



Tyler Museum of Art's Lesson:

Lee N. Smith III, *Black Night for Bluefish* and *Giants in Centerville*

Table of Contents

Lee N. Smith III, <i>Black Night for Bluefish</i> and <i>Giants of Centerville</i>	2
Art Vocabulary.....	3
Bibliography: Resources for Vocabulary and Lesson Plan.....	7
Elementary School Texas TEKS.....	10
Elementary School Art Activities.....	15
Middle School Texas TEKS.....	16
Middle School Art Activities.....	20
High School Texas TEKS.....	21
High School Art Activities.....	26

Tyler Museum of Art

Lesson Plan: Lee N. Smith III, *Black Night for Bluefish and Giants in Centerville*



Lee N. Smith III, *Black Night for the Bluefish*, 1982, Mixed Media, 84 x 84 x 4 inches, Tyler Museum of Art, Tyler, Texas

<https://tylermuseum.pastperfectonline.com/webobject/67DA6879-695B-47F2-88B4-795633783942>



Lee N. Smith III, *Giants in Centerville*, 1985, Mixed Media, 48 x 72 1/2 x 5 3/4 inches, Tyler Museum of Art, Tyler, Texas.

<https://tylermuseum.pastperfectonline.com/webobject/88F71CFA-CA1D-4E90-BE6B-127289241160>

Culture: American

Subject: Fine Art, Art History

Collection: Tyler Museum of Art's Permanent Collection

Grades: Elementary School, Middle School and High School

Topics: Artistic Practices, Art History, Critical Thinking, Combination of Two-Dimensional and Three-Dimensional Elements

Art Vocabulary

Activity Vocabulary:

Lee N. Smith III:

- Lee N. Smith III was born in 1950, and they are still creating artwork today.¹
- They studied architectural design at El Centro Junior College in Dallas between 1969 through 1970.²
 - o This study of architecture helped them find an interest in geometric forms and linear spaces.
- Afterwards, they gained some experience in advertising and being part of the Texas Rock-and-Roll scene.³
- They started painting in 1976, using their childhood experiences and their residence in a Texas suburb as inspiration.⁴
- They began to gain recognition for their artistic talents, exhibiting their artwork around Texas, America, and internationally.⁵

Lee N. Smith III – The Artist’s Representation of Childhood in Art:

- Lee N. Smith’s childhood was, as they described, an odd mixture: having the freedom to wander the woods and their parent’s expectations of proper behavior.⁶
- Their artworks express an illustrative style that provides a single scene from a narrative.⁷
 - o Made with vibrant color, saturated non-human skin tones, and linear spaces, the compositions present both a feeling of whimsy and anxiety.
- Focusing mostly on the concept of childhood and adolescents, Smith places the viewer into the viewpoint of a child who is exploring their environment.⁸

¹ Robert Montgomery, Monica Garza, Jason A. Goldstein, and Alison de Lima Greene, “Biographies,” in *Texas: 150 Works from the Museum of Fine Arts, Houston*, edited by Alison de Lima Greene, 222 – 260, (New York; Harry N. Abrams, Inc., 2000), 250 – 251.

² Ibid.

³ Robert Montgomery, Monica Garza, Jason A. Goldstein, and Alison de Lima Greene, “Chapter 1: A Sense of Place”, in *Texas: 150 Works from the Museum of Fine Arts, Houston*, edited by Alison de Lima Greene, 34 – 80, (New York; Harry N. Abrams, Inc., 2000), 57 – 58.

⁴ Robert Montgomery, Monica Garza, Jason A. Goldstein, and Alison de Lima Greene, “Biographies,” in *Texas: 150 Works from the Museum of Fine Arts, Houston*

⁵ Ibid.

⁶ Robert Montgomery, Monica Garza, Jason A. Goldstein, and Alison de Lima Greene, “Chapter 1: A Sense of Place”, in *Texas: 150 Works from the Museum of Fine Arts, Houston*.

⁷ Ibid.

⁸ Ibid.

Tyler Museum of Art

- Specifically, many of their childhood paintings pertain to the experiences of Texan Suburban kids from East Dallas (i.e., Mesquite) between 1950 – 1960.⁹
 - Some of these events include:¹⁰
 - Digging in the dirt or the mud
 - Burying pets that passed away
 - Visiting and exploring landfills
 - Camping in the backyard
 - Creating secret clubs with friends
 - Building forts from blankets, Christmas trees, or pillows from around the house
 - Inventing new mythologies of the land or the nearby towns

Mixed Media:

- Mixed media is a style or type of art where the artist chooses a variety of mediums to use in a single artwork. Often, mixed media works have a two-dimensional and a three-dimensional component.¹¹

Texas Modernism:

- Developing in the 1930's, Texas Modernism was an art movement that incorporated abstraction, bold colors, and imagery found in Texas. Common iconography are small towns, railroads, industry vs. nature, geometric designs, avant-garde methods of paint application, and a narrative focused on a single scene.¹²

Diptych:

- A diptych is a type of artwork that consists of two panels or parts. They can be connected or separate and installed close to each other. The two panels often showcase different mediums and imagery that connect to a shared narrative.¹³

⁹ Gary McDonald, "Art A Personal Mythology," *Dallas Magazine*, posted June 1, 1989, updated 2022, accessed December 13, 2022, <https://www.dmagazine.com/publications/d-magazine/1989/june/art-a-personal-mythology/>.

