

PRE-VISIT ART PACK & CURRICULUM GUIDE

REFLECT, RECYCLE



Wally Dion

Starquilt, 2017

circuitboards, wire, copper pipe

Courtesy of the artist and Slate Fine Art Gallery, Regina, SK, Canada

68¼ h x 63½ w

Students will learn about elements of art: line, shape + form, color + value, space, and texture. Students will also investigate the materials artists use, including re-used and recycled materials. In the studios, students will create patterned geometric collages.

CONNECTS TO

- Elements of art
- Recycling
- Categorizing
- Culture + Heritage
- Place
- Family history

BAM SCHOOL TOUR PROGRAM GOALS

- Students will actively participate by discussing the artwork, using art vocabulary, and making meaningful, personal connections. Discussions will connect to the Pre-Visit Art Pack.
- Students will create a studio project that reinforces the concepts and/or techniques discussed/viewed in the galleries resulting in a personally meaningful understanding of the artwork.
- Students will leave the Museum knowing that it is a fun, enjoyable place to learn.
- The docents will facilitate an inquiry-based learning experience, supporting the students in observing and finding meaning in artworks.

The Boise Art Museum's education philosophy encourages the examination and discussion of the visual arts through a holistic approach to art education. Programs support the development of critical thinking skills, visual analysis, exploration and understanding of art techniques as well as the investigation of cultural contexts, art as a form of communication, and multidisciplinary connections. In its touring program, BAM uses arts-based, student-centered, guided-discovery techniques and inquiry strategies that encourage teaching directly from the object and encompass aspects of many education philosophies.

TOUR CHECKLIST FOR TEACHERS

Please follow the checklist below in preparation for your tour

BEFORE YOUR TOUR

- ☐ PREVIEW THE EXHIBITION with the *Free Teacher Preview Pass* included with your confirmation letter.

WITH YOUR STUDENTS:

- ☐ DO THE PRE-VISIT ART TALK and review the VOCABULARY words with your students
- ☐ SHARE THE MUSEUM MANNERS with your students.
- ☐ MAKE LARGE NAMETAGS for students with their first names only.

WITH YOUR CHAPERONS:

- ☐ DESIGNATE YOUR ADULT CHAPERONS. A maximum of **four chaperons are admitted with the group for free.** Chaperons have specific responsibilities and are admitted with the students free of charge. Additional adults pay regular admission and are considered regular visitors in the Museum. (The teacher is counted as one of the four chaperons.)
- ☐ ASK CHAPERONS not to bring infants, younger children, or other siblings.
- ☐ REVIEW THE CHAPERON GUIDELINES with your designated chaperons.
- ☐ PRINT THE CHAPERON PASSES and HAVE YOUR PAYMENT PREPARED for any additional adults. Checks can be made payable to the Boise Art Museum or BAM. We are unable to make change, so please have the exact amount prepared if you are paying with cash. (Often teachers split the admission among all adults to cover the cost. Schools or individuals may pay for the additional adults.) ***General admission is \$6; admission for seniors (62+) \$4, and full-time college students is \$3.***

A NOTE TO HELP WITH CHAPERON SELECTION: All students will receive *Free Return Tickets* at the end of the visit. These tickets allow the student and one guest to return and visit the Museum for free at a later date. Parents who indicate that they would like to be chaperons after you have designated the maximum limit of four (4) should be encouraged to return with their students, at a later date, using the *Free Return Ticket*.

WHEN YOU ARRIVE

- ☐ ARRIVE AT THE REAR EDUCATION ENTRANCE facing Julia Davis Park and the Rose Garden. Do not enter through the front of the museum. Arrive no more than 5 minutes before your scheduled time, as your docents can only let you into the Museum at your indicated tour time. Do not ring the delivery buzzer.
- ☐ DIVIDE YOUR CLASS INTO TWO GROUPS (of approximately 15 students) for their tour.
- ☐ IDENTIFY YOUR CHAPERONS for the docent and MAKE THE PAYMENT for additional adults
- ☐ LEAVE LARGE FIRST AID KITS AND BAGS at the Education Entrance. First aid kits and bags must be smaller than 11" X 15" and must be worn on the front of your body. BAM has multiple first aid kits on site.
- ☐ REMEMBER: The Museum has no indoor or outdoor lunch facilities. Tour groups may bring their lunches and enjoy Julia Davis Park or visit the restaurants at BODO or nearby Boise State University.

