

Abstract Expressionism: Action Painting and Color Field (Jackson Pollock, Willem de Kooning, Mark Rothko and Helen Frankenthaler)

Grade Level or Special Area: 8th Grade Art

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Length of Unit: Six lessons—approximately 15-16 50 minute periods plus one day field trip

I. ABSTRACT

Students will be introduced to the Abstract Expressionism school of painting and recognize the works of some of its major artists including Jackson Pollock, Willem de Kooning, Mark Rothko, and Helen Frankenthaler. Students will place Abstract Expressionism into historical context, recognizing the influences and reactions to the movement. Students will plan, then individually and cooperatively paint large canvases in the Abstract Expressionism style and display completed paintings with Artist's Statements.

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 understand how to analyze, interpret, and evaluate the characteristics, merits, and meaning of works of art. (JCCVAS 5)
6. Students transfer knowledge within the visual arts, among other disciplines, and to lifelong learning. (JCCVAS 6)

B. Content from the *Core Knowledge Sequence*

1. Visual Arts: Art History: Periods and Schools: Painting Since World War II (p. 190)
 - a. Jackson Pollock and Abstract Expressionism: *Painting, 1948*
 - b. Willem de Kooning: *Woman and Bicycle*
 - c. Mark Rothko: *Orange and Yellow*
 - d. Helen Frankenthaler: *Wales*

C. Content not from *Core Knowledge Sequence*

1. Jackson Pollock: *Lavender Mist*
2. Jackson Pollock: *Autumn Rhythm*
3. Willem de Kooning: *Excavation*
4. Lee Krasner: *Composition, 1943*
5. Helen Frankenthaler: *The Bay*
6. Mark Rothko: *Violet, Black, Orange, Yellow, on White and Red*

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. (JCCVAS 1.2)

3. Students will evaluate the effective use of the "language of art" in communication. (JCCVAS 1.3)
4. Students will share and present their artwork. (JCCVAS 1.4)
5. Students will use information and resources in an ethical manner. JCCVAS 1.5)
6. Students will identify and apply the elements of art (line, shape, form, texture, color value, space) in a variety of media. (JCCVAS 2.1)
7. 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)
8. Students will use a variety of problem-solving and decision-making skills to apply basic components to a work of art. (JCCVAS 2.3)
9. Students will identify and apply materials, techniques, processes, and technology. (JCCVAS 3.1)
10. Students will demonstrate craftsmanship and safety practices. (JCCVAS 3.2)
11. Students will know and use a vocabulary related to materials, techniques, processes, and technology. (JCCVAS 3.3)
12. Students will recognize that works of art have cultural and historical similarities and differences. (JCCVAS 4.1)
13. Students will create works of art that are influenced by various cultures, historical periods, and personal heritages. (JCCVAS 4.2)
14. Students will identify and examine subject matter, content, techniques, and basic components within works of art. (JCCVAS 5.1)
15. Students will analyze, interpret, and evaluate works of art based upon emotional, aesthetic, and technical criteria. (JCCVAS 5.2)
16. Students will identify and explore meaning in works of art. (JCCVAS 5.3)
17. Students will transfer the knowledge and skills from the visual arts to other disciplines. (JCCVAS 6.2)

III. BACKGROUND KNOWLEDGE

- A. For Teachers
 1. Hughes, Robert, *American Visions: The Epic History of Art in America*
- B. For Students
 1. Impressionism, Post-Impressionism, Picasso, and Art Nouveau from the 7th grade *Core Knowledge Scope and Sequence*
 2. Students should have a strong grasp of the Elements of Art and the Principles of Design.

IV. RESOURCES

- A. Hughes, Robert, *American Visions: The Epic History of Art in America* (Lessons One and Three)
- B. Hughes, Robert, Video: *American Visions: Volume 7 The Empire of Signs* (Lesson One)
- C. Hughes, Robert, Video: *American Visions: Volume 8 The Age of Anxiety* (Lesson Three)

V. LESSONS

Lesson One: Abstract Expressionism: Action Painting (three 50 minute class periods)

- A. *Daily Objectives*
 1. Concept Objective(s)
 - a. Students recognize and use the visual arts as a language for communication. (Jefferson County, CO. Visual Arts Standard 1)
 - b. Students know, understand, and apply basic components of the visual arts as they solve visual problems. (JCCVAS 2)