¹⁰ Ibid.

¹¹ "Art Term: Mixed Media," *Tate Modern*, updated 2022, accessed December 16, 2022, <https://www.tate.org.uk/art/art-terms/m/mixed-media>.

¹² Katie Robinson Edwards, "The Modernist Impulse and Texas Art," *Midcentury Modern Art in Texas*, (Austin, University of Texas Press, 2014), 5. Web,

https://www.google.com/books/edition/Midcentury_Modern_Art_in_Texas/PC7TAwAAQBAJ?hl=en&gbpv=1.

¹³ "Art Term: Diptych," *Tate Modern*, updated 2022, accessed December 19, 2022, <https://www.tate.org.uk/art/art-terms/d/diptych>.

Elements of Design:

- Artists use the elements of design to create the foundation of the artwork. The elements of art include: line, shape, form, space, color, and texture.

Line:

- An element of design; line is created on a surface with a pointed moving tool. Lines can range in size, width, texture, and presentation. Common types of line are vertical, horizontal, diagonal, zig-zag, and curved.

Shape:

- An element of design; shape is a two-dimensional enclosed space that represents either an organic shape or a geometric shape. Geometric shapes include squares, circles, rectangles, triangles and other standard geometric shapes. Organic shapes include natural non-geometric shapes that are developed from curvilinear lines.

Form:

- An element of design; form is a three-dimensional enclosed space that represents organic and geometric shapes in a third space. Geometric forms include cubes, spheres, triangular prisms, rectangular prisms, and cones. Organic shapes include three-dimensional forms observed in nature, such as trees, rivers, and rocks.

Space:

- An element of design; this term defines the surface area between, before, and behind an object in a composition.

Color:

- An element of design; this term defines the pigments used in a painting. Color can be organized into categories, such as: hues, values, complements, and intensity.

Texture:

- An element of design; this term defines an artwork's surface. The artist's use of the chosen medium creates either implied or actual texture.

Principles of Design:

- Artists used principles of design to build upon the foundational elements of design. This includes the following: rhythm, movement, balance, proportion, variety, emphasis, and unity.

Rhythm/ Pattern:

- A principle of design; this term defines the repetitive imagery and elements of design found in a composition.

Movement:

- A principle of design; this term defines the visual movement observed in a painting. This can be identified as kinetic movement or implied movement. Additionally, movement can be defined as how the viewer's eye moves throughout the composition.

Balance:

- A principle of design; this term defines the arrangement of the presented imagery with the elements of design. It refers to either asymmetrical compositions or symmetrical compositions.

Proportion:

- A principle of design; this term defines the comparative size between objects in the composition. It can refer to the imagery within a painting or the size between a sculpture and a real object.

Variety:

- A principle of design; this term defines the combination of imagery, objects, and ideas in an artwork.

Emphasis:

- A principle of design; this term defines the most prominent area in a composition. The viewer's eye is drawn to this point because the artist used a mixture of the elements and principles of design.

Unity:

- A principle of design; this term defines how the elements and principles of design are combined within a composition.

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Elementary School Lesson Plans

Goals:

Elementary School Students of all levels will be able to do the following:

- Identify the principles of design used in the artwork;
- Identify the elements of design used in the artwork;
- Study Lee N. Smith III's use of two-dimensional and three-dimensional mediums in their two artworks: *Black Night for the Bluefish* and *Giants in Centerville*;
- Learn how Lee N. Smith III uses vibrant color in the two compositions;
- Create a diptych artwork that includes both two-dimensional and three-dimensional elements within a single piece;
- Incorporate vibrant color in the composition;
- And, present the final compositions to the class.

