

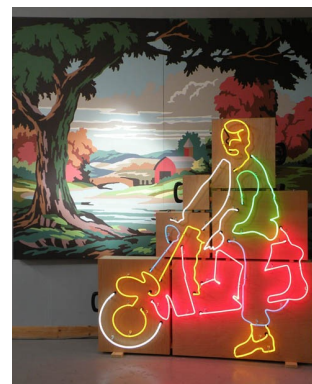
THE AMERICAN DREAM: NEON AND PAINT-BY-NUMBER PRE-VISIT PACKET & CURRICULUM GUIDE

About the Exhibition | *Willem Volkersz: The View From Here*

Montana-based artist Willem Volkersz (b. 1939) is a significant contemporary artist known for his neon and paint-by-number-style installations. He was a pioneer in the use of neon in art and developed early and sustaining loves for photography, travel, American roadside culture, Americana, and Folk and Visionary Art.

Volkersz came to the United States from Holland in 1953, after the devastation of World War II, and brought with him a rich history that is reflected in his works of art. Volkersz has often said that he has an immigrant's fascination with America, and as a teenager, he began hitchhiking and driving throughout the American West, camera in hand. The artworks featured in *The View from Here* draw upon the artist's eight decades of life experience. They touch upon his early life in Holland under Nazi occupation, his immigration to America, and his current life in the Western United States. The artworks also suggest the ways these personal experiences and passions connect to wider social issues of enduring relevance for everyone.

Organized by the Missoula Art Museum, Montana
Sponsored by Bev and George Harad



Willem Volkersz, *America the Beautiful*, 2000, neon, wood, paint, Collection of the artist

VISIT SUMMARY

STANDARDS:

Visual Arts

- VA:Re7.1: Perceive and analyze artistic work.
- VA:Re8.1: Interpret intent and meaning in artistic work.
- VA:Cn10.1: Synthesize and relate knowledge and personal experiences to make art.
- VA:Cn11.1: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.
- VA:Cr2.1 Organize and develop artistic ideas and work.

English Language Arts/Literacy

- CCRA.R.7 Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

CURRICULAR CONNECTIONS:

- **Fine Arts** (line, shape, light & color)
- **History** (world history, immigration, American culture)
- **Language Arts** (autobiographical storytelling, symbolism)
- **Math** (counting, grouping, measurement, scaling)
- **Science & Technology** (chemistry, electricity)
- **Social Studies** (human migration, Northwest geography, mapping)

VISIT OBJECTIVES

- 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.
- The Museum Educators will facilitate an inquiry-based learning experience, supporting the students in observing and finding meaning in artworks.
- Students will leave the Museum knowing that it is a fun, enjoyable place to learn.

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 on-site programs, 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.

VISIT CHECKLIST FOR TEACHERS

Please follow the checklist below in preparation for your visit

BEFORE YOUR VISIT

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

WITH YOUR STUDENTS:

- ☐ PREPARE YOUR STUDENTS BY SHARING *THE PRE-VISIT ART PACKET FOR STUDENTS*. We have written this pack so that students are prepared in advance for their visit at BAM. You may project the images, print and pass them out, or forward the images for students to view on personal devices. Have students look at the images while they consider the questions and information in the Pre-Visit Art Packet.
- ☐ SHARE THE MUSEUM MANNERS with your students
- ☐ MAKE LARGE NAMETAGS for students with their first names only. Have Students wear their name tags on their chest.
- ☐ DIVIDE YOUR CLASS INTO THREE GROUPS (of approximately 10 students) before arrival.

WITH YOUR CHAPERONS:

- ☐ DESIGNATE YOUR ADULT CHAPERONS. A maximum of **four (4) chaperons are admitted with the group for free.** Chaperons have specific responsibilities during the visit. 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 for 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 valid for one student and two guests. After you have designated your four (4) chaperons, you can encourage additional interested parents to return to the Museum at a later date to use the Free Return Ticket.

