

Arizona Landscapes

Exploring Arizona Landscapes/Art Unit Overview

By Mary Erickson, Ph.D.

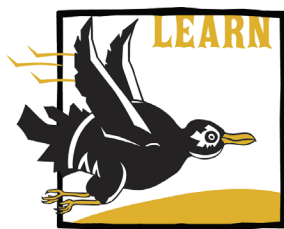
Art Lessons

One: Tiny Treasures

Two: Exploring Arizona Landscapes at the Tempe Center for the Arts

Three: Up Close and Personal

Art lessons approach the *Theme in Art* through two key questions.



1. How do artists get ideas from their physical environments?



2. What interesting details can you see if you look really closely?

Art Resources and Supplies

[Preview of Arizona Landscapes Exhibition PowerPoint](#)

[Viewfinder Template \(pdf\)](#)

[Tiny Treasures PowerPoint](#)

[Exploring Artists' Arizona Landscapes at the Tempe Center for the Arts \(pdf\)](#)

[Up Close and Personal: Silk Painting PowerPoint](#)

[\(ALTERNATIVE\) Up Close and Personal: Watercolor Painting PowerPoint](#)

[Questor Questions about Light in the Desert \(pdf\)](#)

Silk Painting Supplies

- Paper or sketchbooks
- Pencils
- Variety of natural objects from the area, such as seed pods, pinecones, cactus in small pots and dried cactus skeletons, leaves and small branches
- Printout or magazine photographs of natural objects from the area, such as cacti and cactus flowers from the desert
- 10-inch silk hoops
- Silk dye
- Clear resist in applicator bottles
- Brushes
- Mixing trays
- Water containers

Alternative Watercolor Supplies

- Light-weight water color paper
- Watercolor paint sets
- Brushes
- Water containers
- White oil pastels

Estimated Time for Art Lessons

Pre-visit lesson = 30-50 minutes

TCA Visit lesson = Field Trip

Post-visit lesson = 150 minutes

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Tiny Treasures/Art Lesson One

Objectives

1. Students are able to compare and contrast landscapes showing different natural and built environments.
2. Students are able to describe details they can see only by looking carefully close up.

Arizona Visual Arts Standards

RELATE: Artworlds: PO 105, 205 & 305:

Make connections between art and other curriculum.

EVALUATE: Art Issues & Values: PO 103, 203 & 303:

Discuss reasons why people value art.

Preparation

Preview Tiny Treasures PowerPoint. Investigate the possibility of taking your students outside to explore up-close details in their physical environment: a nearby playground, sports field, construction site or natural /built space.

Look at *This Old House Revisited* and *Look Closely for Water Quality* units to consider collaborating in interdisciplinary instruction.

Resources

[Tiny Treasures PowerPoint](#)

OPTIONAL: A collection of visually interesting natural objects (rocks, leaves, sticks, etc.) and manufactured objects (brick, board, bolt, roof tile, etc.).

OPTIONAL: Magnifying glasses

Activities

Unit Preview: Introduce the *theme in life*: “We are all dependent on and enriched by our physical environment.” Describe the numerous geographical regions of the state and how people have transformed much of the environment through the years. For example, the Colorado Plateau in Northeastern Arizona, the ponderosa pine forest around Flagstaff, the mountains of eastern Arizona and the Sonoran Desert of Southern Arizona. Ask students to describe ways people have changed the physical environment through building dams, constructing cities, irrigating the land for agriculture, etc.

Introduce the *theme in art*: “Art can help us better see and appreciate our environment.” Explain how artworks can show us the big picture of where we live and also the tiny details that can only be seen up close. Ask students where they have seen images of the outdoors, such as in their homes or school, in television nature shows, in magazines (like *Arizona Highways*) or in photographs they or their friends and families bring back from a trip. Discuss some of the reasons people create and look at landscapes: to feel close to nature, to celebrate or condemn what people have done to the environment, to capture the beauty of the world around us, etc.

Introduce the key questions in the unit:



1. How do artists get ideas from their physical environments?



2. What interesting details can you see if you look really closely?

Definition and Examples: Show slides 1-8 of Tiny Treasures PowerPoint to define and give examples of a variety of diverse landscapes and artists who have been inspired by them.

Practice and Assessment: Show slides 9-15. Engage students in describing small details both in photographs of various physical environments and in landscapes from the Arizona Landscapes exhibition at the Tempe Center for the Arts.