AFTER YOUR TOUR

- ☐ COMPLETE THE EVALUATION CARD that you receive from your tour guides. Your constructive criticism helps us continue to tailor our programs to suit your needs.
- ☐ DO THE MAKE IT! ACTIVITY or use related ideas listed in CURRICULAR CONNECTIONS to connect the tour to your classroom curricula.

REFLECT, RECYCLE

MUSEUM MANNERS FOR STUDENTS

Please share and discuss these MUSEUM MANNERS with your students.

Remembering to follow these manners on your tour at the Boise Art Museum will help keep the artwork safe and make sure everyone has a positive experience on the tour.

- **Food, drink, and gum** are not allowed in the Museum galleries.
- **Give the artwork and the walls at least 12 inches of space.**
- **Sit on the floor** during group discussions so everyone can see.
- **Use indoor behavior;** running and jumping should be limited to the outdoors.
- **Leave pens, markers and other writing/art materials at school,** in your backpack, or on the bus.
- **Pay attention so you can be a tour guide.** At the end of the tour, your docent will give your teacher *Free Return Tickets* for each student. These tickets allow you and one guest to return and visit the Museum for free. When you return, you can take your guest on a tour sharing what you learned.
- **Have fun** and enjoy your visit to the Boise Art Museum!

CHAPERON GUIDELINES

Please share and discuss this information with your chaperons.

Agreeing to be a chaperon for Boise Art Museum's School Tour Program means that you understand the following policies and agree to participate when asked by the docent.

- **Chaperons should not bring infants, younger children, or siblings** with them on the tour.
- **Keep students with the group and encourage students to stay at least 12" away from the artwork and walls.**
- **Make sure students sit (rather than lay) on the floor and keep their hands and feet to themselves .**
- **Help students to pay attention and participate** by engaging with the group and the tour.
- **Encourage student participation.** If you feel you have a relevant response to the docent's questions, please share as long as your comment complements the students' ideas.
- The docent may call on you to **help during the studio project.** Please pay attention to the instructions and help all students with the process.
- **Additional adults pay regular admission** and are considered independent visitors apart from the school tour. Additional adults are not required to participate in chaperon responsibilities.
- **Cameras, large purses, backpacks, coats and umbrellas should be left on the bus** or stored by the back exit until the end of the visit.
- **Turn your cell phone off.** The use of cell phones is not permitted in the Museum during tours.

CHAPERON PASSES

BAM offers FREE admission to four (4) adult chaperons with every pre-scheduled tour group. Additional adults must pay regular admission and are considered independent visitors to the Museum. **PLEASE PRINT THIS PAGE BEFORE ARRIVING AT BAM FOR YOUR TOUR.** Designate your four chaperons and have your payment prepared. When you arrive at BAM, please identify your four designated chaperons for the docents. Chaperons must agree to help supervise groups, follow the Museum Manners, and participate in the tour activities when asked.

TOUR CHAPERON 1

(TEACHER)

Welcome to the Boise Art Museum! BAM provides FREE admission to 4 adult chaperons with a student group.

THANK YOU for helping to make BAM's School Tour Program safe and enjoyable for everyone by doing the following:

- Accompany groups at all times while they are touring the Museum;
- Help the docent keep students with the group and at least 12" away from the artwork and walls;
- Assist the students and continue to supervise while in the studios.

Please do not bring infants, siblings or younger children with you as this diverts your attention from the group.

This chaperon pass is only valid during a pre-scheduled school tour.

Duplicates are not accepted.

BAM | BOISE ART MUSEUM

TOUR CHAPERON 2

(TEACHER)

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BAM | BOISE ART MUSEUM

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BAM | BOISE ART MUSEUM

REFLECT, RECYCLE

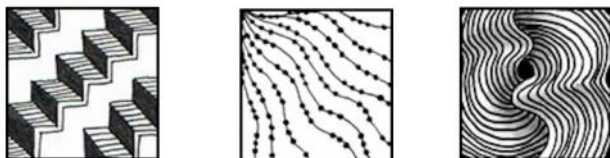
VOCABULARY

- Abstract** Abstract art is art that does not attempt to represent an accurate depiction of a visual reality but instead uses shapes, colors, forms and gestural marks to achieve its effect.
- Heritage** Practices or characteristics that are passed down over the years, from one generation to the next. Can refer to traditional or cultural practices, as well as material objects. Tradition describes the same practices and characteristics.
- Collage** Artwork made from pieces of paper, photographs, fabric and other materials arranged and stuck down onto a supporting surface.
- Recycle** To convert waste into re-useable material.

