



Tyler Museum of Art's Lesson:
Liz Ward, *Ghosts of the Old Mississippi: Baton Rouge to Donaldsonville*

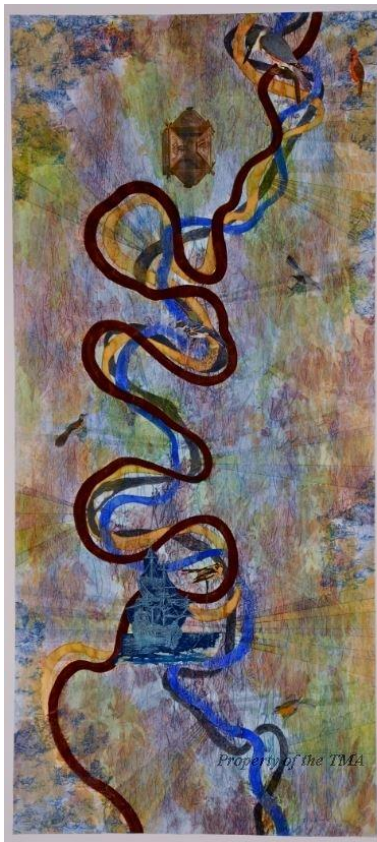
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Lesson Plan:

Liz Ward, *Ghosts of the Old Mississippi: Baton Rouge to Donaldsonville*



Liz Ward, *Ghosts of the Old Mississippi: Baton Rouge to Donaldsonville*, 2014, watercolor, gouache, graphite, and collage, 72 inches X 32 inches, Tyler Museum of art, Tyler, Texas.

<https://tylermuseum.pastperfectonline.com/webobject/2EC4AACF-08D6-43FB-86A8-383772393360>

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, Written Response, Historical Landscape, and Multi-Media Collage

Art Vocabulary

Activity Vocabulary:

Liz Ward:

- Liz Ward was born in Lafayette, Louisiana, in 1959.¹
- Ward received her Bachelors of Fine Arts from the University of New Mexico, in 1982. She would later continue her studies in printmaking in Paris, France.²
- Ward would then move to Texas, where at the University of Houston, she received her Masters of Fine Arts in painting in 1990.³
- Liz Ward has been recognized by the Brown Foundation Fellowship for her Residency at the Dora Maar House in Menerbes, France.⁴
- She has had exhibitions in places such as the Contemporary Arts Museum, the Museum of Fine Arts in Houston, and the International Print Center in New York.⁵

Ghosts of the Mississippi Series:

- Liz Ward's *Ghosts of the Mississippi*, is a 15 piece series inspired by geologists Harold Fisks, *The Geological Investigation of the Alluvial Valley of the Lower Mississippi River*.⁶
- Maps of the Mississippi Rivers course throughout history hold memories, according to Ward, the river itself is a metaphor for time.⁷
- *Ghosts of the Old Mississippi: Baton Rouge to Donaldsonville*, depicts the Mississippi River starting in Baton Rouge, Louisiana, and ending in Donaldsonville, Louisiana.⁸
- The river is represented by large winding lines, also in the work are several birds some of which include a mockingbird and a King Fisher.⁹
- What can also be seen in the river itself is a large ship heading up the Mississippi River.¹⁰

Mixed Media Collage:

- A Mixed Media Collage uses a variety of materials to create a cohesive composition.¹¹

¹ Monica Garza, "Bibliography." In *TEXAS 150 Works from the Museum of Fine Arts*, ed. Alison de Lima Greene (Harry N. Abrams, Inc., Publishers, 2000), 256.

² Ibid.

³ Ibid.

⁴ "About", Liz Ward Official Website, last modified May 2023, accessed January 15, 2025, <http://www.lizward.com/about/>

⁵ Ibid.

⁶ Talley Dunn Gallery, "Talley Dunn Gallery Liz Ward Ghosts of the Mississippi 2015 HD," moderated by Talley Dunn Gallery, virtual artist talk, posted September 1, 2016, accessed January 16, 2025, YouTube, 1:17, https://www.youtube.com/watch?v=87mlZQD_SK0.

⁷ Ibid.

⁸ Ibid.

⁹ Ibid.

¹⁰ Ibid.

¹¹ "Art terms: Multi-Media," *Tate Modern*, updated 2024, accessed January 23, 2025, <https://www.tate.org.uk/art/art-terms/m/mixed-media>.

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- These artworks can use wet and dry media by arranging the materials in layers.¹²
- Artists started to use mixed media in the 1910's, before the start of World War I.¹³
- These artworks examined daily life, public perceptions of their environment, and popular media.¹⁴

Elements of Design¹⁵:

- 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.

