

# Grant Wood - Regionalist

**Grade Level or Special Area:** Art (7<sup>th</sup> Grade)

**Written by:** Linda Schmale, Collegiate Academy, Littleton, CO

**Length of Unit:** Ten 45 – 55minute class periods

## I. ABSTRACT

Grant Wood's American Gothic is one the most recognized pieces of artwork in the world, along with the *Mona Lisa* by Leonardo Da Vinci, James A. McNeill Whistler's *Arrangement in Gray and Black No. 1* (known as Whistler's mother), and *The Starry Night* by Vincent Van Gogh. It is also one of the most parodied pieces of art in the world. Students will learn about Grant Wood's life and studies. They will become familiar with the Regionalist movement and the other artists who painted in this philosophy. The students will explore value in art by making a value study drawing. They will gain an understanding of parody and satire. The students will learn about copyright laws as they apply to masterpieces of art. The students will select and write a letter obtain permission to use a masterpiece to parody.

## II. OVERVIEW

### A. Concept Objectives

1. Students recognize and use the visual arts as a language for communication. (Jefferson County, CO. Visual Arts Standard 1)
2. Students know, understand, and apply basic components of the visual arts as they solve visual problems. (JCCVAS 2)
3. Students know, understand, and apply materials, techniques, processes, and technology related to the visual arts. (JCCVAS 3)
4. Students relate the visual arts to historical, cultural, and personal heritage. (JCCVAS 4)
5. Students transfer knowledge within the visual arts, among other disciplines, and to lifelong learning. (JCCVAS 6)

### B. Content from the *Core Knowledge Sequence*

1. *American Gothic*, Grant Wood

### C. Content not from *Core Knowledge Sequence*

1. *Stone City, Iowa*, Grant Wood
2. *Death on Ridge Road*, Grant Wood
3. *Daughters of the American Revolution*, Grant Wood
4. *Midnight Ride of Paul Revere*, Grant Wood

### D. Skill Objectives

1. Students will identify, interpret, and compile the visual images, themes, and ideas of the language of art. (JCCVAS 1.1)
2. Students will communicate and express themes and ideas through the use of visual images. (JCCVAS1.2)
3. Students analyze, interpret, and evaluate the characteristics, merits, and meaning of works of art. (JCCVAS 5)
4. Students will evaluate the effective use of the "language of art" in communication. (JCCVAS 1.3)
5. Students will share and present their artwork. (JCCVAS 1.4)
6. Students will use information and resources in an ethical manner. JCCVAS 1.5)
7. Students will identify and apply the elements of art (line, shape, form, texture, color value, space) in a variety of media. (JCCVAS 2.1)

8. Students will identify and apply the principles of design (rhythm, movement, balance, proportion, variety, emphasis, and unity) in a variety of media. (JCCVAS 2.2)
9. Students will use a variety of problem-solving and decision-making skills to apply basic components to a work of art. (JCCVAS 2.3)
10. Students will identify and apply materials, techniques, processes, and technology. (JCCVAS 3.1)
11. Students will demonstrate craftsmanship and safety practices. (JCCVAS 3.2)
12. Students will know and use a vocabulary related to materials, techniques, processes, and technology. (JCCVAS 3.3)
13. Students will recognize that works of art have cultural and historical similarities and differences. (JCCVAS 4.1)
14. Students will create works of art that are influenced by various cultures, historical periods, and personal heritages. (JCCVAS 4.2)
15. Students will identify and examine subject matter, content, techniques, and basic components within works of art. (JCCVAS 5.1)
16. Students will analyze, interpret, and evaluate works of art based upon emotional, aesthetic, and technical criteria. (JCCVAS 5.2)
17. Students will identify and explore meaning in works of art. (JCCVAS 5.3)
18. Students will know, understand, and apply connections from one visual art experience to another. (JCCVAS 6.1)
19. Students will transfer the knowledge and skills from the visual arts to other disciplines. (JCCVAS 6.2)
20. Students will apply connections between the visual arts and lifelong learning. (JCCVAS 6.3)

### III. BACKGROUND KNOWLEDGE

#### A. For Teachers

1. Duggleby, John *Artist in Overalls: The Life of Grant Wood*, Chronicle Books, San Francisco, 1996 ISBN:0-811-81242-1
2. Hakim, Joyce *A History of Us: War, Peace and All That Jazz 1918–1945 Book 9*, Oxford University Press, New York, 1999 ISBN:0-19-512768-4
3. Venezia, Mike *Grant Wood*, Children’s Press, Chicago, Illinois, 1995 ISBN 0-516-42284-7
4. Going Back to Iowa: The World of Grant Wood  
<http://xroads.virginia.edu/~MA98/haven/wood/intro.html>
5. United States Copyright Office, The Library of Congress  
<http://www.loc.gov/copyright>

#### B. For Students

1. Use of a ruler
2. Familiarity with the Elements of Art and the principles of Design
3. American History – 1920’s – 1940’s (*Core Knowledge Sequence 7<sup>th</sup> grade*)
4. Impressionism (*Core Knowledge Sequence 7<sup>th</sup> grade*)
5. Neo/Post-impressionism -Van Gogh (*Core Knowledge Sequence 7<sup>th</sup> grade*)
6. Cubism - Picasso (*Core Knowledge Sequence 7<sup>th</sup> grade*)
7. Use of computer for Internet research and for word processing
8. Format of a business letter