- c. Students relate the visual arts to historical, cultural, and personal heritage. (JCCVAS 4)
 - d. Students understand how to analyze, interpret, and evaluate the characteristics, merits, and meaning of works of art. (JCCVAS 5)
 - 2. Lesson Content
 - a. Jackson Pollock and Abstract Expressionism: *Painting, 1948*
 - b. Willem de Kooning: *Woman and Bicycle*
 - c. Jackson Pollock: *Lavender Mist*
 - d. Jackson Pollock: *Autumn Rhythm*
 - e. Willem de Kooning: *Excavation*
 - f. Lee Krasner: *Composition, 1943*
 - 3. Skill Objective(s)
 - a. Students will identify, interpret, and compile the visual images, themes, and ideas of the language of art. (JCCVAS 1.1)
 - b. Students will identify the elements of art (line, shape, form, texture, color value, space) in a variety of media. (JCCVAS 2.1)
 - c. Students will identify the principles of design (rhythm, movement, balance, proportion, variety, emphasis, and unity) in a variety of media. (JCCVAS 2.2)
 - d. Students will recognize that works of art have cultural and historical similarities and differences. (JCCVAS 4.1)
 - e. Students will identify and examine subject matter, content, techniques, and basic components within works of art. (JCCVAS 5.1)
 - f. Students will analyze, interpret, and evaluate works of art based upon emotional, aesthetic, and technical criteria. (JCCVAS 5.2)
 - g. Students will identify and explore meaning in works of art. (JCCVAS 5.3)
- B. *Materials*
 - 1. Sketchbooks
 - 2. Pencils, colored pencils
 - 3. White board
 - 4. White board markers
 - 5. Posters/slides
 - a. Jackson Pollock and Abstract Expressionism: *Painting, 1948*
 - b. Willem de Kooning: *Woman and Bicycle*
 - c. Jackson Pollock: *Lavender Mist*
 - d. Jackson Pollock: *Autumn Rhythm*
 - e. Willem de Kooning: *Excavation*
 - f. Lee Krasner: *Composition, 1943*
 - 6. Appendix A – Rubric for Daily Art in Sketchbooks, one for each student
 - 7. Appendix B – Abstract Expressionism Vocabulary worksheet, one for each student
 - 8. Television and VCR (DVD player)
 - 9. Video/DVD: *American Visions Volume 7: The Empire of Signs*, Hughes, Robert
 - 10. Appendix C – *American Visions: The Empire of Signs* Video notes worksheet, one per student
 - 11. Appendix D – *American Visions: The Empire of Signs* Video notes key
- C. *Key Vocabulary*
 - 1. Symbol – design, image, pattern, used to communicate or represent something
 - 2. Primitive – undeveloped, naïve, untrained, savage

3. Surrealism –an art movement in the early twentieth century that relied on the subconscious for inspiration and images, Freud’s writings were extremely important to the movement, some of its painters like Ernst and Miro painted improvised art attempting to relinquish conscious control and other like the famous Dali and Magritte painted realistic scenes that were like hallucinations
4. Abstract Expressionism – an artistic movement that moved the art center of the world from Paris to New York City in the late 40’s to 50’s after World War II
5. Action Painting/Gesture painting – whole body movement while painting, violent strokes of colors and application of paint, aggressive, covered the entire canvas, used the entire canvas as a whole
6. Automatism – to do something without thinking, involuntary or unplanned, seeks to release basic instinctively creative forces from deep within the subconscious
7. Jungian – a branch of psychoanalysis/therapy that grew out of the philosophy of Carl Jung, one of the ideas is of a shared human unconsciousness

D. *Procedures/Activities*

1. Hand out Appendix A – Rubric for Daily Art sketches in student sketchbook.
2. Display Jackson Pollock painting– Painting 1948 and Willem De Kooning painting – Woman and Bicycle on the board. Have students complete the daily art assignment for one of the images.
3. Hand out Appendix B. Go over the words with the students and brainstorm the definitions that the students already know and write the remaining definitions on the white board. Leave the color field painting definition blank until Lesson Three.
4. Collect definitions and sketchbook.
5. Dismiss students.
6. Next class period, repeat steps 1 and 2. Have the students complete daily on the image that they did not select on the first class period.
7. Display additional images in the Materials list.
8. Ask the students to take a few minutes and compare all the images.
9. Brainstorm on the board how the images are similar and how the images are different. Explain that all of these images are considered action paintings.
10. Explain to the students that Lee Krasner was a painter before she became Jackson Pollock’s wife and for many years her art was overlooked or over shadowed by Jackson Pollock’s fame. Krasner was instrumental in her support of Pollock as an artist.
11. Collect sketchbooks.
12. Dismiss students.
13. Next class period, hand out Appendix C – *American Visions: The Empire of Signs* Video notes.
14. Play first twelve minutes of the *American Visions: The Empire of Signs* video/DVD to Barnett Newman. Fast-forwards three minutes to Willem De Kooning next six minutes. Pause video/DVD at critical moments for emphasis and to add additional information or allow students to fill in blanks on the video notes worksheet.
15. Discuss the video with the students.
16. Ask if they think Robert Hughes, the author and narrator of the video is correct about his assessment of the United States in the 50’s and 60’s. Discuss Robert Hughes’ place in the art world as an art critic and historian.
17. Explain to the students that they will be painting during the next two to three class periods and will need to wear or bring shoes and clothing that they can get

paint on without getting in trouble with their parents. Consider sending a note home to the parents also explaining the painting project.

18. Collect worksheets for assessment.
19. Dismiss students.

E. *Assessment/Evaluation*

1. Completion of Daily Art assignments in sketchbook – Appendix A – Rubric for Daily Art
2. Completion of video notes worksheet – Appendix C

Lesson Two: Action! (four to five 50 minute class periods)

A. *Daily Objectives*

1. Concept Objective(s)
 - a. Students recognize and use the visual arts as a language for communication. (Jefferson County, CO. Visual Arts Standard 1)
 - b. Students know, understand, and apply basic components of the visual arts as they solve visual problems. (JCCVAS 2)
 - c. Students know, understand, and apply materials, techniques, processes, and technology related to the visual arts. (JCCVAS 3)
 - d. Students relate the visual arts to historical, cultural, and personal heritage. (JCCVAS 4)
2. Lesson Content
 - a. Jackson Pollock and Abstract Expressionism: *Painting, 1948*
 - b. Willem de Kooning: *Woman and Bicycle*
3. Skill Objective(s)
 - a. Students will identify, interpret, and compile the visual images, themes, and ideas of the language of art. (JCCVAS 1.1)
 - b. Students will communicate and express themes and ideas through the use of visual images. (JCCVAS 1.2)
 - c. Students will apply the elements of art (line, shape, form, texture, color value, space) in a variety of media. (JCCVAS 2.1)
 - d. Students will apply the principles of design (rhythm, movement, balance, proportion, variety, emphasis, and unity) in a variety of media. (JCCVAS 2.2)
 - e. Students will use a variety of problem-solving and decision-making skills to apply basic components to a work of art. (JCCVAS 2.3)
 - f. Students will apply materials, techniques, processes, and technology. (JCCVAS 3.1)
 - g. Students will demonstrate craftsmanship and safety practices. (JCCVAS 3.2)
 - h. Students will know and use a vocabulary related to materials, techniques, processes, and technology. (JCCVAS 3.3)
 - i. Students will create works of art that are influenced by various cultures, historical periods, and personal heritages. (JCCVAS 4.2)

