



Alaska Landscapes with Georgia O'Keeffe

GRADE: 4 TIME: 1-2 sessions

Developed by: Karen Stomberg

KIT INCLUDES:

- lesson plan
- Alaska photos class set
- vocabulary board
- Georgia O'Keeffe painting reproductions(6)
- Georgia O'Keeffe biography board (3-fold)
- procedure board
- lesson samples
- book; *Georgia O'Keeffe* by Mike Venezia
- color wheel

MATERIALS:

- assorted colored construction paper:
9 x 12" pastels for sky
9 x 12" darker for land
- scissors
- glue
- oil pastels
- 12 x 15" white or black paper for mounting



LESSON DESCRIPTION:

Students study the life and art of Georgia O'Keeffe, focusing on her landscape painting. They create cut paper and oil pastel landscapes working from photos of Alaska.

VOCABULARY:

contrast
foreground
landscape
horizon/skyline
blend

contour
Georgia O'Keeffe
complementary

ART ELEMENTS:

✓ Line
✓ Shape/Form
✓ Color
✓ Value
✓ Texture
✓ Space/Perspective

ART PRINCIPLES:

___ Pattern
___ Rhythm/movement
✓ Proportion/Scale
✓ Balance
___ Unity
___ Emphasis

CONTENT CONNECTIONS:

- geography
- land forms

THEME: Your World; Alaska

OBJECTIVES AND ASSESSMENT CRITERIA: Students will:

- study the life and art of the American woman painter Georgia O'Keeffe
- observe and describe the style of Georgia O'Keeffe's landscape paintings
- create a landscape painting using blended oil pastel to show the soft contrast of 'inner' land contours and cut paper to show the hard contrast of the horizon
- Describe and respond uniquely in their own landscape art to what they see in the photograph

PREPARE:

- cut paper and gather supplies
- familiarize yourself with Georgia O'Keeffe through reading materials provided
- make a sample of the project

ENGAGE AND EXPLORE:

A. **Introduce students to the life of Georgia O'Keeffe** who is best known for her sensuous close-up paintings of flowers and bones. This lesson focuses on landscape paintings done in the countryside of her adopted home near Taos, New Mexico.



1. **Display the reproductions of Georgia O'Keeffe's work.** Tell students that they are reproductions of the work of American painter Georgia O'Keeffe.

2. **Display the 3-fold biography board and read the enclosed book, *Georgia O'Keeffe* by Mike Venezia** to students.

- Ask students what choices Georgia made in her life to become an artist.

B. **Discuss the fact that Georgia O'Keeffe was a painter with a unique personal vision and analyze the things that make her work distinctive.**

1. **Look at the painting *Petunia*, 1935.** Trace the outer edge of the flower with your finger to show students the outer **CONTOUR** (line at the edge) of the flower.

- Ask students if this is a close-up view or a distant view of the flower. Can they see the whole plant? Does the whole flower fit on the rectangle canvas Georgia was painting on?
- Why do you think she made her flowers so large and close up?



Rancho Taos Church, 1930



Pedernal and Red Hills, 1936

2. **Show *Rancho Church*, 1930.** Trace the outline of the church with your finger and the inner lines of the forms that are part of the architecture of the church.

Point out that **CONTRAST** (difference in color) creates crisp edges and forms lines.

- Ask students if the walls of the church are straight or curved?

How can they tell? (The soft blended shading shows us the inner contours.)

3. **Display the four landscape paintings.** Help students to observe the strong, distinct hard edge line at the horizon (where the land, mountains or water meet the sky) created by high **CONTRAST** and the rounded inner land **CONTOURS**.

- Bring students up to trace the horizon and the other strong landscape lines in each painting, noting the contrast in colors creating the hard edges
- Have students show rounded areas of the land and explain how Georgia O'Keeffe used color there to make it curve.
- Discuss Georgia O'Keeffe's use of color. Is it bright? Dull? Natural? Imaginative?