### IV. RESOURCES

- A. Duggleby, John *Artist in Overalls: The Life of Grant Wood*, Chronicle Books, San Francisco, 1996 ISBN:0-811-81242-1 (Lessons One and Two)

- B. Goldstein, Ernest *Grant Wood, American Gothic* Garrard Publishing, Champaign, Illinois, 1984 ISBN: 0-811-61003-9 (Lessons One and Two)
- C. Hakim, Joyce *A History of Us: War, Peace and All That Jazz 1918–1945 Book 9*, Oxford University Press, New York, 1999 ISBN:0-19-512768-4 (Lessons One and Two)
- D. Hughes, Robert *American Visions - The Epic History of Art In America* Alfred A. Knopf, New York, 1997 ISBN:0-679-42627 (Lessons One and Two)
- E. Strickland, Carol *The Annotated Mona Lisa - A Crash Course in Art History From Prehistoric to Post-Modern* John Boswell Management, Inc. Andrews and McNeel, Kansas City, Missouri, 1992 ISBN: 0-8362-8005-9 (Lessons One and Two)
- F. Venezia, Mike *Grant Wood*, Children’s Press, Chicago, Illinois, 1995 ISBN 0-516-42284-7 (Lessons One and Two)
- G. Joslyn Art Museum Permanent Collection *Grant Wood* by Janet L. Farber <http://www.joslyn.org/permcollection/20thcent/pages/wood.html> (Lessons One and Two)
- H. Midwest Today April/ May 1996 *Grant Wood Revisited* [http://www.midtod.com/9603/grant\\_wood.html](http://www.midtod.com/9603/grant_wood.html) (Lessons One and Two)
- I. Art Cult, Great Masters, *Grant Wood: A Certain Misunderstanding* <http://www.artcult.com/wood.html> (Lessons One and Two)
- J. University of Virginia American Studies Program, *Going Back to Iowa: The World of Grant Wood* by Janet Haven <http://xroads.virginia.edu/~MA98/haven/wood/intro.html> (Lessons One and Two)
- K. American Gothic Parodies <http://www.bcpl.net/~glake/am.html> (Lesson Five)
- L. United States Copyright Office, Library of Congress <http://www.loc.gov/copyright> (Lessons Three and Five)
- M. Poster Resource:<http://www.allaboutart.com> (All Lessons)
- N. Poster Resource:<http://www.fine-art-prints-posters.com> (All Lessons)
- O. Eldon, Iowa: Home of Grant Wood’s American Gothic House <http://showcase.netins.net/web/eldon/ghouse.html> (Lesson Two)

## V. LESSONS

### Lesson One: I Know That Painting!

- A. *Daily Objectives*
  - 1. Concept Objective(s)
    - a. Students recognize and use the visual arts as a language for communication.
    - b. Students know, understand, and apply basic components of the visual arts as they solve visual problems.
    - c. Students relate the visual arts to historical, cultural, and personal heritage.
  - 2. Lesson Content
    - a. *American Gothic*, Grant Wood
    - b. *Stone City, Iowa*, Grant Wood
  - 3. Skill Objective(s)
    - a. Students analyze, interpret, and evaluate the characteristics, merits, and meaning of works of art.
    - b. Students will identify, interpret, and compile the visual images, themes, and ideas of the language of art.
    - c. Students will communicate and express themes and ideas through the use of visual images.
    - d. Students will evaluate the effective use of the "language of art" in communication.

- e. Students will identify and apply the elements of art (line, shape, form, texture, color value, space) in a variety of media.
  - f. Students will identify and apply the principles of design (rhythm, movement, balance, proportion, variety, emphasis, and unity) in a variety of media.
  - g. Students will recognize that works of art have cultural and historical similarities and differences.
  - h. Students will create works of art that are influenced by various cultures, historical periods, and personal heritages.
  - i. Students will identify and examine subject matter, content, techniques, and basic components within works of art.
  - j. Students will analyze, interpret, and evaluate works of art based upon emotional, aesthetic, and technical criteria.
  - k. Students will identify and explore meaning in works of art.
- B. *Materials*
- 1. Posters - *American Gothic* and *Stone City, Iowa*, Grant Wood
  - 2. Sketchbooks
  - 3. Pencils
  - 4. Copies of Worksheet – Vocabulary – Appendix A for each student
  - 5. Rubric for Daily art – Appendix K – copies for each student
- C. *Key Vocabulary*
- 1. Regionalism – pertaining to the particular region where you live, an emphasis on the values, ideals, qualities of life of that geographic area
  - 2. Depression Era – a time period in American history between World War I and World War II when the stock market crashed and unemployment was high. 1929-1941
  - 3. Satire – using sarcasm and at times even ridicule as a means to portray corruption, foolishness, or silliness
  - 4. Copyright laws – laws intended to protect intellectual property whether written, visual or recorded
  - 5. Parody – written, musical or visual art that imitates or mimics the characteristic style, treating a serious subject lightly or mockingly
- D. *Procedures/Activities*
- 1. Ask students how many are familiar with the artwork displayed on the posters and see if any are able to identify who the artist is.
  - 2. Hand out the Rubric for Daily art (Appendix K).
  - 3. Have students select one of the posters to sketch. The page should include the day's date, title of the art work, the artist's name, a brief description of the art work using a minimum of two complete sentences and a quick sketch of the art work approximately 4"x 4". Identify the strongest element of art or principle of design in the work they chose to sketch. Daily art activity
  - 4. Analyze and discuss *American Gothic* and *Stone City, Iowa*. Keep questions open.
    - a. What are your first impressions of these paintings?
    - b. How are these paintings the same or different from Impressionist, Neo-Impressionist (Van Gogh) or Cubist (Picasso) paintings that they have recently studied...from other works of art they have seen or are familiar with?
    - c. What would you say the strongest element of art and or principle of design is in each of the paintings?
    - d. What are the moods communicated by these paintings?