¹² Ibid.

¹³ "Art Term: Collage," *Tate Modern*, updated 2024, accessed January 23, 2025, <https://www.tate.org.uk/art/art-terms/c/collage>.

¹⁴ Ibid.

¹⁵ Rosalins Ragan, "Elements of Art," in *Art Talk*, 61 – 211, edited by Bennett and McKnight Division, (San Francisco: Glencoe Publishing Company, 1988).

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 Design¹⁶:

- 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.

¹⁶ Rosalins Ragan, "Principles of Design," in *Art Talk*, 211 - 347, edited by Bennett and McKnight Division, (San Francisco: Glencoe Publishing Company, 1988).

Unity:

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

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High School Lesson Plans:

National Learning Standards

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;
- Learn about the collage methods and historical references in Liz Ward's collage *Ghosts of the Old Mississippi: Baton Rouge to Donaldsonville*;
- Discuss as a class how art is used to represent history and/or the landscape that changed due to historical events;
- Research and write a short analysis on a historical landscape that changed due to historical events;
- Create a mixed-media collage that represents the chosen landscape.

National Learning Standards for Visual Arts:

High School Proficient, High School Accomplished, and High School Advanced

High School Proficient:

- Creating:
 - Anchor Standard 1:
 - Creating: Generate and conceptualize artistic ideas and work.
 - VA:Cr1.1.1a: Use multiple approaches to begin creative endeavors.
 - VA:Cr1.2.1a: Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art or design.
 - Anchor Standard 2:
 - Creating: Organize and develop artistic ideas and work.
 - VA:Cr2.3.1a: Collaboratively develop a proposal for an installation, artwork, or space design that transforms the perception and experience of a particular place.
 - Anchor Standard 3:
 - Creating: Refine and complete artistic work.
 - VA:Cr3.1.1a: Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on, and plan revisions for works of art and design in progress.

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- Responding:
 - Anchor Standard 7:
 - Responding: Perceive and analyze artistic work
 - VA:Re.7.1.Ia: Hypothesize ways in which art influences perception and understanding of human experiences.
 - VA:Re.7.2.Ia: Analyze how one's understanding of the world is affected by experiencing visual imagery.
 - Anchor Standard 8:
 - Responding: Interpret intent and meaning in artistic work.
 - VA:Re8.1.Ia: Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.
- Connecting:
 - Anchor Standard 10:
 - Connecting: Synthesize and relate knowledge and personal experiences to make art.
 - VA:Cn10.1.Ia: Document the process of developing ideas from early stages to fully elaborated ideas.
 - Anchor Standard 11:
 - Connecting: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding
 - VA:Cn11.1.Ia: Describe how knowledge of culture, traditions, and history may influence personal responses to art.

High School Accomplished:

- Creating:
 - Anchor Standard 1:
 - Creating: Generate and conceptualize artistic ideas and work.
 - VA:Cr1.1.IIa: Individually or collaboratively formulate new creative problems based on student's existing artwork.
 - VA:Cr1.2.IIa: Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.
 - Anchor Standard 2:
 - Creating: Organize and develop artistic ideas and work.
 - VA:Cr2.1.IIa: Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.
 - VA:Cr2.3.IIa: Redesign an object, system, place, or design in response to contemporary issues.

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- Responding:
 - Anchor Standard 7:
 - Responding: Perceive and analyze artistic work
 - VA:Re.7.1.IIa: Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.
 - VA:Re.7.2.IIa: Evaluate the effectiveness of an image or images to influence ideas, feelings, and behaviors of specific audiences.
 - Anchor Standard 8:
 - Responding: Interpret intent and meaning in artistic work.
 - VA:Re.8.1.IIa: Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.
- Connecting:
 - Anchor Standard 10:
 - Connecting: Synthesize and relate knowledge and personal experiences to make art.
 - VA:Cn10.1.IIa: Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through art-making.
 - Anchor Standard 11:
 - Connecting: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding
 - VA:Cn11.1.IIa: Compare uses of art in a variety of societal, cultural, and historical contexts and make connections to uses of art in contemporary and local contexts.

High School Advanced:

- Creating:
 - Anchor Standard 1:
 - Creating: Generate and conceptualize artistic ideas and work.
 - VA:Cr1.1.IIIa: Visualize and hypothesize to generate plans for ideas and directions for creating art and design that can affect social change.
 - VA:Cr1.2.IIIa: Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea, or concept.
 - Anchor Standard 2:
 - Creating: Organize and develop artistic ideas and work.
 - VA:Cr2.1.IIIa: Experiment, plan, and make multiple works of art and design that explore a personally meaningful theme, idea, or concept.