B. *Materials*

1. Cans of acrylic or water soluble house paints – a variety of colors (ask if parents/local businesses can donate any leftover paint from painting projects)
2. An abundance of empty coffee/ large cans for paint
3. Sticks
4. Large rocks for weights
5. House painting brushes
6. Rags

7. Scissors
 8. Unprimed canvas – enough for five or six paintings 3’ X 4’ (36” X 48”) approximate size
 9. Stretcher bars – pre-cut to desired sizes
 10. Staple guns
 11. Staples
 12. Appendix E - Rubric for Abstract Expressionism Action Painting one per student
 13. Jazz music (from *Core Knowledge Sequence* or contemporary with the 1950’s)
 14. Cassette/CD player
 15. Drop cloths (if painting inside)
 16. Newspapers
 17. Smocks/ Aprons
 18. Plastic wrap
 19. Rubber bands
 20. Heavy-duty eye screws – two per canvas
 21. Heavy-duty picture hanging wire
- C. *Key Vocabulary*
None
- D. *Procedures/Activities*
1. Hand out and go over Appendix E – Rubric for Abstract Expressionism Action Painting.
 2. Divide students into groups with four to five students.
 3. Explain to the students that this will be a cooperative learning experience and that all students will have to actively participate together in order to receive full points.
 4. Distribute canvases that have been pre-cut to 3’ x 4’ to each group of students.
 5. Explain that in order to replicate Jackson Pollock’s style of painting that they too will be painting on the ground/floor.
 6. If the weather is pleasant take the students outside to paint, use the rocks to weigh down the unprimed canvas. Otherwise spread drop cloths out in the art room or a large room, then spread the unprimed canvas out and weigh down.
 7. Supply each group of students with brushes, sticks, empty cans for paint, and rags.
 8. Place the cans of acrylic house paint in a central location for students to pour into their empty cans and take back to their canvas.
 9. Explain that the idea is to drip paint on to the canvas with large body movements and gestures. As they work the paint will gradually begin to layer and build up and cover the entire canvas.
 10. Demonstrate on a separate piece of canvas.
 11. Explain to the students that there should be a minimum amount of talking while they are painting so that there is a possibility of their subconscious coming through in their paintings.
 12. While the students are painting, play jazz recordings from the 1950’s to duplicate Pollack’s work environment.
 13. Coordinate the students’ movement around the canvas by assigning each student to a side of the painting and having the students move to a new side at regularly timed intervals so that every student has the opportunity to paint all around the painting. Once the students develop a rhythm allow for more spontaneity.
 14. At the end of the class period have the students clean all the brushes and sticks used for painting. Cover cans of leftover paint with plastic wrap and rubber bands to prevent from drying out.

15. If possible leave paintings in place to dry overnight. If not find some way of storing that works for your situation. Possibly hanging on the art room walls with newspapers or drop cloths underneath to catch any drips.
16. Dismiss students when area has been cleaned and all tools have been cleaned and put away.
17. Repeat the process over the next two to three class periods until the groups are satisfied with their painting.
18. Walk around and supervise process, make sure students are appropriate with the paint and sticks while they are painting. Determine how much time is still needed and let the students know which class period they will need to be finished by.
19. When paintings are completely dry, assemble the stretcher bars.
20. Show the groups of students how to stretch and use the staple gun to attach their canvas to the stretcher bars.
21. Starting in the middle of one side fold under raw edge and staple to the back of the stretcher bar.
22. On the opposite side, repeat step 21 pulling the canvas tautly before stapling. Then repeat for top and bottom sides.
23. Returned to the first side and staple about an inch to either side of the first staple.
24. Repeat on opposite side then top and bottom. Continue in this manner until almost to the corners making sure that the canvas is being stretched tautly before stapling.
25. At corners fold tip in to make a triangle then fold sides under to make the canvas into a mitered corner and finish stapling.
26. Measure 1/3rd from the top pf the canvas on the back. Screw in heavy-duty eye screws to the inside of the stretcher bars on both sides.
27. Stretch heavy-duty picture hanging wire through the eye screws twice and twist the wire around on either side to secure the wire.
28. Paintings are now ready to be hung.
29. Dismiss class.