ELEMENTS OF ART

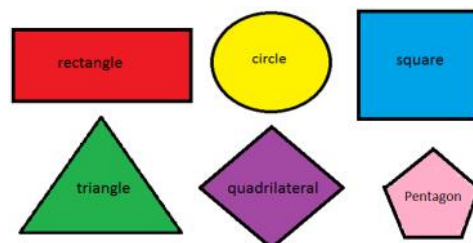
Line

An identifiable path marked on a surface.



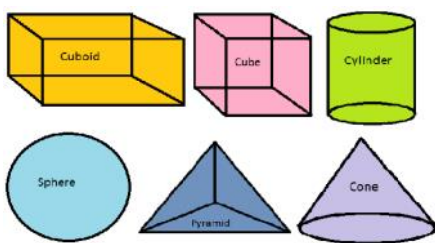
Shape

A grouping of lines creating length and width – 2D.



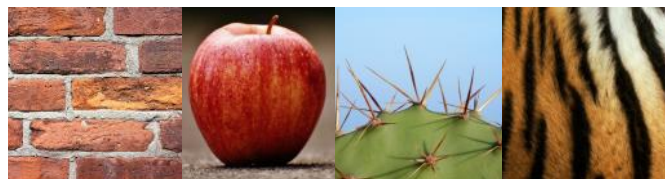
Form

A grouping of lines creating length, width, and depth—3D.



Texture

The way in which art can be sensed by touch, or would seem to feel to the touch.



Space

The illusion of depth (3D) on a flat surface.



Color + Value

Color is a general term for the qualities listed below when observed in light reflected by materials and pigments.



Value - darkness or lightness of the color. White and black can be added to color pigments to change their value.

Hue - color itself.
eg. red, blue, or yellow

Intensity - saturation.
eg. bright or dull

REFLECT, RECYCLE

TOUR OBJECTIVES

- Investigate elements of art in Wally Dion's artwork and select artworks from the exhibition, *Outside the Lines*:
 - Identify elements of art;
 - Describe use of elements of art;
 - Discuss why artist made specific design choices;
 - Apply elements of art to own creative work.
- Compare and contrast the use of elements of art in contemporary artworks.
- Discuss how and why artists select materials, including re-used and recycled materials.
- Create patterned geometric collages.

ABOUT THE EXHIBITIONS

WALLY DION: Current

Sculpture Court | July 27, 2019 – January 5, 2020

Mixing the contemporary with the traditional, Native American artist Wally Dion uses materials such as circuit boards and auto paint to create his own renditions of Indigenous quilt patterns. Dion's quilt assemblages are an extension of his portraiture of First Nations workers, and serve as a way to represent those who work in industries such as childcare, education, software and information management, and communications. Dion draws inspiration from artists such as Indigenous Canadian painter Bob Boyer, and quilting bees during which First Nations women historically gathered to make quilts for burials, dances, and other ceremonies. This exhibition features three of Dion's quilts.

Wally Dion is from Saskatoon, Saskatchewan, Canada, and is a member of Yellow Quill First Nation (Saulteaux). He received an MFA in painting from the Rhode Island School of Design in Providence, Rhode Island. Dion is the recipient of numerous grants from organizations such as the Canada Council for the Arts and the Saskatchewan Arts Board, and has exhibited throughout Canada as well as in the U.S.

Organized by the Boise Art Museum

Outside the Lines

Galleries 9-10 | August 24, 2019 – October 11, 2020

Outside the Lines is the fourth and final exhibition inspired by Boise Art Museum's Art Cards, a project designed to encourage engagement with artworks in BAM's Permanent Collection. Based on the Art Card deck *True Colors*, this exhibition explores the ways in which artists employ the elements of art and principles of design to convey mood, provoke emotional responses, and communicate with viewers. While the artworks are organized in themes of Line; Shape and Form; Space; Color and Value; and Texture; these categories often overlap. Using principles of design, the elements of art can be expressed in a vast number of ways, as demonstrated by the diversity of artwork presented in this exhibition.

Organized by the Boise Art Museum

REFLECT, RECYCLE

Please view the two reproductions (Pre-Tour Images) with your class and lead a discussion using the following questions as guidelines. There are no “right” answers. The questions are meant to guide the group discussion. Students will revisit and discuss the original works at BAM. The vocabulary in this packet will aid discussion.

