STEAM LESSON PLAN

_CREATED by Julie Daigle, Josie Langbehn, Sue Oles, Trever Reeh & Laura Huntimer_

**Grade Level** Middle school (adaptable for lower and higher grades)

**THEME** Real or Imagined

**INSPIRED BY** Kay Sage, _Men Working_

**PROJECT TITLE:** THE POWER OF IMAGINARY WORLDS DERIVED FROM REALITY

**DRIVING QUESTION**
What is the influence of reality on imagination?

**STUDENT LEARNING OBJECTIVES:** Put these on the board or have students write them in a notebook/journal.

- **I will create** a story, art, and poetry, inspired by Kay Sage and Surrealism, as well as a book to use as a dream journal.
- **I will respond** in discussions about what is real and what is imagined.
- **I will present** my character as a 2D or 3D figure for my story and share poetry I write.
- **I will connect** with my classmates as we collaborate on a team project to create a “world.”

**CONTENT STANDARDS**

**NEBRASKA CONTENT AREA STANDARDS**

**IOWA CORE STANDARDS**

**THE FOUR C’S FOR STEAM CAREER READINESS SKILLS**

- **Critical Thinking:** students will need to consider the idea of what is real and what is imagined including a discussion of augmented reality games.

- **Creativity:** students will demonstrate their creativity by developing a character for a story, turning that character into a visual element (2D or 3D), creating art, and building a “world.”

- **Collaboration:** students will work together to create a “world” for their classmates to explore.

- **Communication:** students will create a journal to record their dreams to use as inspiration in concert with Kay Sage’s artworks to create Surrealism style poetry to share with the class.

**VOCABULARY:** environment, figure, form, Freudian, imagined, interwar, palette, poetry, real, subconscious, Surrealism, world
RESOURCES: Sage Teaching Poster; Sage Pinterest board; NDE writing prompts; Nelson Teacher Resource Center
  ➢ Preview all videos before sharing with students.
- Website – “A Brief Guide to Surrealism,” poets.org

SUGGESTED MATERIALS: variety of paper for bookmaking, rulers, glue sticks, scissors, colored pencils, markers, bone folders (optional), x-acto knives and cutting mats (optional), construction paper, cardboard/boxes, hot glue, tape, paint, tarps (have students think about what they need to make their “worlds”), Surrealism style music

PROCEDURE
Overview: Students will put themselves in Kay Sage’s Men Working, develop a story, and then create their own world for this “character.”

Engage: Introduce students to Men Working. Discuss what emotions the painting evokes. Have students describe what they see and talk about the color palette.

Ask students...
- what is this place?
- how does the title work with the painting?
- do you think it is real or imagined?
- to use their imagination and to "put yourself in the middle of this place."
- what do you do?
- what happens next?
- What do you hear?

Deliverables: Tell students they will...
- create a small instant book for a dream journal and keep it personal.
- create a story for yourself or a fictional character in the Kay Sage world.
- create an imagined world.

Art Talk: Talk about the Surrealism movement. Explain how it started, who the key players are, and how Sage fits into the story.

Ask students...
- what do you think of this movement?
- is it relevant today? How?
Description of Activity: Create a book, story, and imagined world.

- While viewing artworks by Sage, share with students Sage's biography. Taking note about her parents making the connection that perhaps her father was more grounded in the real world whereas her mother was more adventurous in her travels and related more with imaginary.

- Show students how to create an instant book to use to record their dreams. Have students consider why Surrealists used their dreams.
  - For older students, discuss the science of psychology and the impact Sigmund Freud had on the field.

- Looking at Men Working, have students consider the main form. Although Sage rarely talked about her paintings, saying "let them speak for themselves," have students consider this world of juxtapositions she creates with her works. Perhaps they consider the tall figure as emerging strength. Have students let their mind wander and create "poetry from the deep" as the surrealists like Sage did when writing her poems.

- Deconstruct Men Working.
  - For younger students, have them use this for as a ruler project. Using the teaching poster, they can measure main figures and understand the artwork from this mathematical perspective.
  - For older students, talk about scale. Have them determine how big this place and its figures are. This will be used when they create their character and story for this artwork.

- Have students create a character for this world. First they should write the story of their character and may do so in a biography poem. Is this person based on them (real) or a completely fictional (imagined) person?
  - For older students, consider having them study dystopic literature where their character wakes up in this world, and they need to figure out how to survive.

- Create some sketches of this person – to scale determined earlier in this lesson – and place the figures in the composition.

- Have students create their own world. First, using the lesson below, Sculpting with Oils while Painting from Within, they may create a world for their character. Then collaborating as a class or in teams, create a life-size world using cardboard, tarps, paint, and whatever can be collected.
  - Encourage students to add richness to their world by adding music.
  - What is Surrealist music?

- Once the world has come alive, have students discuss augmented reality where a computer-generated image overlays your real world. Have students discuss is this real or imagined. You can use Pokemon Go as an example. Also, have students consider how the Surrealists would have responded to this technology.

Closing: Have students tell the stories from their world and travel around the classroom as they do it.