Texas Elementary School TEKS:

Kindergarten, First Grade, Second Grade, Third Grade, Fourth Grade, and Fifth Grade

Kindergarten:

- §117.102.b.1.B
 - Foundations: Observation and Perception:
 - identify the elements of art, including line, shape, color, texture, and form, and the principles of design, including repetition/pattern and balance, in the environment.
- §117.102.b.2. A / C
 - Creative Expression:
 - create artworks using a variety of lines, shapes, colors, textures, and forms;
 - use a variety of materials to develop manipulative skills while engaging in opportunities for exploration through drawing, painting, printmaking, constructing artworks, and sculpting, including modeled forms.
- §117.102.b.3. A / B
 - Historical and Cultural Relevance:
 - identify simple subjects expressed in artworks;
 - share ideas about personal experiences such as family and friends and develop awareness and sensitivity to differing experiences and opinions through artwork;

- §117.102.b.4.A / B
 - o Critical Evaluation and Response:
 - express ideas about personal artworks or portfolios;
 - express ideas found in collections such as real or virtual art museums, galleries, portfolios, or exhibitions using original artworks created by artists or peers;

First Grade:

- §117.105.b.1.B
 - o Foundations: Observation and Perception:
 - identify the elements of art, including line, shape, color, texture, and form, and the principles of design, including emphasis, repetition/pattern, and balance, in nature and human-made environments.
- §117.105.b.2. A / B / C
 - o Creative Expression:
 - invent images that combine a variety of lines, shapes, colors, textures, and forms;
 - place components in orderly arrangements to create designs;
 - increase manipulative skills necessary for using a variety of materials to produce drawings, paintings, prints, constructions, and sculptures, including modeled forms.
- §117.105.b.3. A / B
 - o Historical and Cultural Relevance:
 - identify simple ideas expressed in artworks through different media;
 - demonstrate an understanding that art is created globally by all people throughout time;
- §117.105.b.4.A / B
 - o Critical Evaluation and Response:
 - explain ideas about personal artworks;
 - identify ideas found in collections such as real or virtual art museums, galleries, portfolios, or exhibitions using original artworks created by artists or peers.

Second Grade:

- §117.108.b.1.B
 - o Foundations: Observation and Perception:
 - identify the elements of art, including line, shape, color, texture, form, and space, and the principles of design, including emphasis, repetition/pattern, movement/rhythm, and balance.
- §117.108.b.2. A / B / C
 - o Creative Expression:
 - express ideas and feelings in personal artworks using a variety of lines, shapes, colors, textures, forms, and space;

Tyler Museum of Art

- create compositions using the elements of art and principles of design;
- identify and practice skills necessary for producing drawings, paintings, prints, constructions, and sculpture, including modeled forms, using a variety of materials.
- §117.108.b.3. A / B
 - Historical and Cultural Relevance:
 - interpret stories, content, and meanings in a variety of artworks;
 - examine historical and contemporary artworks created by men and women, making connections to various cultures;
- §117.108.b.4. A / B
 - Critical Evaluation and Response:
 - support reasons for preferences in personal artworks;
 - compare and contrast ideas found in collections such as real or virtual art museums, galleries, portfolios, or exhibitions using original artworks created by artists or peers;

Third Grade:

- §117.111.b.1.A / B / C
 - Foundations: Observation and Perception:
 - explore ideas from life experiences about self, peers, family, school, or community and from the imagination as sources for original works of art;
 - use appropriate vocabulary when discussing the elements of art, including line, shape, color, texture, form, space, and value, and the principles of design, including emphasis, repetition/pattern, movement/rhythm, contrast/variety, balance, proportion, and unity;
 - discuss the elements of art as building blocks and the principles of design as organizers of works of art.
- §117.111.b.2. A / B / C
 - Creative Expression
 - integrate ideas drawn from life experiences to create original works of art;
 - create compositions using the elements of art and principles of design;
 - produce drawings; paintings; prints; sculpture, including modeled forms; and other art forms such as ceramics, fiber art, constructions, mixed media, installation art, digital art and media, and photographic imagery using a variety of materials.
- §117.111.b.3. A / B
 - Historical and Cultural Relevance:
 - identify simple main ideas expressed in artworks from various times and places;
 - compare and contrast artworks created by historical and contemporary men and women, making connections to various cultures;

- §117.111.b.4. A / B
 - o Critical Evaluation and Response
 - evaluate the elements of art, principles of design, or expressive qualities in artworks of self, peers, and historical and contemporary artists;
 - use methods such as oral response or artist statements to identify main ideas found in collections of artworks created by self, peers, and major historical or contemporary artists in real or virtual portfolios, galleries, or art museums;

Fourth Grade:

- §117.114.b.1.A / B / C
 - o Foundations: Observation and Perception:
 - explore and communicate ideas drawn from life experiences about self, peers, family, school, or community and from the imagination as sources for original works of art;
 - use appropriate vocabulary when discussing the elements of art, including line, shape, color, texture, form, space, and value, and the principles of design, including emphasis, repetition/pattern, movement/rhythm, contrast/variety, balance, proportion, and unity;
 - discuss the elements of art as building blocks and the principles of design as organizers of works of art.
- §117.114.b.2. A / B / C
 - o Creative Expression:
 - integrate ideas drawn from life experiences to create original works of art;
 - create compositions using the elements of art and principles of design; and
 - produce drawings; paintings; prints; sculpture, including modeled forms; and other art forms such as ceramics, fiber art, constructions, mixed media, installation art, digital art and media, and photographic imagery using a variety of art media and materials.
- §117.114.b.3. A / B
 - o Historical and Cultural Relevance:
 - compare content in artworks for various purposes such as the role art plays in reflecting life, expressing emotions, telling stories, or documenting history and traditions;
 - compare purpose and content in artworks created by historical and contemporary men and women, making connections to various cultures;
- §117.114.b.4. A / B
 - o Critical Evaluation and Response
 - evaluate the elements of art, principles of design, intent, or expressive qualities in artworks of self, peers, and historical and contemporary artists.
 - use methods such as written or oral response or artist statements to identify emotions found in collections of artworks created by self, peers, and major

historical or contemporary artists in real or virtual portfolios, galleries, or art museums;

Fifth Grade:

- §117.117.b.1. A / B / C
 - o Foundations: Observation and Perception:
 - develop and communicate ideas drawn from life experiences about self, peers, family, school, or community and from the imagination as sources for original works of art;
 - use appropriate vocabulary when discussing the elements of art, including line, shape, color, texture, form, space, and value, and the principles of design, including emphasis, repetition/pattern, movement/rhythm, contrast/variety, balance, proportion, and unity; and
 - discuss the elements of art as building blocks and the principles of design as organizers of works of art.
- §117.117.b.2. A / B / C
 - o Creative Expression:
 - integrate ideas drawn from life experiences to create original works of art;
 - create compositions using the elements of art and principles of design;
 - produce drawings; paintings; prints; sculpture, including modeled forms; and other art forms such as ceramics, fiber art, constructions, digital art and media, and photographic imagery using a variety of materials.
- §117.117.b.3. A / B
 - o Historical and Cultural Relevance:
 - compare the purpose and effectiveness of artworks from various times and places, evaluating the artist's use of media and techniques, expression of emotions, or use of symbols;
 - compare the purpose and effectiveness of artworks created by historic and contemporary men and women, making connections to various cultures;
- §117.117.b.4. A / B
 - o Critical Evaluation and Response
 - evaluate the elements of art, principles of design, general intent, media and techniques, or expressive qualities in artworks of self, peers, or historical and contemporary artists;
 - use methods such as written or oral response or artist statements to identify themes found in collections of artworks created by self, peers, and major historical or contemporary artists in real or virtual portfolios, galleries, or art museums;

Elementary School Art Activities:

Questions for Elementary School Students:

1. Examine Lee N. Smith III's artworks *Black Night for the Bluefish* and *Giants in Centerville*. Identify where each element of art is located in the art.
2. Examine Lee N. Smith III's artworks *Black Night for the Bluefish* and *Giants in Centerville*. Identify where each principle of art is located in the art.
3. What is a diptych?
4. Why did Lee N. Smith III paint the compositions with bright colors?

Activity: Elementary School Fine Arts

- **Activity Setting:** Classroom
- **Materials:** mixed media paper, paint brushes, watercolor paint or tempera paint, pencil, and collage materials: construction paper, glue, stamps, origami, and small plastic animals
- **Subject:** Diptych, Collage, Painting, Texas Modernism, Abstract Color
- **Texas TEKS:** Kindergarten, First Grade, Second Grade, Third Grade, Fourth Grade, and Fifth Grade
- **Duration:** Extended Project

Students will study Lee N. Smith III's two compositions *Black Night for the Bluefish* and *Giants in Centerville*. Specifically, the students will learn about the artist's use of two-dimensional and three-dimensional elements. Then, the class will create their own diptych that includes a collage and a painting.

To begin the project, the students will receive a sheet of mixed media paper. Then, following the teacher's instructions, the students will draw a line to divide the paper into halves. One half will have a painting and the other half will have a collage. These two parts will create the combined diptych.

Starting with the painting, the students will begin by choosing their favorite memory. Afterwards, the students will draw their memory on one half of the mixed media paper with a pencil. Once the teacher has approved of the design, the students can begin painting their memory. Referring to the Texas Modernist style used by Lee N. Smith III, the students can use any color to paint their scene.

When the painting is complete, the students will begin the collage portion of the piece. The class will use the available collage materials, which can include: construction paper, glue, stamps, origami, and small plastic animals. The students will create a collage that will focus on one element from the painting. For example, if a student's favorite memory is getting a puppy, then the collage can include imagery of dogs. This references Lee N. Smith III's use of three-dimensional elements to emphasize the narrative identified in the painting.