Research and experience have shown that students feel more comfortable when they can connect with something familiar once they arrive at the Museum. The students are excited to find “their” works of art while they are at BAM. They enjoy sharing their insights from the classroom discussion with the docent and making valuable comparisons between the textbook-like reproductions and the original works of art.

Wally Dion

Starquilt, 2017

circuitboards, wire, copper pipe
Courtesy of the artist and Slate Fine Art Gallery, Regina, SK, Canada
68½ h x 63½ w

- What colors do you see?
- How are the colors arranged next to each other?
- How do the colors work together?
- What shapes do you see?
- What shapes do you see that are made up of smaller shapes?



Wally Dion uses recycled materials such as circuit boards, along with auto paint.

Wally Dion is from Saskatoon, Saskatchewan, Canada, and is a member of Yellow Quill First Nation (Saulteaux)[salt-o]. The terms Native American, First Nations, and Indigenous all refer to Native peoples. He uses traditional Indigenous quilt patterns to create new artwork.

- What are quilts usually made from? Why do people make quilts?
- How is this artwork like a quilt? How is it different from a quilt?

Chuck Close

Lyle, 2003

149-color screenprint, edition 25/80
Collectors Forum Purchase, 2004. BAM Permanent Collection.
69¾ h x 58¾

A work of art about a person is called a portrait.

- What colors can you see in this portrait?
- How would this work of art change if it were only black and white?

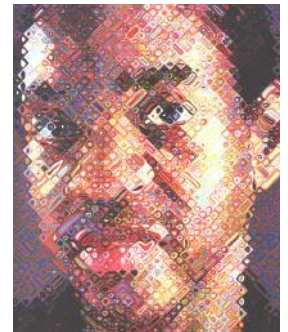
When artist Chuck Close first started creating portraits, he made them very realistic (in fact, it was easy to mistake one of his portraits for a photograph). As he continued to explore portraits as an artist, he began using lots of colors and different shapes.

- What shapes do you see in this portrait?

Chuck Close is known for his very large artworks of people. He creates his artwork by using a grid to keep track of where his lines and colors should go.

- Where can you see the grid Chuck Close used in this portrait?

This portrait by Chuck Close is almost 6 feet tall! We will see it when we visit BAM.



The two images may also be accessed through our website, www.boiseartmuseum.org
<http://www.boiseartmuseum.org/school-programs/artpacks/>