WHEN YOU ARRIVE

- ☐ ARRIVE AT THE BACK 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 Museum Educators can only let you into the Museum at your indicated visit time. Do not ring the delivery buzzer.
- ☐ DIVIDE STUDENTS INTO THEIR THREE DESIGNATED GROUPS (of approximately 10 students.) Make sure students are wearing their name tags on their chests.
- ☐ IDENTIFY YOUR CHAPERONS for the Museum Educator 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. School groups may bring their lunches and enjoy Julia Davis Park or visit the restaurants at BODO or nearby Boise State University.

AFTER YOUR VISIT

- ☐ COMPLETE THE EVALUATION CARD that you receive from your Museum Educator. 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 visit to your classroom curricula.

CHAPERON GUIDELINES & PASSES

BAM offers FREE admission to four (4) adult chaperons with every pre-scheduled In-Museum ArtReach group.

Additional adults must pay regular admission and are considered independent visitors to the Museum.

PLEASE SHARE AND DISCUSS THIS INFORMATION WITH YOUR CHAPERONS:

Agreeing to be a chaperon for Boise Art Museum's ArtReach program means that you understand the following policies and agree to participate when asked by the Museum Educator.

1. **Chaperons should not bring infants, younger children, or siblings** with them on the visit.
2. Keep students with the group and encourage students to **stay at least 12" away from the artwork and walls**.
3. Help students to **pay attention and participate** by engaging with the group and activities.
4. The Museum Educator may call on you to help during the studio project. Please pay attention to the instructions and help all students with the process.
5. **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.
6. **Turn your cell phone off.** The use of cell phones is not permitted in the Museum during scheduled visits.

<<PLEASE PRINT AND PREPARE THESE CHAPERON PASSES BEFORE ARRIVING AT BAM FOR YOUR VISIT>>

CHAPERON 1

BAM | BOISE ART MUSEUM
This chaperon pass is only valid during a pre-scheduled school visit. Duplicates are not accepted.

(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 In-Person ArtReach Program safe and enjoyable for everyone by doing the following: Accompany groups at all times while they are visiting the Museum; Help the Museum Educator 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.

CHAPERON 2

BAM | BOISE ART MUSEUM
This chaperon pass is only valid during a pre-scheduled school visit. Duplicates are not accepted.

(TEACHER) _____

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CHAPERON 3

BAM | BOISE ART MUSEUM
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(TEACHER) _____

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CHAPERON 4

BAM | BOISE ART MUSEUM
This chaperon pass is only valid during a pre-scheduled school visit. Duplicates are not accepted.

(TEACHER) _____

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

PRE-VISIT PACKET FOR STUDENTS

MUSEUM MANNERS FOR STUDENTS

Please share and discuss these MUSEUM MANNERS with your students.

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

- **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 must be limited to the outdoors.
- **Leave pens, markers and other writing/art materials at school,** in your backpack, or on the bus.
- At the end of the visit, your Museum Educator will give your teacher ***Free Return Tickets*** for each student. These tickets allow you and two guests 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!

Watch BAM's Museum Manners video here:

<http://www.boiseartmuseum.org/hours-admission/#1590606692645-69e82421-658c>

PRE-VISIT PACKET FOR STUDENTS

VOCABULARY

<u>Term</u>	<u>Definition</u>
assemblage	(n.) Art that is made by assembling various objects together to create an artwork. Assemblages often use <i>found objects</i> .
contour line	(n.) Contour lines show the outline of an object or objects.
emigrate	(v.) Leaving one country to move permanently to another. <i>A person emigrates <u>from</u> their home.</i>
found objects	(n.) A natural or man-made object that is found or purchased by the artist.
immigrate	(v.) Moving into a new country. <i>A person immigrates <u>to</u> a new place.</i>
medium	(n.) The materials used in a specific artistic technique, for example, oil paint as a medium; or the creative methods involved, for example, the medium of photography. Media is the plural of medium.
neon	(n.) 1. The chemical element of atomic number 10 obtained by the distillation of liquid air and is used in fluorescent lamps and advertising signs, 2. fluorescent lighting or signs (whether containing neon or some other gas).
symbol	(n.) Any image, shape, line, color, or pattern used by the artist to express an abstract thought, idea, or hidden meaning.

