experiences for students as well as teaching materials and professional development opportunities for teachers.

Field trips to the museum can be arranged by calling (317) 334-4000 or (800) 820-6214. To plan your visit or learn more about educational opportunities, go to the Teacher section of **The Children's Museum** Web site: www.childrensmuseum.org.

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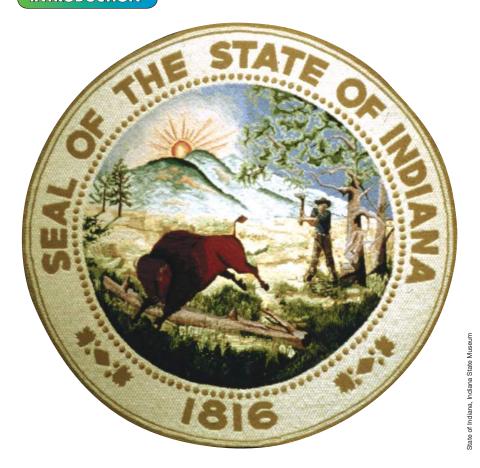
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### INTRODUCTION



Indianapolis Chapter, Embroiderer's Guild of America, Indiana State Seal, 1976

ArtSmart: Indiana is the only teaching guide that brings Indiana works of art together in historical context and provides an instructional program for Indiana schools. It offers extraordinary opportunities for students to examine, research, and interpret the works of Indiana artists and to produce their own works. The accompanying Resource Catalog samples the wealth of works from Indiana's territorial period through statehood, the Golden Age, and the contemporary art scene. Each lesson provides creative, interactive student experiences and projects.

Instructional experiences in this teaching guide are interdisciplinary and help to address Indiana's Academic Standards in Visual Arts and other subject areas. They can be used to help students improve their language arts skills and to enhance the study of Indiana history in Grade 4. Some experiences also link to social studies and science. For the first time, a companion online version of *ArtSmart: Indiana* provides teachers and students with easy classroom access to images, background information, and instructional resources. **Visit the** *ArtSmart Web* **site at www.artsmartindiana.org**.

### A Thematic Approach

Although this Teaching Resource is organized chronologically and focuses on Indiana, it also lends itself to thematic instruction or study of broader visual arts movements and specific art forms. For example, Lesson 3, The Hoosier Group, could be used as part of a study of Impressionism. In Lesson 4 and 5, learning experiences related to John J. Mahoney, Rudolf Schwarz, Janet Scudder, Robert Indiana, and David Smith provide excellent examples for a wider study of sculpture. In Lesson 2, experiences entitled Landscapes and Cityscapes and Historic Buildings, and those in Lesson 5 designed around the work of Michael Graves and other artists, could be grouped together for a unit on architecture. The rich online database allows teachers to access images and plan instruction around a variety of themes, such as Women Artists, Plants and Animals, Nature, Famous Hoosiers, and many others. ArtSmart: Indiana is designed as a flexible starting point for integrating Indiana's rich visual arts tradition into classroom instruction. For online images, a glossary, and other resources, see the ArtSmart database at: www.artsmartindiana.org.



Charles Alexander Lesueur, Four Sketches, n.d.

### Preliminary Experience Create a Journal from an Altered Book

As students start their journey in time to the beginnings of Indiana and learn about how art recorded our progress, they should keep a journal of their discoveries. Many explorers, such as Lewis and Clark, sketched their impressions in journals.

### **OBJECTIVES**

### Students will

- give examples of events and people in the developing state of Indiana
- identify contributions of early artists as historical record keepers
- use artistic and critical thinking skills to interpret the story of Indiana's beginnings and growth

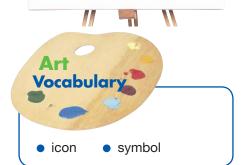
### Indiana's Academic Standards

**Visual Arts:** 4.1.1, 4.2.1, 4.2.2, 4.6.2 **English Language Arts:** 4.5.1



### You will need . . .

- Discarded small books (ask the school media specialist or librarian for donations)
- Art papers in various colors and textures
- Newspaper and magazine clippings
- Small icons of Indiana
- Scissors
- Glue
- Scraps of fabric and ribbon
- Found objects



### **PROCEDURES**

### Teacher Instructions

- Provide an assortment of discarded small books. Let each student select one.
- Begin by having students cut and glue blank paper over both sides of the old book pages to create new surfaces for writing and drawing.
- While the books are drying, ask students to look through newspapers and magazines or online to find some icons or symbols of Indiana, such as an Indiana flag, an "Indy 500" race car, an ear of corn, and other items that are made in Indiana or associated with the state.
- Allow class time for students to design an Indiana-related seal or to replicate the actual Indiana state seal for a new book cover.
- Have students make sections in their books by adding tabs for study areas, such as sketches; plants; animals; miniatures; landscapes; biographies; Hoosier Group; Brown County Artists; architecture; manufacturing; women; African American artists; sculpture; contemporary art.
- As you work through the ArtSmart: Indiana lessons, allow class time for students to record in their altered books what they have learned. They should add personal observations as well as biographical notes about Indiana artists and historical facts or quotes about the art they observe. They can also include their own sketches based on the artworks they study in class. Ask students to decorate their altered books with clippings from newspapers and magazines or images printed from online sources that relate to their impressions of Indiana art and artists. They also can decorate the pages with scraps of fabric, ribbon, and other found objects. Careful craftsmanship will result in a study tool as well as a keepsake from the ArtSmart: Indiana project.



### Lesson 1

### **Discovering and Recording Early Indiana**

The earliest Indiana artists were trained elsewhere and came to discover and illustrate the new and unfamiliar. Their impressions have become valuable as historical records of early Indiana—how Hoosiers worked, dressed, and lived.



idianapolis N

George Winter, Scene on the Wabash, n.d.

### **Experience 1**

### Indiana's Flora and Fauna — Charles Alexander Lesueur



Charles Alexander Lesueur, Family of Mice, 1830

### **OBJECTIVES**

### Students will

- give examples of events and people in the developing state of Indiana
- identify contributions of early artists as historical record keepers
- use artistic and critical thinking skills to interpret the story of Indiana's beginnings and growth

### Indiana's Academic Standards

Visual Arts: 4.6.1, 4.7.4 English Language Arts: 4.5.4, 4.5.6

**Science**: 4.4.3

### **Journal Activity**

Have students look up scientific facts about their chosen object and





- highlight
- sketch
- line
- style
- realism
- texture
- shadow
- value



### You will need . . .

- ArtSmart: Indiana images:
  - Family of Mice, 1830
  - Four Sketches, n.d.
- Example of a value scale
- Pencils and soap erasers
- Practice paper for value scale
- 9" x 12" paper or journal
- Objects to draw
- Computer access
- www.artsmartindiana.org



### **PROCEDURES**

### **Teacher Preparation**

 Bring in plants or plant parts, such as nuts, shells, or gourds. Have students identify the plants and functions of plant parts, such as seeds. Assign students to research specific plant specimens to determine if they are native to Indiana.

### Day 1

- Ask students to look carefully at each **sketch** by Lesueur and identify their important characteristics. Explain that because they were drawn realistically and were technically accurate they remain as records of early Indiana. Lesueur drew only what he saw and his drawings were created without using his own expressive ideas.
- Help students identify the kind of lines Lesueur uses in his work. Have each student make a value scale and practice using light pressure for light lines and heavy pressure for heavier lines.

### **Student Instructions**

### Day 2

- Choose an object to draw. Sketch lightly and make your drawing as large as your hand or larger. Spend most of your time looking and don't erase unless you must.
- Use value to put in shadows on and under the drawn object. Leave highlights where you see lighter places caused by any light hitting the object.
- Add any detail lines and texture. Concentrate on making your drawing an example of realism-as much like the real object as possible.

### Day 3

 Look at other technical drawings and compare them to Lesueur's drawing style. Choose a second object and sketch again. Draw in your journal, or sketch on paper and then glue the drawing into your journal.

### **Experience 2**

### Portraits - Lewis Peckham



Lewis Peckham, Paul Peckham, n.d.

### **OBJECTIVES**

### Students will

- practice careful observation of a person
- draw using a contour line
- coordinate eyes and hands to draw realistically
- identify and draw the form of a human head



- contour
  - · · ·
- miniature
- modelportrait

### **Indiana's Academic Standards**

**Visual Arts:** 4.6.1, 4.7.1, 4.7.2, 4.7.4 **English Language Arts:** 4.5.1, 4.5.6



### You will need . . .

- ArtSmart: Indiana image:
   Paul Peckham, n.d.
- Pen and ink drawings of various people from magazines, biographies, or art books
- 12" x 18" drawing paper
- Fine-point black markers
- www.artsmartindiana.org

### **PROCEDURES**

### **Teacher Preparation**

 Discuss with students some examples of contour lines and pen and ink drawings. Demonstrate how to draw a person with a contour line.

### **Student Instructions**

### Day 1

- Choose a classmate to be the seated model. He or she should sit without moving, posed in a comfortable position, in a place in the classroom that all students can see easily.
- Follow the outline (contour) of the model by tracing with your finger on paper. Notice exactly what the line does to describe hair, ears, nose, and other features.
- Draw directly on paper using a pen, starting at the bottom of the paper close to the left-hand side. Continue the line around the whole head, being careful to keep the pen on the paper the whole time. Go up, over, or around every feature and stop at the bottom of the righthand side of the page. Erasing will ruin concentration, so do that later. Finish the inside details of the face.

### Journal Activity

Make small black-and-white photocopies of drawings of people from art books or other sources. Create an oval template to fit the images, and ask students to trace around the template's edges. Have them cut out their oval to look like a miniature portrait. They can hand-color the portrait with watercolors or colored pencils, and then glue it into their journal. Have them write a brief, imaginative description of the person in their portrait.

### Experience 3 Indiana's Untamed Geography — Karl Bodmer



Karl Bodmer, Mouth of the Fox River, 1839

### **OBJECTIVES**

### Students will

- describe the importance of recording early Indiana history in art
- draw trees, tree roots, wild pigs, eagles, or a boat in a romantic style used by Bodmer
- draw different types of lines (curved, thick, thin, and vining) to portray dense vegetation

### Indiana's Academic Standards

**Visual Arts:** 4.1.1, 4.1.2, 4.2.2, 4.4.1, 4.7.1, 4.7.4

### ArtSmart Web site

For images, activities, background information, a glossary, and other resources, see the *ArtSmart* Web site: www.artsmartindiana.org.