OPTIONAL Guided Practice: Distribute a natural or manufactured object from the physical environment (rock, leaf, stick, brick, board, bolts, roof tile, etc.) to pairs of students, asking them to point to interesting details that can only be seen by looking very closely. You may wish to take students outside the school (a nearby playground, sports field or natural and built spaces or constructions near your school) to continue to explore the outdoor world up close with magnifying glasses, if available.

Vocabulary

landscape
natural environment
detail

Extension Activities

HISTORY or SCIENCE: Cooperate with a social studies/history or science teacher to collaborate in teaching the history (*This Old House Revisited*) and science (*Look Closely for Water Quality*) lessons developed with the following related themes:

Theme in History: History can help us understand how our environment changes over time.

Theme in Science: Science can help us understand and preserve the quality of our environment.

WRITING: In collaboration with English teachers, have students write essays about their experience and relationship with the natural world.

Assessment Checklist

- ____ 1. Students are able to compare and contrast landscapes showing different natural and built environments. (Discussion during slides 1-8 in Tiny Treasures PowerPoint.)
- ____ 2. Students are able to describe details they can see only by looking carefully close up. (Discussion during slides 9-14 in Tiny Treasures PowerPoint.)

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Exploring Arizona Landscapes at TCA/Art Lesson Two

Objective

Students will be able to explain how artworks can be used to communicate ideas.

Arizona Visual Arts Standards

RELATE: Artworlds: PO 102, 202 & 302:

Discuss how artworks are used to communicate stories, ideas and emotions.

EVALUATE: Art Issues & Values: PO 103, 203 & 303:

Discuss reasons why people value art.

Preparation

Read and make copies of “Exploring Arizona Landscapes at the Tempe Center for the Arts” worksheet.

Printout “Viewfinder” templates for students to assemble before visiting the TCA.

Make arrangements for field trip to the TCA.

Before your visit, talk with assigned TCA docent, if possible. Provide the docent with a copy of Exploring Arizona Landscapes at the Tempe Center for the Arts (pdf) worksheet in advance of your trip and discuss the extent to which students might complete any or all of the worksheet at the center or whether any or all of the questions or ideas might be addressed during their tour.

Read optional Questor Questions about Light in the Desert (pdf), and decide whether you might want to use it to follow up after a visit to the *Arizona Landscapes* exhibition.

Resources

[Viewfinder Template \(pdf\)](#)

[Exploring Landscapes at the Tempe Center for the Arts worksheet \(pdf\)](#)

[Questor Questions about Light in the Desert \(pdf\)](#)

[Arizona Landscapes Preview PowerPoint](#)

Activities

Divide students into small groups. Distribute viewfinders to each student. Hand out Exploring Arizona Landscapes at the Tempe Center for the Arts worksheet to each group.

Explain that each group will be working as a marketing team whose task is to select one work from the exhibition to feature in a 10-second television commercial designed to attract visitors to Arizona from around the United States and the world. Give each group one of the specific assignments listed on the worksheet, Marvel in the Grandeur and Beauty, Celebrate Human Achievement or GET UP CLOSE and PERSONAL.

Instruct each student to use his or her viewfinder to search for a visually interesting close up in the artwork that supports the idea which was assigned. Explain that the video will begin or end with a close-up and will be accompanied by a musical sound track and/or voice-over narration. Students should sketch and

share their “close-up” ideas with their group and explain why they would be effective in the commercial. When the group has agreed on one close up, it should discuss the pros and cons of the two video sequence options (close up to full artwork or full artwork to close up) and choose one.

If time permits, students may write a script for the audio narration and/or suggest appropriate music before taking turns sharing their ideas for commercials with the entire class.

Take notes on any new information presented by the docent as well as interesting questions, observations or responses made by your students during their tour. If the circumstances of the visit do not allow students to complete their worksheets, explain that later, in class, you will lead a debate about which work in the exhibition would best communicate each idea for a commercial. Students can use viewfinders with projected images from the Arizona Landscapes Preview PowerPoint in the classroom and discuss most effective video sequences.

Extension Activity

Students might work in teams to produce a 10 second video that makes its point by transitioning from a larger landscape to a small detail or vice versa. Students would:

1. Articulate a purpose/goal for their commercial
2. Create a 1-5-word slogan
3. Select sequence
4. Add soundtrack

Assessment Checklist

_____ Students will explain how artwork can be used to communicate ideas. (Exploring Arizona Landscapes at the Tempe Center for the Arts worksheets and group sharing of ideas for TV commercials.)