- e. How is sense of emotions different in these paintings from the work of the Impressionist, Van Gogh or Picasso?
  - f. What would you say is the strongest element of art?
  - g. What is the strongest principle of design?
  - h. Ask students to justify their answers based on prior knowledge of the elements and principles.
5. Write vocabulary words on board. Hand out vocabulary work sheet (Appendix A) and assign for homework.
- E. *Assessment/Evaluation*
- 1. Daily Art sketches and sentences in sketchbooks
  - 2. Active participation in classroom discussions

## **Lesson Two: The Man from Iowa, USA**

- A. *Daily Objectives*
- 1. Concept Objective(s)
    - a. Students recognize and use the visual arts as a language for communication.
    - b. Students know, understand, and apply basic components of the visual arts as they solve visual problems.
    - c. Students relate the visual arts to historical, cultural, and personal heritage.
    - d. Students transfer knowledge within the visual arts, among other disciplines, and to lifelong learning.
  - 2. Lesson Content
    - a. *American Gothic*, Grant Wood
    - b. *Stone City, Iowa*, Grant Wood
    - c. *Death on Ridge Road*, Grant Wood
    - d. *Daughters of the American Revolution*, Grant Wood
    - e. *Midnight Ride of Paul Revere*, Grant Wood
  - 3. Skill Objective(s)
    - a. Students analyze, interpret, and evaluate the characteristics, merits, and meaning of works of art.
    - b. Students will identify, interpret, and compile the visual images, themes, and ideas of the language of art.
    - c. Students will communicate and express themes and ideas through the use of visual images.
    - d. Students will identify and apply the elements of art (line, shape, form, texture, color value, space) in a variety of media.
    - e. Students will identify and apply the principles of design (rhythm, movement, balance, proportion, variety, emphasis, and unity) in a variety of media.
    - f. Students will recognize that works of art have cultural and historical similarities and differences.
    - g. Students will identify and examine subject matter, content, techniques, and basic components within works of art.
    - h. Students will analyze, interpret, and evaluate works of art based upon emotional, aesthetic, and technical criteria.
    - i. Students will identify and explore meaning in works of art.
    - j. Students will transfer the knowledge and skills from the visual arts to other disciplines.

- k. Students will apply connections between the visual arts and lifelong learning.
- B. *Materials*
- 1. Posters:
    - a. *American Gothic*, Grant Wood
    - b. *Stone City, Iowa*, Grant Wood
    - c. *Death on Ridge Road*, Grant Wood
    - d. *Daughters of the American Revolution*, Grant Wood
    - e. *Midnight Ride of Paul Revere*, Grant Wood
  - 2. Copies of Grant Wood Worksheet – Appendix B for each student
  - 3. Grant Wood Worksheet Answer Key –Appendix C
  - 4. Pencils
  - 5. Map of United States (optional)
- C. *Key Vocabulary*  
None
- D. *Procedures/Activities*
- 1. Have the students take out their homework - vocabulary worksheet (Appendix A).
  - 2. Review the definitions with students to check understanding.
  - 3. Collect the worksheets.
  - 4. Hand out Grant Wood worksheet (Appendix B).
  - 5. Explain to the students that they are required to take notes and complete the work sheet with complete sentences. Write key facts on the white board during the talk about his life history.
    - a. Grant Wood was born on February 13, 1891 in Anamosa, Iowa.
    - b. When Grant Wood was fourteen, a crayon drawing of oak tree leaves won third place in a national contest, this may have been a deciding factor in his decision to become an artist.
    - c. The formal training in art that Grant Wood received included two summers in Minneapolis at the School of Design and Handicraft with Ernest Batchelder the first summer but Batchelder was gone when Wood arrived the second summer, and evening classes in Chicago at the Art Institute for three years.
    - d. Other early influences were the Arts and Crafts movement and the willowware china pattern from his mother’s kitchen.
    - e. And for a brief time while he lived in Paris, and studied at the Academie Julien, Impressionism and Neo/Post-Impressionism also influenced his work.
    - f. In 1927 Grant Wood was commissioned to design and make a large stained glass window as a memorial in the Veteran’s building in Cedar Rapids.
    - g. He spent two years in Germany working with a guild of glass fabricators.
    - h. While in Germany he admired the works of German and Dutch painters including Hans Holbien and Albrecht Durer and the movement “die Neue Sachlichkeit -the New Objectivity” which sought a return to realism and stability in their artworks.
    - i. “*American Gothic*” was painted 1930 and it was accepted into the Chicago Art Institute’s annual juried show.
    - j. The painting won the Norman Wait Harris Bronze Medal, which included a \$300 cash prize, and the Institute’s Friends of American Art purchase award that year.