- engraving
- horizon line
- wash

watercolor

### 100.

### You will need . . .

- ArtSmart: Indiana images:
  - New Harmony on the Wabash, 1842
  - Mouth of the Fox River,1839
- 12" x 18" white paper
- Watercolor paints
- Plastic trays for mixing paint
- www.artsmartindiana.org



### **PROCEDURES**

### **Teacher Preparation**

### Day

 Help students analyze the Karl Bodmer paintings, and then discuss the questions. Point out the difference between an engraving and a drawing or painting.

### **Student Instructions**

### Day 1

- Identify the lines Bodmer used in his paintings. Practice drawing the different kinds of lines (such as curved, thick, and thin) on scrap paper.
- Plan a scene by using a fineline marker. Be sure to include overlapping and a faraway horizon line. Try to draw a curving river, making it smaller in the distance. Use at least five types of lines.

### Day 2

 Mix watercolors on a plastic tray to create soft colors. Using a large brush, wash the watery paint over the whole drawing with large strokes for an etching-like effect.



### Journal Activity

Have students draw a tree or plant in their own style on one page, and then draw the same tree or plant in Bodmer's style on the next page and compare.

### **Experience 4**

### Native Americans and Indiana Scenes — George Winter



George Winter, Indians Playing the Moccasin Game, n.d.

### **OBJECTIVES**

### Students will

- describe the importance of expressive qualities in a work of art
- draw expressively using a model while considering shape, proportion, and pattern
- practice careful and effective use of an art medium applied in a minimal coverage style
- demonstrate an ability to select and apply color complements for skin tones



### You will need . . .

- ArtSmart: Indiana images:
  - Indians Playing the Moccasin Game, n.d.
  - Scene on the Wabash, n.d.
- Oil or wax crayons
- 12" x 18" light gray or tan construction paper
- Computer access
- ArtSmart Web site: www.artsmartindiana.org





- complementary colors
- expression
- painterly
- pattern
- proportion
- shape

### Indiana's Academic Standards

**Visual Arts:** 4.3.1, 4.7.2, 4.7.4 **Social Studies:** 4.1.2, 4.1.17, 4.1.18

### **PROCEDURES**

### **Teacher Preparation**

### Day 1

Display George Winter portraits in the classroom. Have students search in books or online for information about the lives of Chief Godfrey and Frances Slocum and to identify the American Indian tribes to which they belonged. Ask students to decide on a person in Indiana history to draw and give them time to research the type of clothing the person would have worn. Ask students to choose a partner and practice holding a pose, or modeling, typical of early Hoosier portraits.

### Day 2

Discuss the image questions on the ArtSmart Web site and analyze how a portrait is made. Talk about the shape and proportion of the face (for example, where the eyes are on the face and how wide the face is). Instruct students to make the face as large as one of their hands and to sketch their partner using one color of oil crayon. When they have finished the faces, ask them to add details about clothing from their research. Then have student artists and models change places. When all students have had a chance to sketch, ask them to check their work for correct proportions and to add texture and pattern. They should make sure the artwork has expression.

### **Teacher Tip**

 George Winter used thinned-down paint. Show students how to get that same effect by using the sides of an oil crayon and rubbing with a paper towel.



George Winter, Frances Slocum, 1839

### **Student Instructions**

### Day 3

Using crayon, quickly fill in the portrait. Try to apply the crayon in overlapping strokes to achieve painterly effects. Practice mixing complementary colors on scrap paper to achieve the appropriate skin color. Use light blue over light orange for a fair-skinned model, light red over light green for reddish complexions, and light purple over light yellow for an olive skin color.



George Winter sketched American Indians as he traveled on the Wabash River. Have students make some sketches of the people who appear in Winter's paintings.

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### **Experience 5**

### Culminating Project - Write and Speak as a Historical Figure

### **OBJECTIVES**

### Students will

- research books and Web sites to learn about one of the people George Winter painted
- create a story based on information gathered
- write in the persona of an actual person, based on factual information combined with some imagined ideas about the person

### Indiana's Academic Standards

**English Language Arts:** 4.1.1, 4.2.1, 4.4.2, 4.5.1, 4.7.1

**Social Studies:** 4.1.2, 4.1.6, 4.1.15

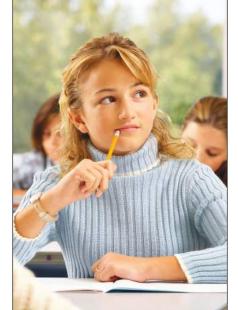


- documentary
- focal point



### You will need . . .

- ArtSmart: Indiana images:
  - Frances Slocum, 1839
  - Indians Playing the Moccasin Game, n.d.
  - Scene on the Wabash, n.d.
- Biographies of early Hoosiers, social studies textbooks, reference books
- Computer access
- See: www.artsmartindiana.org



### **Teacher Preparation**

Display the portrait of Frances Slocum in your classroom and tell students her story. Ask them to describe what they think is the focal point of the painting, and to explain why. Explain how George Winter made documentary paintings of people and scenes in Indiana to record the state's early history. Have students select another Winter painting to study and choose one of the subjects from the painting for further research. Give students class time to research books and online sources to learn more.

### **PROCEDURES**

### **Student Instructions**

### Day 1

• Imagine that you are Frances Slocum, an American Indian, a settler's child your age, or George Winter himself. Using the information that you have researched, write about how that person lived and everything about his or her daily life that you found interesting. Make a time line of the major events to be included.

### Day 2

 Write a story from the perspective of the character you chose.

### Day 3

 Read aloud using a voice that your character might use. Practice changes in your voice, timing, and facial expressions.



### Build Your Own Exercise Using ArtSmart: Indiana Images http://www.ArtSmartIndiana.org

### Lesson 1 — Discovering and Recording Early Indiana

-	Recording Early Indiana
Dbjectives	- 4XT
students will:	
	You will need
	•
	•
	•
	•
	•
Indiana's Academic Standards	// 🖏 //
English Language Arts:  Other:	•
Journal A	Activity



## **Teacher Preparation Student Instructions**



### Have students:

- read about the explorers Lewis and Clark and their journeys of discovery and exploration. Compare Lewis's interest in science, natural history, and archaeology to Lesueur's and Bodmer's
- write a story about Peckham and his adventures with William Henry Harrison, his marriage to a Wea woman, and his portrait business
- write about the importance of Winter's decision to come to Indiana to study and record history by painting what he saw



- Find additional sketches, portraits, and paintings in the ArtSmart: Indiana image database. Use the keyword search box to look for artworks that include trees, animals, people, landscapes, American Indians, and other subjects studied in Lesson 1.
- Let students browse through the other portraits included in the database. Help them identify the similarities to and differences from the portraits studied in Experience
   For an exercise in shape and proportion, decide as a class on a portrait style you like, then have students pair off to practice sketching each other's faces. For fun, they can also practice ways to depict facial expressions.
- For an exercise on graphic design, show students the Twinrocker Paper Logo and discuss the accompanying text in the database.
- To find the logo, go to the ArtSmart
  Web site: www.artsmartindiana.org.
  Select Explore Indiana Art on the
  menu under Location and find
  Twinrocker Handmade Paper. Click
  on the logo and then INFO for the
  history of the company and related
  activities.
- Discuss the similarities between icons and logos. Provide students with samples of paper showing various watermarks. Let them stand at the classroom windows or use a lightbox to see the watermarks and copy them in their journals. Have them find examples of other types of logos in the classroom and in magazines or online. Ask them to list reasons why a logo might be valuable to its owners. Ask them why the makers of handmade paper think it is especially important to use a watermark.

### Lesson 2 Statehood: Emerging Refinement

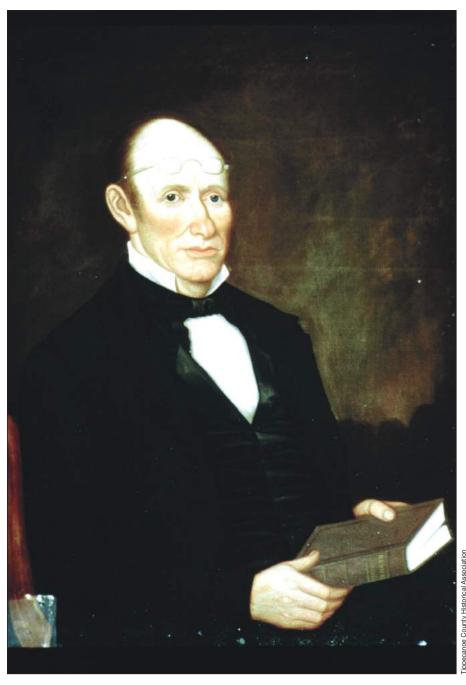
After Indiana became a state, Hoosier artists became more important and their skills were in greater demand. There was an emerging refinement among people in Indiana, who now desired art for their homes. Crafts, such as quilts, were popular for their usefulness as well as their beauty, but individuals also hired talented artists to paint portraits, landscapes, streetscapes, and still lifes. Architecture and photography added to the emerging interest in culture. Some of the most-admired artists were born or had lived in Indiana, but many had received limited art training.