Up Close and Personal/Art Lesson Three

Objectives

1. Students will be able to incorporate diverse types of lines into their artworks.
2. Students will be able to create a range of color values (lights and darks) in their artworks.
3. Students will be able to explain in writing the influences on their artistic decisions.

Arizona Visual Arts Standards

CREATE: Creative Process: PO 203 & 303: Develop plans for his or her own artwork (e.g. sketches, models, and notes)

CREATE 2: Materials, Tool and Techniques: PO 103 & 202: Demonstrate purposeful use of materials, tools, and techniques in his or her own artwork.

CREATE 3: Elements and Principles: 201 & 032: Identify, select, and use elements and principles to organize the composition in his or her own artwork.

Preparation

Preview Up Close and Personal: Silk Painting PowerPoint and Up Close and Personal: Watercolor Painting PowerPoint. Decide whether the silk or watercolor painting is most appropriate for your students. Watercolor may be a better choice for beginners or for schools with curtailed supply budgets.

Make a sample silk or watercolor painting following the silk or watercolor Up Close and Personal PowerPoint. Plan your schedule of classes. For example: day one for drawing, day two for tracing (with resist for silk or with white oil pastel for watercolor), day three for applying dye or watercolor and day four for writing.

Resources and Supplies

Silk Painting Supplies

Paper or sketchbooks

Pencils

Variety of natural objects from the area, such as seed pods, pinecones, cactus in small pots and dried cactus skeletons, leaves and small branches

Printout or magazine photographs of natural objects from the area, such as cacti and cactus

Flowers from the desert

10-inch silk hoops

Silk dye

Clear resist in applicator bottles

Brushes

Mixing trays

Water containers

Alternative watercolor supplies

Light weight water color paper

Watercolor paint sets

Brushes

Water containers

White oil pastels

[Up Close and Personal: Watercolor Painting PowerPoint](#)

Activities

Review the theme in life that “we are all dependent on and enriched by our physical environment” by reminding students of their exploration through the [Tiny Treasure PowerPoint](#) in lesson one. Review the theme in art that “art can help us better see and appreciate our environment” by reminding students of the artworks in the Arizona Landscape exhibition either in person at the Tempe Center for the Arts or online in lesson two. Explain that in lesson three they will continue to focus their attention on two key questions:



1. How do artists get ideas from their physical environments?



2. What interesting details can you see if you look really closely?

Introduction and Assignment: Display Up Close and Personal PowerPoint (either silk or watercolor) to:

1. Show the work of an artist (Mary Shindell) whose work is influenced by her up-close and personal observations of nature (slides 1-5).
2. Introduce the painting assignment (slide 6)
3. Review the value of looking carefully to see value changes and diversity of line (slides 7-11)
4. Ask each student to select an object from nature as a focal point for his or her painting (slide 12)
5. List painting materials (slide 13)

In-Process Feedback: In pairs or groups of three, ask students to show their sketches of natural objects to classmates and teacher for feedback on their final choice. Ask classmates to share ideas about how to increase and incorporate diversity of lines and changes in color value.

Demonstrate Step-By Step Process: Show students a sample of silk / watercolor Up Close and Personal Painting. Demonstrate each step in art process. Review the following steps by displaying Up Close and Personal PowerPoint (Silk or Watercolor).

1. Select and draw natural object as focal point (slide 14)
2. **Silk Painting Only:** Trace focal point on silk and add background lines (slides 15-16)
3. Trace over focal point lines to keep them white (Silk = 17; Watercolor = slide 15)
4. **Watercolor Only:** Add background lines (Watercolor = slide 16)
5. Apply color with brush and vary values (Silk = 18-21; Watercolor = 17-19)

Reflection: Ask students to write an artist statement explaining how their observations of nature influenced their artistic choices.

Vocabulary

focal point
line
value
resists (silk)
dye (silk)
simplify

Extension Idea

Writing: In collaboration with English students, participants might write an essay about their experience and relationship with the natural world.

Assessment Guides

OBJECTIVE 1: Students will be able to incorporate diverse types of lines into their artworks.

Exceeds Expectations: The student's painting incorporates at least three different types (width, direction) of lines.

Meets Expectations: The student's painting incorporates at least two different types (width, direction) of lines.

Approaches Expectations: All the lines in the student's painting are very similar or are uncontrolled.

Fails to Meet Expectations: Most of the lines in the student's painting are uncontrolled.

OBJECTIVE 2: Students will be able to create a range of color values (lights and darks) in their artworks.

Exceeds Expectations: The student's painting incorporates three values of at least three different colors.

Meets Expectations: The student's painting incorporates value changes in at least two colors.

Approaches Expectations: The student's painting incorporates value change in at least one color.

Fails to Meet Expectations: No colors in the painting incorporate value changes.

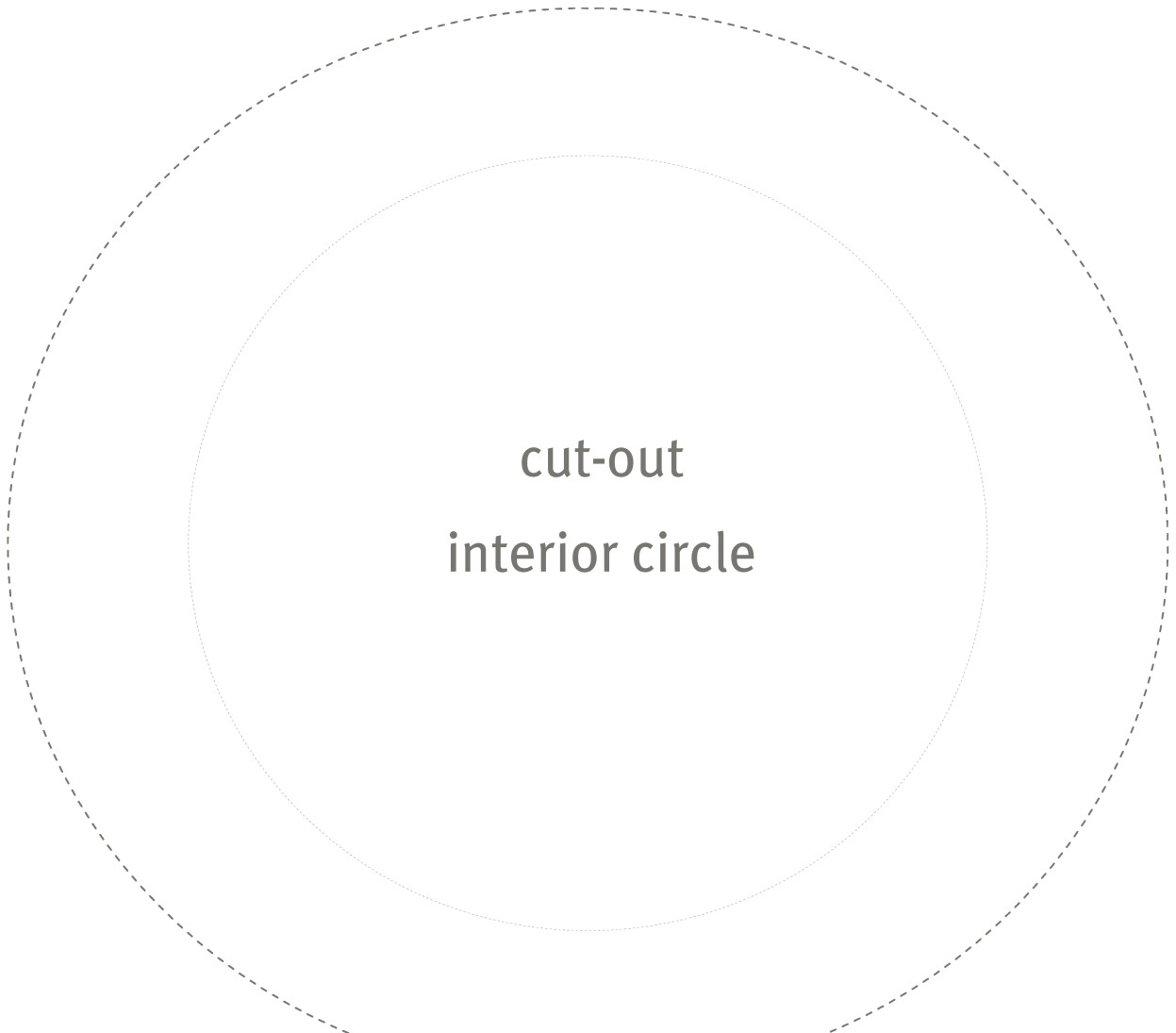
OBJECTIVE 3: Students will be able to explain in writing influences on their artistic decisions.

Exceeds Expectations: The student's artist statement thoughtfully and credibly explains two or more between what s/he observed in nature and his or her artistic decisions.

Meets Expectations: The student's artist statement explains two connections between what she or he observed in nature and his or her artistic decisions.