REFLECT, RECYCLE



Wally Dion

Starquilt, 2017

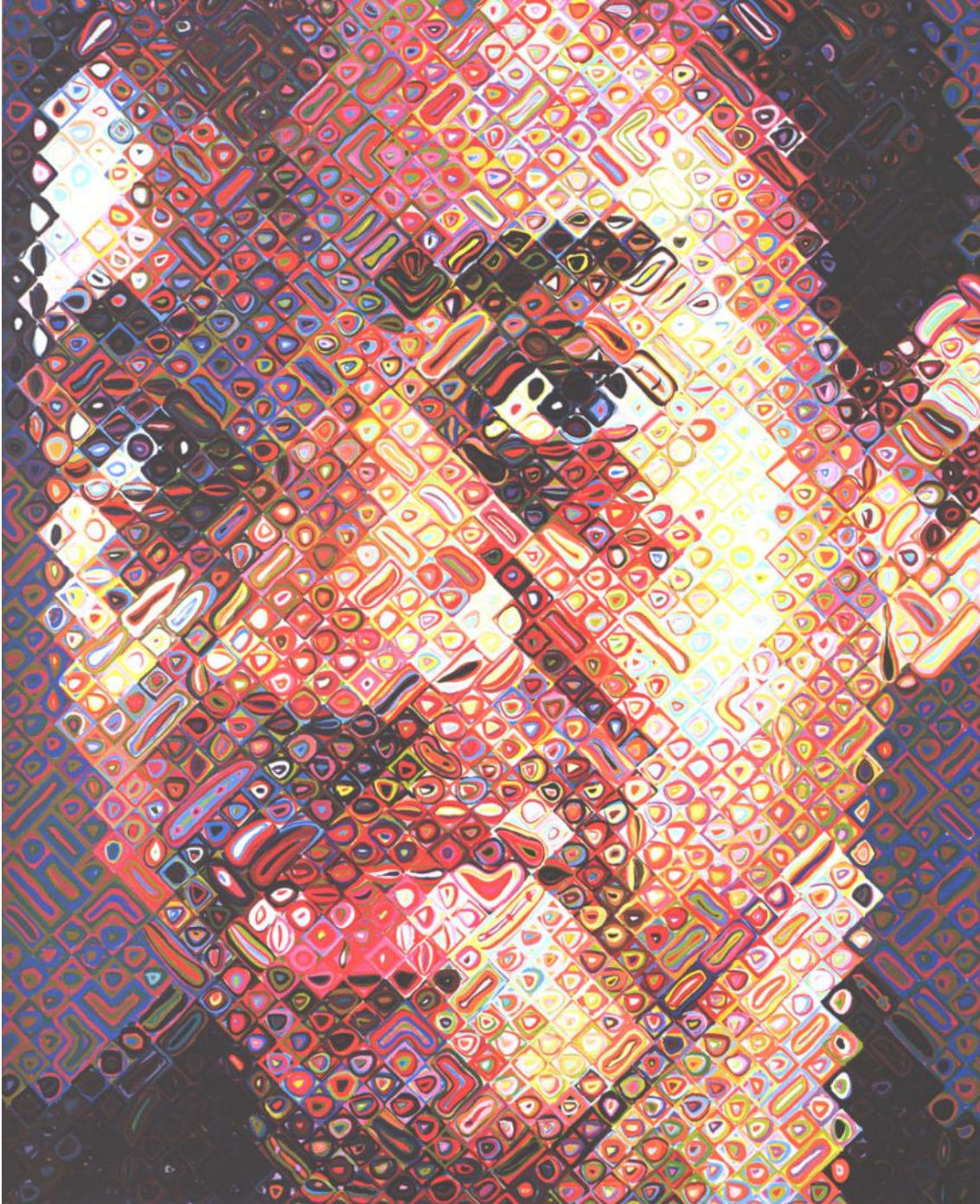
circuitboards, wire, copper pipe

Courtesy of the artist and Slate Fine Art Gallery, Regina, SK, Canada

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REFLECT, RECYCLE

CURRICULAR CONNECTIONS

SOCIAL STUDIES/HISTORY

- Wally Dion gathers inspiration from the quilting traditions of First Nations people in Canada. Explore the extensive First Nations quilting traditions: <https://www.quiltofbelonging.ca/blockregion/firstpeoplesincanada/>. What similarities do you see between quilting traditions? What differences? What roles does quilting play? Who is involved in quilting traditions? What has changed to these traditions over time?
- Quilting is practiced around the world. Another example comes from the Gee's Bend Quiltmakers. If you are studying African American art, or the history of slavery in the United States, consider connecting this example of quilting traditions: <http://www.soulsgrowndeep.org/gees-bend-quiltmakers>.
- The Elements of Art are present everywhere. Designers and artists use these elements and principles intentionally in their work to convey meaning or to contribute to their composition. Create a scavenger hunt in your classroom to identify the elements of art. Next, try to do the same with historical and contemporary works of art. Why do you think artists made these choices? Do these choices contribute to the meaning of the artwork or what the artist is trying to communicate? For a good place to start, check out Lumen's lesson on art and design: <https://courses.lumenlearning.com/sac-artappreciation/chapter/oer-1-9/>.

LANGUAGE ARTS

- Quilting Bees have a long history around the world. They served as mechanisms for communities to gather, share stories, and work on quilts together: http://quiltguildnwa.edublogs.org/files/2011/08/quilting_history-nsm0ph.pdf. Create your own quilting bee by gathering students together to work on a project and share stories as a classroom community.
- Quilts have been used historically as a means of communication. Explore the language of quilts by researching Harriet Powers, the Underground Railroad, and pictorial quilts. Encourage students to create their own story and communicate it through symbols and visual language.
- Molly Bang is an acclaimed children's book illustrator and has researched and written extensively on how shapes, colors, and compositions evoke feelings. Watch this video illustrating Molly Bang's principles: <https://www.youtube.com/watch?v=Mwmw3bbhqJc>. Invite students to illustrate their own stories through simple illustrations.
- Faith Ringgold is an artist and author who has published multiple children's books. Ringgold is a quiltmaker and her publications also connect to African American history and culture. <https://coloursofus.com/author-spotlight-faith-ringgold/>.