Indianapolis Museum of

Amish Quilt, 1910

### Experience 1 Realistic Portraits — John Jacob Hegler and Barton S. Hays



John Jacob Hegler, Dr. Turner Welch, 1853

### **OBJECTIVES**

### Students will

- describe why some artists came to Indiana in the 1850s and how they worked as artists in the Hoosier State
- explain why Hoosiers acquired art for their homes and why many people wanted portraits of themselves painted
- research an early Hoosier and draw a likeness of that person



- background
- pastels
- commission
- tempera
- critique

### **Indiana's Academic Standards**

**Visual Arts:** 4.6.1, 4.6.2, 4.7.1, 4.7.4 **English Language Arts:** 4.4.3, 4.4.6, 4.4.7, 4.5.4

**Social Studies:** 4.1.6, 4.1.17, 4.1.18



### You will need . . .

- ArtSmart: Indiana images:
  - Dr. Turner Welch and Esther Welch, 1853
  - Mary Alice Lyons, ca. 1855
  - William Henry Harrison, 1869
- Images from history and art books
- Biographies, reference books, and online sources
- 12" x 18" paper
- Pastels or tempera paints
- www.artsmartindiana.org

### **PROCEDURES**

### **Teacher Preparation**

• Help students use biographies, reference books, and online sources to find portraits of people who contributed to Indiana's development from 1816 to the 1850s. Discuss the dates of the portraits—were they created by artists during the mid-19th century, or by later artists? Who commissioned the portraits? Use history sources to research the lives of politicians, military figures, inventors, and others from this era.

### **Student Instructions**

### Day 1

 Examine the portraits by Hegler and Hays. Discuss where the artists were born and where they lived in Indiana. What people were chosen for portraits? Why do you think these portraits were made? Do any of the portraits relate to historical events? Choose a person from Indiana history and write two or three paragraphs summarizing his or her contributions to Indiana's development. Make a sketch of the person with a felt-tip marker in one color. Add as much detail and expression to the person as possible. Make the sketch large enough to touch all four edges of the paper.

### Day 2

 Finish the drawing with pastels or tempera paints. Use your research to determine how people might have dressed and pay special attention to hats, hairstyles, and clothing.
 Complete the portrait by adding an appropriate background scene.

### Day 3

 Write an article about your chosen historical figure as it might have appeared in a newspaper of the day.



John Jacob Hegler, Esther Welch, 1853



Have student pairs choose an image of a historical figure. Without looking at their partner's sketch of the figure, they should make their own. As a class, compare each pair's journal sketches with the larger drawings, and discuss the differences. What features about the person did they choose to emphasize, and why?

### **Extending Activities**Who's this Hoosier?

Display students' sketches around the classroom. Collect their written work about the sketches. Read each student summary to the class and ask them to guess which portrait matches each description. Encourage students to **critique** each other's sketches and to make constructive suggestions for improving them.

### **Experience 2**

### Landscapes and Cityscapes — Lefevre J. Cranstone



Lefevre James Cranstone, Street Scene in Richmond, 1859-60

### **OBJECTIVES**

### Students will

- observe details about midto late 19th-century Indiana cities and compare them to Indiana cities today
- practice descriptive drawing of figures, scenes, and buildings
- recognize and describe some architectural styles and details

### **Indiana's Academic Standards**

**Visual Arts:** 4.1.1, 4.1.2, 4.2.1, 4.2.2, 4.2.3, 4.3.1, 4.5.2, 4.6.1, 4.7.1 4.7.2, 4.7.4

Social Studies: 4.1.9, 4.1.18



### You will need . . .

- ArtSmart: Indiana images:
  - Street Scene in Richmond, 1859–60
  - South Seventh Street, Richmond. n.d.
- Illustrations of and books about architecture built in the mid- to late 1800s
- Two pieces of 9" x 12" paper per student
- Tape
- www.artsmartindiana.org





- architecture
- cityscape



Lefevre James Cranstone, South Seventh Street, Richmond, n.d.

### **PROCEDURES**

### **Teacher Preparation**

Help students examine illustrations and reference books to identify architecture styles and details. Look at photographs of or visit some local buildings to find those features. Have students look for examples in books and online to identify styles that were prevalent before and after the Civil War. Display examples of roof, window, and door types in the classroom.

### Day 2

 Have students examine images and discuss the development and change that has taken place in Indiana since 1860. Ask for specific examples of changes in buildings, people, fashions, streets, vegetation, medicine, and transportation.

### **Student Instructions**

### Day 2

Join two sheets of 9" x 12" paper with tape on one side to form a long 9" x 24" piece. On the other side, draw a cityscape from the mid- to late 1800s. Look at old photographs of your town and choose two or three buildings to draw in great detail. Carefully choose architectural features, figures with typical clothing, and modes of transportation. Would the vegetation be new and small?

### Day 3

Display your drawings in the classroom and take turns explaining what you have drawn. Then discuss these questions: Are some of those same buildings still in use? How are they used and who lives there? Did the buildings change over time? How? How have our communities, the streets, and transportation changed? Why is it important to design buildings carefully and maintain them well?



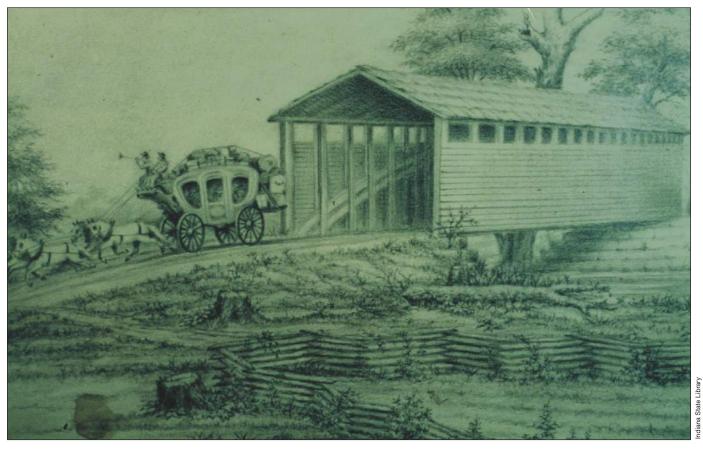
Ask students to start a collection of building types that they have seen around town. Have them cut and paste into their journal photos or drawings of buildings or architectural details that they like.

### ArtSmart Web site

The online database for *ArtSmart* (www.artsmartindiana.org) provides teacher resources and a student section that allows students to search the site for images and background information. They can also access instructional games and activities.

### **Experience 3**

### Historic Buildings - Elias Max, Christian Schrader, and Others



Christian Schrader, Stagecoach, 1850s

### **OBJECTIVES**

### Students will

- research the history of major local buildings
- identify uses of important buildings and how Hoosiers lived in the 1800s
- recognize the basic shapes that become forms when designing buildings
- explain what architects do and describe the impact well-designed buildings have on a community



### You will need . . .

- ArtSmart: Indiana images:
  - Tippecanoe County Courthouse, Lafayette
  - Stagecoach, City Market, 1850s
  - Abraham Lincoln Lying in State in the Indiana State
  - House, 1865
- Examples of architectural styles and features
- Examples of building materials
- Black markers
- 12" x 18" paper
- 36" roll paper
- Scissors
- Colored chalk





- Baroque
- Beaux-Arts column
- dome
- Georgian
- Gothic
- mural
- Neo-Classical
- organic
- pediment
- shape
- Victorian

### **Indiana's Academic Standards**

Visual Arts: 4.1.1, 4.1.2, 4.1.4, 4.6.2, 4.7.1, 4.7.2, 4.7.4

**Social Studies:** 4.1.9, 4.1.15, 4.1.18

### ArtSmart Web site

Visit the ArtSmart Web site: www.artsmartindiana.org

### **PROCEDURES**

### **Teacher Preparation**

- Help students use books and online resources to research 19th-century buildings in your town. Discuss their importance in history. Identify the architects, and discuss how the buildings were used in the past and how they are used today. Compare the various architectural styles in the images, such as Baroque, Gothic, Georgian, Beaux-Arts, Victorian, and Neo-Classical.
- Review geometric shapes (circles, squares, triangles, and others) and discuss their characteristics.
   Compare shapes to geometric forms, such as spheres, cubes, pyramids, and cylinders. Help students find geometric forms in architectural features, such as domes, columns, and pediments.
   Compare to organic shapes and forms, which are irregular and found in nature.
- If possible, take a tour of local buildings and have an architect speak about his or her career and training.

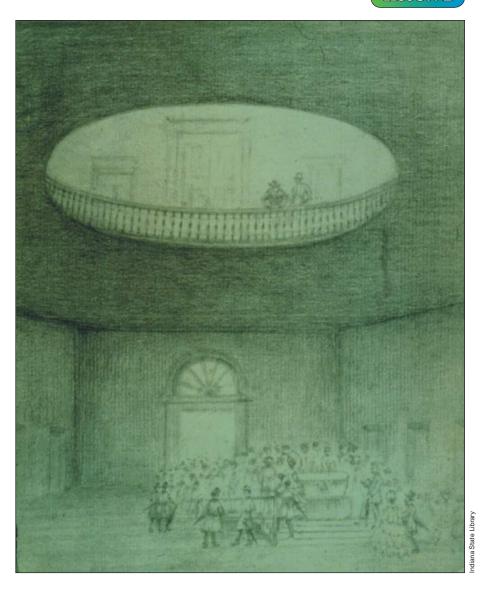
### **Student Instructions**

### Day 1

Study the local courthouse or another old building such as a bank, library, or church. Using 12" x 18" paper and black markers, draw the building with as much detail as possible. Make your drawing large enough to touch all four edges of the paper.

### Day 2

 Use scissors to scrape chalk into a tray, and then rub the dust onto the drawing. Try to blend colors in the tray to match the exact color of the building.



Christian Schrader, Abraham Lincoln Lying in State in the Indiana State House, 1865

### Day 3

 Use a 36" roll paper to create a class mural. Roll the paper out on the floor, and then arrange your cutout building drawings along the paper, leaving some space between them. When you are satisfied with the arrangement, attach the drawings with glue or tape. Draw other architectural figures between the buildings using geometric shapes. Add transportation, trees, bridges, lampposts, fences, and other objects from the era. Add small placards beside the door of each significant building identifying the architect, if known.



Have students make small preliminary sketches of the building they chose to draw or other buildings of interest. They should add notes about the year their city or town was founded and which buildings were most noteworthy at that time.

### **Experience 4**

### Culminating Project — Create a Family Photo Album



George Winter, Scene on the Wabash, n.d.

