



# Tyler Museum of Art’s Lesson: Manuel Jiménez, *Brown Bear with Fish*

This lesson plan was researched and written by Mackenzie Clayton, a Fall 2022 University of Texas at Tyler Intern at the Tyler Museum of Art. The lesson plan was edited by Rachel Anthony, the Tyler Museum of Art Education Manager.

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## Lesson Plan: Manuel Jiménez, *Brown Bear with Fish*



Manuel Jiménez, *Brown Bear with Fish*, 1993, Wood, wire brad nails, and acrylic paint, 10.25 x 5.75 x 13.25 inches, Tyler Museum of Art, Tyler, Texas, United States.

<https://tylERMuseum.pastperfectonline.com/webobject/5776FF91-056E-4D46-ADC0-691022330128>

**Culture:** Mexico, Oaxacan

**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, 3-D Artwork

## Art Vocabulary

### Activity Vocabulary:

#### Manuel Jiménez:

- Manuel Jiménez was born in 1919, and passed away in 2005. At the age of eight, he began making small figures out of clay, and later found his love for creating wood carvings.<sup>1</sup> He is considered the “Father of Oaxacan Wood Carvings” and comes from San Antonio Arrazola, Oaxaca, Mexico. He is best known for his brightly colored animal figures called “alebrijes”, which are spiritual animals containing wings and other zoomorphic qualities.<sup>23</sup> While he primarily focuses on figures carvings, he funneled his artistic skills in creating altarpieces depicting scenes from the Bible, as well as images of daily life.<sup>4</sup>

#### Folk Art:

- Folk art is art created by regional people as an expression of culture or a preservation of their history. Many folk artists often create works using materials such as Wire, Paper-Mache, Clay, Stone, and Textiles. Folk Art can be made for a variety of reasons such as:
  - Reflect cultural or political issues
  - Celebrative or Ceremonious reasons
  - Used for utilitarian or decorative purpose
  - To communicate cultural identity and tradition<sup>5</sup>

#### Acrylic Paint:

- Water-Based paints consisting of pigments that are distributed in an acrylic polymer suspension. It is a versatile paint, as it dries quickly and can be watered down or thickened up.<sup>6</sup>

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<sup>1</sup> de Calderon, Candida Fernandez, and ET. AL, “Manuel Jimenez Ramirez: The Divine Touch,” *Great Masters of Mexican Folk Art*, (Fomento Cultural Banamex, 1998), pg. 207-208.

<sup>2</sup> “Alebríjes.” *Copal, Mexican Folk Art Guide*. Accessed October 3, 2022. <https://www.mexican-folk-art-guide.com/alebrijes.html>.

<sup>3</sup> “Oaxacan Wood Carvings” Copal, Mexican Folk Art Guide. Accessed October 3, 2022. <https://www.mexican-folk-art-guide.com/Oaxacan-wood-carvings.html#.YzsBsnbMLrf>

<sup>4</sup> de Calderon, Candida Fernandez, and ET. AL, “Manuel Jimenez Ramirez: The Divine Touch,” *Great Masters of Mexican Folk Art*, 207-208.

<sup>5</sup> “What Is Folk Art.” International Folk Art Market, February 1, 2014. <https://folkartmarket.org/what-is-folk-art/>.

<sup>6</sup> “Art Term: Acrylic Paint,” *Tate Modern*, updated 2022, accessed October 13, 2022, <https://www.tate.org.uk/art/art-terms/a/acrylic-paint>.

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### **Oaxaca:**

- Oaxaca is one of the states in the republic of Mexico. The region faces hardship, due to reduced agricultural land and factories.<sup>7</sup> Oaxacan folk artists often make their living selling their artworks to foreign visitors, and very rarely sell to their local communities.<sup>8</sup> Oaxaca is the home of several of Mexico's indigenous groups such as the Mazatec, the Mixtec, the Chantino, the Chinantec, the Huave, and the Zapotec.<sup>9</sup>

### **Oaxacan Wood Carving:**

- Oaxacan wood carvings are folk artworks carved from copal wood. This type of wood is soft, easily workable, and does not absorb a significant amount of paint. Carvings can be masks, animal figurines, or toys for children.<sup>10</sup>

### **Found Object:**

- A found object is a natural or man-made object, or fragment of an object, that is found (or sometimes bought) by an artist and kept because of some intrinsic interest the artist sees in it.<sup>11</sup>

## **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.

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<sup>7</sup> Lois Waterspring, "Introduction", *Oaxacan Ceramics: Traditional Folk Art by Oaxacan Women*, (Chronicle Books, 2000), pg. 14

<sup>8</sup> Marion Oettinger Jr., "The Mexican Folk Artist", *Folk Treasures of Mexico: The Nelson A. Rockefeller Collection*, (Harry N. Abrams Inc, New York, 1990), pg. 195.

<sup>9</sup> Chloe Sayer, "Mexico's Indigenous Peoples", *Arts and Crafts of Mexico*, (Thames & Hudson, 1990), pg. 151-153

<sup>10</sup> "Oaxacan Wood Carvings" *Copal, Mexican Folk Art Guide*.

<sup>11</sup> "Art Term: Found Object." *Tate Modern*. Accessed October 3, 2022. <https://www.tate.org.uk/art/art-terms/f/found-object>.