SCIENCE

- Artist Anna Von Mertens (<https://annavonmertens.com/>) connects quilting to science. Hand-stitching lines inspired by biology, oceanography, astrology, and cartography, she conducts extensive research and translates it into visual design. Explore how data has aesthetic value by starting your discovery with Information is Beautiful: <https://informationisbeautiful.net/>.
- Theodore Gray makes quilts inspired by mathematical equations and molecules. He uses computers for the designing and quilting processes. Encourage students to take a look at his work (<http://home.theodoregray.com/stitchblog>) and have them aesthetically arrange their favorite equation or molecule. If they were to turn this design into a quilt, what colors would they use?
- Explore microscopic images with students. Can they find any of the elements of art? For lesson plan ideas, go to <https://educationcloset.com/2018/08/01/science-and-art/>.

REFLECT, RECYCLE

CURRICULAR CONNECTIONS

MATH

- Wally Dion's quilts are composed of geometric shapes. Each shape also has its own details. Explore geometry by designing tessellations. Using plastic or wooden shapes, students will create a small design that can be repeated to fill a larger space. The design can be abstract, or take the form of an animal, plant, etc. Trace the shapes in pencils to fill the designated paper. Outline with ink or sharpie. Add color to the shapes, keeping the pattern consistent. Discuss the geometric features of the design, as well as why some patterns were unsuccessful or surprisingly difficult to replicate when filling space.
- Write word problems about Wally's quilts. Example A: You have 20 small rectangles, 15 small triangles, and 25 wire loops. How many times can you build the quilt segment [select detail of quilt] before you are short materials? Example B: Wally's quilts are heavy and suspended. If there are 500 wire loops, each 1 oz, 400 small triangles, each 2 oz, and 500 small rectangles, each 4 oz, how heavy is the artwork? *Both examples include fabricated numbers and weights.*
- Create a composition of nesting shapes. Choose a shape (something simple like a square or something more complicated like a trapezoid). Keeping the ratio the same, gradually make your shapes larger or smaller. When students have completed their composition, have them calculate the area as an extension project.

TECHNOLOGY

- Wally Dion collages computer circuit boards and other re-purposed/recycled materials to create his quilts. Collect data about the number of computerized devices that are at your school or in your students' homes. How many are in use? How many still function? What is their purpose? How are they being used? If they are in disuse, what is the reason? Research efforts in your community to collect and re-use technology.
- Collect unused or non-functional computerized devices—printers, phones, hard drives, radios — and disassemble them. What do you find inside? What materials are used to create devices? How are these materials produced? Can you understand how the device works by exploring inside?
- Computerized devices are everywhere in our society—in our homes, on our bodies. Research and debate the pros and cons of specific devices. How does the device alter society? Does it change how humans interact, build, move, etc.? What challenges can result from the use of the device? What benefits can the device provide? Extend this activity by researching the impact of new technology in the past, for example, the printing press or electricity.

ARTS

- Design quilts from recycled materials. Consider a wide variety of potential materials — plastic bags, used clothing, etc. What is the function of the quilt? Will it be for display and to generate conversation about specific ideas like Wally's? Will it be used as a blanket? Expand this activity by researching the history of quilt making in the United States, collecting materials, and actually creating a recycled quilt.
- Investigate other ways in which artists re-use materials. Check out the work of, among others: El Anatsui, Yuken Teruya, Miguel Rivera, Lin Evola-Smidt, Michelle Reader, Ptolemy Elrington, Wim Delvoye, Tim Noble and Sue Webster, Rodney "Rodrigo" McCoubrey, Jane Perkins, Robert Bradford, Leo Sewell, Kyle Bean, Thomas Dambo, Sumer Ere, Caroline Saul.
- Challenge students to create a small and simple picture. Have them re-interpret this composition multiple times by focusing on one element of art. For example, one could emphasize line and another version could focus on color. For more information about elements of art, visit <https://artclasscurator.com/elements-of-art-examples/>.

REFLECT, RECYCLE

ADDITIONAL RESOURCES

ARTISTS

Wally Dion, <https://wallydion.com/>.

Chuck Close, <http://chuckclose.com/>.

MUSEUMS, GALLERIES, AND ORGANIZATIONS

- Boise Art Museum, <http://www.boiseartmuseum.org/exhibition/wally-dion-current/>.
- MacKenzie Art Gallery, <https://www.mackenziepublicart.ca/wally-dion>.
- The Bentway, <https://www.thebentway.ca/event/wampum-belt-wally-dion/>.
- Slate Fine Art Gallery, <https://www.sategallery.ca/wally-dion>.
- Yellow Quill First Nation, <http://yqfn.ca/>.
- Pace Gallery, <https://www.pacegallery.com/artists/80/chuck-close>.