Assessment: Create a rubric appropriate for your grade level.
STEAM LESSON PLAN Joslyn Art Museum uses the Nebraska Department of Education’s STEM Approach as a guide, but we took the liberty of adding the “A” to emphasize the ARTS.

NDE’s STEM Approach reflects an integrated and interdisciplinary philosophy to teaching and learning that emphasizes collaborative school-based, work-based, family-based, and community-based experiences as a context for helping students to master key competencies within science, technology, engineering, and mathematics.

Teaching and learning resources, experiences, and example activities included within NDE’s STEM Approach serve as a standards-based framework for supporting the engagement of students in hands-on, authentic, and contextual learning experiences that provide students with the opportunity to learn STEM content while promoting essential career readiness skills, including communication, creativity, collaboration, and critical thinking.

NDE’s STEM Approach strives for compatibility with all content-areas, all grade levels, and all career clusters, not just those traditionally defined as STEM.
SCULPTING WITH OILS WHILE PAINTING FROM WITHIN

This hands-on oil painting workshop begins with a collaborative effort, which allows expression and movement of large amounts of archival, eco-friendlier oil paint. After experiencing viscosity options, compositional lean-tos, and working in-the-moment, artists create at their own easel while using large brushes and varied sculpting tools. With a focus on individual passions and spontaneity, artists direct their art from within, both real and imagined.

ANTICIPATORY SET
Artists begin to look to their own processes, inner-themes and passions. Rather than being batted around by headlines-of-the-day, trends, or put-upon themes, artists are encouraged to think for themselves while creating paintings that exhibit their individual expression. In turn they will be asked to treat their artwork like jewels, like their own beating hearts.

STUDENT LEARNING OBJECTIVES:
• Artists learn processes that respond to their passions not a technique.
• Artists work together in a collaborative effort; assisting each-other in the process.
• Artists begin to make their own decisions while focusing on spontaneity and expression.
• Artists respond playfully to their humanness.

VOCABULARY:
• Palette
• Medium
• Alla Prima
• Push and Pull of Color
• Composition
• Authentic
• Joy, Playfulness
• Passion over technique

RESOURCES: Sage Teaching Poster

MATERIALS
Room Set-up:
• 1 standing or table easel for each student.
• 1 table or shared table for every 2 students.
• Blue work paper towels for each table.
• 1 paper grocery trash bag for each student.
• 2 tables for materials and palette-prep.
Activity Supplies:

- 1 canvas board or board per attendee; 16" x 20" or larger.
- 1 small surface for sketch/study.
- Oil Paints (Alkyd Free) Blick Student or Artist Grade.
  - Each artist needs white and perelyne black (or dark).
  - Each artist needs at least one cool and one warm color, or one color and its opposite or complimentary color. (Prussian blue, Cobalt blue, lemon yellow, transparent or Indian yellow, orange, Alizarian crimson, Phthalo green, light green, titanium white and transparent or mixing white, Perelyne black.)
- Whole Oil Medium, (2 parts fine art quality linseed oil, 1 part fine art quality walnut oil, 3 parts spike oil of lavender or Eco-House Extra Mild Citrus Thinner).
- Dropper bottles or small squeeze bottles for medium
- 3 large – 1in chip brushes each
- One liner or sketching brush each for study
- 1 large palette and/or large palette paper taped to a hard surface for each student. If needed palette should be allowed to be held, mobil. The larger the better. Must be heavy if working plein air. Please no small foam plates.
- One large mouthed glass paint thinner jar filled with Spike Oil of Lavender or Eco-House Xtra Mild Citrus Thinner per student. No petrol-based or chemically refined thinners please.
- 1 cardboard mat strip per student.
- Palette knife. rubber spatula, or rubber bread dough scraper for each student for mixing and painting.
- 3-4 sets of gloves for each student.
- Name Tags and Markers.
- Compositional image tools (not rules). Provided.
- Color wheel tool (not rule) to assist with setting-up limited individual palettes. Provided.
- Painting Image Images to use as a "diving-in" point of reference.

LESSON OUTLINE

1) Introduction, workshop overview. (Hand-outs and Power Point)

- Review painting images, compositional tools and color wheel. JK Thorsen, Kay Sage and Grant Wood. Ask artists if they notice including their own histories when observing and producing.
- Review questions to consider when sharing painting references as well as our own work. What is real? What is imagined? What is an authentic lense? How is a production filtered or edited? Ask artists if their reality and their art is bias or affected by their own experiences.
- Encourage artists to look inward for influences from which they can passionately dive into the water; make decisions, love their process, their work and themselves.
- Briefly mention the point at which we allow a painting to take on a shared life, an equal partnership in the production. Ask questions pertaining to the concept of a painting sharing the lead with the artist. Ask questions about how an artist might work from "within".
2) Ask artists if there is a painting, memory or a concept which they feel they may want to reference while producing a quick sketch/ study and then a painting at this workshop.

3) Provide palette-prep and color-mixing demonstration with full attendee participation, (limited palette). After each artist participates, they assist the next artist participant.
   • Provide information through questions about color and temperature and transparency.
   • Allow each artist to lay down paint with a large brush, sculpting tool and with their hands and fingers.