### **OBJECTIVES**

### Students will

- analyze old family photos or photos of notable people in their community or state
- identify photography as a type of visual art that records cultural changes
- research online resources to gather information and images
- work cooperatively with classmates to create a mural



### You will need . . .

- Family or other old photos (photocopies)
- Photo albums to re-cover
- Construction paper
- Fabric scraps or other materials for decoration
- Glue
- Computers
- www.artsmartindiana.org



- composition
- digital
- photograph
- preservation

### **Indiana's Academic Standards**

Visual Arts: 4.1.1, 4.1.2, 4.1.4, 4.2.2, 4.3.2, 4.5.1, 4.6.4, 4.7.3
Social Studies: 4.4.3, 4.4.5, 4.5.4



### **PROCEDURES**

### **Teacher Preparation**

### Day 1

 Have students look through old photo albums and studio photographs that show props and backgrounds. Then give them time to look online at digital collections of old photographs, such as those on a library or museum website. Discuss why preservation of old images is important so that they are accessible to many people. Ask them to compare the photos in hand to the ones online, and then to compare all of the old photos with contemporary digital images, such as their own class photos. What are the similarities and differences in their composition? Encourage students to bring in photocopies of family photographs or to print out computer images of notable Hoosiers.



 Explain that students will make a class album with their photos. The class will decide on a theme for the album such as "Our Ancestors," "Famous People from Our Town," or "Hoosiers Who Shaped History."

### **Student Instructions**

### Day 2

 Use Indiana history websites to research your topic. Copy your favorite photo to include in the album. Write two or three paragraphs giving historical information, including the meaning and significance of the photo. Give your essay a descriptive title. Include the date of picture and list the sources you used.

### Day 3

 Decide as a class how you will organize your photo album chronologically, alphabetically, or



George Winter, Indians Playing the Moccasin Game, n.d.

some other way? Determine how you will fit photos of various sizes and shapes together on a page. Old albums often included decorative borders around the photos, so choose those if you want to use them. Assign each student one page of the album to design accordingly.

### Day 4

 Re-cover an old, empty photo album or make one from an old loose-leaf notebook. Decorate the covers with fabric, lettering, or whatever the class agrees is appropriate for your topic. Assemble the pages according to the organization the class has agreed on.



Ask students to glue any leftover photos in an appropriate section of their journal and to label them. Have them write a short description of each one based on the factual information they collected.

23

### Build Your Own Exercise Using ArtSmart: Indiana Images http://www.ArtSmartIndiana.org

### Lesson 2 — Statehood: Emerging Refinement

Objectives	1000
Students will:	
•	
	You will need
•	•
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•	
Indiana's Academic Standards	
Visual Arts:	Art
	Vocabulary
English Language Arts:	•
	•
Others	•
Other:	•
	•
Journ	al Activity



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- Find additional portraits and buildings in the ArtSmart: Indiana image database at www.artsmart indiana.org. Use the keyword search box to look for artworks that include children, animals, hands, photographs, and other subjects studied in Lesson 2.
- Create another exercise on portraits by helping students identify and compare the styles, techniques, and details of the Hegler portrait Mary Alice Lyons with the portraits Dorothy Chase (William Merritt Chase) and Little Brown Girl (John Wesley Hardrick). Choose one element of the portrait to focus on, such as hands. For example, let students search the database for artworks such as Marie Goth's portrait Mary Constance McCullough and Daniel Edwards's sculpture MLK, Jr. and RFK: Landmark for Peace, which show people's hands. Ask them which hands look the most realistic and why. Have them practice drawing hands and mixing paints for skin tones.
- Use images in the database for an exercise on drawing vehicles.
   Find additional artworks that show modes of transportation, such as a stagecoach, a wagon, a bus, and a spacecraft. Have students sketch a time line of transportation in Indiana in their journals, adding as many types as they can.
- As part of an exercise on photography, show students the 19th-century photo of the Ruger family. Compare these with photos from the students' own 21st-century family albums made in class. Discuss how photos have changed, and ask students to describe what they think photography might be like in the 22nd century. What will be its purpose?

### Lesson 3 The Hoosier Group

By the turn of the 20th century many artists in Indiana were native-born Hoosiers, and some were formally trained and interested in depicting the beauty of the state in their own expressive style. Painters in the Hoosier Group studied abroad and returned to become teachers of other Indiana artists, some of whom became part of the Brown County Art Colony.



John William Vawter, Barnes Cabin on Owl Creek, Brown County, n.d.

Indiar

### **Experience 1** The Constitutional Elm — William Forsyth



William J. Forsyth, Constitutional Elm, ca. 1897

### **OBJECTIVES**

### Students will

- identify trees common in Indiana and compare their sizes, shapes, textures, and leaves
- draw an elm tree in an imaginative early Indiana scene
- practice watercolor painting techniques-wash, wet on wet, and dry brush

### Indiana's Academic Standards

Visual Arts: 4.1.1, 4.1.2, 4.2.2, 4.3.7, 4.6.2, 4.6.4, 4.7.1, 4.7.2, 4.7.3, 4.7.4 **Social Studies:** 4.1.6, 4.1.17, 4.1.18



### You will need . . .

- ArtSmart: Indiana image:
  - The Constitutional Elm, ca. 1897
- Science and horticultural illustrations or photos of trees
- 12" x 18" newsprint
- 12" x 18" white construction paper
- Fine-point markers
- Watercolor paints
- www.artsmartindiana.org

- Brown County
   Hoosier Group Art Colony
  - vanishing point

### **Journal Activity**

Have students glue their best newsprint sketches into their journals.

### **PROCEDURES**

### **Teacher Preparation**

- Help students research the significance of the Constitutional Elm in Indiana history and identify the people and events that led to drafting the Constitution of the State of Indiana, Examine Forsyth's painting for evidence about this time period in Indiana. Discuss the Hoosier Group and the Brown **County Art Colony.**
- Use books and online sources to examine the characteristics of different types of trees common in Indiana, including shape, branch structure, and leaves. Discuss trees that are native to Indiana and why some species, such as elms, are disappearing from the landscape.

### Student Instructions

### Day 1

 Look at trees to compare lines (such as thick, thin, diagonal, and curved) needed to draw a tree and the texture of the bark. Study how the lines overlap and intersect and how the branches can be drawn using Y's. Notice how overall shapes

- (circles, ovals, triangles) are formed by clumps of leaves.
- Fold a sheet of newsprint into eight squares and practice drawing various features of different types of trees. Concentrate on the important characteristics of each tree. including the texture. Use a few of the newsprint squares to practice drawing leaf shapes and textures.

### Day 2

 Use a fine-point marker to draw an elm tree on the 12" x 18" paper, and then add a horizon line. Look again at Forsyth's painting. Where did he paint the vanishing point? Imagine a scene about the elm and create a story. You could add the Territorial Capitol Building and people working in the shade of your tree on a hot summer day in 1816.

Complete your painting with a watercolor wash. Wet the whole paper and then paint the sky and the ground first, wet on wet. After the painting is dry, use a dry brush technique to paint the bark of the tree and other textures.

### **Experience 2**

### Hoosier Portraits - Marie Goth



Marie Goth, Portrait of Constance Mary McCollough, 1914

### **Indiana's Academic Standards**

Visual Arts: 4.1.2, 4.3.1, 4.6.1, 4.6.2, 4.7.1, 4.7.2, 4.7.4 English Language Arts: 4.4.7 Social Studies: 4.1.15, 4.2.4, 4.1.17

### ArtSmart Web site

Help students do online research at: www.artsmartindiana.org

### **OBJECTIVES**

### Students will

- recognize the difference between a photograph and a portrait and describe the artistic merits of each
- draw the human face in correct proportion
- research an Indiana governor and become familiar with his contributions to the state



- emphasis
- proportion



### You will need . . .

- ArtSmart: Indiana images:
  - Portrait of Constance
  - Mary McCullough, 1914
- Photos and biographies of Indiana governors
- Practice paper and crayons for planning
- 12" x 18" construction paper and construction paper crayons
- Face proportion chart





### **Teacher Preparation**

 Show images of Indiana governors and help students display them in the classroom in a time line format labeled with the date of each governor's term.

### Day 1

- Discuss the importance of portraits before the invention of photography. Show students examples of well-known portraits, such as Gilbert Stuart's painting of George Washington, and explain that without portraits we would not know how famous people looked. Point out that portraits also capture expressive qualities and the artist's impression of the model's personality.
- Help students examine the portrait of Constance Mary McCullough and discuss why Marie Goth was admired as a portrait artist during her time. Ask students what evidence the portrait provides about the historical period. How did Goth use emphasis to call attention to the features?

### **Student Instructions**

### Day 2

 Using crayon and practice paper, draw a series of eyes with various expressions, happy or surprised (eyes wide open), sad or sleepy (eyelids partially closed), angry (eyes narrowed), or other types. Study the face proportion chart and practice drawing all the features.

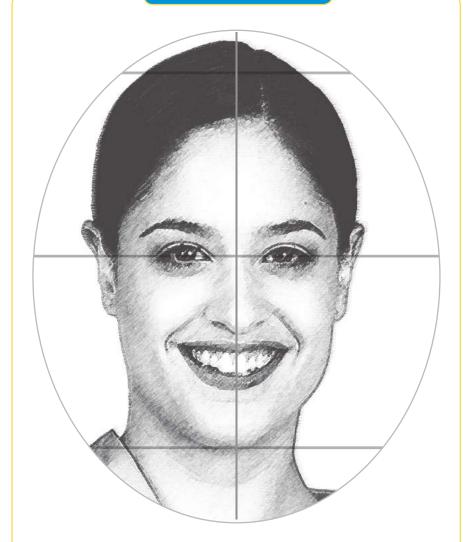
### Day 3

 Research a governor from your area. Find a photograph or a portrait and draw him from that image.
 Look at Marie Goth's expressive portraits as you draw a portrait of your chosen governor. Most portrait figures are painted in formal attire.
 Draw the governor you choose in garments that he might have worn in his lifetime. Try to capture his personality in your portrait.

### **Journal Activity**

Have students copy into their journal a famous quotation or something important said by the governor they drew, or write a short narrative about one of his accomplishments. Let them look online for some recent political campaign slogans, and then write one for their governor that is appropriate for the era. What were his campaign promises?