PROCESSES

- Exploring the Cutting-Edge History and Evolution of Collage Art, My Modern Met, <https://mymodernmet.com/collage-art-collage/>.
- Collage Techniques, Cornell, https://arl.human.cornell.edu/PAGES_Delft/Collage_deeper.pdf.
- Collage, Art Term, Tate, <https://www.tate.org.uk/art/art-terms/c/collage>.
- The Elements of Art, National Gallery of Art, <https://www.nga.gov/education/teachers/lessons-activities/elements-of-art.html>.
- Elements of Art, The J. Paul Getty Museum, http://www.getty.edu/education/teachers/building_lessons/formal_analysis.html.
- Elements of Art, Oberlin, <http://www2.oberlin.edu/amam/asia/sculpture/documents/vocabulary.pdf>.
- Art Factory, Chuck Close, http://www.artfactory.com/art_appreciation/portraits/chuck_close.html.

LITERATURE

Native American

- First Nations Reading List, Islands Trust, <http://www.islandstrust.bc.ca/media/343724/first-nations-reading-list.pdf>.
- 10 Beautiful Indigenous Children's Books, CBC, <https://www.cbc.ca/parents/learning/view/10-beautiful-indigenous-childrens-books-to-add-to-your-library>.
- Picture Books by Canadian Aboriginal/First Nations/Inuit/Metis Authors, Edmonton Public Library, <https://epl.bibliocommons.com/list/share/75337614/81875359>.
- Indigenous Picture Book Collection, International Board on Books for Young People, <https://www.ibby-canada.org/indigenous-picture-book-collection/>.
- Colours of Us, Multicultural Children's Literature, 32 Native American Children's Books, <https://coloursofus.com/32-native-american-childrens-books/>.
- Stanford Libraries, *Children's books by or about Native Americans*, <http://library.stanford.edu/guides/childrens-books-or-about-native-americans>.
- A Mighty Girl, 40 Children's Books Celebrating Native American and Indigenous Mighty Girls, <https://www.amightygirl.com/blog?p=10365>.
- Literature of the American Southwest, University of Virginia, https://pages.shanti.virginia.edu/Lit_of_the_Southwest/.

REFLECT, RECYCLE

LITERATURE [cont.]

Native American [cont.]

- BookRiot, *6 YA Books to Celebrate Native American Heritage Month*, <https://bookriot.com/2017/11/24/ya-books-to-celebrate-native-american-heritage-month/>.
- Los Angeles Public Library, Teen Web, *Native American Young Adult Fiction You Need to Read*, <https://www.lapl.org/teens/books/native-american-young-adult-fiction-you-need-to-read>.
- The Booklist Reader, *Celebrate Indigenous People's Day with 10 Excellent Books by Native American Authors*, <https://www.booklistreader.com/2017/10/09/backlist/celebrate-indigenous-peoples-day-with-10-excellent-books-by-native-american-authors/>.
- Native American poetry: poets.org, <https://www.poetryfoundation.org/collections/144560/native-american-poetry-and-culture>.

Environmentalism + Human Impact

- Top Children's Books on the Environment, A Mighty Girl, <https://www.amightygirl.com/mighty-girl-picks/top-children-s-books-on-the-environment>.
- Best Environmental Education Books, NYMag, <http://nymag.com/strategist/article/best-environmental-education-books-kids-gifts.html>.
- Picture Books for Environmental Advocates, Doing Good Together, <https://www.doinggoodtogether.org/bhf-book-lists/picture-books-for-environmental-advocates>.

Technology

- 15 Awesome STEM Books, Brightly, <https://www.readbrightly.com/stem-books-for-kids/>.
- Top 10 Books about Computers for Computer Loving Kids, Very Well Family, <https://www.verywellfamily.com/books-for-computer-loving-kids-1449017>.
- Trash we leave behind, Washington Post, https://www.washingtonpost.com/entertainment/books/weirdly-specific-mixtape-vol-3-the-trash-we-leave-behind/2019/04/18/3bf84b62-610e-11e9-9ff2-abc984dc9eec_story.html?noredirect=on&utm_term=.7bf45620dcdd.
- Emerging Tech, Digital Trends, <https://www.digitaltrends.com/cool-tech/best-books-about-technology/>.