When each person has finished their diptych, the students will present their artwork to the class.

Middle School Lesson Plans

Goals:

Middle School Students of all Levels will be able to do the following:

- Identify the principles of design used in the artwork;
- Identify the elements of design used in the artwork;
- Study Lee N. Smith III's use of two-dimensional and three-dimensional mediums in their two artworks: *Black Night for the Bluefish* and *Giants in Centerville*;
- Learn how Lee N. Smith III uses vibrant color in the two compositions;
- Create a diptych artwork that includes both two-dimensional and three-dimensional elements within a single piece;
- Incorporate vibrant color in the composition;
- And, present the final compositions to the class.

Texas Middle School TEKS:

Art 1, Art 2, Art 3

Art 1:

- §117.202.c.1.A / B / C / D
 - Foundations: Observation and Perception:
 - identify and illustrate concepts from direct observation, original sources, personal experiences, and communities such as family, school, cultural, local, regional, national, and international;
 - understand and apply the elements of art, including line, shape, color, texture, form, space, and value, as the fundamentals of art in personal artworks using art vocabulary appropriately;
 - understand and apply the principles of design, including emphasis, repetition/pattern, movement/rhythm, contrast/variety, balance, proportion, and unity, in personal artworks using art vocabulary appropriately;
 - discuss the expressive properties of artworks such as appropriation, meaning, narrative, message, and symbol using art vocabulary accurately.
 - Creative Expression:
 - create original artworks based on direct observations, original sources, personal experiences, and the community;
- §117.202.c.1.A / C

Tyler Museum of Art

- produce artworks, including drawings, paintings, prints, sculptures/modeled forms, ceramics, fiber art, photographic imagery, and digital art and media, using a variety of materials.
- §117.202.c.3.A / B
 - Historical and Cultural Relevance:
 - identify the influence of historical and political events in artworks;
 - identify examples of art that convey universal themes such as beliefs, cultural narrative, life cycles, the passage of time, identity, conflict, and cooperation;
- §117.202.c.4.A / B / D / E
 - Critical Evaluation and Response
 - create written or oral responses to artwork using appropriate art vocabulary;
 - analyze original artworks using a method of critique such as describing the artwork, analyzing the way it is organized, interpreting the artist's intention, and evaluating the success of the artwork;
 - investigate and explore original artworks in a variety of venues outside of the classroom such as museums, galleries, or community art;
 - understand and demonstrate proper exhibition etiquette.

Art 2:

- §117.203.b.1.A / B / C / D
 - Foundations: Observation and Perception:
 - identify and illustrate ideas from direct observation, original sources, imagination, personal experiences, and communities such as family, school, cultural, local, regional, national, and international;
 - compare and contrast the elements of art, including line, shape, color, texture, form, space, and value, as the fundamentals of art in personal artworks using vocabulary accurately;
 - compare and contrast the principles of design, including emphasis, repetition/pattern, movement/rhythm, contrast/variety, balance, proportion, and unity, in personal artworks using vocabulary accurately;
 - understand and apply the expressive properties of artworks such as appropriation, meaning, narrative, message, and symbol using art vocabulary accurately.
- §117.203.b.1.A / C
 - Creative Expression:
 - create original artworks that express a variety of ideas based on direct observations, original sources, and personal experiences, including memory, identity, imagination, and the community;
 - apply technical skills effectively using a variety of materials to produce artworks, including drawings, paintings, prints, sculptures/modeled forms, ceramics, fiber art, photographic imagery, and digital art and media;

- §117.203.b.3.A / B
 - o Historical and Cultural Relevance:
 - analyze ways that global, cultural, historical, and political issues influence artworks;
 - analyze selected artworks to determine contemporary relevance in relationship to universal themes such as belief, cultural narrative, life cycles, the passage of time, identity, conflict, and cooperation;
- §117.203.b.4.A / B / D / E
 - o Critical Evaluation and Response:
 - create written or oral responses about personal or collaborative artworks addressing purpose, technique, organization, judgment, and personal expression;
 - analyze original artworks using a method of critique such as describing the artwork, analyzing the way it is organized, interpreting the artist's intention, and evaluating the success of the artwork;
 - investigate and explore original artworks in a variety of venues outside of the classroom such as museums, galleries, or community art;
 - demonstrate an understanding of and apply proper exhibition etiquette.