Approaches Expectations: The student's artist statement mentions nature and artistic choices.

Fails to Meet Expectations: The student's artist statement mentions either nature or artistic choices.



cut-out
interior circle

Cut along the dotted line.

Viewfinder

Use the viewfinder to
look at objects from
far away and up close!

Teachers Note:

Viewfinders are best if copied
on a heavy cardstock paper.

Exploring Arizona Landscapes



at the Tempe Center for the Arts

Team Member Names

1. Marketing Assignment

Circle the category given to your team by your docent/teacher.

Marvel in Grandeur and Beauty: The goal of your ad is to attract visitors to come to Arizona to experience its magnificent natural spaces and places.

Celebrate Human Achievement: The goal of your ad is to attract visitors to explore how people have transformed Arizona's natural environment to build a society and economy in the desert.

Get up Close and Personal with Nature: The goal of your ad is to invite people to Arizona to slow down and lose themselves within the tiny treasures of beauty that others may miss as they hurry on to another site.

2. Artwork

Which artwork does your group think will most effectively communicate the idea you were assigned?

Artist Name: _____

Artwork Title: _____

3. Extreme Close Up

Use your viewfinder to focus on one detail at a time as you scan the entire artwork. Stay at least three feet away from the work. Focus on one detail at a time by closing one eye and holding the viewfinder at arm's length in front of you. Share your detail with your group describing not only its subject matter (what it shows) but also how it is visually interesting (interesting colors, lines, shapes, textures, shading, etc.). Sketch the full artwork using the following storyboard.

Object

A large empty rectangular box with a dark teal border, intended for sketching the full artwork.

Detail

A large empty rectangular box with a dark teal border, intended for sketching a detail of the artwork.

4. Video Sequence

Circle your team's choice of sequence.

Extreme Close-Up Pulling Out
to show artwork

OR

Entire Artwork Zooming in
to Show Extreme Detail

Why does your team believe this would be the most effective sequence?
(Write your explanation on the back.)

Questor Questions

About Light and the Desert



Look carefully at the artworks that were both inspired by the saguaro cactus.

Where are the lightest and darkest areas in each artwork?



How are the two landscapes alike? (subject matter, realistic detail, etc.)

How are they different? (materials, overall realism, context created around cactus, etc.)



David Gordinier moved to Arizona after growing up in Iowa. “I was going to bring my own vision of the Southwest down here, but it’s had more of an effect on me than I’ve had on it,” he said.

Mary Schindell moved to Arizona as a little girl at age five. She said that the “Sonoran Desert has defined me as an artist and as an individual.”

Have you ever moved? Can you describe the outdoor landforms, climate, plants and structures where you live? How do they affect you and your life?

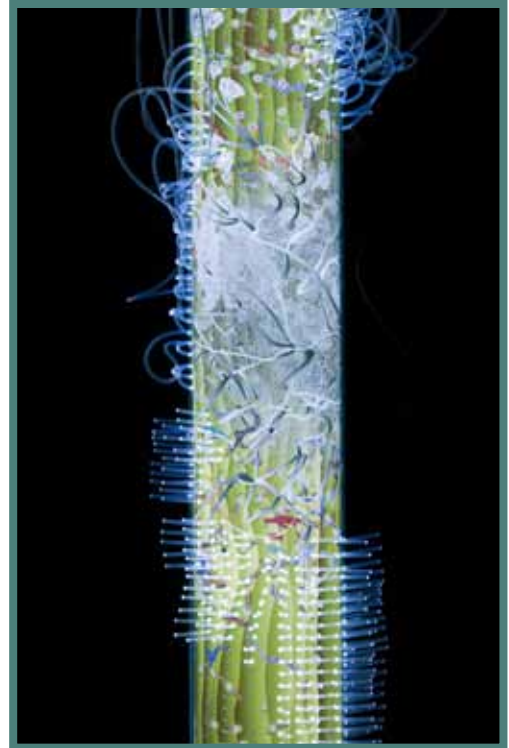
Schindell said that she “can push the boundaries of drawing ... and use line, light and space as a three-dimensional landscape drawing.”

Gordinier is ready to jump into his old jeep when nature’s drama (such as the light at sundown) is just too hard to resist.

Choose one artwork and describe the feeling or mood the artist created through light. What are your reasons for your observations?



Harsh or Gentle Relaxing or Energetic
Momentary Everlasting Earth-Board
Spreading-Out-through-Space



Detail from Mary Schindell artwork.



Detail from David Gordinier artwork.