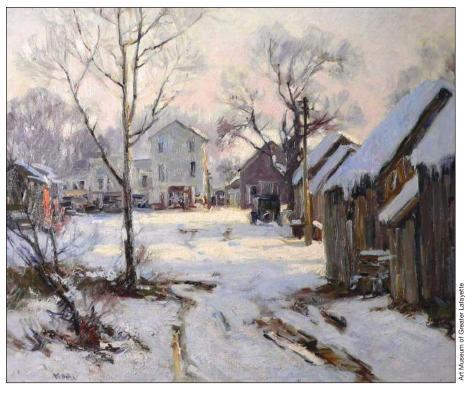
### **Face Proportions Chart**



- Eyes are positioned halfway down on the face.
- The top of the ears usually align with the top of the eyebrows.
- The tip of the nose is halfway between the eyebrows and the chin.
- The bottom of the ears align with the bottom of the nose.
- The bottom of the lower lip is the halfway point between the tip of the nose and the chin.

### **Experience 3**

### An Artist and Writer Team — Will Vawter and James Whitcomb Riley



John William Vawter. Scene of an Allev. n.d.

### **OBJECTIVES**

### Students will

- describe poet James Whitcomb Riley and illustrator Will Vawter and their collaboration
- recite poems by James
   Whitcomb Riley, identify the colloquialisms, and illustrate a poem
- explain how the development of the automobile enabled Will Vawter to travel in and paint Indiana

### Indiana's Academic Standards

Visual Arts: 4.1.1, 4.1.2, 4.2.1, 4.1.4, 4.3.1, 4.6.2, 4.7.1, 4.7.2, 4.7.4, English Language Arts: 4.7.3
Social Studies: 4.1.18, 4.3.8, 4.4.1



- illustrator
- en plein air



### You will need . . .

- ArtSmart: Indiana images:
  - Scene of an Alley, n.d.
  - Barnes Cabin on Owl
  - Creek, Brown County, n.d.
- Historical automobile illustrations and photos
- Poems by James Whitcomb
   Riley
- 12" x 18" marbled or parchment-type paper (ivory or beige)
- Black fine-point markers



### **PROCEDURES**

### **Teacher Preparation**

- Show students photos or advertising illustrations of touring cars from Will Vawter's era, especially those manufactured in Indiana. Discuss Vawter's version of plein air painting and the importance of the auto industry to his career as an illustrator. His goal was to capture recognizable Hoosier scenery. Ask: How has Indiana's landscape changed since Vawter's time?
- Vawter also illustrated James
   Whitcomb Riley's books. They
   collaborated on Curly Locks, Little
   Orphant Annie, The Funny Little
   Fellow, The Nine Little Goblins, and
   When The Frost Is on the Punkin.
   Let students examine the
   illustrations and then take turns
   reading aloud or being read to using
   the Riley dialect.

### **Student Instructions**

### Day 1

Choose a poem to illustrate.
 Carefully copy the poem on one side of a 12" x 18" sheet of marbled or parchment-type paper that has an antique look.

### Day 2

 Decide on the best way to illustrate your chosen poem. Vawter usually drew people with some Indiana background objects, such as countrysides, buildings, trees, animals, or other subjects important to the poem. He used pen and ink.

### Day 3

 Show your illustration while you read your chosen poem to the whole class. Afterward, display your work in the classroom.

### **Journal Activity**

Have students write some favorite lines from Riley poems in their journal, and list Vawter in the "Brown County Artists" section. Ask them to include any practice sketches they drew.

### Experience 4 Culminating Project — Create a T. C. Steele Mural



Theodore Clement Steele, Portrait of James Whitcomb Riley, 1916

### **OBJECTIVES**

### Students will

- measure and estimate dimensions
- replicate part of a T. C. Steele painting at mural size
- collaborate on a mural project to interpret colors, and make drawing and painting adjustments as needed

### **Indiana's Academic Standards**

**Visual Arts:** 4.2.1, 4.2.2, 4.6.1, 4.6.4, 4.7.1, 4.7.2, 4.7.4

Math: 3.5.1, 3.5.4



### You will need . . .

- ArtSmart: Indiana images:
  - Portrait of James Whitcomb Riley, 1916
  - The Bloom of the Grape, 1893
  - The Steps of the Monument, 1902
- A large photocopied reproduction of any Steele painting
- Mural paper
- Paper for individual sections
- Scissors
- Tempera
- Paintbrushes
- Plastic or polystyrene egg cartons

### **PROCEDURES**

### **Teacher Preparation**

### Day 1

- Have students read biographical information about T. C. Steele. Show his portrait of James Whitcomb Riley or other paintings included in the ArtSmart: Indiana online database and discuss Steele's style and techniques.
- Help students select a reproduction of a T. C. Steele painting in a calendar or other source. Make a photocopy of the image. Have students measure the photocopy and determine how to divide it into small sections of equal size so that each student has a section.
- Number the sections on the back of the photocopy before cutting it apart. Assign a section to each student. For ease in reassembling, keep a chart with names and numbers of each section. Discuss the size of the mural with students and ask how much larger they want it to be than the photocopy.
- Ask: Should the dimensions of the mural be three or four times larger than the photocopied image? Larger? Discuss the space where the mural will be displayed and help students measure mural paper in the appropriate size.
- Ask students to compare their sections of the photocopy to the mural paper and estimate how large each section of the mural must be. Each student will need to replicate his or her small section on a sheet of paper cut to fit the larger corresponding section of mural. Provide students with individual sheets of paper cut to fit the mural sections.



- cartoon
- dimensions
- palette
- techniques

### **Student Instructions**

### Day 2

- After you have cut the photocopied image of the painting into sections, place all the sections on a large table or the floor so that you can see how they fit together. Make notes in your journal about any details you want to remember to include. When everyone is ready, take your small section and get ready to paint.
- Start by selecting all the colors that are used in the T. C. Steele painting and make sure that you mix your own paints to match. Paint what you see in your individual small section on a separate sheet of paper, painting as closely as possible to the original, using similar brushstrokes and techniques for texture, but making the size large enough to fit the mural. Be sure to use the entire sheet of paper for your section of the painting.



Theodore Clement Steele, The Steps of the Monument, 1902

### Day 3

 Finish painting. Spread some newspapers on the floor in an area large enough to accommodate all the sections. Align the sections as they will appear on the mural and paint any adjustments needed to make them fit together correctly.

### Day 4

 Place the dry sections together on top of the mural paper. After making any final adjustments, carefully glue each section to the mural paper. Let the mural dry overnight.

### Day 5

 Do a verbal critique of your work. Did your collaboration result in a good copy of the original photocopy? Find a large open space in your school building to hang the class mural for all students to see.

### **Journal Activity**

Tell students about the murals created by artists for the Works Progress Administration during the Great Depression. Give them class time to look online at WPA murals made by Indiana artists (www. wpamurals.com/indiana.htm). As a class, discuss the ways artists can combine their skills to collaborate on murals. Ask students to describe in the "Artists" section of their journals how working on their own mural project helped them to appreciate the talent of artists such as T.C. Steele or the WPA mural artists.

### **Extending Activities**

- English Language Arts: Have students write a story and illustrate it as Vawter did or make a cartoon as John T. McCutcheon did. Look at the ArtSmart: Indiana online image of McCutcheon's artwork Injun Summer. His subjects were of human interest, such as children, weather, or political issues.
- Science: Help students research in reference books or online to learn how paint is made and why some paint degrades quickly. Will Vawter begged leftover colors from local house painters. Why would that be risky for an artist to do?

### Build Your Own Exercise Using ArtSmart: Indiana Images http://www.ArtSmartIndiana.org

### Lesson 3 — The Hoosier Group

Objectives	702.
Students will:	
•	
	You will need
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	•
•	-
•	
	-
Indiana's Academic Standards	
Visual Arts:	Art
	Vocabulary
English Language Arts:	•
	•
Other:	•
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Jour	rnal Activity



# **Teacher Preparation Student Instructions**



- Find additional murals and portraits in the ArtSmart: Indiana image database. Use the keyword search box to look for artworks that include trees, people, murals, and other subjects studied in Lesson 3.
- Have students find all of the Hoosier Group artworks in the database, such as Wash Day (John Ottis Adams) and State Fair (Otto Stark), as well as other images online. Use some as study aids for an exercise about Impressionist landscapes or how paintings can record history.
- Have students find all of the paintings in the database that show nighttime scenes, such as Street Light (Constance Coleman Richardson), Carnival (Donald Mattison), and Rainy Night, Etaples (William Edouard Scott). Use these for an exercise on analysis of color mixing and techniques to indicate low light.

### ArtSmart Web site

Visit the database at: www.artsmartindiana.org



### Lesson 4 Indiana's Golden Age

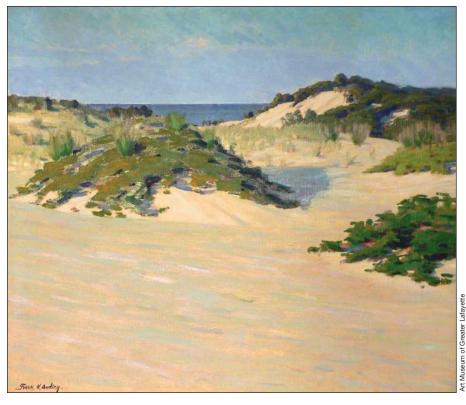
Near the end of the 19th century Indiana entered a Golden Age, a period when the state was recognized nationally for its contributions to literature, the arts, and political leadership. The visual arts became an important part of that enlightened era. Hoosiers sought to acquire landscapes, cityscapes, ceramics, and sculpture as they became aware of the enhanced quality of life that art provided



William Merritt Chase, Rest by the Wayside, ca. 1898

### **Experience 1**

### Indiana's Dunes — John Elwood Bundy and Frank Virgil Dudley



Frank Virgil Dudley, Dunes Landscape, 1903

### **OBJECTIVES**

### Students will

- identify the unique geographical features of the Indiana Dunes
- describe the impact of Frank
   Dudley's art on the creation of a
   Dunes State Park
- paint water, sand, plants, and sky in their own interpretation of the Indiana Dunes

### **Indiana's Academic Standards**

**Visual Arts:** 4.1.1, 4.6.2, 4.7.1, 4.7.2, 4.7.4

**Social Studies:** 4.1.18, 4.3.5, 4.3.6 **Science:** 4.3.2, 4.3.3, 4.3.5



- foreground
- landscape



### You will need . . .

- ArtSmart: Indiana images:
  - Dunes Landscape, 1903
  - The Dune Vineyard, n.d.
- Teacher kit for Indiana Dunes State Park from http://www.nps.gov/indu/ forteachers/materialsforloan.htm
- Textbooks or online resources about dunes
- 12" x 18" watercolor paper (or smaller)
- 12" x 18" cardboard
- Plastic trays for mixing colors
- Watercolor paints
- Paintbrushes
- Tape
- www.artsmartindiana.org



### **PROCEDURES**

### **Teacher Preparation**

### Day 1

 Download the online teacher kit about Indiana Dunes State Park.
 Display photos of the park in your classroom. Discuss with students the natural forces that have shaped the Great Lakes and the unique topographical and biological features of the Dunes.

### Student Instructions

### Day 1

 Read online or in reference books about dunes plant life and the difference between freshwater and saltwater dunes. Make a list of the different kinds of plants and animals that are found in the Indiana Dunes.

### Day 2

• Attach watercolor paper to a piece of cardboard by taping around all the edges. Then quickly draw the simplicity of a dunes landscape. Make a horizon line straight across the page for the lake. Then draw the hills of sand and some grapevine plants below the horizon line. Add anything else you think might be in the scene.

### Day 3

Use a watercolor brush to wet (wash) the entire paper. Mix sky, sand, and lake colors in a plastic tray before you start. Lay on the colors with sky first, then lake, and then sand. Sky and sand are both made with very little color and painted while the paper is wet.

### Day 4

 After the paper dries, paint the objects in the foreground such as grapevines, driftwood, beach equipment, or people.

### **Journal Activity**

Ask students to study the shape of the grapevine leaves, and then add some sketches of them to their journal.

# Experience 2 National Fame — William Merritt Chase



William Merritt Chase, Self Portrait: The Artist in His Studio, 1915

#### **OBJECTIVES**

#### Students will

- research biographical details about Chase, his career, and his family
- critique a painting by describing, analyzing, and interpreting the imagery, and then arriving at a consensus on the merits of the work
- write a narrative comparing life in Indiana to life in New York at the turn of the 20th century

#### **Indiana's Academic Standards**

**Visual Arts:** 4.1.1, 4.2.1, 4.3.1, 4.3.2, 4.4.2

English Language Arts: 4.2.2,

4.4.2, 4.4.3, 4.5.1

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William Merritt Chase, Dorothy Chase, 1902

# 101

#### You will need . . .

- Color copies of Chase's work:
  - Rest by the Wayside, 1898
  - Dorothy Chase, 1902
  - Self Portrait: The Artist in
  - His Studio, 1915
- Online sources and reference materials, such as magazines and art books
- www.artsmartindiana.org

#### **PROCEDURES**

#### **Teacher Preparation**

#### Day 1

 Enlarge the images of Chase's paintings to hang in the classroom.
 Print a copy of Chase's Dorothy for every student to examine closely.
 Review with students the basics of good research and writing.

#### **Student Instructions**

#### Day 1

Describe the colors, shapes, lines, and space used to paint *Dorothy*. Analyze how all the properties work together to create the expressive qualities. Interpret what is happening in the painting. What is your impression of the painting? Who is Dorothy?

#### Day 2

Research facts about Dorothy, the real person. Where did the family live? Where did they vacation in the summer? Who else was in the family?

#### Day 3

Using the researched facts, write a narrative about Dorothy's life, including how it must have felt to have a famous father and live sometimes in his studio. Find out if the family visited Indiana. Compare the scene in Rest by the Wayside with the one of Chase in his studio. What would living in Indiana be like compared to New York City?

#### **Experience 3**

# Sculpting Indiana — John H. Mahoney, Rudolph Schwarz, and Janet Scudder



John H. Mahoney, General George Rogers Clark, 1898

#### **Indiana's Academic Standards**

Visual Arts: 4.1.1, 4.1.2, 4.1.4, 4.3.1, 4.3.2, 4.4.1, 4.6.2, 4.7.1, 4.7.2, 4.7.4

**Social Studies:** 4.1.6, 4.1.15, 4.1.18

#### **OBJECTIVES**

#### Students will

- describe how monuments are designed to honor a person or record an event
- recognize movement in a form, and achieve movement in their own sculpted forms
- explain the importance of an artist's interpretation and expression



#### You will need . . .

- ArtSmart: Indiana images:
  - General George Rogers Clark, 1898
  - The Scout, n.d.
  - Indiana Centennial Medal, 1916
- Images of monuments or small replicas
- Clay
- Clay tools
- Access to a kiln
- Glaze (watercolor, acrylic, thin tempera, or shoe polish)
- Paintbrushes
- www.artsmartindiana.org









- bronze
- mood
- cast
- movement
- glaze
- patina
- kiln
- sculpture
- medallion
- three-
- monument
- dimensional

#### **Journal Activity**

Have students glue into their journal copies of the sculpture images they brought to class, and then add brief descriptions about the artist and his or her subject(s).

#### **PROCEDURES**

#### **Teacher Preparation**

#### Day 1

 Select and display photographs or other images of monuments with various themes. Ask students to search the community for public sculptures of people, and then to bring photos or printed images of those sculptures to class. Use the images to create a time line. Discuss the historic events and individuals the monuments commemorate.

#### **Student Instructions**

#### Day 2

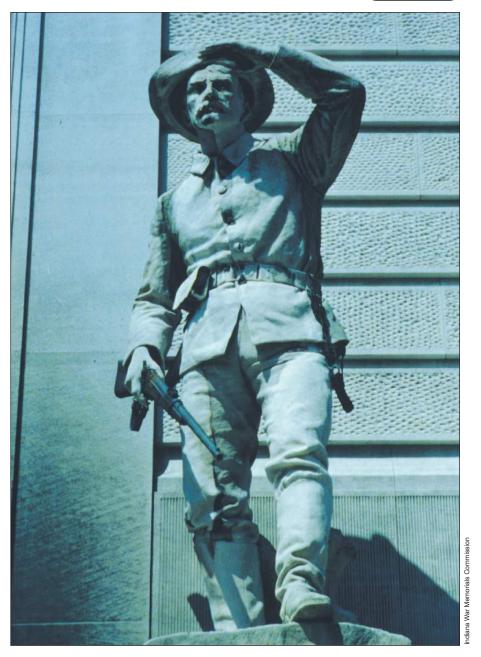
- Look at the collection of images and discuss the theme and purpose for each monument. Describe the expressive qualities and mood of each. Look at George Rogers Clark's outstretched hand and the scout's stance. What is each artist trying to express about his subject? How did the artist achieve movement?
- Choose a Hoosier from history and make a sketch of that person.
   Use movement to help depict your character.

#### Day 3

 Use clay to build a sculpture of the person you sketched. (Remember to use slip when adding parts.) Use clay tools to carve out features of the face and clothing. Make as many parts as possible threedimensional (for example, nose, hair, collar, or shoes). Follow the details in your sketch and be as expressive as possible. What do you want to say about your subject? What expression will be on his or her face? Be sure to hollow out the sculpture for drying. Allow it to dry slowly by keeping it partially covered for at least one week.

#### Day 4

 After your clay model is dry and has been fired in a kiln, add glaze or other effects, such as watercolor or thin tempera. Shoe polish or stains may give the clay a more natural patina.



Rudolph Schwarz, The Scout, n.d.

#### **Extending Activities**

 Help students research how a bronze sculpture or a commemorative medallion is cast.



Scudder, Janet, Front and Back of Centennial Medal, 1916, Indiana Historical Bureau

#### **Experience 4**

#### Culminating Project — Create an Art Exhibit



Wayman Adams, The Art Jury, 1921

#### **OBJECTIVES**

#### Students will

- plan an event, arrange an exhibition of work, and create invitations and posters
- collaborate to select work that best represents their efforts
- demonstrate social and verbal skills in a formal presentation of a project

#### Indiana's Academic Standards

**Visual Arts:** 4.1.4, 4.1.6, 4.2.2, 4.7.4 **English Language Arts:** 4.4.3, 4.4.7, 4.7.15

Social Studies: 4.1.18



#### You will need . . .

- ArtSmart: Indiana image:
  - The Art Jury, 1921
- Photographs of Chase's New York studio
- Resources on the H. Lieber Gallery in Indianapolis
- Student artworks from other ArtSmart: Indiana exercises
- Computers
- www.artsmartindiana.org



exhibition

jury

#### PROCEDURES

#### **Teacher Preparation**

#### Day 1

- Discuss with students Theodore Groll's uncle's art gallery in Indianapolis; Frank Dudley's solo show at the Art Institute of Chicago to save the Indiana Dunes; Wayman Adams's painting The Art Jury; and William Merritt Chase's famous New York studio, where people socialized and bought artworks.
- Explain that an art exhibition is organized to show finished artworks and to celebrate the completion of those works. Plan a field trip to a local museum or take virtual online tours of art exhibits to show students how works are displayed and promoted.

#### **Student Instructions**

#### Day 2

- Working with the entire class as an art jury, select your favorite student paintings from various ArtSmart: Indiana class projects.
   Each individual whose work is selected should write a gallery card for his or her artwork, including the title of the piece, its dimensions, its medium, and a short description of its meaning.
- Decide as a class on a name for the art exhibit, such as: (Your County Name) Artists or (Your Teacher's Name) Hoosier Group, or Studio (Your School Name)
- Mat the artworks and decide on a prominent place in the school, such as an alcove, lobby, or hallway for the exhibit.

#### Day 3

- Use the computer to create gallery cards, promotional posters, and invitations.
- Write press releases and send them to your school newsletter or Web site. Seek local sponsors who might provide refreshments, materials, or awards.

#### Day 4

• Hang the artworks with the gallery cards. Write short descriptions to use individually when talking to visitors at the exhibition. Be able to answer questions like these: Whom have you learned about? What were these artists interested in painting? Where did some of them study?

#### Day 5

 Exhibit day. Take photographs of the artworks to e-mail later with thankyou notes to sponsors, parents, and helpers.



Wayman Adams, Self Portrait, n.d.

#### **Extending Activities**

 As a class, look at the Theodore Groll painting Washington Street, Indianapolis at Dusk (1892–95) and discuss how commerce has changed. Courte

# Build Your Own Exercise Using ArtSmart: Indiana Images www.ArtSmartIndiana.org

#### Lesson 4 – Indiana's Golden Age

Objectives	The state of the s
Students will:	
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	You will need
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•	
Indiana's Academic Standards	
No. 144	Art
Visual Arts:	Vocabulary
English Language Arts:	
Linguisti Language Arts.	•
	•
Other:	•
	•
	•
Journe	al Activity

Teacher Preparation	
Student Instructions	
Student instructions	



- Find additional landscapes, sculptures, and ceramics in the ArtSmart: Indiana image database.
   Use the keyword search box to look for artworks that include dunes, monuments, people, and other subjects studied in Lesson 4.
- Have students browse the database for everyday scenes that look familiar. As a class, look at Eleanor Brockenbrough's Gloucester Fishing Boats. Explain that students who live near a river or an ocean might think a painting of boats shows an everyday scene. Compare that scene to Richard B. Gruelle's The Canal, Morning, and John W. Love's The Sycamores (Broad Ripple). Ask students to think of a common landscape scene from their own everyday lives, then give them time to sketch in their journals without talking. When they have finished drawing, have students swap journals and take turns describing what other students have drawn. Were they able to recognize the scenes in other students' sketches? Why or why not?

#### ArtSmart Web site

See the *ArtSmart* database at: www.artsmartindiana.org



#### Lesson 5

### **Contemporary Artists**

By the early 1950s Indiana artists were creating artworks in the contemporary style. They used painting, sculpture, architecture, printmaking, photography, and fibers to express themes of world events, societal concerns, and personal beliefs.



Hale Woodruff, Landscape with Constellations, 1973

# Experience 1 Printmaking — Rudy Pozzatti



Rudy Pozzatti, Apollo, 1970

#### **Indiana's Academic Standards**

**Visual Arts:** 4.1.4, 4.4.1, 4.6.4, 4.7.4 **Social Studies:** 4.1.14, 4.1.18



- brayer
- printmaking
- print
- proof

# OBJECTIVES

#### Students will

- describe Pozzatti's philosophy for making art
- generate their own ideas for illustrating space-themed images
- identify and control printmaking media and techniques



#### You will need . . .

- ArtSmart: Indiana image:
  - Apollo, 1970
- Books, magazines, online resources, posters, art reproductions, and other materials relating to space exploration
- Printing station:
  - Newspapers
  - Brayers
  - Block printing ink and a tray big enough to roll out ink (about 1½" per print)
  - Paper to print on the inked surface
  - One 8" round polystyrene plate per student
- www.artsmartindiana.org



#### **PROCEDURES**

#### **Teacher Preparation**

#### Day 1

- Help students select many images from magazines, books or online resources of the planets, spacecraft, astronauts, and space exploration.
   Identify books and Web sites that have information about Indiana's historical participation in the space program. Discuss Rudy Pozzatti's career in printmaking.
- Set up a printing station by covering two tables with newspapers. On one table, provide a **brayer**, a tray, ink, paper to set the plate on while inking the plate, paper to print on, and wet sponges for wiping fingers after inking up the plate. Use the other table as an area for wet **prints** to be placed to dry.

#### **Student Instructions**

#### Day 2

 Look at all the images you selected and discuss the reasons for and history of space exploration. Use online sources to identify Indiana's contributions to the exploration of space. List some possible ideas that could become good prints, such as several planets or a close-up of an astronaut, spacecraft, or event. How will the idea you decide to develop be connected to Indiana? Because the printing plates you will use are round, imagine that this is a view you might see out the window of your spacecraft. This small print needs strong lines and limited details.

#### Day 3

 Turn a polystyrene plate upside down on a sheet of paper and trace around the edge of the plate to create your window view for printing. Then, on the flat surface of the bottom of the plate, lightly draw your design with pencil. When you are finished drawing, go back over the lines, pressing to make them deeper. Be careful not to tear through the plate. Take your plate to the printing station, roll printing ink onto the surface of your design, and then make a proof by turning the plate over and pressing it against the circle you drew on your paper. Carefully pull the plate straight up from the paper and check to see if your print looks the way you want it to. If necessary, go over any lines to make them deeper, re-ink the plate, and try again. Use a pencil to write the word proof at the bottom of the print.

#### Day 4

 Make any necessary improvements to your printing plate and make more prints. Experiment by using more than one color of ink and printing on different types or colors of paper.

#### **Journal Activity**

Have students use colored pencils to create drawings of the planets as shown in a science textbook or reference resource. Make some sketches of their favorite Indiana astronaut.

# Experience 2 Sculpting with Found Objects — David Smith



David Smith, Forging IV, 1955

#### Indiana's Academic Standards

**Visual Arts:** 4.1.4, 4.2.3, 4.3.1,

4.5.1, 4.6.2, 4.7.4

English Language Arts: 4.4.3

# Art Vocabulary

- balance
- contemporary
- form
- linear
- pedestal
- sculptor
- soldering
- traditional
- welding

#### **Journal Activity**

Have students write a few paragraphs explaining their recycled sculpture. Why did they choose the materials they used to make it, and what does the finished artwork represent? It is realistic or symbolic?

#### **OBJECTIVES**

#### Students will

- identify contemporary sculpture and describe its differences from traditional sculpture
- describe the work of David Smith and form a hypothesis about its meaning
- create a sculpture that communicates personal ideas and achieves linear emphasis and balance

## 70.

#### You will need . . .

- ArtSmart: Indiana image:Forging IV, 1955
- 4" blocks of scrap wood or mat board
- Found objects such as pennies, toothpicks, paperclips, popsicle sticks, pencils
- Glue and tape



#### **PROCEDURES**

#### **Teacher Preparation**

#### Day 1

- Explain that David Smith said his sculptures were "drawings in space." Show examples of his work and describe how he created his artworks by soldering or welding with a torch and a power-driven hammer. Point out how his contemporary style compares to more realistic traditional sculptures. Reach a consensus about the artistic value of Smith's work. Ask: Why is it famous?
- Take the class on a walk inside and outside the school to gather discarded objects for recycling into a sculpture.

#### Day 2

 Help students begin their project by selecting materials. Have them start by gluing five or six items together and determining how to attach them to a wooden or mat board pedestal.

#### **Student Instructions**

#### Day 2

 Continue gluing pieces in a linear form using glue and tape if necessary to hold together. Be patient! You may need to try several different ways to make the sculpture hold together in balance.

#### Day 3

 Research biographical information about David Smith, who was born in Decatur, Indiana. Write a short report that describes how his life experiences led to his decision to be a sculptor. What was his work ethic?

#### ArtSmart Web site

Visit the *ArtSmart* home page at www.artsmartindiana.org. Select Explore Indiana Art on the Menu bar, then select Process. Scroll down to Sculptures to find the works featured in the *ArtSmart* database.

#### **Experience 3**

# Architecture — Michael Graves, Juliet Peddle, and Evans Woollen



Michael Graves, Indianapolis Art Center, 1996

#### **OBJECTIVES**

#### Students will

- identify contemporary architecture and describe its properties
- explain the nature of architecture and the function of buildings
- describe personal preferences about architectural styles
- design, build and paint scalemodel contemporary buildings using various geometric forms
- create a display of model buildings and complete a written assignment about the project

#### Indiana's Academic Standards

**Visual Arts:** 4.1.1, 4.1.2, 4.1.4, 4.2.1, 4.2.3, 4.3.1, 4.4.1, 4.4.2, 4.7.1, 4.7.4

**English Language Arts:** 4.4.5, 4.4.7, 4.5.6

**Math:** 3.4.3, 3.4.4, 4.4.6



- design
- philosophy



#### You will need . . .

- ArtSmart: Indiana images:
  - Indianapolis Art Center, 1996
  - Medicenter Building, 1956
  - Clowes Memorial Hall, 1960–63
- Found objects of various sizes in geometric shapes (prisms, spheres, cylinders)
- Permanent markers
- Latex or tempera paints
- Paintbrushes
- Glue
- Construction paper
- Scraps of clear laminating plastic
- Small wood scraps



#### **Teacher Preparation**

#### Day 1

• Help students gather a variety of sizes and shapes of small paper boxes (jewelry, cigar, cereal, tissue, food) and other geometric forms made from polystyrene, cardboard, or other materials that can be glued together. Divide students into working groups to study the images of buildings by Graves, Peddle, and Woollen and to research biographical information about each architect. Help students speculate about the philosophy of each architect.



Evans Woollen, Clowes Memorial Hall, 1960-1963

#### **Student Instructions**

#### Day 2

• Make a list of the shapes, colors, textures, features, and materials used for each of the three buildings. Discuss how well you think each design works for that building's purpose. Choose six geometric forms for the building your group will design. Practice arranging the forms and arrive at a consensus about the best contemporary building you can make with those six items. Each student should make a sketch of the desired building that includes architectural details.

#### Day 3

 Arrange your building according to your design drawings. Some group members can glue while others cut out windows, steps, doors, lights, and other details. Discuss colors used by the architects. Try adding tempera to the latex paint for the desired color. Begin painting pieces that are dry.

#### Day 4

 Finish painting and adding all the necessary architectural details. Add any needed lines with permanent markers. Write a brief description of the building that includes where it will be located, what materials were used, the year it was built, and the names of the architects.

#### Day 5

 Collaborate as a class to prepare a display of the buildings. Design a setting such as a campus, park, neighborhood, or city center where all the buildings might be located together.

#### **Journal Activity**

Have students add their building sketch to the "Architecture" section, and include their group's description of the finished project.



#### **Extending Activities**

 Let students look online for images of household appliances designed by Michael Graves. Ask them to explain why they think these are popular.

#### **Experience 4**

#### Culminating Project — Create a Typographical Design



Robert Indiana, LOVE, 1970

#### **OBJECTIVES**

#### Students will

- identify the reasons for a shift from traditional to contemporary art after World War II by researching an Indiana artist who made art in that era
- recognize Pop Art and explain the need to express an idea, a belief, or a societal concern during the Vietnam War
- draw and paint in the style of Robert Indiana using his style and techniques

#### Indiana's Academic Standards

**Visual Arts:** 4.1.1, 4.4.1, 4.7.1, 4.7.4 **Social Studies:** 4.1.13, 4.1.18



- contrast
- Pop Art
- shade
- primary colors
- secondary colors typography



#### You will need . . .

- ArtSmart: Indiana image:
  - LOVE, 1970
- Practice paper
- Square paper or cardstock
- Examples of typography
- Red, yellow, blue, white, and black tempera paints
- Paintbrushes
- Plastic trays or egg cartons for mixings colors
- www.artsmartindiana.org



#### **Journal Activity**

Ask students to write a brief explanation about their word choice for their painting. What was their philosophy for choosing the word? Did the colors they used help to convey the meaning of the word they chose?

#### **PROCEDURES**

#### **Teacher Preparation**

- Show students several examples of Robert Indiana's artworks, placing emphasis on his works with letters. Discuss Pop Art. Help them examine Indiana's use of typography and list his color choices on the board. Ask: Are his color schemes created with primary, secondary, or complementary tints or shades?
- Ask the class to think of more words with four letters that can be used to form a square. Help them choose words that express something about Indiana, such as dune or farm. Have each student sketch the design square formed by the letters.

#### Student Instructions

#### Day 1

 Fold square practice paper into four equal parts, one for each letter of your chosen word. Be sure to use Robert Indiana's typography style and try a slanted "O" if an "O" is in your chosen word. After you have practiced, copy your idea on good paper or cardstock.

 Select a light/dark or bright/dull color contrast scheme. Make your own tints and shades with tempera, and then begin painting.

#### Day 3

• Finish painting. Display and include a written description of Robert Indiana's work.

#### **Extending Activities**

 Help students try a threedimensional Robert Indiana sculpture by cutting two identical 10" letters from cardstock. Glue wooden or plastic spacers between them and then apply papier-mâché over them to form sculptures. Students can make their own initials or work in groups to form whole words.

# Build Your Own Exercise Using ArtSmart: Indiana Images www.ArtSmartIndiana.org

#### Lesson 5 — Contemporary Artists

Objectives	70.
Students will:	
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	You will need
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•	
Indiana's Academic Standards	
Visual Arts:  English Language Arts:	Art Vocabulary
Other:	•
Journ	nal Activity

Student Instructions	



- Find additional contemporary and traditional artworks in the ArtSmart: Indiana image database. Use the keyword search box to look for examples of architecture, sculpture, design, and other subjects studied in Lesson 5.
- For an exercise about textile art and geometric designs, use the database images of traditional quilts from the late 19th and early 20th centuries along with Anne Nickolson's contemporary wall hanging, Off the Edge.
- Create an exercise that combines a focus on architecture with time for practice of painting techniques. As a class, study the pointillist technique. Then look at Harry A. Davis's Ferry Street, Lafayette, and read his comments about the artwork. Have students choose a building from the database to paint using pointillist brushstrokes. Extend your study of pointillism by relating it to the pixels in digital photography.

#### ArtSmart Web site

Visit: www.artsmartindiana.org

#### 4th Grade

#### **Visual Arts Standards**

# Understand art in relation to history and past and contemporary culture

- 4.1.1 Identify the relationship between a work of art and the geography and characteristics of the culture; identifying where, when, and by whom the work was made (focus: Indiana history).
- 4.1.2 Identify and research the function of a work of art or artifact and make connections to the culture (focus: Indiana, including the diversity of past and contemporary cultures and ethnicities).
- 4.1.3 Identify symbols or icons in works of art (focus: Indiana).
- 4.1.4 Identify the roles of artists and other art-related careers in the community.
- 4.1.5 Locate and discuss art in the local community and throughout Indiana such as town monuments, architecture, sculpture, public art, functional art, and advertisements.
- 4.1.6 Analyze and respond to art at local museums, exhibits, arts performances, and work of visiting artists in the school.

#### Recognize significant works of art and the chronological development of art movements and historical periods

- 4.2.1 Recognize characteristics of selected works from artists of various cultures.
- 4.2.2 Identify and describe artistic styles.
- 4.2.3 Distinguish between contemporary and historical works of art and identify characteristics of both.

# Describe, analyze, and interpret works of art and artifacts

4.3.1 Describe and analyze sensory, formal, technical, and expressive properties in own work and works of artists through discussion and/or writing, developing appropriate vocabulary. 4.3.2 Construct meaning and develop well-supported interpretations in works of art based on personal response, properties found in the work, peer perspectives, and research-based background information.

## Theorize about art and make informed judgments

- 4.4.1 Understand that artists have different philosophies or theories when creating art and discriminate between works created from different theories (imitationalism, formalism, and emotionalism).
- 4.4.2 Compare personal preferences with criteria used by art critics in making informed judgments and determining significance of a work of art.

#### Reflect on and discuss the nature of art, aesthetic experience, and aesthetic issues concerning the meaning and significance of art

- 4.5.1 Discover personal meaning in works of art and recognize alternative responses of peers in determining personal significance and forming convincing interpretations.
- 4.5.2 Engage in discussions questioning the nature of art, and express and defend personal viewpoints.

#### Develop a range of subject matter, symbols, and ideas for artwork and utilize skills of critique, reflection, and revision

- 4.6.2 Create artwork that communicates personal ideas, experiences, or emotions.
- 4.6.4 Demonstrate evidence of critique, reflection, and revision in creating artwork.
- 4.6.5 Identify and apply criteria for self-assessment and peer critiques.
- 4.6.6 Demonstrate respect for personal work and the work of others.

# Understand and apply elements and principles of design in personal works of art, utilizing a variety of media, tools, and processes

- 4.7.1 Apply elements (line, shape, form, texture, color, and space) and principles (repetition, variety, rhythm, proportion, movement, balance, emphasis) in work that effectively communicates ideas.
- 4.7.2 Identify and discriminate between types of lines (characteristics, quality), shapes (geometric and organic), textures (tactile and visual), colors (primary, secondary, complementary, tints, and shades), space (placement, perspective, overlap, negative, positive, size), balance (symmetrical, asymmetrical, radial), and the use of proportion, rhythm, variety, repetition, and movement in own work and the works of others.
- 4.7.3 Identify differences between media and the physical characteristics of each medium.
- 4.7.4 Identify, control, and use a balance of two-dimensional and three-dimensional media, techniques, and processes to effectively communicate ideas, themes, experiences, and stories.

#### **Language Arts Standards**

# Reading: Word Recognition, Fluency, and Vocabulary Development

4.1.1 Read aloud grade-levelappropriate literary and informational texts with fluency and accuracy and with appropriate timing, changes in voice, and expression.

#### Reading: Comprehension and Analysis of Nonfiction and Informational Text

- 4.2.1 Use the organization of informational text to strengthen comprehension.
- 4.2.2 Use appropriate strategies when reading for different purposes.

#### **Writing: Processes and Features**

- 4.4.2 Select a focus, an organizational structure, and a point of view based upon purpose, audience, length, and format requirements for a piece of writing.
- 4.4.3 Write informational pieces with multiple paragraphs.
- 4.4.5 Quote or paraphrase information sources, citing them appropriately.
- 4.4.6 Locate information in reference texts by using organizational features, such as prefaces and appendixes.
- 4.4.7 Use multiple reference materials and online information (the Internet) as aids to writing.

#### **Writing: Applications**

- 4.5.1 Write narratives.
- 4.5.4 Write summaries that contain the main ideas of the reading selection and the most significant details.
- 4.5.6 Write for different purposes (information, persuasion, description) and to a specific audience or person.

#### Listening and Speaking: Skills, Strategies, and Applications

- 4.7.1 Ask thoughtful questions and respond orally to relevant questions with appropriate elaboration.
- 4.7.3 Identify how language usage (sayings and expressions) reflects regions and cultures.

#### **Social Studies Standards**

#### **History**

- 4.1.2 Identify and describe historic Native American Indian groups that lived in Indiana at the time of early European exploration, including ways these groups adapted to and interacted with the physical environment.
- 4.1.6 Explain how key individuals and events influenced the early growth of and changes in Indiana.

- 4.1.9 Give examples of Indiana's increasing agricultural, industrial, political and business development in the nineteenth century.
- 4.1.13 Identify and describe important events and movements that changed life in Indiana from the midtwentieth century to the present.
- 4.1.14 Research Indiana's modern growth emphasizing manufacturing, new technologies, transportation and global connections.
- 4.1.15 Create and interpret timelines that show relationships among people, events, and movements in the history of Indiana.
- 4.1.17 Using primary and secondary sources and online source materials, construct a brief narrative about an event in Indiana history.
- 4.1.18 Research and describe the contributions of important Indiana artists and writers to the state's cultural landscape.

#### **Civics and Government**

4.2.4 Identify major state offices, the duties and powers associated with them, and how they are chosen, such as by election or appointment.

#### Geography

- 4.3.5 Explain how glaciers shaped Indiana's landscape and environment.
- 4.3.6 Describe Indiana's landforms (lithosphere), water features (hydrosphere), and plants and animals (biosphere).
- 4.3.8 Identify the challenges in the physical landscape of Indiana to early settlers and modern day economic development.

#### **Economics**

4.4.1 Give examples of the kinds of goods and services produced in Indiana in different historical periods.

#### **Science Standards**

#### The Physical Setting

- 4.3.2 Begin to investigate and explain that air is a substance that surrounds us and takes up space, and whose movements we feel as wind.
- 4.3.3 Identify salt as the major difference between fresh and ocean waters.
- 4.3.5 Describe how waves, wind, water, and glacial ice shape and reshape Earth's land surface by the erosion of rock and soil in some areas and depositing them in other areas.

#### The Living Environment

4.4.3 Observe and describe that organisms interact with one another in various ways, such as providing food, pollination, and seed dispersal.



ArtSmart: Indiana has been endorsed as a Legacy Project by the 2016 Indiana Bicentennial Commission.