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- VA:Cr2.3.IIIa: Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives.
 - Anchor Standard 3:
 - Creating: Refine and complete artistic work.
 - VA:Cr3.1.IIIa: Reflect on, re-engage, revise, and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.
- Responding:
 - Anchor Standard 7:
 - Responding: Perceive and analyze artistic work
 - VA:Re.7.1.IIIa: Analyze how responses to art develop over time based on knowledge of and experience with art and life.
 - Anchor Standard 8:
 - Responding: Interpret intent and meaning in artistic work.
 - VA:Re8.1.IIIa: Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.
- Connecting:
 - Anchor Standard 10:
 - Connecting: Synthesize and relate knowledge and personal experiences to make art.
 - VA:Cn10.1.IIIa: Synthesize knowledge of social, cultural, historical, and personal life with art-making approaches to create meaningful works of art or design.
 - Anchor Standard 11:
 - Connecting: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding
 - VA:Cn11.1.IIIa: Appraise the impact of an artist or a group of artists on the beliefs, values, and behaviors of a society.

High School Lesson Plans:

Texas Essential Knowledge and Skills (TEKS)

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;
- Learn about the collage methods and historical references in Liz Ward's collage *Ghosts of the Old Mississippi: Baton Rouge to Donaldsonville*;
- Discuss as a class how art is used to represent history and/or the landscape that changed due to historical events;
- Research and write a short analysis on a historical landscape that changed due to historical events;
- Create a mixed-media collage that represents the chosen landscape.

Texas High School TEKS:

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

Level I:

- §117.302.c.1.A / B / C / D
 - 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 / E
 - 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;

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- §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 / 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;
 - 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.

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- §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 / E
 - 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;
 - select and analyze original artwork, portfolios, and exhibitions to form precise conclusions about formal qualities, historical and cultural contexts, intentions, and meanings.

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 / 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;
 - 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.

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- §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 / F
 - 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;
 - select and analyze original artwork, portfolios, and exhibitions to demonstrate innovation and provide examples of in-depth exploration of qualities such as aesthetics; formal, historical, and cultural contexts; intentions; and meanings.

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 / 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;

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- 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 Liz Ward's *Ghosts of the Old Mississippi: Baton Rouge to Donaldsonville*. Identify where each element of art is located in the artwork.
2. Examine Liz Ward's *Ghosts of the Old Mississippi: Baton Rouge to Donaldsonville*. Identify where each principle of art is located in the artwork.
3. What is a multi-media collage?
4. What is Liz Ward trying to represent in the collage *Ghosts of the Old Mississippi: Baton Rouge to Donaldsonville*?
5. Do you think the Mississippi River is a historical marker in the landscape? Why or why not?

Activity: High School Art History

- **Activity Setting:** Classroom
- **Materials:** Pencil/ Pen on Paper or Word Document
- **Subject:** Historical Landscapes, Research
- **National Learning Standard in Visual Arts:** High School Proficient, high School Accomplished, and High School Advanced
- **Texas TEKS:** Art Level I, Level II, Level III, and Level IV
- **Duration:** Extended Project

The students will study Liz Ward's multi-media collage *Ghosts of the Old Mississippi: Baton Rouge to Donaldsonville*. Specifically, the students will examine how Ward represented a connection between the artistic representation of the Mississippi River region and the history of this area of the Mississippi River. Afterwards, the students will begin the project by writing a short paper.

The students will select a historical landscape to write a 2 – 3 page paper. The landscape should be approved by the teacher. The students will conduct research on the history of the chosen area. These resources will be cited in either MLA format or Chicago Manual of Style format with a bibliography.

The paper will answer the primary question: what is the history of your chosen landscape?

Activity: High School Fine Arts

- **Activity Setting:** Classroom and/or outdoor location
- **Materials:** Construction Paper, Pencils, Coloring Pencils, Markers, Additional Collage Supplies
- **Subject:** Historical Landscape, Multi-Media Collage

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- **National Learning Standard in Visual Arts:** High School Proficient, high School Accomplished, and High School Advanced
- **Texas TEKS:** Art Level I, Level II, Level III, and Level IV
- **Duration:** Extended Project

Once the students have completed their papers, the students will finish the project by creating a multi-media collage. The collage will represent the history found in the student's chosen landscape. The research conducted by the students will help the students determine the imagery that will be presented in the composition. The teacher will monitor the student's process and encourage the students to use three or more materials in the final work.