Abstract + Modern Art

- Bang, Molly. *Picture This: How Pictures Work*. Chronicle Books: 2016. ISBN-10: 9781452151991.
- ISBN-13: 978- 1452151991.
- Art Books For Kids—Teach the Elements of Art Through Books, Kitchen Table Classroom, www.kitchentableclassroom.com/childrens-books-about-art-elements/.
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REFLECT, RECYCLE

To extend the museum experience and connect the tour to your curriculum, consider using or adapting this lesson plan. **Can be adapted for all ages** — younger students may need assistance with cutting, folding, and gluing. Template can be increased or decreased in size, as well as printed of different weights of paper.

Design Dice

Introduction

Create 3D models of the elements of art! In this hands-on activity, students will illustrate 6 faces of a cube, practicing their understanding of the elements of art and exploring creative possibilities. Each face of the cube will focus on one element of art: line, form/shape, color, value, texture and space. Finished cubes can be assembled together to create a collaborative art display.

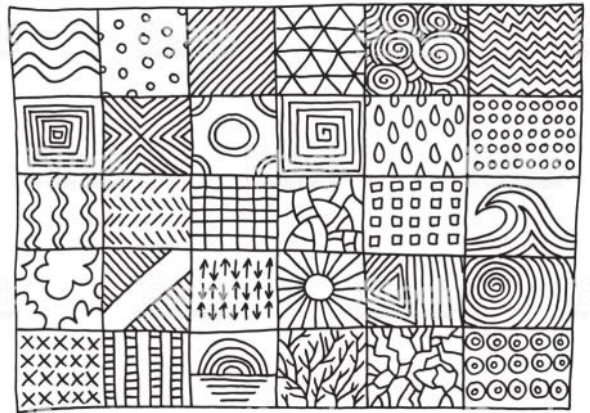
Materials

- Cube templates printed on cardstock — *template included: copy onto cardstock or print from digital file. Print on 8.5X11 for older students, increase size for younger students.*
- Glue stick or double-sided tape
- Pencils + erasers
- Colored pencils
- Ink pens + fine tip sharpies

Other materials may be used for illustrating—markers, crayons, etc.—however, colored pencils allow for finer detail.

Instructions

- Review the elements of art: line, form/shape, color, value, texture and space.
- Instructor demonstrates which faces of the cube template will be visible.
- Sketch ideas for potential designs on scrap paper.
- Students designate which element of art will be represented on each face of the cube. Label in light pencil.
- Using pencil, illustrate each face of the cube template.
- Add outline, color, and detail on top of pencil outline.
- Cut along the solid lines (outside perimeter) of the template—*do not cut the faces apart.*
- Fold along the dashed lines.
- Apply glue or double-sided tape to the designated tabs.
- Fold and stick the cube into place. Let dry.

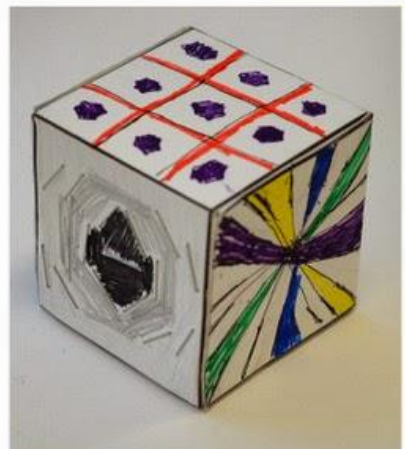
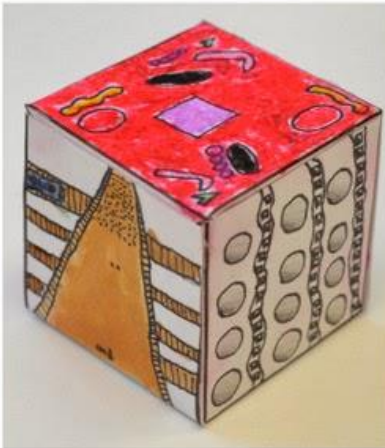


Examples of line

EXTENSION

Create a collaborative sculptural artwork

Make a collaborative sculpture with your cubes! As a group, determine how to position, arrange, hang, or build with your cubes. You can attach string, build horizontally or vertically, and group the cubes in numerous ways. Consider organizing by type of line, size of shape, intensity of value or texture, or volume of space.



REFLECT, RECYCLE

TEMPLATE: Design Dice