- k. The painting was purchased for \$300.00 and Grant Wood gained \$600.00 and national recognition. Consider how much \$600.00 must have been in 1930 just after the stock market crash.
  - l. The subjects in the painting were Nan, Grant Wood's sister and his dentist, Dr. B. H. McKeeby. Nan was intended to be the farmer's daughter, but many people assume that she is the wife. The artist elongated their faces and the "gothic" window and repeated several details within the painting such as the pitchfork. The farmhouse is now a National Treasure in Eldon, Iowa; its current occupant is the postmaster.
  - m. Regionalism also known as the American Scene which refers to a group of painters; Grant Wood, Thomas Hart Benton, and John Steuart Curry who were all from the Midwest and painted "real" American art.
  - n. It was art that was understandable and upheld Midwestern idyllic values of farming and hard work.
  - o. A museum publicist for a show at the Kansas City Art Institute in 1933 that put them together described their work as about the American life as contrasted to French art which the publicist thought was essentially garbage.
  - p. The three artists basically were cast into roles of Wood, the Iowan small-towner, Benton as a hillbilly from the Ozarks, and Curry as the farmer from Kansas.
  - q. The Depression was a time of despair and little hope while Wood's paintings were idyllic, peaceful and harkened to a more hopeful time, people found them encouraging.
  - r. It was also a time when the country policies were of isolationist and protectionism, which fell right in line with Grant Wood's views of homegrown American art.
  - s. When America entered World War II, the philosophies of internationalism stood out in sharp contrast to the self-containment of isolationism during the depression.
  - t. Critics rushed to comment on the similarities of Grant Wood's philosophies with German Nationalism, he was called provincial and criticized because simple people understood and liked his paintings.
  - u. Fortunately this wave of negative criticism came after his death.
  - v. He died in 1942 of cancer. He was fifty years old.
  - w. During his life he was a teacher, interior designer, craftsman, head of the Iowa Works Progress Administration – Federal Arts project in 1934 and a professor of Art at the University of Iowa.
6. Have students turn in completed work sheets.
- E. *Assessment/Evaluation*
- 1. Completed Vocabulary Worksheet (Appendix A)
  - 2. Completed Grant Wood Worksheet at 80% or higher (Appendix B)
  - 3. Classroom participation

### **Lesson Three: Copyright Laws**

#### A. *Daily Objectives*

- 1. Concept Objective(s)
  - a. Students recognize and use the visual arts as a language for communication.
  - b. Students transfer knowledge within the visual arts, among other disciplines, and to lifelong learning.

2. Lesson Content
    - a. *American Gothic*, Grant Wood
  3. Skill Objective(s)
    - a. Students will use information and resources in an ethical manner.
    - b. Students will transfer the knowledge and skills from the visual arts to other disciplines.
    - c. Students will apply connections between the visual arts and lifelong learning.
- B. *Materials*
1. Computers with access to Internet (one-three students per computer)
  2. United States Copyright Office, The Library of Congress  
[Http://www.coyright.gov/title17/92chap1.html](http://www.coyright.gov/title17/92chap1.html)
  3. Word processing program
  4. Paper
  5. Envelopes for each student
  6. Stamps for each student
  7. Copies for each student of The Internet research and copyrights assignment sheet - Appendix D
  8. Copies for each student of The List of Masterpieces – Appendix E
  9. Overhead projector
  10. Transparency of Email Letter to and from Robert Panzer, VAGA (Visual Artists and Galleries Association) – Appendix F
  11. Rubric for the Internet research and letter – Appendix L (Copies for each student)
- C. *Key Vocabulary*
- None
- D. *Procedures/Activities*
1. Hand out the assignment sheet (Appendix D), and rubric (Appendix L).
  2. Take students to the computer lab.
  3. Go over the assignment sheet with the students.
  4. Explain that they are to read the copyright law sections 106 and 110, which apply to the next project in the unit.
  5. Circulate around the computer lab to make sure the students are finding the correct sites in the copyright law.
  6. Hand out list of Masterpieces (Appendix E).
  7. Help students with finding the search engines, as they need it, and selecting the sites that will help them find the information they are looking for to complete their worksheets.
  8. Once they have the information for the worksheet, have the students open the word processing program for their letter.
  9. Provide sample letters if you think the students need one.
  10. Print the complete letters to turn in with their work sheets.
  11. Mail the letters and see if the students receive any responses granting permission to use the art. Show transparency of Appendix F.
- E. *Assessment/Evaluation*
1. Completed worksheets and letters
  2. Active participation in Internet activity

#### **Lesson Four: The Element - Value**

- A. *Daily Objectives*
1. Concept Objective(s)

- a. Students recognize and use the visual arts as a language for communication.
  - b. Students know, understand, and apply basic components of the visual arts as they solve visual problems.
  - c. Students know, understand, and apply materials, techniques, processes, and technology related to the visual arts.
  - d. Students relate the visual arts to historical, cultural, and personal heritage.
2. Lesson Content
- a. *Stone City, Iowa* Grant Wood
3. Skill Objective(s)
- a. Students analyze, interpret, and evaluate the characteristics, merits, and meaning of works of art.
  - b. Students will share and present their artwork.
  - c. Students will use information and resources in an ethical manner.
  - d. Students will identify and apply the elements of art (line, shape, form, texture, color value, space) in a variety of media.
  - e. Students will use a variety of problem-solving and decision-making skills to apply basic components to a work of art.
  - f. Students will identify and apply materials, techniques, processes, and technology.
  - g. Students will demonstrate craftsmanship and safety practices.
  - h. Students will know and use a vocabulary related to materials, techniques, processes, and technology.
- B. *Materials*
- 1. Pencils
  - 2. Felt tip markers - Black
  - 3. Paper
  - 4. Sketchbooks
  - 5. Rulers
  - 6. Photocopies of *Stone City, Iowa* by Grant Wood – one copy for every four students
  - 7. Copies for each student of the Rubric for value drawings – Appendix G
- C. *Key Vocabulary*
- 1. Grid – to divide into equal squares like graph paper, for use when enlarging or shrinking an image
- D. *Procedures/Activities*  
(Two Days)
- 1. In the students' sketchbooks have them draw three rectangular boxes approximately 1" by 10" have the students label the boxes A, B, and C.
  - 2. In box A, have the students use a pencil and lines only to create a value scale from lightest to darkest. They will need to cross hatch their lines to build up dark value. The more gradations of light to dark the better. Demonstrate on the board if necessary.
  - 3. In box B, the students repeat the process in step 2 using a pencil to shade,
  - 4. And in box C, have student repeat the process again only this time using a black felt tip marker.
  - 5. Photocopy with a black and white copier enough images so that when cut into quarters each student will have a quarter of the image.
  - 6. Hand out Rubric for value drawing (Appendix G).
  - 7. Hand out the quarter of the image to the students.

8. Have the student draw a ½” grid on the photocopy making sure their lines are equidistance apart.
  9. On the drawing paper have the students draw a 2” grid as lightly as possible with a pencil.
  10. If it is useful, have the students assign corresponding letters and numbers to the squares on both grids.
  11. Using pencils the students will enlarge their quarter of the image on to the drawing paper matching value to the photocopy as best as possible.
  12. Students should avoid smudging by using a piece of scrap paper under their drawing hand.
  13. When completed have students make sure their name, date and class are printed clearly on the backs.
  14. Match the quarters as best as possible and tape together on the backs to make complete images.
  15. Hang in the classroom.
- E. *Assessment/Evaluation*
1. Completed value study boxes in sketchbooks
  2. Completed enlargement value drawing – use Rubric in Appendix G

### **Lesson Five: A Parody**

#### A. *Daily Objectives*

1. Concept Objective(s)
  - a. Students recognize and use the visual arts as a language for communication.
  - b. Students know, understand, and apply basic components of the visual arts as they solve visual problems.
  - c. Students know, understand, and apply materials, techniques, processes, and technology related to the visual arts.
  - d. Students relate the visual arts to historical, cultural, and personal heritage.
2. Lesson Content
  - a. *American Gothic* Grant Wood
  - b. *Stone City, Iowa* Grant Wood
3. Skill Objective(s)
  - a. Students analyze, interpret, and evaluate the characteristics, merits, and meaning of works of art.
  - b. Students will identify, interpret, and compile the visual images, themes, and ideas of the language of art.
  - c. Students will communicate and express themes and ideas through the use of visual images.
  - d. Students will evaluate the effective use of the "language of art" in communication.
  - e. Students will share and present their artwork.
  - f. Students will use information and resources in an ethical manner.
  - g. Students will identify and apply the elements of art (line, shape, form, texture, color value, space) in a variety of media.
  - h. Students will identify and apply the principles of design (rhythm, movement, balance, proportion, variety, emphasis, and unity) in a variety of media.
  - i. Students will use a variety of problem-solving and decision-making skills to apply basic components to a work of art.

- j. Students will identify and apply materials, techniques, processes, and technology.
- k. Students will demonstrate craftsmanship and safety practices.
- l. Students will create works of art that are influenced by various cultures, historical periods, and personal heritages.
- m. Students will analyze, interpret, and evaluate works of art based upon emotional, aesthetic, and technical criteria.
- n. Students will identify and explore meaning in works of art.
- o. Students will transfer the knowledge and skills from the visual arts to other disciplines.
- p. Students will apply connections between the visual arts and lifelong learning.

B. *Materials*

- 1. Pencils
- 2. Sketchbook
- 3. Copies for each student of the Rubric for Parody paintings – Appendix H
- 4. Paper cups
- 5. Paint smocks
- 6. Newspaper
- 7. Drying rack
- 8. Tempera Paint
- 9. Brushes
- 10. Rulers and yard sticks
- 11. Tag Board 18" x 24"
- 12. Copies for each student of the Grant Wood Final Exam – Appendix I
- 13. Key for Grant Wood Final Exam – Appendix J
- 14. Black and white photocopies of selected masterpieces from Lesson Three: *American Gothic* and *Stone Cit, Iowa* by Grant Wood and any other work for which permission has been obtained