E. *Assessment/Evaluation*

1. Appendix E – Rubric for Abstract Expressionism Action Painting

Lesson Three: Color Field – quiet drama (one 50 minute class period)

A. *Daily Objectives*

1. Concept Objective(s)
 - a. Students recognize and use the visual arts as a language for communication. (Jefferson County, CO. Visual Arts Standard 1)
 - b. Students know, understand, and apply basic components of the visual arts as they solve visual problems. (JCCVAS 2)
 - c. Students relate the visual arts to historical, cultural, and personal heritage. (JCCVAS 4)
 - d. Students understand how to analyze, interpret, and evaluate the characteristics, merits, and meaning of works of art. (JCCVAS 5)
2. Lesson Content
 - a. Mark Rothko: *Orange and Yellow*
 - b. Helen Frankenthaler: *Wales*
 - c. Helen Frankenthaler: *The Bay*
 - d. Mark Rothko: *Violet, Black, Orange, Yellow on White and Red*

3. Skill Objective(s)
 - a. Students will identify, interpret, and compile the visual images, themes, and ideas of the language of art. (JCCVAS 1.1)
 - b. Students will evaluate the effective use of the "language of art" in communication. (JCCVAS 1.3)
 - c. Students will identify the elements of art (line, shape, form, texture, color value, space) in a variety of media. (JCCVAS 2.1)
 - d. Students will identify the principles of design (rhythm, movement, balance, proportion, variety, emphasis, and unity) in a variety of media. (JCCVAS 2.2)
 - e. Students will recognize that works of art have cultural and historical similarities and differences. (JCCVAS 4.1)
 - f. Students will identify and examine subject matter, content, techniques, and basic components within works of art. (JCCVAS 5.1)
 - g. Students will analyze, interpret, and evaluate works of art based upon emotional, aesthetic, and technical criteria. (JCCVAS 5.2)
 - h. Students will identify and explore meaning in works of art. (JCCVAS 5.3)

B. *Materials*

1. Sketchbooks
2. Colored pencils/pencils
3. Appendix A – Rubric for Daily Art in Sketchbook
4. Appendix B – Abstract Expressionism Vocabulary Worksheet
5. Posters/ Slides:
 - a. Mark Rothko: *Orange and Yellow*
 - b. Mark Rothko: *Violet, Black, Orange Yellow on White and Red*
 - c. Helen Frankenthaler: *Wales*
 - d. Helen Frankenthaler: *The Bay*
6. Video/DVD: *American Visions: Volume 8 The Age of Anxiety*
7. TV with VCR or DVD player
8. Whiteboard
9. Whiteboard markers
10. Field Trip permission slips (use own school's format) one per student plus a few extras

C. *Key Vocabulary*

1. Color Field – painting where the paint has a flat surface quality, is very transparent, concerned with the interaction of color and seeks to create a meditative and quiet effect

D. *Procedures/Activities*

1. Display Mark Rothko's *Orange and Yellow*, and Helen Frankenthaler's *Wales*.
2. Have the students select one of the images for their daily art assignment, Appendix A – Rubric for Daily Art in Sketchbooks.
3. Write the definition of Color Field Painting on the white board for the students to fill in on their Abstract Expressionism Vocabulary worksheet – Appendix B from Lesson One.
4. When daily art is completed ask the students to brainstorm comparisons of these two images to the ones they wrote about and sketched during Lesson One.
5. Show Rothko's *Violet, Black, Orange, Yellow on White and Red*, and Frankenthaler's *The Bay*. Ask the students the following questions:
 - a. How are the two sets of images different?
 - b. How are the sets of images similar?

- c. What do they think might make the Color Field paintings part of the Abstract Expressionism movement?
 - d. How would the students describe the difference in feelings that the two sets of paintings evoke?
 - 6. Discuss with students the Works Progress Administration's Federal Art Project.
 - 7. Show the short clip of the video/DVD *American Visions: The Age of Anxiety* that concerns Helen Frankenthaler (about 15 minutes into the video).
 - 8. Ask the students to speculate on: What Helen Frankenthaler's importance is to the Abstract Expression movement? Why do the students think that the author Robert Hughes choose to include Helen Frankenthaler at a different point in the video series from the rest of the Abstract Expressionist?
 - 9. Handout Permission Slip for the Field Trip coming up in Lesson Five.
 - 10. Collect Sketchbooks with Daily Art assignment.
 - 11. Collect complete Abstract Expressionism Vocabulary Worksheets.
 - 12. Remind students to wear clothes that they can paint in for the next class period, Lesson Four.
 - 13. Dismiss Students.
- E. *Assessment/Evaluation*
- 1. Appendix A – Rubric for Daily Art in Sketchbooks
 - 2. Appendix B – Abstract Expressionism Vocabulary Worksheet

Lesson Four: Soak! (three 50 minute class periods)

- A. *Daily Objectives*
- 1. Concept Objective(s)
 - a. Students recognize and use the visual arts as a language for communication. (Jefferson County, CO. Visual Arts Standard 1)
 - b. Students know, understand, and apply basic components of the visual arts as they solve visual problems. (JCCVAS 2)
 - c. Students know, understand, and apply materials, techniques, processes, and technology related to the visual arts. (JCCVAS 3)
 - d. Students relate the visual arts to historical, cultural, and personal heritage. (JCCVAS 4)
 - 2. Lesson Content
 - a. Mark Rothko: *Orange and Yellow*
 - b. Helen Frankenthaler: *Wales*
 - 3. Skill Objective(s)
 - a. Students will communicate and express themes and ideas through the use of visual images. (JCCVAS 1.2)
 - b. Students will apply the elements of art (line, shape, form, texture, color value, space) in a variety of media. (JCCVAS 2.1)
 - c. Students will apply the principles of design (rhythm, movement, balance, proportion, variety, emphasis, and unity) in a variety of media. (JCCVAS 2.2)
 - d. Students will use a variety of problem-solving and decision-making skills to apply basic components to a work of art. (JCCVAS 2.3)
 - e. Students will apply materials, techniques, processes, and technology. (JCCVAS 3.1)
 - f. Students will demonstrate craftsmanship and safety practices. (JCCVAS 3.2)
 - g. Students will know and use a vocabulary related to materials, techniques, processes, and technology. (JCCVAS 3.3)