Art 3:

- §117.203.b.1.A / B / C / D
 - o Foundations: Observation and Perception:
 - identify and illustrate concepts from direct observation, original sources, imagination, personal experience, and communities such as family, school, cultural, local, regional, national, and international;
 - evaluate the elements of art, including line, shape, color, texture, form, space, and value, as the fundamentals of art in personal artworks using vocabulary accurately;
 - evaluate the principles of design, including emphasis, repetition/pattern, movement/rhythm, contrast/variety, balance, proportion, and unity, in personal artworks using vocabulary accurately;
 - compare and contrast the expressive properties of artworks, including appropriation, meaning, narrative, message, and symbol, using vocabulary accurately.
- §117.203.b.1.A / C
 - o Creative Expression:
 - create original artworks expressing themes found through direct observation; original sources; personal experiences, including memory, identity, and imagination; and the community;
 - create artworks by selecting appropriate art materials, including drawings, paintings, prints, sculptures/modeled forms, ceramics, fiber art, photographic imagery, and digital art and media;

Tyler Museum of Art

- §117.203.b.3.A / B
 - o Historical and Cultural Relevance:
 - analyze ways in which global, contemporary, historical, and political issues have influenced art;
 - analyze cultural ideas expressed in artworks relating to social, political, and environmental themes such as environment/nature, conflict and power, relationships to others, and reality/fantasy;
- §117.203.b.4.A / B / C / D
 - o Critical Evaluation and Response:
 - create written and oral responses about personal or collaborative artworks addressing purpose, technique, organization, judgment, and personal expression;
 - analyze original artworks and portfolios using a method of critique such as describing the artwork, analyzing the way it is organized, interpreting the artist's intention, and evaluating the success of the artwork;
 - investigate and explore original artworks in a variety of venues outside of the classroom such as museums, galleries, or community art;
 - understand and demonstrate proper exhibition etiquette.

Middle School Art Activities:

Questions for Middle School Students:

1. Examine Lee N. Smith III's artworks *Black Night for the Bluefish* and *Giants in Centerville*. Identify where each element of art is located in the art.
2. Examine Lee N. Smith III's artworks *Black Night for the Bluefish* and *Giants in Centerville*. Identify where each principle of art is located in the art.
3. What is a diptych?
4. Why did Lee N. Smith III painting the compositions with bright colors?
5. Do you think the vibrant color is successful in the artwork?

Activity: Middle School Fine Arts

- **Activity Setting:** Classroom
- **Materials:** mixed media paper, paint brushes, watercolor paint or tempera paint, pencil, and collage materials: construction paper, glue, stamps, origami, and small plastic animals
- **Subject:** Diptych, Collage, Painting, Texas Modernism, Abstract Color
- **Texas TEKS:** Art 1, Art 2, Art 3
- **Duration:** Extended Project

Students will study Lee N. Smith III's two compositions *Black Night for the Bluefish* and *Giants in Centerville*. Specifically, the students will learn about the artist's use of two-dimensional and three-dimensional elements. Then, the class will create their own diptych that includes a collage and a painting.

To begin the project, the students will receive a sheet of mixed media paper. Then, following the teacher's instructions, the students will draw a line to divide the paper into halves. One half will have a painting and the other half will have a collage. These two parts will create the combined diptych.

Starting with the painting, the students will begin by choosing their favorite memory. Afterwards, the students will draw their memory on one half of the mixed media paper with a pencil. Once the teacher has approved of the design, the students can begin painting their memory. Referring to the Texas Modernist style used by Lee N. Smith III, the students can use any color to paint their scene.

When the painting is complete, the students will begin the collage portion of the piece. The class will use the available collage materials, which can include: construction paper, glue, stamps, origami, and small plastic animals. The students will create a collage that will focus on one element from the painting. For example, if a student's favorite memory is getting a puppy, then the collage can include imagery of dogs. This references Lee N. Smith III's use of three-dimensional elements to emphasize the narrative identified in the painting.

When each person has finished their diptych, the students will present their artwork to the class.

High School Lesson Plans

Goals:

High School Students of all Levels will be able to do the following:

- Identify the principles of design used in the artwork;
- Identify the elements of design used in the artwork;
- Study Lee N. Smith III's use of two-dimensional and three-dimensional mediums in their two artworks: *Black Night for the Bluefish* and *Giants in Centerville*;
- Learn how Lee N. Smith III uses vibrant color in the two compositions;
- Create a diptych artwork that includes both two-dimensional and three-dimensional elements within a single piece;
- Incorporate vibrant color in the composition;
- And, present the final compositions to the class.

