



1. Roy Lichtenstein, *BLAM*, 1962

Students analyze Lichtenstein's *BLAM* and learn about his use of graphic design in the printing process. They describe how Pop Art artists show depth and motion with flat areas of color, identify Benday dots, lettering, and action lines, and draw images illustrating impact words. They create Pop Art graphic designs using comic book features, including color, Benday dots, action lines, and impact words.



2. Flo Oy Wong, *Sue Shee ran the Corner*, 1993

Students analyze Flo Oy Wong's *Sue Shee ran the Corner* and learn about the materials and message of her multimedia artwork. They describe the intent and symbolic content of the artwork, identify the use of color and line to create unity and emphasis, and discuss the role of artwork in making a social comment. They sew pictures and objects to textile backgrounds, print symbolic words on textiles, and combine words, pictures, mementos, and symbolic color in mixed media artwork to relate personal narratives.



3. Edward Hopper, *House by the Railroad*, 1925

Students analyze Hopper's *House by the Railroad* and learn how he used light and perspective to set mood. They describe the viewpoint and shading of Hopper's house, identify the light source, shadows, and Hopper's spotlight technique, and describe how Hopper's artwork makes a social comment. They draw houses using two-point perspective and paint house details and landscape features that emphasize mood, using watercolors.



4. Dorothea Lange, *Migrant Mother*, 1936

Students analyze *Migrant Mother* and theorize about the artist's intent in making this artwork. They learn how Lange's pictures influenced documentary photography and identify varied tones that create the illusion of form. They describe ways photography can make a social comment or protest social conditions, draw portrait faces in proportion, using shading pencils to create tones of black and create realistic black and white portraits based on Lange's photograph *Migrant Mother*.



5. George Caleb Bingham, *Fur Traders Descending the Missouri*, 1845

Students analyze *Fur Traders Descending the Missouri* and learn about the implied narrative of life in the midwest in the 1800s. They identify the use of aerial perspective, describe the way color sets mood, mix watercolors to create a variety of shades of color, and draw landscapes with focal point and objects reflected in water. They paint with watercolors, using wet-on-wet, wet-on-dry, and dry-brush techniques to show reflections.



6. Mimbres Pottery, *Woodgatherers*, ca. 1000 A.D.

Students analyze Mimbres pottery and learn about Mimbres' culture and art. They identify symbolic figures and patterns in the bowl's decoration, describe how artifacts give us insight into ancient cultures, and draw stylized animals and patterns on bowls. They sculpt clay and form smooth clay coil bowls and use clay tools and black pen to emphasize positive and negative design on the Mimbres-style bowl.



**7. Grant Wood, *The Midnight Ride of Paul Revere*, 1931
and *Fall Plowing*, 1931**

Students analyze Grant Wood's *The Midnight Ride of Paul Revere* and *Fall Plowing* and learn about his continuous-narrative illustration of Longfellow's poem. They identify his use of bird's-eye view and stylized objects, with radiating symmetry and repeated patterns, and describe the way color sets mood. They draw landscapes showing hills and fields radiating from central points and create patchwork landscapes with stylized landscape features and patterned areas, using chalk pastels.



8. Robert Rauschenberg, *Retroactive I*, 1964

Students analyze Rauschenberg's *Retroactive I* and learn about his use of images to comment on popular culture of the 1960s. They identify the images and historical period described by Rauschenberg, describe the way color, line, design, and texture combine to tell a story, and draw objects that represent a period or theme in American history. They create painted collages that describe themes and express personal opinions about social or political issues.



9. Thomas Hart Benton, *Cotton Pickers*, 1931

Students analyze Benton's *Cotton Pickers* and learn how Benton's art celebrated American laborers. They identify the movement seen in static and dynamic figures and landscape objects, describe Benton's use of color to create mood, and learn about how art reflects a current world or domestic event. They draw figures in proportion, paint watercolor landscapes using a variety of techniques, and create narrative artwork emphasizing laborers.



10. Judy Chicago, *The Dinner Party*, 1979

Students analyze Judy Chicago's *The Dinner Party* and learn about the symbolism used to represent the women honored in it. They identify the elements of line, color, and texture, which unify the dinner table, describe the mixed media used in the installation, and download from the Internet artwork by favorite artists and use Photoshop to adjust them. They create and design place settings, with plates, cups, and napkins, in the style of Judy Chicago to honor favorite artists.



11. George Segal, *Girl in Doorway*, 1965

Students analyze Segal's *Girl in Doorway* and learn about how he conveys meaning through life-size figure sculptures. They identify the use of line, texture, and positive and negative space to show expression. They describe the relationship of the figure to the door and the implied meaning, draw doors with architectural details, and sculpt maquettes of doors in relief and foil figures in poses that tell stories. They make critical judgments about the social and emotional commentaries in their own work.



12. Frank Stella, *Darabjerd III*, 1967

Students analyze Stella's painting *Darabjerd III* and learn about his use of Minimalist style. They identify radial symmetry, tertiary colors, and hard-edge shapes and describe Stella's use of balance and variations on a theme. They draw and arrange protractor shapes using radial symmetry and paint color wedges using analogous and tertiary colors in non-objective color studies.