- h. Students will create works of art that are influenced by various cultures, historical periods, and personal heritages. (JCCVAS 4.2)

B. *Materials*

1. Cans of acrylic or water soluble house paints – a variety of colors (ask if parents/local businesses can donate any leftover paint from painting projects)
2. An abundance of empty coffee/ large cans for paint
3. Sticks
4. Large rocks for weights
5. House painting brushes
6. Rags
7. Scissors
8. Unprimed canvas – enough for each student to 18” X 24” to 24” X 36” approximate size
9. Stretcher bars – precut to desired sizes
10. Staple guns
11. Staples
12. Appendix F - Rubric for Abstract Expressionism - Color Field Painting one per student
13. Classical or Jazz music (from *Core Knowledge Sequence* or contemporary with the 1950’s)
14. Cassette/CD player
15. Drop cloths (if painting inside)
16. Water
17. Newspapers
18. Smocks/ Aprons
19. Plastic wrap
20. Rubber bands
21. Heavy-duty eye screws – two per canvas
22. Heavy-duty picture hanging wire

C. *Key Vocabulary*

None

D. *Procedures/Activities*

1. Have students individually choose which artist, Frankenthaler or Rothko, they will attempt to emulate.
2. Hand out Appendix F – Rubric for Abstract Expressionism – Color Field Painting and go over the parameters of the rubric with students.
3. Distribute an 18” x 24” to 24” x 36” piece of unprimed canvas to each student.
4. Have each student work on a thick pad of newspapers to catch excess paint that flows off the canvas.
5. Explain to the students that there should be a minimum amount of talking while they are painting so that again there is a possibility of their subconscious coming through in their paintings.
6. While the students are painting, play classical or jazz recordings from the 1950’s.
7. Have the students use water to thin down the paint to a transparent state before painting. Students should apply paint by pouring onto the canvas and allowing and directing the way the paint soaks into the canvas and bleeds into other colors.
8. At the end of the class period have the students clean all the brushes used for painting. Cover cans of leftover paint with plastic wrap and rubber bands to prevent from drying out. Used newspapers should be discarded.

9. If possible leave paintings in place to dry overnight. If not find some way of storing that works for your situation. Possibly hanging on the art room walls with newspapers or drop cloths underneath to catch any drips.
 10. Dismiss students when area has been cleaned and all tools have been cleaned and put away.
 11. Repeat the process over the next two class periods until the students are satisfied with their painting.
 12. Walk around and supervise process, make sure students are appropriate with the paint while they are painting.
 13. When paintings are completely dry, assemble the stretcher bars.
 14. Repeat the directions for stretching the canvas from Lesson Two, steps 21 through 27.
 15. Paintings are ready to be hung.
 16. Dismiss class.
- E. *Assessment/Evaluation*
1. Appendix F – Abstract Expressionism – Color Field Painting

Lesson Five: Fieldtrip (one day – four to five hours)

- A. *Daily Objectives*
1. Concept Objective(s)
 - a. Students recognize and use the visual arts as a language for communication. (Jefferson County, CO. Visual Arts Standard 1)
 - b. Students know, understand, and apply basic components of the visual arts as they solve visual problems. (JCCVAS 2)
 - c. Students know, understand, and apply materials, techniques, processes, and technology related to the visual arts. (JCCVAS 3)
 - d. Students relate the visual arts to historical, cultural, and personal heritage. (JCCVAS 4)
 - e. Students understand how to analyze, interpret, and evaluate the characteristics, merits, and meaning of works of art. (JCCVAS 5)
 2. Lesson Content
 - a. Jackson Pollock and Abstract Expressionism: *Painting, 1948*
 - b. Willem de Kooning: *Woman and Bicycle*
 - c. Mark Rothko: *Orange and Yellow*
 - d. Helen Frankenthaler: *Wales*
 3. Skill Objective(s)
 - a. Students will identify, interpret, and compile the visual images, themes, and ideas of the language of art. (JCCVAS 1.1)
 - b. Students will use information and resources in an ethical manner. (JCCVAS 1.5)
 - c. Students will identify the elements of art (line, shape, form, texture, color value, space) in a variety of media. (JCCVAS 2.1)
 - d. Students will identify the principles of design (rhythm, movement, balance, proportion, variety, emphasis, and unity) in a variety of media. (JCCVAS 2.2)
 - e. Students will know and use a vocabulary related to materials, techniques, processes, and technology. (JCCVAS 3.3)
 - f. Students will recognize that works of art have cultural and historical similarities and differences. (JCCVAS 4.1)
 - g. Students will identify and examine subject matter, content, techniques, and basic components within works of art. (JCCVAS 5.1)

