

## ASHBURN, JASON

### LESSON OBJECTIVE(S):

- Students will be able to analyze pieces of art using guided questions and prior knowledge of historical events.

### MATERIALS:

1. Winslow Homer, *The Veteran in a New Field*, 1865 (9A)
2. Charles Sheeler, *American Landscape*, 1930 (15A)
3. James Karales, *Selma-to-Montgomery March for Voting Rights in 1965*, 1965 (19B)

### PROCEDURES:

QUESTIONS FOR FIRST ARTWORK: Include both divergent and convergent questions:

Winslow Homer, *The Veteran in a New Field*, 1865 (9A)

### DESCRIBE AND ANALYZE

- What is this man doing? *He is cutting wheat.*
- How do we know? *He holds a scythe and there is cut wheat around him.*
- Call students' attention to the light and shadows on the man. Where is the sun? *It is high and to his right.*
- How do you think the man feels in this sun? *He probably is hot and tired.*
- How do we know? *He's working so hard in the sun that he has taken his jacket off and laid it on the ground in the right foreground.*
- Of what war was this man a veteran? *He was a veteran of the Civil War.*
- How does Homer show us this? *His military uniform jacket and canteen lie in the lower right corner.*

QUESTIONS FOR THE SECOND ARTWORK: Include both divergent and convergent questions:

Charles Sheeler, *American Landscape*, 1930 (15A)

### DESCRIBE AND ANALYZE

- Have students locate the tiny figure. *He is on the railroad tracks.*
- Where is the ladder? *It is located in the right corner.*
- Where are the silos? *They are on the left.*
- What lines look as if they were drawn with a ruler? *The lines on the edge of the canal, the train and tracks, and the buildings look as if they were composed with a straight edge.*

- Ask students how large the buildings seem in comparison with the man. *They are huge.*
- This plant mass-produced automobiles. Raw materials and ores were transformed into cars. Long conveyor belts moved materials within the factory. What structures in this view possibly house conveyor belts? *The long, thin white structure in front of the silos and other large buildings are possible sheds.*
- What does this painting say about the American industry in 1930? *Sheeler was impressed with the massive scale of American industry and this plant.*

QUESTIONS FOR THE THIRD ARTWORK: Include both divergent and convergent questions:

James Karales, *Selma-to-Montgomery March for Voting Rights in 1965*, 1965 (19B)

### DESCRIBE AND ANALYZE

- Ask students to locate two flags. Why does the American flag play a prominent role in this march? *These people were marching for equal voting rights for African Americans in the United States. As citizens of the United States, African Americans wanted the same rights and opportunities as other Americans.*
- Encourage students to imagine where the photographer placed himself in order to take this picture. *He was slightly below the marchers, looking up at them.*
- Ask what is in the background behind the marchers. *A light sky with dark clouds is above the marchers.*
- Ask students how this viewpoint emphasizes the message and drama of the scene. *Karales makes the marchers look larger by tilting the camera up and creates drama by silhouetting the figures against the sky.*
- How does the photographer suggest that there are many people participating in this march? *The camera angle exaggerates the perspective, making the line look as if it stretches into a great distance; we can't see the end*

### INTERPRET

- What do the outstretched legs and thrust-back shoulders of the three leading marchers suggest about their attitude? *They seem young, determined, and strong.*