C. *Key Vocabulary*

None

D. *Procedures/Activities*

*(Three to Five Days)*

- 1. Hand out Rubric for Parody paintings (Appendix H).
- 2. Students will grid their photocopy into 1" squares or whatever size works the best for enlarging the image times 3. If using 1" then the grid on the tag board will be 3", 1 ½" then 4 ½" etcetera.
- 3. Have the students draw the outlines of their images onto the tag board lightly using a pencil.
- 4. Have a discussion of the various ways that the students might choose to parody their paintings. For example, they may want to change the clothing from medieval to modern or change the pattern sizes or maybe take an area that is solid and add pattern or texture to it. Brainstorm other ways that might be considered parodying or satirical.
- 5. Explain to the students that this is a visual problem that they will have to use their imagination to solve.
- 6. Have the students sketch a minimum of two design ideas in their sketchbooks and show them to the teacher before they get started with the paint.
- 7. Have the students lay down newspapers for easy clean up later.
- 8. Pass out brushes and tempera paint.

9. Ask the students to try to paint without tinting or shading their colors until they are close to the finishing touches.
  10. Circulate around helping the students to troubleshoot any problems. Point out areas of success as they are working.
  11. Place paintings on the drying rack between class periods.
  12. Clean up brushes and tempera paint at the end of the class period.
  13. Throw away newspapers and wipe down any paint on the tables.
  14. Continue painting until students parody is finished.
  15. Have students check to make sure that their name, date and class are clearly printed on the reverse side.
  16. Display the dried finished works.
  17. Have each student orally explain to the class what the image originally was and how they are parodying the original. Have the students identify area where a particular element of art or principle of design is being used effectively.
  18. Hand out Grant Wood Final Exam – Appendix I
- E. *Assessment/Evaluation*
1. Completion of Parody paintings – use Rubric in Appendix H
  2. Participation in classroom critique of finished paintings

## **VI. CULMINATING ACTIVITY**

- A. Display of Parody paintings
- B. Completion of Grant Wood Final Exam at 80% or higher – Appendix I

## **VII. HANDOUTS/WORKSHEETS**

- A. Appendix A: Vocabulary Worksheet
- B. Appendix B: Worksheet – Grant Wood
- C. Appendix C: Worksheet – Grant Wood – Answer Key
- D. Appendix D: Internet Research – Copyrights
- E. Appendix E: List of Masterpieces
- F. Appendix F: Letter to and From VAGA
- G. Appendix G: Rubric – Value Study Drawings
- H. Appendix H: Rubric – Parody Painting
- I. Appendix I: Grant Wood Final Exam
- J. Appendix J: Grant Wood Final Exam Key
- K. Appendix K: Rubric for Daily Art

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**Appendix A**  
**Vocabulary Worksheet**

Name \_\_\_\_\_

Date \_\_\_\_\_

Class \_\_\_\_\_

1. **Regionalism:**

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2. **Depression Era:**

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3. **Satire:**

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4. **Copyright Law:**

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5. **Parody:**

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**Appendix B**  
**Grant Wood – Worksheet (Two pages)**

Name \_\_\_\_\_

Date \_\_\_\_\_

Class \_\_\_\_\_

1. When and where was Grant Wood born?

\_\_\_\_\_

2. How old was Grant Wood when he won his first art contest?

\_\_\_\_\_

3. Where did Grant Wood’s formal training in art?

\_\_\_\_\_

4. What other early influences affected Grant Wood’s art?

\_\_\_\_\_

5. Why did Grant Wood spend time in Germany?

\_\_\_\_\_

6. What German artist and art movement had an effect on his work?

\_\_\_\_\_

7. When was “*American Gothic*” painted and how did it gain popularity?

\_\_\_\_\_

8. What and who where the subjects painting in “*American Gothic*”?

\_\_\_\_\_

\_\_\_\_\_

9. What is Regionalism and who were the other artists considered part of this movement?

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10. Why did public sentiment during the Depression Era find Grant Wood's paintings uplifting and in tune with the country's philosophies?

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11. How did the country's opinion and favor toward Grant Wood's art change as the United States entered World War II?

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12. When did Grant Wood die and what was the cause?

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**Appendix C**  
**Grant Wood – Worksheet Answer Key**

1. When and where was Grant Wood born?  
Grant Wood was born on February 13, 1891 in Anamosa, Iowa.
2. How old was Grant Wood when he won his first art contest?  
When Grant Wood was fourteen, a crayon drawing of oak tree leaves won third place in a national contest, this may have been a deciding factor in his decision to become an artist.
3. Where did Grant Wood’s formal training in art?  
The formal training in art that Grant Wood received included two summers in Minneapolis at the School of Design and Handicraft with Ernest Batchelder, and evening classes in Chicago at the Art Institute for three years.
4. What other early influences affected Grant Wood’s art?  
Other early influences were the Arts and Crafts movement and the willowware china pattern. And for a brief time while he lived in Paris, and studied at the Academie Julien, Impressionism and Neo/Post-Impressionism also influenced his work.
5. Why did Grant Wood spend time in Germany?  
In 1927 Grant Wood was commissioned to design and make a large stained glass window as a memorial in the Veteran’s building in Cedar Rapids. He spent two years in Germany working with a guild of glass fabricators.
6. What German artists and art movement had an effect on his work?  
While in Germany he admired the works of German and Dutch painters including Hans Holbien and Albrecht Durer and the movement “die Neue Sachlichkeit -the New Objectivity” which sought a return to realism and stability in their artworks.
7. When was “*American Gothic*” painted and how did it gain popularity? “*American Gothic*” was painted 1930 and it was accepted into the Chicago Art Institute’s annual juried show. The painting won the Norman Wait Harris Bronze Medal, which included a \$300 cash prize, and the Institute’s Friends of American Art purchase award that year. The painting was purchased for \$300.00 and Grant Wood gained \$ 600.00 and national recognition.