PRE-VISIT ART TALK

Please view the two reproductions (Pre-Visit 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 Museum Educator and making valuable comparisons between the textbook-like reproductions and the original works of art.

Willem Volkersz, *America the Beautiful*, 2000

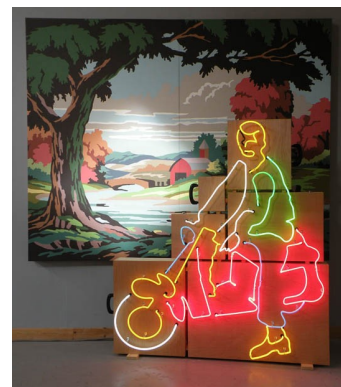
neon, wood, paint, Collection of the artist

- Have you ever seen or painted a paint-by-number painting? How would you describe this work to someone who is not able to see it?

The background in this artwork is an original painting by the artist based on a paint-by-number painting. Paint-by-number kits were sold in the United States starting in the 1950's.

- Have you ever taken a road trip? Where did you go? What did you do?
- How do you think traveling can change a person's ideas of a city, a state, a country, or the world?
- Other than the paint-by-number painting, what other objects and images do you see in the artwork?

This artwork shows the **contour** or outline of the artist on a motorcycle during a road trip in the United States. The **contour lines** were made with neon.



Willem Volkersz, *Immigrant's Dream*, 2012

wood, paint, found objects, Collection of the artist

- When have you used a suitcase, in your own experience?
- How are these suitcases similar to or different from suitcases you have used or seen before?
- How do you think a person decides what to put in a suitcase? How would this decision be different if the person knew that they were leaving and would never return?

The painting on the top suitcase, and the figure on top, show the image of the Statue of Liberty.

- What do you know about the Statue of Liberty?
- What does the Statue of Liberty represent to you?



The two images may also be accessed through our website, www.boiseartmuseum.org

<http://www.boiseartmuseum.org/school-programs/artpacks/>

PRE-VISIT PACKET FOR STUDENTS



Willem Volkersz, *America the Beautiful*, 2000, neon, wood, paint, Collection of the artist

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PRE-VISIT PACKET FOR STUDENTS



Willem Volkersz,
Immigrant's Dream,
2012, wood, paint, found
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THE AMERICAN DREAM: NEON AND PAINT-BY-NUMBER

CURRICULAR CONNECTIONS & EXTENSIONS

ARTS

VA:Cr2.3 Organize and develop artistic ideas and work. How do objects, places, and design shape lives and communities?

Have students create their own artworks with everyday objects. Watch this video as an introduction: *How artists transform everyday Objects*— <https://youtu.be/DCgWn8fFKAQ>

VA:Re.7 Perceive and analyze artistic work

Compare and contrast artworks by other artists who use neon: *Electronic Super Highway*. <https://youtu.be/G9M8MEJlaFI>

LANGUAGE ARTS

1-12 Range of Writing RW.1

Places and objects inspire many of the artworks in this exhibition. Use these writing prompts to reflect on places and objects. Prompt 1: Choose a place, then write a short story that couldn't happen anywhere else but in that place. Prompt 2: Choose an object, write a short story about the day-in-the-life of that object.

9-12 Range of Writing RW.2

Can light be an art medium? Have students write a persuasive essay arguing their opinion. Find useful examples of artwork in which light has been called a medium here: <https://magazine.artland.com/top-10-light-art-artists-in-the-modern-and-contemporary-art/#:~:text=Usually%2C%20in%20light%20art%20works,light%2C%20colours%2C%20and%20shadows.>

MATH

Operations and Algebraic Thinking: K.OA.1, 1.OA.1, 2.OA.1

Number and Operations: (Base Ten, Fractions) K.CC.4, 3.NF, 4.NF, 5.NF.5

Measurement and Data: K.MD.1, K.MD.2, 1.MD.1, 2.MD.1-4 & 8, 3.MD.1, 4.MD, 5.MD.1

Geometry: K.G.4

Use Willem Volkersz's concept of collections to have students bring their own collections into the classroom (or each person brings in their own found object to create a classroom collection) as manipulatives for studying mathematical principles. For example, they can measure them, count/group them, compare them, etc. Generate real-life word problems that can be solved involving mathematical operations.

Ratios and Proportional Relationships: 6.RP.1, 7.RP.2b

Expressions and Equations: 6.EE.7.EE.3 & 4

Utilize a map of Idaho, the American Northwest, or of the United States as the basis for determining distances between locations, the time that would be required to travel those distances given the map's scale, rates of speed, the cost to travel, etc. Develop an imaginary trip on a specific route where students have to budget their money and time using the data that would be required.

THE AMERICAN DREAM: NEON AND PAINT-BY-NUMBER

CURRICULAR CONNECTIONS & EXTENSIONS (CONTINUED)

SCIENCE/TECHNOLOGY

1 PS4.B: Electromagnetic Radiation (light)

Use the neon in the exhibition to begin a discussion on the science of light.

ICT Standard 3 Goal 3: Students critically curate a variety of resources using digital tools to construct knowledge, produce creative artifacts and make meaningful learning experiences for themselves and others.

What places have you visited? How did you get there? What did you do there? Were there other people too? Did you take photos? What did you learn about the community or traditions in this place? Would you like to return? Why or why not?

HS-PSC-1 – Structure and Properties of Matter

What makes a neon sign glow? Use this TedED video and lesson plan to explore the history and function of neon signs. ed.ted.com/lessons/what-makes-neon-signs-glow-a-360-animation-michael-lipman/

SOCIAL STUDIES/HISTORY

K-3 SS.1.1.1 (Goal 1.1: Build an understanding of the cultural and social development of the United States)

Many of Willem Volkersz's artworks are inspired by photographs of his experiences. Have students bring photos and share stories of their personal experiences, family, and culture.

4-12 SS Goal 1.2, 2.3: Trace the role of migration and immigration of people in the development of the United States. Trace the migration and settlement of human populations on the earth's surface.

Willem Volkersz remembers seeing the Statue of Liberty when he first arrived in America when he was 14 years old. Learn more about immigration in United States history, the symbol of the Statue of Liberty, and the role of Ellis Island in immigration history with this lesson plan by the National Parks Service. <https://www.nps.gov/elis/learn/education/eie-series.htm>

ADDITIONAL RESOURCES:

willemvolkersz.com

paintbynumberrmuseum.com

Additional lesson plans on neon: www.neonmuseum.org/education/educators

COLLECTIONS: AN ASSEMBLAGE

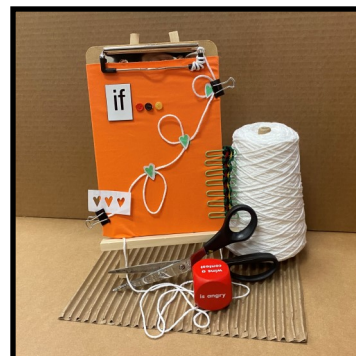
POST-VISIT MAKE-IT! ACTIVITY OPTION 1

Mixed Media Artwork from Found Objects

Time: two to five 15-minute sessions (depending on the students' engagement and detail)

Adaptable for all ages

To extend the Museum experience and connect the visit to your curriculum, consider using or adapting this lesson plan after you visit the Museum.



Example assemblage

Description

Students will use found materials to create a work of art on a theme of your (or their) choosing. This theme could be a title of the work of art they are going to make, an important concept you are studying in class, etc. They will assemble their artwork with items that are symbols of that theme. During your work time, you can discuss how collections and found materials were important to the artwork of Willem Volkersz. Afterwards, they have a gallery walk where they look at the variety of interpretations on the same theme.

Materials

- Before your activity, ask students to bring in (with permission) small objects from home that are no longer wanted. Things that might be in “junk drawers” or might go into a garage sale or the donation pile. Small shipping boxes, broken toys, beads, key chain loops, really anything.
- glue, glue sticks, zip ties, string, yarn, tape, sticky dots, nuts & bolts, Velcro, and anything else you can think of to fasten things together
- paint & paintbrushes
- magazines, newspapers, and other media that would have words or pictures
- scissors
- scraps of wrapping paper, art paper, etc.
- Your imagination is the limit.

Instruction

1. Give the students options of 3 titles for the artwork they are going to make. An alternative is to give three thematic concepts and allow your students to create their own title.
2. Students look through the found items in the classroom and select up to _____ (you decide the maximum number) found to use for an assemblage on the title or theme they have chosen. The student should be able to justify how the items collected support the theme, either through their own symbolism, the story they create together, or some other unifying concept.

COLLECTIONS: AN ASSEMBLAGE

POST-VISIT MAKE-IT! ACTIVITY OPTION 1 (CONTINUED)

Mixed Media Artwork from Found Objects

4. Next, they construct their assemblage. Remind them not to rush. They may want to play around with the building of the artwork. The artwork should not fall apart.
5. If you like, add some writing to this assignment. Have the students compose an artwork label to accompany the artwork. Its contents could include:
 - a. First and Last Name of the artist
 - b. Nationality and birth year
 - c. Title of the artwork
 - d. Year of the artwork's creation
 - e. A complete list of the media (materials) used in the assemblage
 - f. Three to five sentences about the artwork to give an observer some information about the way the theme was interpreted, the story behind its creation, and/or the inspiration behind the artwork.
6. Next, have a gallery walk. Invite family, other staff members, or another class to view the class museum. Artists answer questions about their assemblage.
7. Photograph the assemblages and share them and the artwork information on social media with with the hashtag #BAMArtReach. We'd love to see them!

The next pages include a rubric and a sample for the project to use if you would like to make it a grade. The tool is just a suggestion, of course. Modify it as you please to fit your style of grading.

EXAMPLE ASSEMBLAGE AND LABEL



Maryn Latson (American, born 1981)

***Coming Unravelled*, 2022**

lycra, yarn, paper, tape, cardboard, wood, and found objects

Many people find the challenges of being human in this modern world overwhelming. Anticipating the uncertainty of each day may feel difficult to bear in the twenty-first century. The English language is full of many phrases used to describe people in emotional states. The artist used found objects from her office and home to represent the struggles involved in trying to keep up socially acceptable appearances in the midst of an emotional time.

ASSEMBLAGE EVALUATION TOOL *

Assemblage <i>(Visual Arts: Creating: Conceiving and developing new artistic ideas and work)</i>	Writing <i>(Text Types and Purposes)</i> Anchor Standard 2. Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through effective selection, organization, and analysis of content.	Writing <i>(Production and Distribution of Writing)</i> Anchor Standards 4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose and audience. 5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.	Gallery Walk <i>(Presentation of Knowledge and Ideas)</i> Anchor Standard 4. Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.
Anchor Standards 1. Generate and conceptualize artistic ideas and work. 2. Organize and develop artistic ideas and work. 3. Refine and complete artistic work.			
4 The assemblage creatively interprets the theme through its media and construction. It is a true work of art.	4 Student includes all of the required details (e.g., name, title year, media). The explanation conveys complex ideas as clearly and accurately through the effective selection, organization, and sophisticated analysis of content.	4 Student's writing is extremely clear, coherent, well-organized, and well-suited for the task, purpose, and audience. There is no need to further develop or strengthen the writing.	4 Listeners can follow the line of reasoning the student provides during the presentation. The organization, development, and style are superbly suited for the task, purpose and audience. The artist answers questions with evidence and support.
3 The assemblage interprets the theme or title through its media and construction well. It is well-built and has no "accidental" loose parts.	3 Student includes all of the required details (e.g., name, title year, media). The explanation conveys ideas adequately and accurately through the selection, organization, and analysis of content.	3 Student's writing may fall short in one or more of the following areas: clarity, coherence, organization, appropriateness to the task, purpose, and audience. The student should further strengthen and develop it in minor ways.	3 Listeners can follow the line of reasoning the student provides during the presentation. The organization, development, and style are suited for the task, purpose and audience. The artist may answer questions with evidence and support.
2 The assemblage may not interpret the theme through its media and construction. It may lack the minimum number of items or need to be more securely constructed. It is still in a "draft form."	2 Student may not have included all of the required details (e.g., name, title year, media). The explanation may not convey ideas adequately and accurately through the selection, organization, and analysis of content.	2 Student's writing falls short in two or more of the following areas: clarity, coherence, organization, appropriateness to the task, purpose, and audience. The student should further strengthen and develop it.	2 Listeners may not be able to follow the line of reasoning the student provides during the presentation. The organization, development, and style need reworking for the task. The artist may not answer questions with evidence and support.
1 The assemblage does not interpret the theme through its media and construction. It is still in the beginning stages of development.	1 Student is missing required details (e.g., name, title year, media). The explanation does not convey ideas adequately and accurately through the selection, organization, and analysis of content.	1 Student's writing needs attention in a few of the following areas: clarity, coherence, organization, appropriateness to the task, purpose, and audience. The student should get support in further strengthening and developing it.	1 Presentation is difficult to follow. The organization, development, and style need reworking. The artist does not answer questions with evidence and support.
0 No or little attempt was made to create the assemblage.	0 No or little attempt was made to create the content.	0 The student's writing is at a bare beginning.	