Texas High School TEKS:

Art Level I, Level II, Level III, and Level IV

Level I:

- §117.302.c.1.A / B / C / D
 - o Foundations: Observation and Perception:
 - consider concepts and ideas from direct observation, original sources, experiences, and imagination for original artwork;
 - identify and understand the elements of art, including line, shape, color, texture, form, space, and value, as the fundamentals of art in personal artwork;
 - identify and understand the principles of design, including emphasis, repetition/pattern, movement/rhythm, contrast/variety, balance, proportion, and unity, in personal artwork;
 - make judgments about the expressive properties such as content, meaning, message, and metaphor of artwork using art vocabulary accurately.
- §117.302.c.2.A / D / F
 - o Creative Expression:
 - use visual solutions to create original artwork by problem solving through direct observation, original sources, experiences, narrations, and imagination;
 - create original artwork to communicate thoughts, feelings, ideas, or impressions;

Tyler Museum of Art

- demonstrate effective use of art media and tools in drawing, painting, printmaking, sculpture, ceramics, fiber art, design, and digital art and media.
- §117.302.c.3.A / B
 - Historical and Cultural Relevance
 - compare and contrast historical and contemporary styles while identifying general themes and trends;
 - describe general characteristics in artwork from a variety of cultures, which might also include personal identity and heritage;
- §117.302.c.4.A / B / D
 - Critical Evaluation and Response
 - interpret, evaluate, and justify artistic decisions in artwork by self, peers, and other artists such as that in museums, local galleries, art exhibits, and websites;
 - evaluate and analyze artwork using a verbal or written method of critique such as describing the artwork, analyzing the way it is organized, interpreting the artist's intention, and evaluating the success of the artwork;
 - select and analyze original artwork, portfolios, and exhibitions to form precise conclusions about formal qualities, historical and cultural contexts, intentions, and meanings.

Level II:

- §117.303.c.1.A / B / C / D
 - Foundations: Observation and Perception:
 - use visual comparisons to illustrate concepts and ideas from direct observation, original sources, experiences, narration, and imagination for original artworks;
 - identify and apply the elements of art, including line, shape, color, texture, form, space, and value, as the fundamentals of art in personal artworks;
 - identify and apply the principles of design, including emphasis, repetition/pattern, movement/rhythm, contrast/variety, balance, proportion, and unity in personal artworks;
 - explore suitability of art media and processes to express specific ideas such as content, meaning, message, appropriation, and metaphor relating to visual themes of artworks using art vocabulary accurately.
- §117.303.c.2.A / D / F
 - Creative Expression:
 - create original artwork using multiple solutions from direct observation, original sources, experiences, and imagination in order to expand personal themes that demonstrate artistic intent;
 - create original artwork to communicate thoughts, feelings, ideas, or impressions;

Tyler Museum of Art

- select from a variety of art media and tools to communicate specific ideas in drawing, painting, printmaking, sculpture, ceramics, fiber art, jewelry, mixed media, photography, and digital art and media.
- §117.303.c.3.A / B
 - Historical and Cultural Relevance:
 - examine selected historical periods or styles of art to identify general themes and trends;
 - analyze specific characteristics in artwork from a variety of cultures;
- §117.303.c.4.A / B / D
 - Critical Evaluation and Response:
 - interpret, evaluate, and justify artistic decisions in artwork by self, peers, and other artists such as that in museums, local galleries, art exhibits, and websites;
 - evaluate and analyze artwork using a method of critique such as describing the artwork, analyzing the way it is organized, interpreting the artist's intention, and evaluating the success of the artwork;
 - construct a physical or electronic portfolio by evaluating and analyzing personal original artworks to provide evidence of learning;

Level III:

- §117.304.c.1.A / B / C / D
 - Foundations: Observation and Perception:
 - analyze visual characteristics of sources to illustrate concepts, demonstrate flexibility in solving problems, create multiple solutions, and think imaginatively;
 - compare and contrast the elements of art, including line, shape, color, texture, form, space, and value, as the fundamentals of art in personal artwork;
 - compare and contrast the principles of design, including emphasis, repetition/pattern, movement/rhythm, contrast/variety, balance, proportion, and unity, in personal artwork;
 - explore the suitability of art media and processes and select those appropriate to express specific ideas such as content, meaning, message, and metaphor relating to visual themes to interpret the expressive qualities of artwork.
- §117.304.c.2.A / D / F
 - Creative Expression:
 - create original artwork using multiple solutions from direct observation, original sources, experiences, and imagination in order to expand personal themes that demonstrate artistic intent;
 - create original artwork to communicate thoughts, feelings, ideas, or impressions;

Tyler Museum of Art

- select from a variety of art media and tools to express intent in drawing, painting, printmaking, sculpture, ceramics, fiber art, design, digital art and media, photography, jewelry, and mixed media.
- §117.304.c.3.A / B
 - Historical and Cultural Relevance:
 - research selected historical periods, artists, general themes, trends, and styles of art;
 - distinguish the correlation between specific characteristics and influences of various cultures and contemporary artwork;
- §117.304.c.4.A / B / C
 - Critical Evaluation and Response:
 - interpret, evaluate, and justify artistic decisions in artwork such as that in museums, local galleries, art exhibits, and websites based on evaluation of developmental progress, competency in problem solving, and a variety of visual ideas;
 - evaluate and analyze artwork using a method of critique such as describing the artwork, analyzing the way it is organized, interpreting the artist's intention, and evaluating the success of the artwork;
 - analyze personal artwork in order to create a written response such as an artist's statement reflecting intent, inspiration, the elements of art and principles of design within the artwork, and measure of uniqueness;