## Appendix C, page 2

8. What and who were the subjects painting in “*American Gothic*”? The subjects in the painting were Nan, Grant Wood’s sister and his dentist, Dr. B. H. McKeeby. The farmhouse is now a National Treasure in Eldon, Iowa; its current occupant is the postmaster.
9. What is Regionalism and who were the other artists considered part of this movement? Regionalism also known as the American Scene which refers to a group of painters; Grant Wood, Thomas Hart Benton, and John Steuart Curry who were all from the Midwest and painted “real” American art. It was art that was understandable and upheld Midwestern idyllic values of farming and hard work. A museum publicist for a show at the Kansas City Art Institute in 1933 that put them together described their work as about the American life as contrasted to French art which the publicist thought was essentially garbage.
10. Why did public sentiment during the Depression Era find Grant Wood’s paintings uplifting and in tune with the country’s philosophies? The Depression was a time of despair and little hope while Wood’s paintings were idyllic, peaceful and harkened to a more hopeful time, people found them encouraging. It was also a time when the country policies were of isolationist and protectionism, which fell right in line with Grant Wood’s views of homegrown American art.
11. How did the country’s opinion and favor toward Grant Wood’s art change as the United States entered World War II? As the country entered World War II, the philosophies of internationalism stood out in sharp contrast to the self-containment of isolationism during the depression. Critics rushed to comment on the similarities of Grant Wood’s philosophies with German Nationalism, he was called provincial and criticized because simple people understood and liked his paintings.
12. When did Grant Wood die and what was the cause? Grant Wood died in 1942 of cancer. He was fifty years old.

## Appendix D

### Internet Research – Copyrights

Name \_\_\_\_\_

Date \_\_\_\_\_

Class \_\_\_\_\_

Directions:

Go to <http://www.copyright.gov/title17/92chp1.html> and read sections 106 and 110.

Use [www.google](http://www.google.com) or [www.askjeeves](http://www.askjeeves.com) to research the location of two of the masterpieces from the list. (Appendix E)

1. List the masterpieces chosen:

A. \_\_\_\_\_

B. \_\_\_\_\_

2. Give the name of the owner and the web site for each

A. \_\_\_\_\_

\_\_\_\_\_

B. \_\_\_\_\_

\_\_\_\_\_

3. Is there an address to write to obtain permission to copy or use these images? \_\_\_\_\_

4. List the Addresses:

A. \_\_\_\_\_ B. \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

5. Write a business letter to one of the owners requesting permission to use a copy of this image for a school art project. Make sure to edit the letter using spell check in a word processing program. Attach your letter and turn in at the end of the class period.

**Appendix E**  
**List of Masterpieces**

*Mona Lisa* Da Vinci

*Arrangement in Gray and Black no.1* Whistler

*The Starry Night* Van Gogh

*Self-portrait* Van Gogh

*The Scream* Munch

*The Card Players* Cezanne

*Mont Sainte-Victoire* Cezanne

*Sunday Afternoon on the Island of the Grande Jatte* Seurat

*At the Moulin Rouge* Toulouse-Lautrec

*Madame Matisse* Matisse

*The Red Room* Matisse

*Family of Saltimbanques* Picasso

*I and the Village* Chagall

Or any other instructor approved masterpieces

## Appendix F

VAGA represents the rights holders for Grant Wood's American Gothic. We hereby grant permission to you to reproduce the work in your classroom only as per your August 4 request below. There is no fee for the type of use.

Sincerely,

Robert Panzer  
Executive Director

VAGA (Visual Artists and Galleries Association)  
350 Fifth Avenue  
Suite 6305  
New York, NY 10118  
tel: 212 736 6666  
fax: 212 736 6767  
rpanzer@vagarights.com

----- Original Message -----

From: linda schmale  
To: rpanzer@vagarights.com  
Sent: Sunday, August 04, 2002 12:26 PM  
Subject: American Gothic

Dear sir/madam,

I am a secondary school art teacher and I am writing to a unit plan for 7th grade students about the life and work of Grant Wood. I would like to reproduce American Gothic and Stone City, Iowa strictly for use within my classroom. How would I go about obtaining permission for this project. The lesson plan I am writing is to be published on the Colorado Core Knowledge website [www.ckcolorado.org](http://www.ckcolorado.org) when it is complete. The unit plan itself would not include any imagery, only the direction to use the work within a classroom.

I appreciate your time in considering this request.

Sincerely,  
Linda Gray Schmale  
6538 S Everett Way  
Littleton, Colorado 80123  
303 973 4533  
email lgs23@qwest.net

**Appendix G**  
**Rubric for Value Drawing**

Grid lines should be drawn equidistance apart on the photocopy and the enlarged sketch to maintain accuracy when enlarging.