THE AMERICAN DREAM: MIXED MEDIA

POST-VISIT MAKE-IT! ACTIVITY OPTION 2

Create your own Mixed Media Landscape

Description

Students will create a landscape using chalk pastels (or art supplies available) and stencils, then use flexible color sticks to add a neon-inspired contour-line image to their artwork. During work-time you can discuss with students how stencils and the flexible color sticks relate to the media used by Willem Volkersz.



Example Mixed Media Landscape

Materials (Approximately \$0.80 per student with the following items)

- paper
- 4 flexible color sticks each
- clear cellophane (slightly larger than paper)
- chalk pastels (or colored pencils, crayons, etc.)
- landscape stencils (or if a die-cut machine is available in your school or district, use it to create “stencils”)
- laminated example contour-line images.

Instructions

1. Have students choose a childhood memory in which they experienced nature in the Northwest (a park they visited in the fall, sunset in the foothills, a trip they took to a state or national park, etc.) Have students look at the laminated *example contour-line images* and the *stencils* on their table and consider what images may help represent their memory. Remind students that their artworks do not have to look like their memory, but should **symbolize** their memory.
2. Demonstrate how students can use stencils and chalk pastels to create a landscape image. Recommend they hold the stencil with one hand while blending the pastels with their fingers or a paper towel. Blending the pastel up to the edge of the stencils will result in crisp edges.
3. After students have finished their landscapes, have students set them aside and wash their hands, if needed.
4. Now students will create their neon-inspired contour-line image. Students can either outline an object in their landscape, use the *example contour-line images*, or create their own symbol using the flexible color sticks.
5. Have students place the cellophane over the top of the object they will create with the flexible color sticks, and press down on the wax stick as they bend it into shape. The flexible color stick should stick to the cellophane when they apply pressure, but it can be lifted and readjusted if needed.
6. Once their neon-inspired contour-line image is complete have students use tape on the back to adhere the cellophane to their landscape paper to complete their artwork.

THE AMERICAN DREAM: NEON AND PAINT-BY-NUMBER

POST-VISIT MAKE-IT! ACTIVITY OPTION 3

Create Your own Paint-by-Number

Suggested for Students in Grades K-3

Introduction

Students will create their own “paint-by-number” artwork based on a memory. With a partner, they will number the artwork and add color using oil pastels (or supplies you have available).

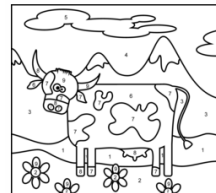
Materials

- pencils
- paper
- oil pastels (or crayons, colored pencils, markers, etc.)
- paper towels (if using oil pastels)

Instruction

1. Show students an example of a paint-by-number worksheet. Consider having them complete an example (find free worksheets here—coloritbynumbers.com.) Review counting and matching before they begin, discuss paint-by-number paintings, and show examples by Willem Volkersz.