Level IV:

- §117.305.c.1.A / B / C / D
 - Foundations: Observation and Perception:
 - consider concepts and themes for personal artwork that integrate an extensive range of visual observations, experiences, and imagination;
 - compare and contrast the elements of art, including line, shape, color, texture, form, space, and value, as the fundamentals of art in personal artwork;
 - compare and contrast the principles of design, including emphasis, repetition/pattern, movement/rhythm, contrast/variety, balance, proportion, and unity, in personal artwork;
 - discriminate between art media and processes to express complex visual relationships such as content, meaning, message, and metaphor using extensive art vocabulary.
- §117.305.c.2.A / D / F
 - Creative Expression:
 - produce an original body of artwork that integrates information from a variety of sources, including original sources, and demonstrates sustained self-directed investigations into specific themes such as a series or concentration of works;

Tyler Museum of Art

- create original artwork to communicate thoughts, feelings, ideas, or impressions;
- create artwork, singularly and in a series, by selecting from a variety of art materials and tools appropriate to course work in drawing, painting, printmaking, sculpture, ceramics, fiber art, design, digital art and media, photography, jewelry, and mixed media.
- §117.305.c.3.A / B
 - Historical and Cultural Relevance:
 - research and report on selected historical periods, artists, general themes, trends, and styles of art;
 - analyze and evaluate the influence of contemporary cultures on artwork;
- §117.305.c.4.A / B / C / F
 - Critical Evaluation and Response:
 - develop evaluative criteria to justify artistic decisions in artwork such as that in museums, local galleries, art exhibits, and websites based on a high level of creativity and expertise in one or more art areas;
 - evaluate and analyze artwork using a method of critique such as describing the artwork, analyzing the way it is organized, interpreting the artist's intention, and evaluating the success of the artwork;
 - analyze personal artwork in order to create a written response such as an artist's statement reflecting intent, inspiration, the elements of art and principles of design within the artwork, and the measure of uniqueness;
 - evaluate a wide range of artwork to form conclusions about formal qualities, aesthetics, historical and cultural contexts, intents, and meanings.

High School Art Activities:

Questions for High School Students:

1. Examine Lee N. Smith III's artworks *Black Night for the Bluefish* and *Giants in Centerville*. Identify where each element of art is located in the art.
2. Examine Lee N. Smith III's artworks *Black Night for the Bluefish* and *Giants in Centerville*. Identify where each principle of art is located in the art.
3. What is a diptych?
 - a. Do you think the diptych element is successful in the two compositions? Why or why not.
4. Why did Lee N. Smith III paint the compositions with bright colors?
 - a. Do you think the vibrant color is successful in the artwork? Why or why not.

Activity: High School Fine Arts

- **Activity Setting:** Classroom
- **Materials:** mixed media paper, paint brushes, watercolor paint or tempera paint, pencil, and collage materials: construction paper, glue, stamps, origami, and small plastic animals
- **Subject:** Diptych, Collage, Painting, Texas Modernism, Abstract Color
- **Texas TEKS:** Art Level I, Level II, Level III, and Level IV
- **Duration:** Extended Project

Students will study Lee N. Smith III's two compositions *Black Night for the Bluefish* and *Giants in Centerville*. Specifically, the students will learn about the artist's use of two-dimensional and three-dimensional elements. Then, the class will create their own diptych that includes a collage and a painting.

To begin the project, the students will receive a sheet of mixed media paper. Then, following the teacher's instructions, the students will draw a line to divide the paper into halves. One half will have a painting and the other half will have a collage. These two parts will create the combined diptych.

Starting with the painting, the students will begin by choosing their favorite memory. Afterwards, the students will draw their memory on one half of the mixed media paper with a pencil. Once the teacher has approved of the design, the students can begin painting their memory. Referring to the Texas Modernist style used by Lee N. Smith III, the students can use any color to paint their scene.

When the painting is complete, the students will begin the collage portion of the piece. The class will use the available collage materials, which can include: construction paper, glue, stamps, origami, and small plastic animals. The students will create a collage that will focus on one element from the painting. For example, if a student's favorite memory is getting a puppy, then the collage can include imagery of dogs. This references Lee N. Smith III's use of three-dimensional elements to emphasize the narrative identified in the painting.

When each person has finished their diptych, the students will present their artwork to the class.