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### **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.

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**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;
- Students will learn and study traditional Oaxacan Wood Carving techniques and materials;
- Students will observe Jiménez's work *Brown Bear with Fish*;
- And, students will create their own three-dimensional animal figure crafted in the style of Oaxacan Wood Carvings.

### **Texas Elementary School TEKS:**

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

##### **Kindergarten:**

- §117.102.b.1.A / B
  - o Foundations: Observation and Perception:
    - gather information from subjects in the environment using the senses;
    - 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
  - o Creative Expression:
    - create artworks using a variety of lines, shapes, colors, textures, and forms;
- §117.102.b.3. A / B
  - o 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.B
  - o Critical Evaluation and Response:
    - express ideas found in collections such as real or virtual art museums, galleries, portfolios, or exhibitions using original artworks created by artists or peers;

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**First Grade:**

- §117.105.b.1.A / B
  - Foundations: Observation and Perception:
    - identify similarities, differences, and variations among subjects in the environment using the senses;
    - 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
  - Creative Expression:
    - invent images that combine a variety of lines, shapes, colors, textures, and forms;
    - place components in orderly arrangements to create designs;
- §117.105.b.3. A / B
  - 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
  - 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.A / B
  - Foundations: Observation and Perception:
    - compare and contrast variations in objects and subjects from the environment using the senses;
    - 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
  - Creative Expression:
    - express ideas and feelings in personal artworks using a variety of lines, shapes, colors, textures, forms, and space;
    - create compositions using the elements of art and principles of design;
- §117.108.b.3. A / B
  - Historical and Cultural Relevance:
    - interpret stories, content, and meanings in a variety of artworks;

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- 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
  - 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;
- §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
  - 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
  - Foundations: Observation and Perception:

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- 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
    - 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
  - §117.114.b.3. A / B
    - 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
    - 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
  - 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
  - Creative Expression:

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- integrate ideas drawn from life experiences to create original works of art;
  - create compositions using the elements of art and principles of design;
- §117.117.b.3. A / B
- 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
- 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 Manuel Jiménez's *Brown Bear and Fish*. Identify where each element of art is located in the folk art.
2. Examine Manuel Jiménez's *Brown Bear and Fish*. Identify where each principle of art is located in folk art.
3. How important is the use of pattern in Jiménez's work?
4. Would it look like a bear if it did not have the repetitive "fur" lines?
5. What is folk art?

### Activity: Elementary School Fine Arts

- **Activity Setting:** Classroom
- **Materials:** Cardboard, Cardstock Paper, Glue (Liquid Elmer's glue, or Tacky glue), Acrylic Paint, Plates for paint, Brushes, pencils, scissors
- **Subject:** Art History, Sculpture, Folk Art, Oaxacan Wood Carvings, 3-D Sculpture
- **Texas TEKS:** Kindergarten, First Grade, Second Grade, Third Grade, Fourth Grade, and Fifth Grade
- **Duration:** Extended Project, estimated 2-3 weeks

Feel free to modify each of these steps as best fit for your classroom and students.

Students will study Manuel Jiménez's work *Brown Bear with Fish* to observe the elements and principles of the artwork and gain inspiration for their own work. Discuss the elements and principles of the work that make it stand out not only as a bear, but as an Oaxacan Wood carving. After studying the image, the students will begin their art activity:

1. Students will begin with a short brainstorming period to think of the animal they wish to create. With a sheet of paper and pencil, they will brainstorm or sketch out the ideas for the animal they wish to create, as well as the colors or patterns they wish to add. Each part of the animal will be made from the following three-dimensional forms: Cube, Dodecahedron, Rectangular Prism, Triangular Prism, and Cone. After the teacher approves the idea, the student may then begin.
2. Students will receive a small, flat piece of cardboard to act as the base for their animals. This piece of cardboard is not meant to be cut or manipulated in any way. Instead, it is meant to act as the base for the actual animal sculpture.

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3. Using the templates provided, students will begin cutting out the provided templates. Once the templates are cut out and folded along the specified lines, the students will use either liquid glue, glue sticks, or tacky glue to glue each side together to create the three-dimensional form. Once adhered together, let ALL of the individual “body parts” dry.
4. After all body pieces are dry, the student can use Elmer’s glue, glue stick, or tacky glue onto the different parts of the body to then attach them together. The attachment of the forms will follow the student's drawing of their animal. Once the body is complete, let the figure dry completely, then glue the paper animal to the cardboard base and let dry once more.
5. Once the figure is secure, the painting process can begin. With the reference image of Jiménez’s *Brown Bear with Fish* in sight, students can begin painting their animals, utilizing color and pattern to define what animal they are trying to create: such as fur for a dog, or scales for a dragon.
  - a. **Kindergarten- 2nd grade-** Students must create at least one repetitive pattern design for the animal using two colors.
  - b. **3rd Grade- 5th Grade-** Students must do at least two pattern designs on the animal, using at least two different colors for those designs.
6. After the painting process is done, leave figures to dry.

## Activity: Elementary School Art History

- **Activity Setting:** Classroom
- **Materials:** Pencil/ Pen on Paper or Word Document
- **Subject:** Art History, Sculpture, