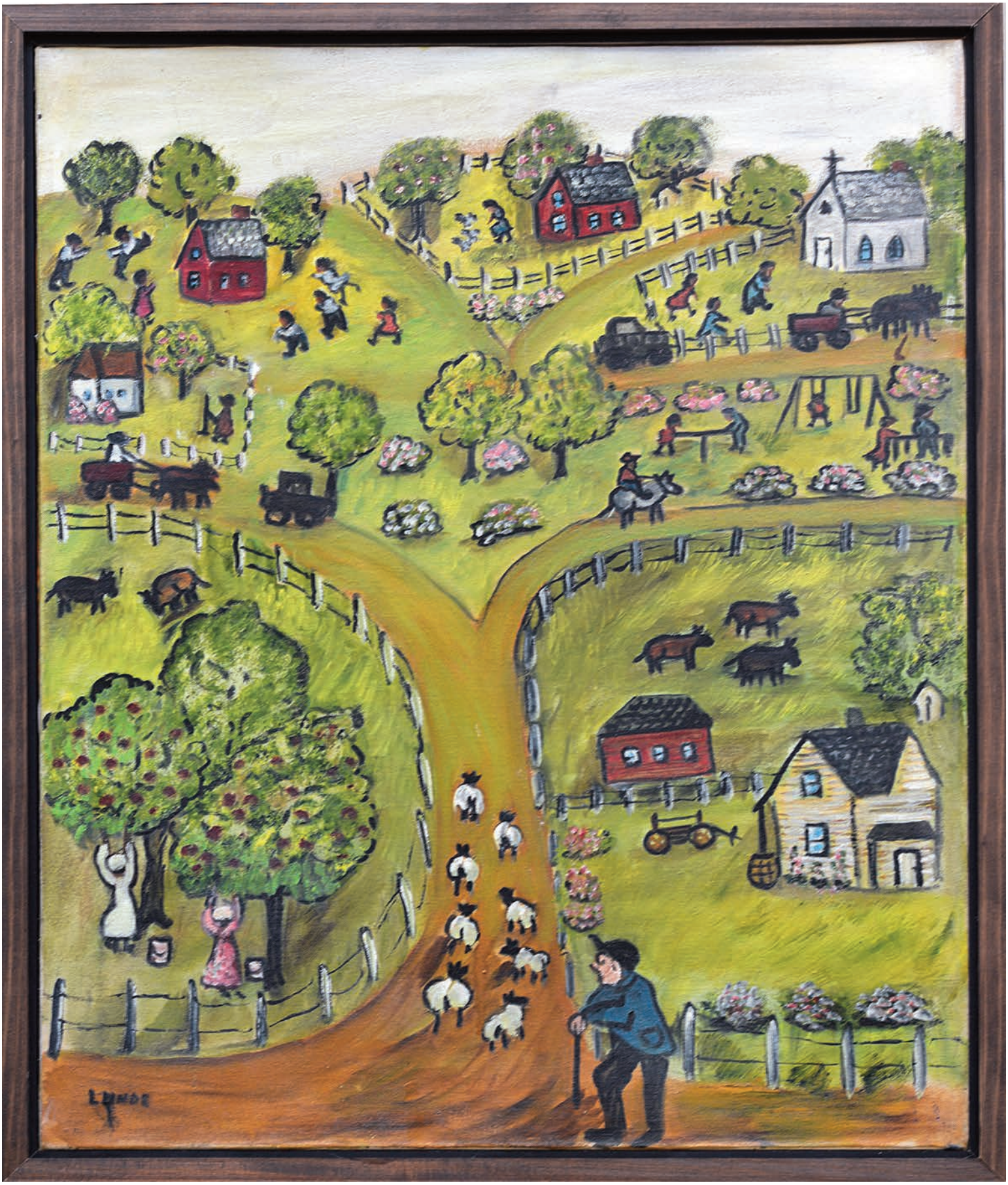

Uff-Da: The Folk Art of Emily Lunde

Activities and Lessons
North Dakota Museum of Art

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Note: For your convenience, North Dakota Common Core Standards and Achievement Standards are included in the Pre-visit Lesson and Lesson One. Subsequent Lessons and Activities meet several state and federal education standards as well.

Uff-Da: The Folk Art of Emily Lunde

The North Dakota Museum of Art is pleased to announce the opening of *Uff-Da: The Folk Art of Emily Lunde*. The exhibition was organized by the North Dakota Museum of Art and is touring the State through the Museum's Rural Arts Initiative program. The Rural Arts Program is funded by the State of North Dakota.

Emily Wilhelmina Dufke Lunde was born in northern Minnesota and, as she says, "with a handle like that you had to have a sense of humor." Laurel Reuter says of this North Dakota folk artist: "Were the people of North Dakota to name their treasures, Emily Lunde would certainly be among them. She is one of the state's eminent folk artists and unofficial cultural historian." As both artist and author, Mrs. Lunde has recorded the life of Scandinavian immigrants settling the prairies and small towns of the Red River Valley during the early 20th century.

Emily Lunde was born in northern Minnesota in 1914. Her father died when she was five years old, and Emily and her two sisters were raised by her immigrant grandparents on a farm. Memories of those days are the inspiration for much of her work. Emily left home at the age of 18 and went to work as a maid in Grand Forks, North Dakota. Although always interested in art and painting, Emily married and raised four children before beginning to paint seriously
in 1974.

Mrs. Lunde's work in included in a number of important private and public collections in the United States. Paintings by Emily Lunde can be found in U.S. Embassies around the works under the Friends of Art and Preservation in Embassies Project. Dr. Robert Bishop, the late Director of the Folk Art Museum in New York City, has included Mrs. Lunde and her work in his book on American folk art and painters. Dr. Bishop also donated over forty of her paintings to the Art in Embassies Project.

In addition to her painting, Mrs. Lunde has authored and illustrated two books. "Uff-Da" and "Skal, American Folk Art Album" are both lighthearted yet insightful looks back on life in this area almost a century ago.

The Reminiscences of Folk Painter Emily Lunde

I lost my father when I was five years old. After that we lived with immigrant grandparents up in Northern Minnesota and this became the focus of my story, what I learned watching my immigrant grandparents, what they did and thought. My grandmother was busy all day long. She had already raised a big family and along we came, four of us. It didn't please her much. She thought she was all done, so we were not too welcome.

We didn't get to town unless we needed new shoes. Those were the days of the horse and buggy and Model Ts. You didn't get anywhere. The world was only as wide as possibly twenty miles. Very different from now. When you took a Model T then, of course, it meant at least two flat tires so we made one annual visit to an aunt and that was a big deal.

It was a time of hardship and austerity I tell you. Grandma was so old-fashioned. She never went to town because among the women only naughty people went to town. We had a neighbor lady who would get in the wagon box with her husband and go to town. My, that was terrible. Everything was a sin. We couldn't wear light stockings. The only thing that was allowed was black stockings. Our clothes were gray. She leaned toward the Pentecostal . . . very strict.

She wasn't a happy woman when I knew her. There had been so much hardship for her. I can't remember her smiling, or making a fuss over us. My grandfather was my pal. He was deaf and I would run around the farm with him, screaming. I could make him hear. We would have good times together. He would try to speak English once in a while, but grandma never tried.

I amaze myself when I think about what I was doing at the time. I was between five and ten years old and I perceived these things that went into my paintings. I was analyzing the adults. I guess you can't fool children as much as you want to. You couldn't rebel. You knew your place and you stayed there. I had a step-father, and he was very strict too. I know when we got to the table, nobody talked. It was very quiet at the table. He didn't take us anywhere. We got to go to the fair once a year. We felt that was great stuff. That is the only thing I can look back on. I had a hard time in school, but so did all the people around me. It was just that they dressed me so hideously. They had to explore, see what the latest style was, and kept me crying of course. When I got real noisy, they would ship me to another aunt. I lived up in North Dakota for a while and went to school there.

I left home when I was about 18. I wasn't trained for anything, so I did maid work. I didn't get the chance to go to school then, during the Depression. If I had known enough I would have gone on my own. We had university here, but I didn't know what it was all about. I had been on a farm and we never went anywhere except in our neighborhood. I was never taught that an education was important. I would have liked to have gotten into drama or something like that.

But Grand Forks was wild because it was Speakeasy days. Everybody knew where everything was. It was a good time for me because I didn't know any better. It was like turning a fox loose in a barn.

I met my husband after I had been in town for a couple of years. He was on road construction, and they didn't work during the winter. So they cooked oatmeal, and a whole bunch of them lived together, like a nest. All those bachelors, cooking oatmeal and surviving through the winter.

You could buy a meal for 25 cents at that time. A good meal. When I came to town I didn't know how to order from a menu. I had $5.00 with me and I wanted to eat, but the menu just listed the meat and I thought, "My goodness, I want some meat and potatoes." It lasted until I found work as a maid. They fired me after the first couple of weeks: I didn't know how to do city work. I would get up early in the morning and make breakfast. Those people must have been awfully disgusted with me. I'd had two breakfasts before they got up. Oh, I cooked and cooked. I couldn't figure out why they didn't want a big meal at lunch. We ate so heavy at home that I thought that was the way everybody did it.

After I got married we were all over doing construction work. My husband built air bases during the war in Nebraska and Kansas. And then he worked on the big water tower in town. He turned the first soil at the old airport. The roads that he did aren't around anymore. We had one of the first home trailers around here. Oh, that was a palace to me. So we bumped around from place to place, parking wherever we could connect to the lights. Sometimes we didn't have lights.We lived in the trailer until the children ran into problems at school because they kept going from one school to another. So I refused to go anymore. Then my husband sold the trailer. The woman who bought it used it for baby chickens, of all things, and then burned it up.

There was a time when I would paint on anything I could get a hold of. Any piece of board or paper. It was fun to see what things looked like. Then I'd take a painting somewhere and I'd be too bashful to go and pick it up. My first art exhibit was at the university and I never did find out what happened to the painting.

One of my first endeavors was to paint the farm home. I gave it to my mother and she hid it in the attic. So I guess it wasn't too good, at least she didn't think so. My husband didn't like my work in the beginning either. We got back from Fargo one time and he said, "Nobody is going to buy that stuff." So I stuck them in the attic. I thought I was never going to paint again. But then I got some calls for the paintings and from then on he would help me frame them. We'd go to flea markets 'till he wasn't well enough to do it and then we didn't go anymore. One time I made a threshing machine and after I got my horses all harnessed and everything my husband looked at it, and he said, "The horses are going the wrong way." He could have told me that before.

I paint things I'd seen at grandma's or in my own home, things I have attended — weddings, carnivals, threshing gangs, things like that. It's sort of a satire of the old days, some of it's affectionate but some of it's also a put-down. So there's some kind of bite in The Gossips and there's a little bit of hypocrisy in the one where the preacher comes unexpected. The people weren't supposed to do any of the things they do in the painting, but they did them when nobody was looking. I don't know if that is the thin line between

comedy and tragedy. It's so tragic that it's funny. Is that it? I've been trying to figure that out myself.

When I sit down and paint I laugh at my characters. They were like company. It was quiet here, my husband didn't talk much and we didn't go anywhere, so I painted. I don't know what I would have done if I hadn't painted. That and the library. Now, it is getting harder for me to concentrate on reading. It would have been fun to have made a satire of my rambling around. I have a story written of those days when we bumped around in the trailer and I made some crazy sketches. But I have never painted anything of that time, except I painted a flag-pole sitter. I wonder where I got that? Do you remember when they talked about the flagpole sitters? The girls would give them a treat which they would haul up. They didn't have any money, so they'd get some food.

Then they had dance marathons where you had to go every Saturday night to see how the ones you were rooting for were doing. We found out afterwards that they had a chance to sleep after the crowd left, but we thought they danced all night. That took some of the punch out of it. One girl died of exhaustion, so they shut it down. It was terrible. They were tired. Drag and drag. Drag each other on the floor. And we were foolish. We sat and looked. Paid our hard-earned ten cents to get in.

Painting's getting to be work now. But then there are times when there is something I'd like to do. I'd like to do something entirely different once. But when I do that it isn't what people want because they have an idea in their mind about what I do. So then you go back and make it. I don't care if I never make a country store again. I have hundreds of them out, all to different persons. But they're so tedious. I wouldn't sell one for under $100 now.

We always liked threshing. You saw more people and there was lots of good food. The women would try to outdo one another and see who could feed the thrashers the best. I persuaded my grandma to make chocolate pie for the thrashers and was she mad at me. She just didn't think chocolate was any good for thrashers. They had chicken at every place they went. For about a month they would go from one place to another and thrash. They would be two or three days at each place.

The kitchen was like Hades. They had to burn wood in their cook-stoves, so you can imagine how hot it was. They didn't have fresh foods as we have them, but there was a lot of pastry and pie and homemade bread and there was chicken, chicken, chicken. It was the only meat they had. You didn't have freezers or refrigerators, so you had to rely on the critters that were running around the farm. They didn't butcher until it started to snow because then they would have a little time to get the meat packed away and salted.

They generally had a hired girl at threshing time, and of course the young men hadn't seen a girl around the neighborhood, so I can tell you Cupid came in bib overalls many times. They sure looked each other over. You can imagine when your world is only 20 miles wide, that you're going to really look! They'd have big families, boys and girls that never married. They used to say old maid and old bachelor you know. But I see why now. They couldn't get anywhere. The oldest one would take the horse and team and the rest would stay home. So very few of them would get a chance to get off the home place. That is why you see so many people working in these paintings. Everybody had their job to do. They were isolated. They had their church-doings in June; they had their tent meetings and their cottage meetings when people would get together. But there really was a lot of isolation.

They were terribly lonesome. Just terrible. So many of the women lost their mind out on the prairies. They were left with the children while the men tried to find something to work at, and there were Indians and wolves and hunger. My grandma talked about how hungry they were. She said I looked at that piece of old bread and I wanted to eat it, but I didn't know if Olie would make it home from town with some flour so we could have something to eat. Oh, and that boat ride over from the old country. Six weeks on a boat with animals, living with animals. So one of the paintings I did had people sitting or sleeping on the deck, watching the Statue of Liberty. Some were too tired to look. But it must have been terrible. The latrines would turn over in the ship. What a mess!

My painting is a documentation of the 1920s and on. You know, I have been looking at these people here and would I ever like to have the whole immigrant story on display in the area. But I will never see that. Too busy making hockey rinks.

Edited by Robert Enright for Border Crossings magazine, Winnipeg, Canada.

NDMOA Rural Arts Program

Rural Arts Initiative: the initiative began in 2004 as a pilot education program for rural schools throughout North Dakota. The first exhibition the Museum toured was Snow Country Prison: Interned in North Dakota. That exhibition told the story of Germans and Japanese nationals interned in Ft. Lincoln, at what is today the United Tribes Technical College just south of Bismarck.

It is the Museum's intent to travel exhibitions of original artwork relevant to rural communities throughout the State. For example, in 2005 the Museum launched a group exhibition titled Shelterbelts, an exhibition by three regional artists that examines the changing landscape and farming practices in the State. From 2005 - 2008, the demand for exhibitions was such that the Museum had to reprint Snow Country Prison in order to get it back into rural communities. The lesson plans for Snow Country Prison have been a valuable education tool for teachers in the Visual Arts, North Dakota and World History, and English. In addition to Snow Country Prison, and Shelterbelts we added Artists: Self Portraits, an exhibition of 50 local, national and international artists making self portraits in various medias.

After Shelterbelts ended its tour the Museum added Marking the Land: Jim Dow in North Dakota, a photo exhibition dating back 25 years documenting the folk art, architecture, religious life, and hunting and fishing practices in the State. The Museum published a photo book to accompany the exhibition, and in 2007 American Photo proclaimed it to be one of the top ten photo books in the United States. Over the last few years, the Museum has added exhibitions such as Animals: Them and Us, Fantastic, American Nile, which tells the story of migrant farmers in the Red River Valley, Dancing Dazzling Beads, In Our Own Words: Native Impressions, an print exhibition by two North Dakota artists and one Philadelphia artist; Beyond Home, art from the permanent collection documenting the human experience outside the US; and Nancy Friese: Encircling Trees and Radiant Skies, landscape paintings and prints by Nancy Friese of Buxton, ND.

In the last two years the Museum presented exhibitions by or about North Dakota. The first, Elmer Thompson: Inventor, told the story of Elmer Thompson who was the official photographer for the State Normal and Industrial School in Ellendale in the early 1900s. Not only did he practice his skills as a photographer, but Mr. Thompson earned the first six of his ultimate thirty patents at the AT&T Headquarters at 195 Broadway. New York. From there he moved to RCA Victor, then spent several decades at Philco, where he earned two dozen more patents, including the first wireless radio remote control (Philco's "Mystery Control") and a phonograph that transferred the signal from record to the amplifier by means of an optical sensor (the "Beam of Light" system).

The other North Dakota based exhibition was a painting show by North Dakota native Frank Sampson of Edmore, ND. Sampson left the family farm as a young man and spent his career teaching painting in Boulder, CO. At the age of 94, he still returns to the farm twice a year to paint for one month stretches. Sampson's paintings are rooted in the life he grew up with on the farm.

Since this program's inception, the Museum has installed exhibitions in: Ashley, Grafton, Crosby, Bowman, Washburn, Cavalier, Cooperstown, Valley City, Jamestown, Dickinson, Casselton, Minnewaukan, Rugby, Edinburg, LaMoure, Ft. Totten, McVille, Ellendale, Mayville, Cavalier, Stanley, Fargo, Steele, Bottineau, Linton, Hettinger, Ft. Yates, Cando, Pekin, Mohall, Langdon, Hankinson, Minot, Rolla, Westhope, Underwood, Bismarck, New Rockford, Wahpeton, and Devils Lake. Many of these towns have hosted multiple exhibitions and numerous towns surrounding these communities have attended exhibitions.

Last year the Museum installed an exhibition at the Peace Garden, the first in what is becoming a multi-year partnership. Museum Education Staff is working with the Peace Garden on a rotating exhibition schedule for North Dakota students visiting throughout the year. In May the Museum will return to the zoo in Wahpeton where nearly 10,000 students pass through in the month. Zoo staff members now say teachers call ahead to see what exhibition will be on display. School visits to the zoo now include arts education in their visit.

This year the Museum is beginning the 2022-23 exhibition schedule with this show by Emily Lunde, one of North Dakota's most prolific folk art painters. Lunde's paintings detail life of the early settlers throughout the region.

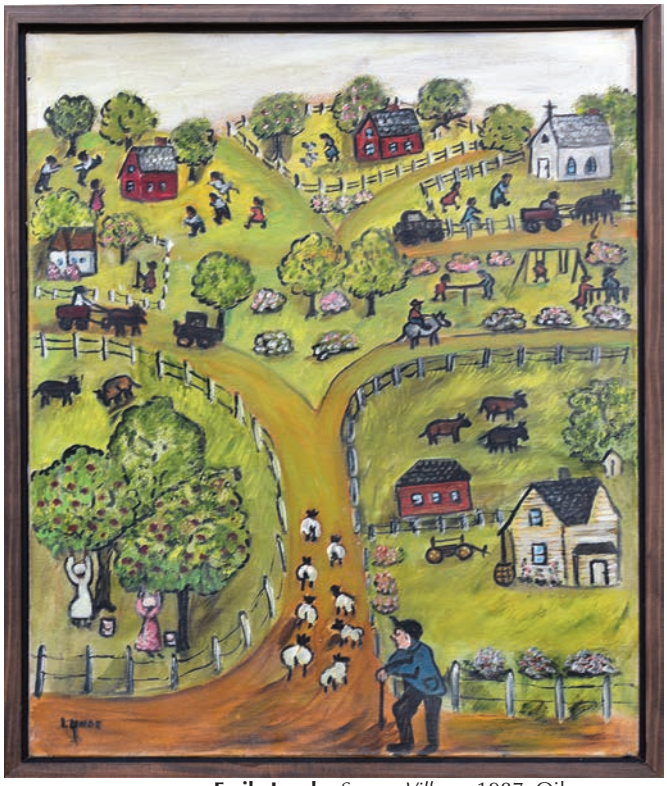
To book an exhibition please contact Matthew Anderson, Director of Education, at manderson@ndmoa.com or 701-777-4195.

A GUIDE FOR VIEWING ARTWORK

The following activities and lessons rely on three basic methods of visual analysis: description, formal analysis, and interpretation. These methods provide a structure for viewing, analyzing, and writing about visual art. For the purposes of explaining the methods of visual analysis, let's look at the two images below. The same methods can be applied to analyzing any image or artwork.

Description

The first step in visual analysis is description. Describing an image is a useful technique for looking closely at an image and absorbing its details. Descriptions should try and remain objective, discussing what can be seen without drawing conclusions about an artwork's meaning. For instance, when looking at *Serene Village*, it would be appropriate to say,"I see people, buildings, and animals," but it would be inappropriate to say "This is an inspiring picture." This sort of subjective comment should be reserved for the interpretation stage. A description can begin anywhere, but generally it is easiest to begin by discussing the subject matter. For example, a description of this image might begin with the basic statement, "This is a painting of a village with people and animals." Once you have stated the subject matter, simply elaborate on what you can see: "There is a person leaning on a cane at the bottom of the painting. This person seems to be guiding or watching eight sheep going up the road that splits half way up the painting. The split in the road divides the painting into three distinct sections; a lower left section, lower right, and upper section. To the left of the road in the lower left section is a field with some apple trees. People are picking the apples and there are baskets or buckets near them. To the right of the road in the right lower section are two buildings, a house and a shed. There are also some farm animals, possibly cows that are in field above the house. The upper section includes four more buildings, trees, lots of people, tractors, animals pulling wagons, and a light blue sky. The overall scene looks like a busy small farming village."



Emily Lunde, *Serene Village*, 1987. Oil on canvas. Collection of the North Dakota Museum of Art

Formal Analysis

After looking carefully at an image and considering its properties, formal analysis is the next step. This activity guide includes a description of the elements and principles of art, which can be used as a guide in your formal analysis. The "elements of art" are the building blocks for achieving the "principles of art." A very good place to start formal analysis is by deciding which elements are most strongly represented. "The vertical road that divides the painting into three sections is a strong visual element. My eyes travel up the vertical road following the white sheep. The left and right side of the lower part of the painting are divided equally but are not symetrical. There are different shapes on the left and the right of the road. The painting is also divided in half from top to bottom as the vertical road splits in the middle of the painting creating a horzintal line halfway up the image. The lower half of the painting, or foreground, appears to be closer to me because the figures, animals, and building are larger that in the upper part, or background, or the image. The upper part of the painting has more geometric shapes of building, organic shapes of trees, ".

Interpretation

This section should focus on the emotions and interpretations that an image evokes for the viewer. Different viewers will react to the same image in different ways, so there are no wrong responses. An example of an interpretative description is, "the painting makes me think of a how simple and peaceful life may seem to be in the past. The colors are warm which makes me feel warm and cozy. The sheep calmly walking up the road, people picking apples, the figure leaning on a cane, all add to an overall sense that nothing is rushing by. The composition of the painting is also evenly divided which adds to a sense to balance and calm that reinfores the title of the image, it truely is a *Serene Village*".

Previsit Activity: Look! Think! Discuss!

(This activity can also be done while at the exhibition)

Grade Level: All
Subjects: English–Language Arts and Visual Arts

Learning Objectives:
Students will become familiar with how to look at and examine various works of art through observation and critical thinking.

Materials:
- One photocopy or transparency of an artwork that you provide
- Crayons, markers, colored pencils, papers, and/or other art making supplies

Resources:
See a demonstration of this lesson in action at: http://vimeo.com/9678839, A VTS Discussion with 4th Grade Students.

Procedure:

Part 1: Observe
Select one photograph of artwork you would like to have your students look at. Try to select a piece with people in it, as it is more likely to have a narrative. To begin, have the students take a few moments to view the work of art. Make sure that the title of the work is not visible to the students.

Part 2: Explore and Discuss

1. After an extended period of quiet observation, begin by asking students, "What is going on in this picture?" (If the children are really young, you may rephrase as, "What do you see in this picture?")

2. Call on students one at a time. Point precisely to what students mention. Paraphrase EACH comment. This validates students and allows the nuances of language to settle in students' minds. When you paraphrase, be concise and change only the wording, not the meaning of what is said. In rephrasing, demonstrate the use of proper sentence construction and rich vocabulary to assist students with language. Accept each comment as equal in value to all others.

3. After each student's observations, the second question you may ask is, "What do you see that makes you say that?" This requires students to provide evidence for their observations. There may be times when this question does not need asking (for example, if a student identifies a ball in the painting, you need not ask, "What do you see that makes you say you see a ball?").

4. Link students' related comments. This allows students to feel they are a part of a conversation about art, it's gratifying, and also allows for the group to come to a shared understanding or acknowledge a discrepancy in interpretation.

5. Follow up each comment with, "What more can we find?" Asking what ELSE we can find implies something OTHER than what has already been said. MORE asks students to look more carefully or deeply at the work of art.

6. Use encouraging body language and facial expressions to foster participation.

7. After approximately 15 to 20 minutes, you should move on to your next work of art. You will be able to feel a long pause in conversation that may feel like the "end" of the discussion. Compliment students on their discussion and move on to the next work of art. When you have completed the entire lesson, tell them what you particularly enjoyed in their discussion. Encourage them to think of viewing art as an open-ended process.

Part 3: Recreate
After the discussion, ask students to draw or recreate one work of art in their own style or how they would have made the work differently. Also, have each student come up with their own title for their new art work. Give the students time to create their works using markers, crayons, or other classroom supplies. If time permits, ask for any volunteers to share and explain their artwork and title.

Common Core Standards – English Language Arts
Speaking and Listening (K-5 and 6-12)

Comprehension and Collaboration
1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.
2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.
3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.

Presentation of Knowledge and Ideas
4. Present information, findings, and supporting evidence so that listeners can follow the line of reasoning and the organization, development, and style that are appropriate to task, purpose, and audience.

Achievement Standard – Visual Arts
Standard 2: Structure and Function (K-12)
Students understand how works of art are structured and how visual art has a variety of functions.

Visual Thinking Strategies
Techniques for Visual Thinking Strategies are used at the North Dakota Museum of Art as part of our overall education program.

Visual Thinking Strategies (VTS) is a method initiated by teacher-facilitated discussions of art images and is documented to have a cascading positive effect on both teachers and students. It is perhaps the simplest way for teachers and schools to provide students with key behaviors sought by Common Core Standards: thinking skills that become habitual and transfer from lesson to lesson, oral and written language literacy, visual literacy, and collaborative interactions among peers.

For more information about Visual Thinking Strategies, please visit their website: http://vtshome.org/.

VTS is a facilitated discussion about a work of art that starts with just three questions:

What's going on in this picture?
What do you see that makes you say that?
What more can we find?

While facilitating discussion, the teacher paraphrases comments neutrally, points at the area being discussed, and links and frames student comments. The teacher does not provide information or any opinion of the artwork during the discussion.

Based on decades of research in visual thinking and aesthetic education, these methods allow learners of all ages to delve into visual art. Through VTS, students practice careful observation, learn to support their statements with evidence, and consider the viewpoints of others—skills that also form the basis of Common Core standards and 21st Century Skills.

Examples of VTS in action can be found on the Visual Thinking Strategies' website: http://vtshome.org/what-is-vts/vts-inaction–2.

Activity/Lesson One: Three Steps to Viewing Artwork

Grade Level: All
Subjects: English–Language Arts and Visual Arts

Learning Objectives
Students will learn a basic method for analyzing images using description, reflection, and formal analysis.
Students will:
- work in teams to interpret and analyze an assigned work of art
- write responses to the work of art that will demonstrate an understanding of description, formal analysis, and interpretation

Materials
- Background Information: "A Guide for Viewing Artwork" (first page of this Activity/Lesson guide)
- Student handout: "Formal Analysis: Elements and Principles of Art" (page 45 and 46 of this Activity/Lesson Guide)
- Writing paper, pencils, pens, or a computer

Artworks
Artworks in the exhibition *Uff-Da: The Folk Art of Emily Lunde*

Procedure

1. Choose an artwork that works best with your curricular goal, or, using as an example, introduce the basic concepts of description, formal analysis, and reflection, as described in the previous section "A Guide for Viewing Artwork" by modeling these methods for the students.

2. Distribute copies of the student handouts "Formal Analysis: Elements and Principles of Art." This resource will help students to process the new vocabulary and concepts. Model the processes of description, formal analysis, and interpretation by explaining each method to the class. The discussion of formal analysis may require extra time and explanation since it will introduce new vocabulary to students. Explain each of the elements and principles of art and demonstrate where each appears in the images.

Students will now analyze an image in the exhibition *Uff-Da: The Folk Art of Emily Lunde* by working in small groups. If you would like the class to focus on a particular work of art, choose a specific image and ask your class to gather around it. If you would like the students to focus broadly on the processes of analysis, give each group a different set of images to examine.

Description

1. Give students time to quietly examine the art. Emphasize the importance of close looking and thoroughly cataloguing the details in a work of art. Prompt students to write objective descriptions of the art. Ask students to share their responses with their group. Discuss how a work of art changes when you look closely.

Three crucial Visual Thinking Strategy sentences to keep you and students looking are:

What's going on in this image?
What do you see that makes you say that?
What more do you see?
repeat...

Formal Analysis

4. Ask students to refer to their copies of the "Formal Analysis: Elements and Principles of Art" student handouts. Remind students that not all of the elements and principles of art will be obvious in each image. Some of the elements and principles will be more strongly represented than others. Ask students to choose three elements of art and three principles of art and record where and how each appears in the image. Ask students to share their answers with their groups.

Interpretation

5. When students have completed their written descriptions, they should reflect on their image. Ask students to consider how the image makes them feel or how the artist may have intended the audience to react. Ask students to share their answers with their groups.

6. Finally, ask students to consider how each method of analysis enhanced their understanding of the image and to share their answers with their groups.

Assessment

Teacher:

Observation of student discussion and small groups for inclusion of the following:

Demonstration of close looking skills

Application of the three methods of visual analysis

Peer:

Evaluation of written assignment for:

Demonstration of close looking skills

Application of the three methods of visual analysis

Ability to use the vocabulary of the elements and principles of art to conduct formal analysis and apply it to an image

Self:

Students should be able to articulate in discussion and through written assignment:

The three methods of visual analysis and how each can contribute to a greater understanding of a work of art

The vocabulary of formal analysis and an understanding of how it can be applied to an image

Common Core Standards – English Language Arts

Speaking and Listening (K-5 and 6-12)

Comprehension and Collaboration

1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.
2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.
3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.

Presentation of Knowledge and Ideas

4. Present information, findings, and supporting evidence so that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

Achievement Standard – Visual Arts

Standard 2: Structure and Function (K-12)

Students understand how works of art are structured and how visual art has a variety of functions.

Activity/Lesson Two: A Closer Look

Emily Lunde, *Milking Outdoors*, 1989, Oil on canvas.
Collection of the North Dakota Museum of Art

Grade Level: All
Subjects: English–Language Arts and Visual Arts

Learning Objectives
Students will:
• look closely and critically at works of art
• use the methods of description, formal analysis, and interpretation to analyze the images encountered in the gallery
• write interactive descriptions of images of their choice
• sketch simple compositions using the elements and principles of art based on the images
• apply what they have learned by writing their own poems

Materials
– Sketchbooks (or notebooks) and pencils

Artworks
Artworks in the exhibition *Uff-Da: The Folk Art of Emily Lunde*

Procedure
Note: If it is not possible to make a trip to the exhibition, the same strategies and activities will work in the classroom. Additionally, any artwork will work well for this lesson. Choose images that are rich in details, emotive qualities, and strong formal properties.

This lesson contains three activities. Each activity uses a different object to explore one method of analysis and emphasize concentrated looking. When looking at visual art, emphasize that the tools students are learning can be used to analyze any work of art from any time period. This activity is an engaging way to help students create rich, descriptive sentences.

Description Activity
This activity should focus on an artwork that is rich in details, which will give students the opportunity to write highly detailed descriptions. Images like *Milking Outdoors* will work very well for this activity because there are many details for students to observe and describe. Any artwork in the exhibition will work.

1. Ask students to divide a page from their sketchbook (or notebook) into quadrants and label each quadrant with one part of speech: nouns, verbs, adverbs, and adjectives. Students should then be divided into four groups. Explain that each group will be responsible for brainstorming words for one part of speech. The "noun group" will come up with a list of nouns that they see in the image. The "adverb group" will come up with a list of adverbs that they see, and so on. Give the groups five minutes to compose their lists. When groups have completed their lists, each should choose a spokesperson to read their list, and the other groups should copy the words down in the appropriate quadrant.

Nouns	Verbs	Adverbs	Adjectives
Cow	Looking	Happily	Loud
Goat	Milking	Sadly	Soft
Man	Sitting	Softly	Small
Woman	Balancing	Loudly	Large
Windmill	Flapping	Angrily	Wide
Building	Spinning	Lightly	Narrow
Geese	Carrying	Heavily	Blurry

Next, using the words from the four lists, students should compose sentences that use at least one word from each of the quadrants. Some examples based on the words above might be: "In this image the cow is looking at the woman milking her."

Formal Analysis Activity

For this activity, students will be sketching an image of one of the prints in *Uff-Da: The Folk Art of Emily Lunde* in their sketchbooks or notebooks. Pick an image that would provide good opportunities to discuss formal analysis in detail. Objects selected for this activity should have strong lines and other formal characteristics. Explain that artists-in-training often sketch the works of master artists to learn.

1. Ask students to sketch the image in their sketchbooks. Review the terms line, shape, and space. Have the class or group begin by using line to draw main areas of the image. Remind them to keep space in mind, both positive and negative, as they fill the page.

2. Once the main shapes are in place, review the terms form, value, and texture. Ask the students to add shading and texture to their drawing to emphasize volume. (They may need to create another sketch.) If students get frustrated or are not sure how to re-create an area of the masterwork, instruct them to go back to using line, then shape, then space, then form, etc. Students may adjust their sketches or compositions as they see fit.

3. Referring to the student handouts Elements of Art and Principles of Design, conduct a formal analysis of the artwork they chose to sketch. Ask students to identify the key principles based on their process of sketching. Discuss the sketching process and how it enhanced their understanding of the artwork. Students may also write a formal analysis of the piece, focusing on three main elements or principles in the artwork.

As they move through the process of re-creating the composition on paper, students will come to appreciate how the formal characteristics contribute to the overall composition.

Interpretation Activity

In this section, students will assess and respond to the work of art on a personal level, analyzing the effects that the work has on its audience. Images should be chosen that have a strong emotive characteristic.

1. Ask students to brainstorm why the artist would have created an image like this. Ask them to consider how the artist wanted the viewers to feel when they looked at this image. Students should record their answers in their sketchbook. Students should discuss their answers with a partner or in a small group.

2. Ask students to write a persona poem inspired by the image. Explain to students that in a persona poem, the poet writes from the perspective of someone else or even something else in the image, like the tuba or glasses. Each student should write the poem as if he or she is the artist. The poem should reveal why the artist was drawn to create the artwork. Invite students to refer to their sketchbooks for ideas and to the word bank they generated in the Description Activity for words and images. Remind students that, since we cannot know what is in the artist's mind when the image was made, there are no correct responses. Encourage them to use their imaginations and picture themselves as the artist. What is moving, curious, or interesting about the scene? What is the first thing they notice? What textures, sounds, and smells would they encounter if they were the artist sitting with the subject?

Activity/Lesson Three: Writing About Art

Grade Level: (4-12)
Subjects: English Language Arts and Visual Arts

Learning Objectives
Students will:
- examine the relationships between the image and the artist's statement or text panel
- look closely at an image in the exhibition
- use the methods of description, reflection, and formal analysis to write their own interpretations of the artwork

Materials
- Notebooks and pencils

Artworks
Artworks in the exhibition *Uff-Da: The Folk Art of Emily Lunde*

Procedure

1. Inform students that they will examine the image and write their own interpretations.

2. Examine the painting *A Very Savory Stew* by Frank Sampson. Give students time to quietly examine the image. Before discussing, students should brainstorm questions they have about the artwork. A useful tool for beginning this dialogue is asking the students what they would like to know about the picture or the artist. These questions can be recorded in their notebooks, and will ideally form the basis for the artist's statements the students will write.

Emily Lunde, *Saturday Night Shopping*, 1989, Oil on canvas.
Collection of the North Dakota Museum of Art

After reading the introduction (page ii) and looking at the painting, the following can be used as discussion questions:

- What stories or parts of the text most interested you or made you want to learn more?
- What do you think the title refers to?
- What do you think Emily Lunde wants you to know about her and her paintings the most?
- How does the introduction effect our interpretation of the painting?

5. Next, each student will write a statement or interpretation based on another artwork from the exhibition. Students should select the artwork that they find most captivating.

6. Once students have selected an artwork, they should write responses based on the three methods of analysis that they practiced in the previous lessons. As a prewriting activity, students can use the activities outlined in "A Closer Look" as a way to brainstorm ideas for their own statements. The questions that the class provided in Step 2 of this lesson may also be helpful.

7. The students' interpretations should be at least three paragraphs in length (one paragraph can be committed to each analytic method: Description, Formal Analysis, and Interpretation). Remind them to be aware of transitions between sentences to unify important ideas. Students should also use correct grammar, spelling, and punctuation.

8. When writing their descriptive paragraphs, students should describe specific details in their image(s) using complete sentences.

9. The following is a list of questions that can prompt students to write responses based on formal analysis:

- Which are the two or three most important elements of art or principles of design in your image?
- 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?

10. Finally, for the reflective section, the following is a list of possible questions that can be used to provoke responses. Students can use the answers to these questions to guide their overall interpretations:

- Why did you choose this image to write about?
- What first caught your eye?
- From what perspective was the image created?
- How did Emily create this painting?
- When was this painting made?
- Why do you think Emily chose to create the painting?
- What ideas or feelings is Emily conveying through her painting?
- Is this a successful image?
- What would you do differently?
- What other title would you give to the photograph?

11. Because writing about art is complex, students should go through a process of revisions. Peer review will also help students refine their ideas as well as get an outside opinion on their works of art. The goal of writing about art is not to make all-encompassing grand declarative interpretation, but rather to come to an interpretation of an image through plausible reasoning – whatever that interpretation is.

Activity/Lesson Four: Protecting Art for Future Generations

Grade Level: (K-12)
Subjects: English–Language Arts and Visual Arts

Activity Overview:
It's only natural for visitors to want to touch works of art. Usually, they don't realize that damage results when many individuals touch objects, even if they do it very gently.

Learning Objectives
Students repeatedly touch a piece of paper, and then examine it for evidence of dirt and damage to learn why they should not touch works of art.

Materials
•Two ordinary pieces of white paper, about 4 x 5 inches

Procedure

1. Take one piece of ordinary white paper and pass it around the classroom. Ask each student to rub the piece of paper between his or her fingers for a moment before passing it along.

2. After everyone touches the paper, have students compare it to the piece that was not passed around.

3. Discuss how much dirt and oil are on the sheet that students touched, and how these residues can damage works of art. Tell students that hundreds of people visit the Rural Arts traveling exhibitions. Speculate on what the paper might look like if hundreds of people had touched it. Use their comments as a springboard to discuss on the importance of preserving art for future generations. Why is it important to preserve works of art?

4. Ask students if they can think of other important rules to follow when visiting this exhibitions or a museum. Be sure to address the following rules:
• Do not touch the artwork.
• No food, gum, or drinks are allowed.
• You can take pictures with the flash turned OFF. Flash damages the fragile materials in works of art much like the sun can discolor an item if it is left outside for too long.
• Stay with your group.
• Use indoor voices inside the galleries.
• Have fun! Be Curious!

Activity/Lesson Five: Looking and Learning from Art, Part I

Grade Level: (K-12)
Subjects: English–Language Arts and Visual Arts

Activity Overview:
This is the first lesson in a sequential unit. Students review the elements of art by studying a reproduction of a work of art they will see on their exhibition visit in Activity/Lesson Part II. Students prepare for their trip to the exhibition by researching the work of art and speculating about the museum's motivation for collecting it. Students also review appropriate museum behavior.

Learning Objectives
Students will be able to:
• explain the difference between looking at a reproduction of a work of art and looking at the original.
• identify the elements of art in a work of art.
• understand the various roles of a museum.

Materials
• A reproduction of the work of art your class will view on their museum visit in Activity/Lesson Part II. Images to print are located at the end of these Activity/Lesson plans.
• Reproductions of other works by the same artist.
• Definitions of the elements of art
• Blank paper for note taking
• Short activity: Protecting Art for Future Generations (previous Activity/Lesson)

Procedure

Preparation
• Make an appointment to take your class to the Rural Arts Exhibition in your area.
• Select one work of art in the Rural Arts exhibition for the focus of the next three Activities/Lessons. Images can be found at the end of these Activity/Lesson plans.

1. In your classroom, display a reproduction of the artwork you have chosen to focus on. Ask students to take a few minutes to write down their first reactions to the image. Tell students they can write whatever comes to mind about the work of art and can include any questions they have.

2. After they have written some observations, provide students with descriptions of the elements of art. Ask each student to choose one of their written observations and relate it to one of the elements of art. Have students write down one or two sentences that describe how the artist used an element of art to create the effect they observed. For example, while looking at Emily Lunde's painting *Milking Outdoors* a student may have observed that the work of art has a sense a calm summer day. He or she could write about how the artist used a warm color pallette to create a sense of a summer day.

3. Discuss how the artist used the elements of art in the work by soliciting the students' written observations about each element of art. Chart the responses for each element of art. Ask questions to prompt students to find increasingly more complicated uses of the elements of art. For example, looking at *Milking Outdoors*, you might ask:
• Find examples of repeating shapes or lines in the composition. What effect does this "echoing" of form have?
• Find an example of contrasting texture depicted in this scene. How does the artist use texture to suggest aspects of the figures' character?
• How would you describe the overall palette of this work? What hues and shades of color emerge as you look at it?

4. Ask students to consider the differences between the reproduction they are looking at and the original work of art by asking questions that can only be answered by seeing the original work of art. Make it clear to the students that when looking at a

reproduction, they can only speculate about certain aspects of the original. The aim of this exercise is to illustrate that reproductions are not substitutes for the original work. Questions might include:
• How big is the original work of art?
• What do you imagine the surface of this work is like? (rough, smooth, sharp, cold)
• How might the impact of this work change as you change your physical vantage point?
• What types of artworks do think will be exhibited near this work of art? What characteristics do you think they might share with this work?

Record responses to these questions and revisit them in the next lesson, in front of the original work of art.

5. Show reproductions of other artworks by the same artist and have students compare the use of the elements of art by the same artist. Include artworks for which the artist is best known, and which underscore the artist's unique approach or style. Ask students to identify the common use of elements of art they see in the other artworks. Chart student responses using the elements of art to organize.

Optional: You can weave biographical and historical information about the artist into this discussion.

6. Divide students into small groups and ask them to discuss what they think the role of a museum is within society. Why do museums collect works of art? Small groups should relate their responses to the class. Chart responses about the following roles of an art museum:
• Preserving history
• Preserving rare or valuable objects
• Educating the public about the history of art
• Furthering scholarship about art
• Promoting creativity and artistic expression
• Providing communities with opportunities for social interaction and entertainment

7. Help students recognize that museums want to protect works of art for the future. The pre-visit activity “Protecting Art for Future Generations” will help students understand why we ask them not to touch works of art in a museum. Stress the following two points:

a. Works of art can be damaged when well-meaning people point at a work of art with a finger, pencil, or map and accidentally touch the surface. Students' bracelets, pocketbooks, or backpacks can accidentally scratch the surface of works of art. This is why we ask them not to get too close, not to point things at works of art, and to leave their large backpacks on the bus or at the coat check.

b. When security guards in a museum or gallery setting warn a visitor about getting too close to a work of art, they are doing their job to help preserve the art so that future generations can enjoy it.

8. For Homework: Ask students to research the work of art they will see on their exhibition visit, and the artist who created it, using the internet, encyclopedias, or other available tools. In a short (1–2 page) essay, students should summarize important information about the work and speculate about why the museum collected or exhibited this particular artwork. If the museum owns other artworks by the artist, they should speculate about why the museum owns more than one work by this artist.

Tell students to bring this report to the museum in the next lesson. They will be asked to report on their research in the museum in Part 2.

Activity/Lesson Six: Looking and Learning from Art, Part II

Grade Level: (K-12)
Subjects: English–Language Arts and Visual Arts

Activity Overview:
This is the second lesson in a sequential unit. In a museum gallery, students practice looking skills they reviewed in Part 1. They reflect upon the differences between viewing original works of art and reproductions, and interpret a work of art using formal analysis and research done for homework

Learning Objectives
Students will be able to:
• point out differences between viewing an original work of art and viewing a reproduction.
• use vocabulary from the elements of art to discuss a work of art.
• use description, formal analysis, and background information to develop an interpretation of a work of art.

Materials
• Clipboards
• Pencils
• Copies of the "Discussion Worksheet"
• Part 1 homework assignment

Procedure

1. When you first arrive in the gallery where your focus work of art is located, ask students to spend a few minutes looking at the artwork. Ask them to think about how this original work is different from and similar to the reproduction they viewed in the classroom.

2. Have a discussion with students about the physical characteristics of the work that they see in the gallery, but could not see in the reproduction. Bring back the questions you asked about the original works of art in Lesson 1, along with student answers. Ask questions that prompt students to compare their expectations with what they see in the gallery. For example:
• Surface texture: What is the condition of the work? Does the surface have the texture and appearance they expected it to have? Compare the surface to other works in the gallery. Did you expect the artwork to have this texture?
• Vantage point: Is the work three-dimensional? How does the work change when you view it from a different angle? Do you see anything you didn't expect?
• Color intensity and hue: Are the colors different that you saw in the reproduction? Are they brighter or duller? Do the colors appear different?
• Scale: Is the artwork bigger or smaller than you expected? If so, how does the size affect your experience of the work? How is the size of this work affected by the size of the gallery itself? How is it affected by the relative size of the other works around it?
• Setting: How do the color of the walls, the lighting, and the number of other artworks nearby affect your perception of the artwork? If framed, how do the size, texture, and color of the frame affect your experience of the artwork?

3. Take students through a three-part discussion and analysis of the work of art that builds on the visual analysis skills they covered in Lesson 1. This three-step approach helps students isolate the ways that artists use the elements of art to create meaning in works of art. The approach can be applied to any work of art. Hand out copies of the "Discussion Worksheet" for students to take notes on as you lead the discussion:

Step 1—Description:
In this first step, have students describe only what they see in the work of art. Steer them away from statements about what they feel about the artwork or what they think the artist's creative process, technique, or intention may have been.

Step 2—Formal Analysis:
Next, have students analyze the artist's use of the elements of art by asking directed questions about each element. Ask students how the elements of art relate to one another and affect their perception. For example:
Composition
• Where are you, the viewer, in relation to this scene? Above, below, inside? Do you feel like you are part of the action or standing outside it?
• If you could actually enter the painting, where would you most likely enter the scene?
• Describe how your eye moves through this scene. What is it drawn to first, and where does it go from there?
• What has the artist done to guide your eye?

Shape/Form
• What shapes and forms do you see in the composition? Where?

Line
• Do any forms or lines echo one another?
• Do the lines contribute to an illusion of space? If so, how (for example, through one- or two-point perspective)?

Color
• What colors do you see? Where? Which colors are the dominant ones in the composition?
• What is the tone of the colors in the painting? Cool? Warm? Bright?

Space
• How did the artist create a sense of space?

Texture
• What textures do you see in the work? Where? Describe the quality of the different textures (rough, soft, hairy, smooth, etc.).

Step 3—Interpretation:
Divide students into small groups. Have them use the research they did from Lesson 1 homework assignment, and notes they took on their worksheets during the gallery discussion, to write a concise interpretation of the work of art. Interpretation in this step is focused on context. Students will think about how the context of the work within the exhibition, near other works—lighting, curation, framing, etc.—compares to the original context and intent of the artist. How does this affect the interpretation or meaning of the work of art? Based on their homework research, what do they think the artist's original intention might have been? How does that compare to the students' own, modern interpretation?

Have each small group offer their interpretations to the class and explain their justification. Ask whether other students agree with their fellow students' interpretations. Encourage students to express differing opinions and back them up with visual evidence. Lead students to see that different viewers often come to different conclusions about the same work of art.

Discussion Worksheet

This discussion will have three parts.

Use the space below to take notes in steps 1 and 2. In the space for Step 3, write down your group's interpretation of the work of art, using the evidence noted from Steps 1 and 2.

Step 1—Description: Describe in simple language what you see in this work of art. Describe just what your eye sees, not what your brain thinks or feels about it.

Step 2—Formal Analysis: Evaluate how the artist used each element of art to affect the way you respond to this work of art.

Composition:

Shape/Form:

Line:

Color:

Space:

Texture:

Step 3—Interpretation: Explain the meaning of this work of art using ideas you gained from steps 1 and 2, and using the information you learned in researching this work of art for homework.

In a couple of paragraphs compare the way this work of art would have been interpreted or understood when it was made and first displayed with the way it is understood today. Address the following:

1. Where was this work originally displayed (In what type of space)? Today it hangs in a museum or gallery. How does that affect the impact of this work of art? How does that affect the way people respond to it?
2. Who would have seen this work of art when it was first displayed? What did the artist do to address the original audience for this work? How has the audience changed?
3. Did the work have a purpose (propaganda, religious contemplation, decoration)? Does it still have the same purpose?
4. If the work depicts a story, what was the significance of that story when it was made? Is the story still significant? In what way?

Activity/Lesson Seven: Looking and Learning from Art, Part III

Grade Level: (K-12)
Subjects: English–Language Arts and Visual Arts

Activity Overview:
This is the third lesson in a sequential unit. Students review their experiences looking at an original work of art and a reproduction in Lessons 1 and 2 and address the role of the museum in society. They assess the museum's presentation and interpretation of works of art by writing essays about the responsibilities of museum professionals to support a museum's mission.

Learning Objectives
Students will be able to:
• explain the roles of an art museum.
• evaluate the ability of a museum to fulfill its own mission.
• research and evaluate the role of a museum profession.

Materials
Copies of the mission statement of the North Dakota Museum of Art.

Procedure

Preparation
Before class, locate the mission statement for the museum your class visited. If the language is too difficult for your students, rewrite it using age-appropriate language. Make a copy for each student.

1. Review the experience of viewing an original work of art at the museum. Students should think critically about how the museum cared for and interpreted the work of art they studied. Use the following questions to prompt discussion:
• Did you enjoy the visit? Why or why not?
• Did you feel welcome at the museum or exhibition?
• What about the museum's environment (architecture, lighting, noise, presence or absence of other people, etc.) made you feel comfortable or uncomfortable?
• How easy was it to find the work of art in the exhibition.
• How did the original work of art differ from the reproduction? How did the experience of looking at the original in the museum differ from the experience of looking at the reproduction in class?
• What did the museum do to help you understand the work of art? For example, did the artworks that curators placed nearby give you any new insights? Did labels, brochure(s), or other information provided by the museum help you understand more about the work? Why or why not?
• Who did you see working at the museum? (gallery educators, security guards, volunteers, shop and restaurant staff, etc.)
• What other people do you think work at the museum behind the scenes? (educators, administrators, conservators, designers, grounds staff and janitors, curators, etc.)

2. Give each student a copy of the museum's mission statement for the homework assignment. Discuss the museum's mission statement in class to be sure that students understand it.

For homework, have students select one of the professions mentioned during the discussion and use the Internet to research and report on the role of that profession in upholding the museum's mission. What does the person do in a museum? What is a typical day of work like for him or her? How does the person's work help visitors enjoy the museum? How does this person's work support the museum's mission, as stated in its mission statement? In what ways does this person interact with the original works of art during his or her workday?

You can have students write their research findings up in a number of ways. For example, give them a creative writing assignment, an assignment to write a cover letter applying for the position they researched, or a simple expository report. Choose the writing assignment that is appropriate for your students. Here are some suggestions:

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Grades 6–8:

Each student should picture him- or herself working at that job in the future and write a one-page diary entry describing what he or she did one day at work in the museum. In this journal entry, each student should describe how each activity during the workday does the following:

- supports the museum's mission.
- requires him or her to interact with original works of art.
- requires him or her to use knowledge of the elements of art.

Encourage students to be creative here. For example, a janitor may not use the elements of art in his or her job, but he or she does play a role in protecting the works of art.

Grades 9–12:

Each student should write a two-page paper summarizing his or her research on the profession. On the first page, the student should describe the type of education and training required for the job, and explain how that person's job responsibilities support the museum's mission, as stated in the museum's mission statement. On the second page, the student should then address why he or she believes people choose that career and explain why he or she would or would not want to have that career. Both pages should address the following:

- How does the position support the museum's mission?
- Does a person who performs this profession need to use the elements of art in their day-to-day work?
- Explain ways that a person in this profession interacts with the original works of art in the museum.

Mission Statement of the North Dakota Museum of Art

We, as inhabitants of the Northern Great Plains, struggle to ensure that the arts are nourished, and that they flourish, because we know that a vital cultural life is deeply essential to isolated people. We have concluded that to study the arts is to educate our minds, for through the arts we learn to make difficult decisions based upon abstract and ambiguous information. This is the ultimate goal of education. Furthermore, we have come to value the arts because they make our hearts wise—the highest of human goals. Therefore, in the most difficult of times, and in an environment that might be perceived as alien to the visual arts, we propose to build a world-class museum for the people of the Northern Plains.

The North Dakota Museum of Art, by legislative act, serves as the official art museum of the State of North Dakota. The Museum's purpose is to foster and nurture the aesthetic life and artistic expression of the people living on the Northern Plains. The Museum will provide experiences that please, enlighten and educate the child, the student and the broad general public. Specifically, the Museum will research, collect, conserve and exhibit works of art. It will also develop programs in such related arts as performance, media arts and music.

Activity/Lesson Eight: Thirty Second Look

Grade Level: (K-12)
Subjects: Visual Arts

Learning Objectives
Students should be able to:
• give reasons why more than 30 seconds is required to look at a work of art in order to gain an understanding of it.
• give reasons why discussing a work of art with others increases their understanding of it.

Activity Overview
Researchers in museums have found that 30 seconds is the average amount of time visitors spend in front of works of art. After looking at a work of art it for only 30 seconds, students will use their visual recall to discuss what they noticed in order to demonstrate that really seeing and reflecting on a work of art requires time.

Materials
• Pencils and paper

Artworks
Artworks in the exhibition *Uff-Da: The Folk Art of Emily Lunde*.

Procedure

1. Ask students to estimate the average amount of time they spend when looking at a work of art. Record their responses and discuss the factors they believe affect the amount of time. Ask students how long they think adults spend, on average, looking at a work of art. Record their responses and discuss why there may be a difference between an adult's and a child's looking. After students have answered, explain that researchers have discovered that the average time that adults spend looking at one object in a museum is less than 30 seconds. Are 30 seconds ample to spend with a work of art? Why or why not? Try the following experiment to test their answers.

2. Direct students to sit in front of a work of art and to study it for 30 seconds then ask them to turn their backs to the artwork.

3. While students are still turned away, ask them to list what they noticed in it or ask questions to help their recall, such as:
• How many people are in the work of art?
• How would you describe them?
• What kind of setting is depicted?
• Is the scene tidy or chaotic?
• Are there any animals in the work of art?
• How would you describe them?
• What is the subject of the work of art?

Ask students to describe the one aspect of the work of art they remember most vividly. Encourage all students to share and discuss their answers. Did everyone notice the same things? Comment on the variety of responses.

4. Explain to students that they are going to create their own self-portraits using markers. They should fill the page with their drawings and reinforce their facial expression with at least two objects that tell something about themselves.

5. Ask students to share their ideas about what the work of art may be about. If the work of art is narrative in nature, encourage students to speculate on the story.

6. Ask students to consider how much longer they spent looking at the image the second time. Was their first glance sufficient? Ask students if discussing and comparing observations with other people helped them understand the work of art. Have the students explain their answers.

Activity/Lesson Nine: A Visual Exploration of Art

Grade Level: (K-3)
Subjects: English Language Arts and Visual Arts

Learning Objectives
Students should be able to:
• identify and use shape, color, line, and texture in artworks.
• use descriptive words and complete sentences when writing.
• use grammar, sentence structure, punctuation, and capitalization correctly.

Materials
• Thirty-Second Look activity
•Chart Paper: paper that is blank on the top half for drawing, and lined on the bottom half for writing.
•Pencils, crayons, and colored pencils

Artworks
Artworks in the exhibition *Uff-Da: The Folk Art of Emily Lunde*.

Procedure

1. Explain to the students that they will look at an artwork for 30 seconds and then it will be taken away and they will have to try to remember what they saw. Follow the steps for the "Thirty-Second Look" activity.

2.Following the activity, discuss the picture with the class in detail, focusing on shape, color, and texture. Ask students the following questions, and have them use as many adjectives as possible when answering:
• What do you see in the work of art in front of you?
• What parts of it do you like best? Why?
• Look at the colors. What color did you see first? What other colors do you see?
• Do you see shapes in this work of art? What types? Where do you see these shapes?
• Where do you see texture? How would you describe the texture you see? How does the artist use line and color to make the paint look like soft fur, hard shell, rough skin, or stiff feathers? What makes you say this? What is your evidence?

3. Instruct students to choose their favorite animal from the painting. Students will share this choice with a partner in class and explain their reasons for their choice by speaking in complete sentences and using describing words. (e.g., "I like the cow because it is big and looks friendly.") Once students have shared with their partner, have one or two volunteers verbally tell the class what their favorite animal is and explain why, using a complete sentence and description words. The teacher should write their answers on chart paper or the board to model what is expected of the students.

4. Students should understand that complete sentences and description words are the goals for this exercise of writing about their animals. Pass out pieces of paper that are blank on the top half and lined for writing on the bottom half. Have students work independently and write 3–4 sentences (depending on their level) describing their favorite animal and explaining why it is their favorite in the bottom half of the sheet of paper. Students should include at least one sentence that describes the texture of the animal's skin, fur, or feathers.

5. Once they have completed their writing, students should draw their animal in the top half of the sheet of paper. Instruct students to focus on shape and color in their drawings. Students should try to replicate the texture of the animal's skin, fur, or feathers using color and line. Students may look at the original painting as a reference.

6. When the drawings are finished, have students present their work to the class and share their writing and drawing. Have them describe how they used line, color, shape, and texture in their drawings.

Activity/Lesson Ten: Looking at Landscapes – Describing

Grade Level: (K-12)
Subjects: English–Language Arts and Visual Arts

Learning Objectives
Students will practice their speaking skills while describing a landscape scene for a partner to draw.
Students use landscape vocabulary to describe images.
Students translate their peers' verbal descriptions of an image into visual form.

Materials
Paper and pencils
Looking at Landscapes Vocabulary

Artworks
Artwork in the exhibition *Uff-Da: The Folk Art of Emily Lunde* or their own art

Procedure

Divide students into pairs.

1. Make sure everyone has a blank piece of paper and a pencil.

2. Explain to students that one person in the pair will draw, and the other will describe.

3. The person drawing must be facing away from the image and the person describing will be facing the image.

4. Explain that the describer should try to describe everything in the image to the drawer, including using the new vocabulary words. You may also wish to incorporate the Elements of Art and Principles of Design as well (available at the end of this lesson/activity book). As the describer speaks, the drawer will begin to sketch the scene exactly according to the description.

5. The drawer is not allowed to look at the image! The describer is not allowed to point to the drawer's paper. If any instructions are provided, they must be given verbally.

6. Give students enough time to complete their descriptions and drawings. When finished, they can compare their drawings to the image.

7. If you have time, you may choose new images to draw and have the pairs reverse their roles.

8. Have students share their drawings and their impressions of the activity. Ask them if this exercise was difficult or easy. Why?

Tips for Teaching about Landscapes
Listed below are some general questions that you might ask when looking at any landscape. Landscapes are great images to look at when you want to evoke thought and expression about the five senses. It is helpful to have students imagine they are in the landscape. It's amazing how all our senses come alive when we immerse ourselves in a visual image and feel like we are actually there.
– What do you think of this place?
– Does it seem like a place you would like to visit?
– If you were in this landscape, where would you be?
– What would you be doing?
– What would you see, hear, smell, and feel in this place?
– Where did the artist sit while making this image?

Looking at Landscapes Vocabulary

Landscape
a picture of natural scenery and an art genre in which the land or natural environment is the subject

Point of view
the place from which the viewer sees the landscape, or the place where the artist was sitting or standing when the landscape was made

Foreground
the part of a scene that is nearest to and in front of the viewer

Middle ground
the middle distance; what is between the foreground and the background

Background
the part of a scene that lies behind the foreground and middle ground that appears most distant from the viewer

Representational Art
art in which the subject portrayed resembles the object it depicts

Scale
size in relation to a standard

Overlap
relational state between two or more objects in which one is in front of another

Non-Objective Art
art without a recognizable subject; non-representational

Abstract
process of drawing or extracting from reality; paintings which use a visual vocabulary--color, line, shape, texture, space--to express moods, ideas, and feelings.

Color
is light reflected off objects. Color has three main characteristics: hue (red, green, blue, etc.), value (how light or dark it is), and intensity (how bright or dull it is). Colors can be described as warm (red, yellow) or cool (blue, gray), depending on which end of the color spectrum they fall.

– The primary colors are red, blue, yellow; secondary colors, formed by combining any two primary colors, are orange, green, violet.

– Analogous colors are beside each other in the color wheel, e.g. blue/green.

– Complementary colors are opposite each other on the color wheel, e.g. red/green. Warm colors (red, orange, yellow) remind us of fire, sunsets, heat; cool colors (blue, green, violet) remind us of sky, water, or mountains.

– Achromatic means to be without color, e.g. black, white, gray.

– Monochromatic uses a single color with variations; polychromatic includes many colors.

Activity/Lesson Eleven: Looking at Landscapes – Finding Yourself in a Landscape

Grade Level: (K-12)
Subjects: English–Language Arts and Visual Arts

Learning Objectives
Students will make connections between their personal experiences and landscapes.
Students can define a landscape and identify how artists visually evoke the feeling of a place.
Students use landscape vocabulary to describe visual images.

Materials
Paper and pencils
Looking at Landscapes Vocabulary
Student Activity Sheet: If You Were in This Picture

Artworks
Artwork in the exhibition *Uff-Da: The Folk Art of Emily Lunde* or their own art

Procedure

1. Ask students to close their eyes and think about an outdoor space that means something to them. It can be a place they have visited, their homeland, or a place they have lived. Ask them to think of all the details they can remember about a typical day at this place, such as the weather, what was nearby, who they were with, what they were doing, etc. Ask them to "freeze frame" that image in their mind's eye (make it still, unmoving).

2. Introduce the vocabulary list for Looking at Landscapes.

3. Ask students to describe their meaningful places using some of the new words from the vocabulary list.

4. Ask students to re-create this place in their imaginations. What does it look like? What is in the foreground? Middle ground? Background? From what point of view are they seeing their landscape?

5. Tell students that they are going to focus on one landscape in the exhibition, *Uff-Da: The Folk Art of Emily Lunde*.

6. Pass out the If You Were in This Picture activity sheet.

7. Ask students to answer the questions while looking at this landscape.

8. Give students time to work on their answers.

9. When students have completed the worksheets, ask them to share their responses.

If You Were In This Picture

If you were in this picture, what would you…?

Hear?

Smell?

Feel?

What clothing would you like to be wearing?

What would you have with you?

Who would you take with you to this place?

Where would you like to be in the picture?

If you were standing in that spot, what is the first thing you would notice about this place?

Do you think this place is real or imaginary? Why or why not?

Activity/Lesson Thirteen: Looking at Landscapes

Grade Level: (K-12)
Subjects: English–Language Arts and Visual Arts

Learning Objectives
Students will practice their speaking skills while describing a landscape scene for a partner to draw.
Students use landscape vocabulary to describe images.
Students translate their peers' verbal descriptions of an image into visual form.

Materials
Paper and pencils
Looking at Landscapes Vocabulary

Artworks
Artwork in the exhibition *Uff-Da: The Folk Art of Emily Lunde* or their own art

Procedure

Divide students into pairs.

1. Make sure everyone has a blank piece of paper and a pencil.

2. Explain to students that one person in the pair will draw, and the other will describe.

3. The person drawing must be facing away from the image and the person describing will be facing the image.

4. Explain that the describer should try to describe everything in the image to the drawer, including using the new vocabulary words. You may also wish to incorporate the "Elements of Art" and "Principles of Design" as well (available at the end of this lesson/activity book). As the describer speaks, the drawer will begin to sketch the scene exactly according to the description.

5. The drawer is not allowed to look at the image! The describer is not allowed to point to the drawer's paper. If any instructions are provided, they must be given verbally.

6. Give students enough time to complete their descriptions and drawings. When finished, they can compare their drawings to the image.

7. If you have time, you may choose new images to draw and have the pairs reverse their roles.

8. Have students share their drawings and their impressions of the activity. Ask them if this exercise was difficult or easy. Why?

Tips for Teaching about Landscapes
Listed below are some general questions that you might ask when looking at any landscape. Landscapes are great images to look at when you want to evoke thought and expression about the five senses. It is helpful to have students imagine they are in the landscape. It's amazing how all our senses come alive when we immerse ourselves in a visual image and feel like we are actually there.
• What do you think of this place?
• Does it seem like a place you would like to visit?
• If you were in this landscape, where would you be?
• What would you be doing?
• What would you see, hear, smell, and feel in this place?
• Where did the artist sit while making this image?

Looking at Landscapes Vocabulary

Landscape
A picture of natural scenery and an art genre in which the land or natural environment is the subject

Point of view
The place from which the viewer sees the landscape, or the place where the artist was sitting or standing when the landscape was made

Foreground
The part of a scene that is nearest to and in front of the viewer

Middle ground
The middle distance; what is between the foreground and the background

Background
The part of a scene that lies behind the foreground and middle ground that appears most distant from the viewer

Representational Art
Art in which the subject portrayed resembles the object it depicts

Scale
Size in relation to a standard

Overlap
Relational state between two or more objects in which one is in front of another

Non-Objective Art
Art without a recognizable subject; non-representational

Abstract
Process of drawing or extracting from reality; paintings which use a visual vocabulary--color, line, shape, texture, space--to express moods, ideas, and feelings.

Color
Is light reflected off objects. Color has three main characteristics: hue (red, green, blue, etc.), value (how light or dark it is), and intensity (how bright or dull it is). Colors can be described as warm (red, yellow) or cool (blue, gray), depending on which end of the color spectrum they fall.

• The primary colors are red, blue, yellow; secondary colors, formed by combining any two primary colors, are orange, green, violet.

• Analogous colors are beside each other in the color wheel, e.g. blue/green.

• Complementary colors are opposite each other on the color wheel, e.g. red/green. Warm colors (red, orange, yellow) remind us of fire, sunsets, heat; cool colors (blue, green, violet) remind us of sky, water, or mountains.

• Achromatic means to be without color, e.g. black, white, gray.

• Monochromatic uses a single color with variations; polychromatic includes many colors.

Activity/Lesson Twelve: The Story

Grade Level: (3 - 5)
Subjects: English–Language Arts and Visual Arts

Activity Overview
Students imagine the events occurring before and after a narrative scene, sketch their ideas, then write a story describing the action and publish their story and illustrations in a book. The works of art and sketches provide a focus to practice writing three-part stories with dialogue and using adjectives and prepositions.

Learning Objectives
Students should be able to:
- relate a narrative story to a narrative work of art by identifying the main character, setting, conflict and resolution in both formats.
- create a three-paragraph story with a beginning, a middle, and an end.
- write dialogue using correct punctuation.
- use adjectives and prepositional phrases correctly.

Materials
- Supplies to construct books. Each book requires two pieces of cardboard, two pieces of colored construction paper, two pieces of white construction paper, pencils, crayons, glue sticks, scissors, large erasers

Artworks
Images in the exhibition *Uff-Da: The Folk Art of Emily Lunde*

Procedure

1. After exploring the paintings in *Uff-Da: The Folk Art of Emily Lunde*, explain to students that not all stories are written with words, but that stories can be told through a variety of mediums such as photographs, paintings, drawings, and sculptures. Artists have used art to tell stories for many years. These types of artworks are called narrative works of art. Sometimes the artist chooses important scenes from well-known stories of his or her culture to teach lessons and communicate important ideas to the public other times stories can be personal to the artist. These illustrated scenes include settings, characters, actions, as well as conflicts and resolutions.

2. Choose any painting in the exhibition to look at. Have students identify story elements in the painting such as setting, main characters, and actions.

Explain to students that this is a scene from a story—like a scene from a movie. Ask them to describe the setting. Where does the scene take place? Is it outside or indoors? Does the scene take place in the present, past, or future? How do you know? In what part of the world do you think the scene takes place? What makes you say this? What do you see that tells you so? The people in the painting are like the main characters in a story. Can you point them out and describe them? Which one do you think is the main character? How do you know? What is the relationship between him or her and the other characters? What is your evidence? Ask students to describe what the characters are doing in the painting. What would they say if they could talk?

3. Ask students to guess how the character got into the particular situation depicted.

Explain to them that artists include visual clues to let us know what the main conflict is in the story. Ask students to guess what conflict the main character(s) face and to identify where they see evidence of this conflict. Ask them to identify what the artist includes in the work of art to tell us what the outcome of the conflict is or how the conflict is resolved. Write student responses on a chart displayed throughout unit. Discuss how the artist uses artistic elements and principles to emphasize the components of the story, such as color and line to create mood and space and shape to define the setting.

4. Prepare students to write a story about their work of art and tell them that their stories will be published along with

illustrations that they will create.
To prepare for writing, assign prewriting activities focusing on the fourth grade writing standards. Focus on adjectives, prepositional phrases, and dialogue. Adapt your prewriting lessons to your grade-level writing standards.

- Have students make lists of nouns and adjectives that describe what they see in the piece.
- Have students make charts to outline the elements of their story such as where, when, and how events transpired in the piece.
- Have students write sentences using prepositions to describe the locations of objects and characters in the painting.
- Have students write phrases their character would say, practicing proper punctuation with quotation marks.

5. Remind students that stories have a beginning (introduction), a middle (climax), and an end (conclusion). Tell them that their work of art is the middle scene, or climax, of a story that they will create. To get them thinking about their story, have them imagine the event that they think happened before the event in their middle scene and create a drawing illustrating that scene. Then have them imagine the event that will happen after the event in their middle scene and create another drawing of that scene. Ask students to imagine what the risks and consequences could be in this story.

6. Students will use their illustrations to guide the writing of a three-paragraph story. Paragraph one should describe the events in the drawing that shows the first scene (the introduction). Paragraph two describes the event in the work of art from the exhibition (the climax). Paragraph three describes the scene they drew that happens after the scene in the work of art (the conclusion). Students should share their first draft with another student who will read and edit the story. Revisions will be made the story based on the peer edits.

7.After students have finished their stories, "publish" them in a simple book that incorporates their text with their sketches. Have students create a cover, title page, and table of contents. They should glue their illustrations, postcards, and text into the book after typing it on the computer.

Emily Lunde, *Building a Dream*, 1987, Oil on canvas.
Collection of the North Dakota Museum of Art

Activity/Lesson Thirteen: Narrative Art — Creating Your Own Story

Grade Level: (K-12)
Subjects: English–Language Arts and Visual Arts

Learning Objectives
Students will think about a dramatic moment in their lives and imagine how to translate it into a work of art.
Students write their own personal experiences as a story.
Students describe a visual image of their personal experiences and/or story.
Students practice public speaking skills with the class.

Materials
• Paper and pencils

Artworks
Images in the exhibition *Uff-Da: The Folk Art of Emily Lunde*

Procedure
After viewing the exhibition:

1. Ask students to think about a dramatic moment in their lives.

2. Ask them to close their eyes and visualize that moment. Where were they? Who were they with? How was the weather? What time of day was it? What actions were happening around them?

3. Pass out "Creating Your Own Narrative Art""t activity sheet.

4. Have students answer the questions on the sheet.

5. Give students enough time to work on their answers.

6. When they are finished, ask them to each create a story based on their answers.

7. Invite students to share their stories with the class.

SUGGESTED ACTIVITY

Give students time to draw a moment from their story. When sharing, have them explain why they chose that specific moment to depict.

Creating Your Own Narrative Art

Think about a dramatic moment in your life. If you were to paint or draw this moment in your life, what would the image look like? What moment would it depict?

Use the following questions to guide you:

What is the setting?

What is the time of day?

What is in the foreground, middle ground, and background of the painting?

What are you doing?

How are you posed?

What is your attire?

What does your facial expression indicate?

Who else is in the painting or drawing with you?

What are they doing?

How are they posed?

What are they wearing?

What do their facial expressions communicate?

What is the mood of the painting or drawing? How is that communicated?

What size is the painting or drawing? Small? Large? Why?

The Seven Elements of Art

The "elements of art" are the building blocks for achieving the "principles of art."

The elements of art are components or parts of a work of art that can be isolated and defined. They are the building blocks used to create a work of art.

Line, Shape, Form, Space, Color, Value, and Texture:

A **line** is an identifiable path created by a point moving in space. It is one-dimensional and can vary in width, direction, and length. Lines often define the edges of a form. Lines can be horizontal, vertical, or diagonal, straight or curved, thick or thin. They lead your eye around the composition and can communicate information through their character and direction.

Shape is a closed line. Shapes can be geometric, like squares and circles; or organic, like free-form or natural shapes. Shapes are flat and can express length and width.

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

Real **space** is three-dimensional. Space in a work of art refers to a feeling of depth or three dimensions. It can also refer to the artist's use of the area within the picture plane. The area around the primary objects in a work of art is known as negative space, while the space occupied by the primary objects is known as positive space.

Color is light reflected off objects. Color has three main characteristics: hue (red, green, blue, etc.), value (how light or dark it is), and intensity (how bright or dull it is). Colors can be described as warm (red, yellow) or cool (blue, gray), depending on which end of the color spectrum they fall.

Value refers to the lightness or darkness of a color. Value becomes critical in a work which has no colors other than black, white, and a gray scale. For a great example of value in action, think of a black and white photograph. You can easily visualize how the infinite variations of gray suggest planes and textures.

Texture is the surface quality of an object that we sense through touch. All objects have a physical texture. Artists can also convey texture visually in two dimensions.

The Nine Principles of Design

The "principles of design" describe the ways that artists use the "elements of art" in a work of art

Balance, Emphasis, Movement, Pattern, Repetition, Proportion, Rhythm, Variety, and Unity

Balance is the distribution of the visual weight of objects, colors, texture, and space. If the design was a scale, these elements should be balanced to make a design feel stable. In symmetrical balance, the elements used on one side of the design are similar to those on the other side; in asymmetrical balance, the sides are different
but still look balanced. In radial balance, the elements are arranged around a central point and may be similar.

Emphasis is the part of the design that catches the viewer's attention. Usually the artist will make one area stand out by contrasting it with other areas. The area could be different in size, color, texture, shape, etc.

Movement is the path the viewer's eye takes through the work of art, often to focal areas. Such movement can be directed along lines, edges, shape, and color within the work of art.

Pattern is the repeating of an object or symbol all over the work of art.

Repetition works with pattern to make the work of art seem active. The repetition of elements of design creates unity within the work of art.

Proportion is the feeling of unity created when all parts (sizes, amounts, or number) relate well with each other. When drawing the human figure, proportion can refer to the size of the head compared to the rest of the body.

Rhythm is created when one or more elements of design are used repeatedly to create a feeling of organized movement. Rhythm creates a mood like music or dancing. To keep rhythm exciting and active, variety is essential.

Variety is the use of several elements of design to hold the viewer's attention and to guide the viewer's eye through and around the work of art.

Unity is the feeling of harmony between all parts of the work of art, which creates a sense of completeness.

Emily Lunde, *Carnival*, 1989, Oil on canvas.
Collection of the North Dakota Museum of Art

Activity/Lesson Fourteen: Introducing Line

Learning about the elements of art? Begin by discovering lines in works of art.
Look closely at the types of lines in the picture on page 32, *Carvinal*.
How many different lines do you see?
Notice length, direction, width, distance from each other, etc.

Use adjectives to describe the lines. The lines look...

Experiment with creating your own lines and building your vocabulary.

Thin Lines	Thick Lines	Squiggly Lines	Straight Lines	Curved Lines
Vertical Lines	Horizontal Lines	Diagonal Lines	Long Lines	Short Lines
Crosshatched Lines	Parallel Lines	Spirals	Dotted Lines	Zigzags

Emily Lunde, *School Days*, 1990, Oil on canvas.
Collection of the North Dakota Museum of Art

Activity/Lesson Fifteen: Introducing Shape

Learning about the elements of art? Continue by discovering shapes in works of art.
Identify the different shapes you see in the image to the left. How many shapes can you see?
How do the shapes work together to move your eyes around the image?

Draw or list the shapes you see below:

Build a vocabulary of words to describe shapes. Geometric shapes have sharp angles and straight lines. Organic shapes are free-form and flow in appearance. Organic shapes typically reference shapes found in nature.

Geometric Shapes					Organic Shapes
Triangle	Square	Rectangle	Circle	Oval	

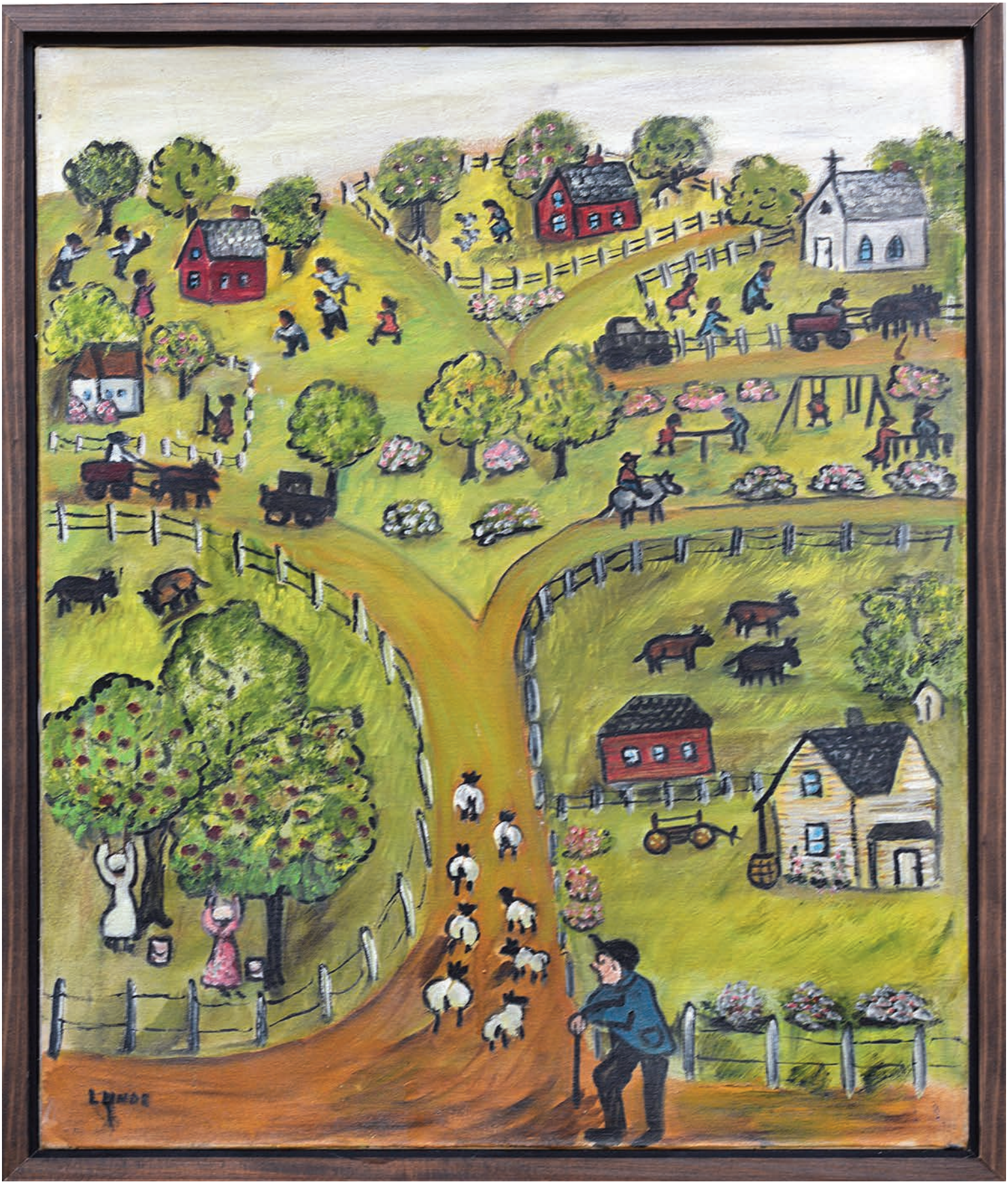
Using the shapes that you drew above, create a drawing in the box below.

Emily Lunde, *Milking Outdoors*, 1989, Oil on canvas.
Collection of the North Dakota Museum of Art

Emily Lunde, *Saturday Night Shopping*, 1989, Oil on canvas.
Collection of the North Dakota Museum of Art

Emily Lunde, *Building a Dream*, 1987, Oil on canvas.
Collection of the North Dakota Museum of Art

Emily Lunde, *Finally Land*, 1089, Oil on canvas.
Collection of the North Dakota Museum of Art



Emily Lunde, *Serene Village*, 1987. Oil on canvas.
Collection of the North Dakota Museum of Art

Teacher Evaluation of these Activities/Lesson Plans

We want to know what you think. Please take the time to complete this evaluation or send an email to:

North Dakota Museum of Art
261 Centennial Drive Stop 7305
Grand Forks, ND 58202
–or–
manderson@ndmoa.com

1. Are these lesson plans appropriate for your class level? Please list your class level and explanation of your reasoning.

2. Is it helpful to have the Common Core Standards in the Lesson Plans or is it more applicable for you to find the standard that best lines up to your curriculum?

3. What can we do better in writing these Lesson Plans/Activities?