Supporting Images



from coloritbynumbers.com

2. Have students draw their own picture of a place based on a photograph from their own experience. They should draw their shapes using only pencil. Tell students to practice making enclosed shapes, such as circles or rectangles, so that each area is clearly defined from the one next to it.

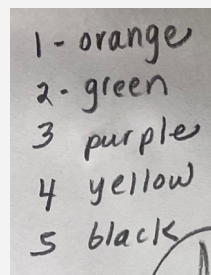


Photo credit: BAM staff



3. As a class, decide which color will match with which number, ex. red = 1, blue = 2.

(Alternate: Have students use symbols, ex. red = ♦, blue = ♥.)

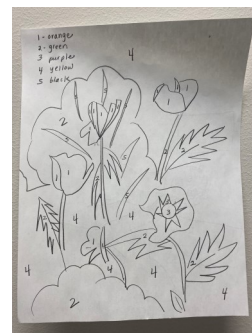


Instruction (continued)

Supporting Images

4. Have students trade drawings with a classmate so that they can no longer see their own drawings. Have students take turns asking questions about the place in the other classmate's artwork and adding the number that represents which color they think works best. (Challenge: tell students they are not allowed to SAY any colors or numbers. Instead, they can use descriptive or comparative words only.)

5. Students should take turns asking questions and numbering each space on their partner's drawing with a pencil until each area has a number representing a color.



6. Then students trade back and use the available art supplies to add color to their drawings, matching the number written by their partner to the color on the paper.

7. If using oil pastels, students can use paper towels to blend the colors, if they wish.



THE AMERICAN DREAM: NEON AND PAINT-BY-NUMBER

POST-VISIT MAKE-IT! ACTIVITY OPTION 3

Create Your own Paint-by-Number

Suggested for Students in Grades 4-8 and 9-12

To extend the Museum experience and connect the visit to your curriculum, consider using or adapting this lesson plan after you visit the Museum.

Introduction

Students will create a paint-by-number using a photograph of somewhere they have visited, maybe something they saw on a road trip or the house of an important family member. If possible, encourage students to use a photograph they took themselves. Each student will create their own artwork using the program <https://pbnify.com/> and will then add color to their image.

Materials

- internet access to the website pbnify.com
- digital Images for each student
- printer
- paper
- acrylic paints and paint brushes OR oil pastels in assorted colors. (Oil pastels will be easier, paints will be more difficult.) If these are not available, use colored pencils, markers, crayons or whatever you have available.
- paper towels (if using paint or pastels)

Instruction

1. Have students choose a photograph of a place they have visited or experienced in person—encourage them to choose a photograph they took themselves. Suggest that they avoid images with people in them as they are particularly difficult to transfer into paint-by-number paintings. Buildings, signs, or landscapes are examples of subjects that work well.

Supporting Images



photo credit: BAM staff

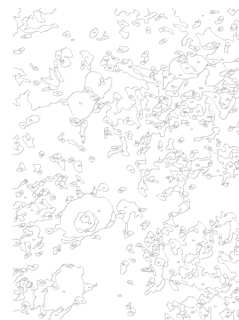
2. Once students have chosen their images, have students turn their images into paint-by-number images using the website pbnify.com. Encourage them to pick more than five and no more than ten colors. Encourage them to play with the color combinations for the best results.



Instruction

3. Students should save both the “outline” (contour lines) and the “color palette” and send them to the teacher for printing. Teachers should print the “outlines” (contour lines).

Supporting Images



4. Then, students should choose acrylic paints or oil pastels (or whatever art supplies are available) that best match their printed color palette.
5. They can begin filling in each section of their artwork with matching colors. (If students are using paint, encourage them to wash and dry their paint brushes before switching to a new color.)
6. After students complete filling in each space, have students discuss their artworks.