4) Provide study demo with full attendee participation & collaboration.
   • Emphasize composition, order and balance through continued questions and group hands-on participation.

5) Allow artists to set-up at their own easel and paint.
   • Encourage intuition and play, yet remind artists that their hand-out compositional tools, color tools, painting references and individual quick sketches are to be used as “jumping-off” or "diving-in" points, whenever needed.

6) Encourage artists to allow paintings to take-on a life of their own.

7) Allow quality time to observe, listen and paint from within.

8) Ask artists if they would like to consider applying a glaze to their paintings at a later date?
   • If majority yes, provide a brief glazing demonstration with quinacridone information.

9) Conclude by reminding artists to treat, transport and value their art as if their paintings were their own beating hearts. Love their painting and processes; love themselves. Know thy passions; know thyself.

EXTENSIONS

   • This lesson could be applied to an abstract expressionist painting class, plein air painting, alla prima painting and abstract figurative painting class.
   • This lesson could be applied to an American Modernist painting curricula using John Marin, the father of American Modernism, as a reference.

CONTENT STANDARDS

NEBRASKA CONTENT AREA STANDARDS
IOWA CORE STANDARDS
What is real? What is imagined? What is an authentic lens? How is a production filtered or edited?

Kay Sage (American, 1898-1963), Men Working, 1951, oil on canvas, 45 x 35 in.; 114.3 x 88.9 cm, Museum Purchase, 1994.19

JK Thorsen, Deer in a Tree

John Marin, Tunk Mountains, Autumn Onsite/Plein-air Maine.

Hans Hofmann (American, born Germany, 1880-1966), Morning, 1948, oil on canvas, 14 x 18 in.; 35.56 x 45.72 cm, Gift of Milton Wolsky, 1967.101
Compositional Tools - Only a tool, not a rule. (This workshop is beyond academic.)
Color Wheel Reference. - Only a tool, not a rule. (This workshop is beyond academic.)

Artist & Lesson Plan Author Bio:

JK Thorsen is a full-time artist; she has her own style. Often working in-the-moment, her art sometimes reveals experiences, "nature" and the "stories of others", while her ecological focus continues to influence her options. Not limited to themes, nor prone to pretension, her work - at times - engages issues of the heart and the world through hope and humor, less the cliché and trend.
Joslyn Art Museum; Omaha, Nebraska
“Thursdays for Teachers”
Grant Wood, “Stone City, Iowa”  Kay Sage, “Men Working”

FAS K-2  FA 2.2.4.d  Identify how images and objects are used to convey a story, familiar experience, or connection to the world.

• **Grant Wood:** “Stone City, Iowa” shows that art is present in ordinary life. Draw a shape that YOU see repeated in this painting.

• **Kay Sage:** “Men Working” uses more straight lines than curved lines to create shapes. Draw a shape that YOU seem to look at more than others in this painting.

FAS 3-5  FA 5.2.4.d  Explore how images and objects are used to convey a story, familiar experience, or connection to the world.

• **Grant Wood:** “Stone City, Iowa” shows that art is present in ordinary life. Jot down a few describing words that tell the story of this painting.

• **Kay Sage:** “Men Working” uses more straight lines than curved lines to create shapes. Describe how your feelings change when you look at the straight lines compared to the curved lines.

FAS 6-8  FA 8.2.4.d  Explain how images and objects are used to convey a story, familiar experience, or connection to the world.

• **Grant Wood:** “Stone City, Iowa” shows that art is present in ordinary life. How does the artistic choice of shape influence the mood that you feel when viewing this painting?

• **Kay Sage:** “Men Working” uses more straight lines than curved lines to create shapes. How does the artistic choice of line and value draw your eye to specific features in this painting?

FAS 9-12  FA 12.2.4.d  Connect images, objects, and a personal work of art to convey a story, familiar experience, or connection to the world.

• **Grant Wood:** “Stone City, Iowa” shows that art is present in ordinary life. Connect your “ordinary life” to this painting by making artistic word choices to convey a specific mood.

• **Kay Sage:** “Men Working” uses more straight lines than curved lines to create shapes. Connect your cultural identity to this work using “straight lines” and “curved lines” of thought, making artistic choices of vocabulary to convey your message.

Debra Wehrmann DeFrain
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To lead and support the preparation of all Nebraskans for learning, earning, and living.
K-2 Writing Prompt  

Grant Wood, “Stone City, Iowa”  

“Stone City, Iowa” shows that art is present in ordinary life. Draw a shape that YOU see repeated in this painting.

FA Discipline: Visual Art  
FAS: FA 2.2.4.d  
Identify how images and objects are used to convey a story, familiar experience, or connection to the world.

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6-8 Writing Prompt  **Grant Wood, “Stone City, Iowa”**  “Stone City, Iowa” shows that art is present in ordinary life. How does the artistic choice of shape influence the mood that you feel when viewing this painting?

FA Discipline: **Visual Art**  FAS **FA 8.2.4.d** Explain how images and objects are used to convey a story, familiar experience, or connection to the world.

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