Lines drawn on the drawing paper for a grid should be so light they are like ghosts.

Full range of value should be used. There should be identifiable white and blacks and as many tones of gray as possible.

Smudging and erasures should at a minimum.

Name, date and class should be clearly printed on the back of the drawing.

	Unsatisfactory (1 point)	Partially Proficient (2 points)	Proficient (3 points)	Advanced (4 points)
Grid lines are equidistance				
Lines drawn lightly				
Value range is full scale				
Minimum of smudging and/or erasures				
Name/date/class on the back of the drawing				
Total Points				/20

**Appendix H**  
**Rubric for Parody Paintings**

- Grid lines should be drawn equidistance apart on the photocopy and the enlarged sketch to maintain accuracy when enlarging.
- Lines drawn on the drawing paper for a grid should be so light they are like ghosts.
- Sketch lines should be faint also.
- Paint should be applied neatly without drips and runs.
- Painting completed and dry.
- Painting should be recognizable as a parody of an original work of art.
- Tinting and shading should be used in the painting to create value.
- Mixing multiple colors should be keep to a minimum to avoid muddiness.
- Painting should use the maximum amount of space possible; paint should go to the edges of the painting.
- Name, date and class should be clearly printed on the back of the painting.

	Unsatisfactory (1 point)	Partially Proficient (2 points)	Proficient (3 points)	Advanced (4 points)
Grid lines are equidistance				
Grid lines drawn lightly				
Sketched lightly				
Paint applied neatly				
Painting complete and dry				
Recognizable Parody				
Tinting and shading used to create value				
Muddiness is avoided				
Maximum space painted				
Name/date/ class clear on back of painting.				
<b>Total Points</b>				<b>/40</b>

**Appendix I**  
**Grant Wood Final Exam**

Name \_\_\_\_\_

Date \_\_\_\_\_

Class \_\_\_\_\_

**Directions: Read each question carefully and answer in complete sentences.**

1. What is one of the most frequently parodied painting in the world?

\_\_\_\_\_

2. Who was the artist?

\_\_\_\_\_

3. What and who are the subjects of this painting?

\_\_\_\_\_

4. What area of the county was his home and birthplace?

\_\_\_\_\_

\_\_\_\_\_

5. What was the United State of America experiencing economically during the artist's lifetime?

\_\_\_\_\_

\_\_\_\_\_

6. What were some of the influences on his art? (Mention at least three in your sentence).

\_\_\_\_\_

\_\_\_\_\_

7. What is Regionalism?

\_\_\_\_\_

\_\_\_\_\_

8. Who are the Regionalists?

\_\_\_\_\_

\_\_\_\_\_

9. What is the purpose of copyright law?

\_\_\_\_\_

\_\_\_\_\_

10. Why and when did the artist's paintings, drawings and prints lose popularity with the American people?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## Appendix J Grant Wood Final Exam – Key

1. What is one of the most frequently parodied painting in the world?  
American Gothic is among the most frequently parodied paintings in the world.
2. Who was the artist?  
The artist who painted American Gothic was Grant Wood.
3. What and who are the subjects of this painting?  
The subjects of this painting were Grant Wood's sister, Nan and his dentist in front of a farmhouse in Eldon, Iowa.
4. What area of the county was his home and birthplace?  
Grant Wood was born and lived most of his life in the Midwest State of Iowa.
5. What was the United State of America experiencing economically during the artist's lifetime?  
During Grant Wood's lifetime the United States fought World War I and experienced the "Great Depression" in which the country experience hardships and unemployment.
6. What were some of the influences on his art? (Mention at least three in your sentence).  
The influences on Grant Wood's art range from the willowware china in his childhood home to the arts and crafts movements to German paintings.
7. What is Regionalism?  
Regionalism was the term given to a group of painters in the 1930's, who painted the region they lived and its values and ideals.
8. Who are the Regionalists? The Regionalist included the following artists: Grant Wood, Thomas Hart Benton and John Steuart Curry.
9. What is the purpose of copyright law? Copyright law is intended to protect the rights of individuals whether artists, musicians, scientists, et cetera, to their ideas, images, music, et cetera, so that they are used in a manner approved by the creator/inventor.
10. Why and when did the artist's paintings, drawings and prints lose popularity with the American people?  
Grant Wood's art lost popularity as the United States entered World War II and was no longer interested in isolationism and found similarities between Wood's philosophies and German Nationalism. However, American Gothic still remained one of the country's favorite images.

## Appendix K

### Rubric for Daily Art in Sketchbook

	Unsatisfactory (1 point)	Partially Proficient (2 points)	Proficient (3 points)	Advanced (4 points)
Today's Date				
Title of Artwork				
Artist's name				
Two complete sentences that describe the artwork				
A sketch of the artwork minimum 4 x 4"				
Total Points				/20

## Appendix L

### Rubric For Research and Copyright Letter

	Unsatisfactory (1 point)	Partially Proficient (2 points)	Proficient (3 points)	Advanced (4 points)
Two masterpieces listed				
Two owners listed				
Two websites listed				
Two addresses listed to obtain copyright permission				
Letter is dated				
Letter contains complete addresses of self and addressee				
Greeting				
Body of letter has complete sentences				
Proper spelling and grammar used				
Letter is signed				
Total Points				/20