- h. Students will analyze, interpret, and evaluate works of art based upon emotional, aesthetic, and technical criteria. (JCCVAS 5.2)
- B. *Materials*
- 1. Buses
 - 2. Parent volunteers (check your Art Museums' requirements)
 - 3. Additional Teachers
 - 4. First Aid kit
 - 5. Cellular phone
 - 6. Museum floor plan – one per each volunteer
 - 7. Appendix G – Art Museum Notes - one per student
 - 8. Pencils/pens
 - 9. Signed permission slips from every student attending Field Trip
- C. *Key Vocabulary*
- None
- D. *Procedures/Activities*
- 1. Check that all students have returned permission slips.
 - 2. Brief the parent volunteers about any museum etiquette that may be applicable to your particular museum. Distribute floor plans of the museum and lists of students assigned to each volunteer. Coordinate times for lunch and for boarding the buses to return to the school.
 - 3. Introduce the volunteers to the students and read off the group assignments.
 - 4. Remind students that they need to stay with their volunteer at all times. If they need to use the restroom the student needs to ask the parent volunteer for permission.
 - 5. Hand out Appendix G – Art Museum Notes to each student and review the assignment. Most museums only allow students to draw artworks that are owned by the museum due to copyright laws, so for their assignment it is important to make sure the artwork selected for the assignment is owned by the museum.
 - 6. Remind the students about expectations that their behavior will be respectful and polite. Caution the students about not getting too close to artwork so that they do not set off any alarms.
 - 7. Load students on buses. Take a head count.
 - 8. Enjoy the museum with the students and the volunteers.
 - 9. Circulate through out the museum making sure that the students are appropriate at all times. Help any students with the assignment.
 - 10. Break for lunch at agreed time. Check in with volunteers to make sure everything is going all right. Take a head count.
 - 11. Return to the museum to finish tours.
 - 12. Board buses to return to school, taking a head count before leaving museum.
 - 13. Collect assignments.
 - 14. Dismiss students.
- E. *Assessment/Evaluation*
- 1. Appendix G – Art Museum Notes

Lesson Six: Critique, Display and Final Exam (four 50 minute class periods)

- A. *Daily Objectives*
- 1. Concept Objective(s)
 - a. Students recognize and use the visual arts as a language for communication. (Jefferson County, CO. Visual Arts Standard 1)
 - b. Students know, understand, and apply materials, techniques, processes, and technology related to the visual arts. (JCCVAS 3)

- c. Students understand how to analyze, interpret, and evaluate the characteristics, merits, and meaning of works of art. (JCCVAS 5)
 - d. Students transfer knowledge within the visual arts, among other disciplines, and to lifelong learning. (JCCVAS 6)
2. Lesson Content
- a. Jackson Pollock and Abstract Expressionism: *Painting, 1948*
 - b. Willem de Kooning: *Woman and Bicycle*
 - c. Mark Rothko: *Orange and Yellow*
 - d. Helen Frankenthaler: *Wales*
3. Skill Objective(s)
- a. Students will identify, interpret, and compile the visual images, themes, and ideas of the language of art. (JCCVAS 1.1)
 - b. Students will communicate and express themes and ideas through the use of visual images. (JCCVAS 1.2)
 - c. Students will evaluate the effective use of the "language of art" in communication. (JCCVAS 1.3)
 - d. Students will share and present their artwork. (JCCVAS 1.4)
 - e. Students will demonstrate craftsmanship and safety practices. (JCCVAS 3.2)
 - f. Students will know and use a vocabulary related to materials, techniques, processes, and technology. (JCCVAS 3.3)
 - g. Students will analyze, interpret, and evaluate works of art based upon emotional, aesthetic, and technical criteria. (JCCVAS 5.2)
 - h. Students will identify and explore meaning in works of art. (JCCVAS 5.3)
 - i. Students will transfer the knowledge and skills from the visual arts to other disciplines. (JCCVAS 6.2)
- B. *Materials*
- 1. Nails
 - 2. Picture Hangers
 - 3. Hammers
 - 4. Levels
 - 5. Staplers and staples
 - 6. Glue sticks or tape to fasten artist statements to the mat board
 - 7. Access to computers for word processing
 - 8. Printer
 - 9. Mat board
 - 10. Paper cutter or mat cutters
 - 11. Examples of Artist Statements (optional)
 - 12. Appendix H – Rubric for Self /Teacher Critique, one per student
 - 13. Final Exam – Appendix I, one per student
 - 14. Pencil
- C. *Key Vocabulary*
- 1. Artist Statement – a statement the helps the viewer to gain insight or knowledge about the intent of the artist or the artwork
- D. *Procedures/Activities*
- 1. Introduce the concept of an Artist’s Statement.
 - 2. Discuss the different ways that artist’s statements are used.
 - 3. Have the students write a first draft of an artist’s statement.
 - 4. Team students up to help edit the first drafts of the artist’s statements.
 - 5. Collect edited versions from the students.

6. Tour the school together and discuss possible locations for hanging the different pieces of artwork.
 7. Work out a map to help students remember where to place their paintings.
 8. Demonstrate how to hammer the nail and picture hanger into the wall.
 9. Show the students how to use the level to make sure the painting is even.
 10. Return to classroom and dismiss students.
 11. Return the artist statements to the students after the checking their editing.
 12. Use computers to type final artist's statements.
 13. Crop excess paper from the artist's statements.
 14. Cut a piece of mat board 1" to 2" on all sides larger than the cropped artist's statement.
 15. Use a glue stick or tape to attach the artist's statement evenly to the mat board to be displayed by the Action paintings and Color Field paintings.
 16. Collect completed Artist's Statements.
 17. Dismiss students.
 18. Supervise students as they hang their artwork through out the school.
 19. Have the students staple the Artist's Statements to the wall around their painting in an aesthetically pleasing manner.
 20. Hand out Appendix H – Rubric for Self/Teacher Critique.
 21. Have the students complete the student portion of the critique.
 22. Collect the critiques.
 23. Review information for the Final Exam – Appendix I
 24. Dismiss students.
 25. Hand out Appendix I – Final Exam
 26. Collect when completed or at the end of class.
 27. Dismiss students.
- E. *Assessment/Evaluation*
1. Appendix H – Rubric for Self/Teacher Critique
 2. Appendix I - Final Exam

VI. CULMINATING ACTIVITY

- A. Final Exam - Appendix I
- B. Display of Abstract Expressionist paintings through out school.
- C. Auction group paintings as a fundraiser at school carnival (optional).