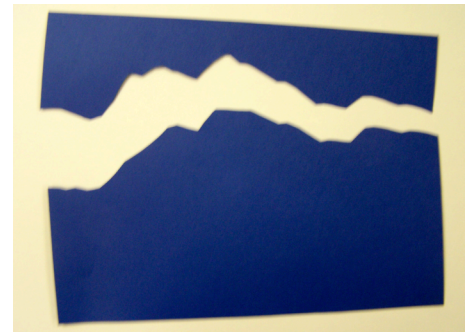
CREATE:

Display lesson examples. Ask students what ideas in the landscapes were borrowed from Georgia O'Keeffe. (High-contrast horizon line, softly blended inner contours, rich color)

*Students need: a landscape photograph to work from, set of oil pastels, choice of two colored papers, scissors and white glue. A tissue is handy for cleaning oil pastels.



1. Looking at the horizon in the photo, make a pencil dot on the 9 x 12" land paper to show how high the land goes into the sky in the photo. Start at the dot and cut from one edge to the other, "drawing" the horizon line with your scissors.



2. Make a thin line of glue near the top edge of your horizon, following the contour. Put a dot of glue in bottom corners of land paper. Glue land paper to 9 x 12" sky paper.

3. Use oil pastels to show the contours of the land, the shadows and ridges. Have a tissue handy to clean oil pastels while working.



a. Use light oil pastel to lightly draw out major contour lines.

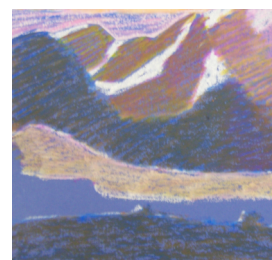
b. Choose two light colors of oil pastel. Find and color in light areas.

c. Choose two dark colors of oil pastel. Find and color in dark areas.



d. Using the color wheel, review complementary colors with students. Have them refer to the color wheel to find the complementary colors for their two dark colors and blend them into the dark areas to deepen the darks.

e. Use white and peach to blend most areas of the oil pastel. This unifies color. Continue to layer the complementary colors to achieve rich darks.



4. Mount finished oil pastel on white or colored paper. Sign and date in the lower right hand corner.



CLOSE:

ASSESSMENT: Hang landscapes and gather students to have a “gallery talk”.

Some ideas for discussion:

- Ask students to compare their photograph and their artwork. Is their art very similar to the photo? How is their work different?
- How are the students’ paintings similar to Georgia O’Keeffe’s? Is the horizon a distinct contour line?
- What can students tell you about Georgia O’Keeffe?
- Have students find and point out areas in the landscapes that have been colored with complementary colors blended together. What colors do they see? Are there examples of all three complementary color pairs represented in the gallery? Point out examples of strong contrast and blended shading.

Teacher administered assessment tool

DN	OK	UP	Lesson_____ Teacher_____
			Grade_____ Date_____ Number of Students_____
			Using the thumbs up, ok, and down technique, ask your students the following questions and record their answers. (K=knowledge, S=skills, C= creativity, A=attitude, E=engagement)
			1. Could you tell me two things Georgia O’Keeffe loved to paint? (K)
			2. Can you explain complementary colors? (K)
			3. Did you blend and shade with your oil pastels? (S)
			4. Did you create a strong contrast at the horizon? (S)
			5. Did you add an imaginative touch to your art? (C)
			6. Did you listen carefully and follow directions?(A)
			7. Did you do your best during this lesson?(E)

Teacher self-critique

8. My teaching of this lesson:

1	2	3	4	5	6	7	8	9	10
needed improvement					was highly successful				

9. What would I do differently next time?

ALIGNMENT:

Alignment of Standards:

Art: A1,2,3; B2,4,6; C2a,b,c,d,4;D2.
English: E
Math: B
Science: F

Alignment of GLE's:

Reading: R1.4, R1.6, R1.7, R1.10
Math: M7.1.1.
Science: SA3, SC1,SF2

CREDITS:

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