VII. HANDOUTS/WORKSHEETS

- A. Appendix A: Rubric For daily Art in Sketchbooks
- B. Appendix B: Abstract Expressionism Vocabulary work sheet
- C. Appendix C: American Visions: The Empire of Signs Video notes Worksheet
- D. Appendix D: American Visions: The Empire of Signs Video notes Key
- E. Appendix E: Rubric for Abstract Expressionism: Action Painting
- F. Appendix F: Rubric for Abstract Expressionism: Color Field Painting
- G. Appendix G: Field Trip Notes
- H. Appendix H: Rubric for Self-critique
- I. Appendix I: Final Exam
- J. Appendix J: Final Exam Key (matching artist to artwork section)

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Appendix A
Rubric for Daily Art Sketches in Student Sketchbook

	Unsatisfactory (1 point)	Partially Proficient (2 points)	Proficient (3 points)	Advanced (4 points)
Today's Date				
Title of Artwork: if unknown write - UNTITLED				
Artist's name				
Four complete sentences that describe each artwork: Use Elements and Principles for support.				
A sketch of each artwork – size minimum 5 x 5"				
Total Points				/20

Appendix B
Abstract Expressionism Vocabulary Worksheet

Name _____

Class _____

Date _____

Define the following words or phrases using complete sentences.

1. Automatism - _____

2. Surrealism - _____

3. Action Painting - _____

4. Color Field Painting - _____

5. Abstract Expressionism - _____

Appendix C
Video Notes

American Visions: The Empire of Signs, Robert Hughes

Name _____

Class _____

Date _____

Directions: Fill in the blanks with words or short phrases as you watch the video.

1. What was the name of the artistic movement that included Jackson Pollock, Willem De Kooning, Mark Rothko, Robert Motherwell and Barnett Newman?

2. What two words did Greenberg use to describe them?
_____ And _____
3. Name the artistic movement that influenced them.

4. Where was Jackson Pollock born? _____
5. What famous cubist artist influenced Pollock? _____
6. What type of Native American art did Pollock like? _____
7. Where did Pollock like to paint his canvases? _____
8. Jackson Pollock liked to paint his canvases where he painted them because it allowed him to “_____ in the _____.”
9. Jungian analysis that Pollock explored helps him to focus on the p_____.

10. What was Pollock nicknamed? _____
11. Pollock achieved what in his abstract paintings? _____
12. In what year did Life magazine feature Pollock? _____
13. How old was Pollock when he died? _____
14. How did Pollock die? _____
15. Why did Mark Rothko consider Jackson Pollock influential to the American art scene?

16. What did Mark Rothko’s abstract paintings explore? _____
17. How did Mark Rothko die? _____
18. What year did Rothko die? _____
19. What was the subject that kept appearing in Willem De Kooning’s Abstract paintings?

20. What part of the woman’s body did Willem De Kooning find to be a point of reference in his paintings? _____
21. Who was annoyed that De Kooning’s paintings were not more abstract?

22. What was De Kooning nationality? _____
23. What kind of art training did De Kooning receive? _____
24. How did this art training influence his paintings? _____

Appendix D
Video Notes - Key
American Visions: The Empire of Signs, Robert Hughes

1. What was the name of the artistic movement that included Jackson Pollock, Willem De Kooning, Mark Rothko, Robert Motherwell and Barnett Newman? Abstract Expressionism
2. What two words did Greenberg use to describe them? Isolated and Lonely
3. Name the artistic movement that influenced them. Surrealism
4. Where was Jackson Pollock born? Wyoming
5. What famous cubist artist influenced Pollock? Picasso
6. What type of Native American art did Pollock like? Navajo Sand Paintings
7. Where did Pollock like to paint his canvases? On the floor
8. Jackson Pollock liked to paint his canvases where he painted them because it allowed him to “ be in the painting .”
9. Jungian analysis that Pollock explored helps him to focused on the Primal or Primitive.
10. What was Pollock nicknamed? Jack the dripper
11. Pollock achieved what in his abstract paintings? Balance
12. In what year did Life magazine feature Pollock? 1949
13. How old was Pollock when he died? 44 years old
14. How did Pollock die? In a car accident that also killed one of the other occupants in the car
15. Why did Mark Rothko consider Jackson Pollock influential to the American art scene? Jackson Pollock was considered influential because he broke the ice.
16. What did Mark Rothko’s abstract paintings explore? Color
17. How did Mark Rothko die? He committed suicide.
18. What year did Rothko die? 1970
19. What was the subject that kept appearing in Willem De Kooning’s Abstract paintings? The human body
20. What part of the woman’s body did Willem De Kooning find to be a point of reference in his paintings? The female mouth
21. Who was annoyed that De Kooning’s paintings were not more abstract? Art critics
22. What was De Kooning’s nationality? He was a Dutchman
23. What kind of art training did De Kooning receive? Formal, focused on the masters and the human body.
24. How did this art training influence his paintings? It was part of the reason that the nude kept appearing in his paintings.

Appendix E
Rubric for Abstract Expressionism Action Painting

Your name _____

Class _____

Date _____

List names of students in your group:	Unsatisfactory (1 point)	Partially Proficient (2 points)	Proficient (3 points)	Advanced (4 points)
_____ _____ _____ _____ _____				
Group worked cooperatively, sharing all responsibilities, including clean up.				
Paint is applied from all angles.				
Painting applied in a gestured manner.				
Jackson Pollock influence is apparent.				
Canvas is stretched evenly to stretcher bars.				
Total Points				/20

Appendix F
 Rubric for Abstract Expressionism – Field Painting

Name _____

Class _____

Date _____

	Unsatisfactory (1 point)	Partially Proficient (2 points)	Proficient (3 points)	Advanced (4 points)
Paint applied in a flowing, fluid and transparent manner.				
Frankenthaler or Rothko influence is evident.				
Strong use of color				
Canvas is stretched evenly to stretcher bars.				
Student displays craftsmanship and cleaned up all materials used.				
Total Points				/20

Appendix G
Art Museum Field Trip Notes

Name: _____ Class: _____ Date: _____

Directions: Find the Contemporary Art floor/wing of your museum. Answer the following questions in complete sentences. Locate two different styles of painting that are Abstract.

List the following:

Painting #1:

Artist _____

Title _____

Painting's Date _____

Describe the painting in as much detail as possible then compare and contrast the painting to the Abstract Expressionism movement. Include in your description the dominant Elements of art and Principles of design, and whether the image is abstracted from an identifiable subject. _____

Sketch painting on reverse side.

Painting #2:

Artist _____

Title _____

Painting's Date _____

Describe the painting in as much detail as possible then compare and contrast the painting to the Abstract Expressionism movement. Include in your description the dominant Elements of art and Principles of design, and whether the image is abstracted from an identifiable subject. _____

Sketch painting on reverse side.

Appendix H
Rubric for Self – Critique/Teacher Critique

Name _____

Class _____

Date _____

Critique	Student	Student	Student	Student	Teacher
	Unsatisfactory (1 point)	Partially Proficient (2 points)	Critique Proficient (3 points)	Advanced (4 points)	Unsatisfactory to Advanced (1-4points)
Action Painting Completed					
Color Field Painting Completed					
Artist Statement- explanation clear and concise					
Display of artwork – even, uncluttered, pleasing aesthetically					
Worked co- operatively with other students to hang display of artworks					
Total Points				/20	/20

Match the art works with the correct Artist (2 points each)

- | | |
|--|------------------------|
| 1. _____ Woman and Bicycle | A. Jackson Pollock |
| 2. _____ Autumn Rhythm, 1950 | B. Helen Frankenthaler |
| 3. _____ Wales | C. Mark Rothko |
| 4. _____ Orange and Yellow | D. Willem de Kooning |
| 5. _____ The Bay | E. Lee Krasner |
| 6. _____ Lavender Mist, 1950 | |
| 7. _____ Excavation, 1950 | |
| 8. _____ Painting, 1948 | |
| 9. _____ Composition, 1943 | |
| 10. _____ Violet, Black, Orange, Yellow on White and Red | |

Short Answer: (15 points each)

1. How did the surrealism movement influence the abstract expressionism movement?

2. What was the intent of the Works Progress Administration's Federal Art Project, its impact on American art, and which President established it?

Appendix J
Final Exam Key

Essay Question: Use complete sentences (50 points)

Describe the differences and similarities of Action Painting and Color Field Painting, using the works of Jackson Pollock and Helen Frankenthaler. Have posters of the two artists' work side by side on the white board for students to view during the exam. **Answers should include the following:**

Abstract Expressionism was an artistic movement that moved the art center of the world from Paris to New York City in the late 40's to 50's after World War II. It was characterized by two different styles. First, there are the Action /Gesture paintings best seen in the paintings of Jackson Pollack. The style used whole body movement while painting, violent stokes of colors and application of paint, aggressive, covered the entire canvas, and uses the entire canvas as a whole. In contrast the Color Field paintings are best exemplified by the work of Helen Frankenthaler, where the paint has a flat surface quality, is very transparent, concerned with the interaction of color and seeks to create a meditative and quiet effect.

Match the Artwork to Artist section

- | | | | |
|----|----------|-----|----------|
| 1. | <u>D</u> | 6. | <u>A</u> |
| 2. | <u>A</u> | 7. | <u>D</u> |
| 3. | <u>B</u> | 8. | <u>A</u> |
| 4. | <u>C</u> | 9. | <u>E</u> |
| 5. | <u>B</u> | 10. | <u>C</u> |

Short Answer: (15 points each)

1. How did the surrealism movement influence the abstract expressionism movement?

Answers should include the following:

Surrealism was an art movement in the early twentieth century that relied on the subconscious for inspiration and images, Freud's writings were extremely important to the movement, some of its painters like Ernst and Miro painted improvised art attempting to relinquish conscious control and other like the famous Dali and Magritte painted realistic scenes that were like hallucinations. Jackson Pollack and his contemporaries were greatly influenced by the writing of Freud and the artwork of Dali and Magritte. Jackson Pollack also spent time undergoing Jungian analysis.

2. What was the intent of the Works Progress Administration's Federal Art Project, its impact on American art, and which President established it?

Answers should include the following:

Under the Federal Works Progress Administration's Federal Art Project was created by the Franklin D. Roosevelt government. It created relief work for workers suffering from unemployment during the Depression. People employed in the creative industries such as actors, writers, and artists were considered productive workers and therefore deserving of relief work. This lead to thousands (3,750) of artists commissioned to create public art works throughout the country (15,660 works of which 700 were murals). Once a worker established him/herself as an artist he/she was then paid weekly "plumber's" wages and turned loose to produce a new piece of art that was turned in every 4 – 6 weeks and then displayed in an exhibition or at a government building. Jackson Pollock was one of many artists who benefited from the Project.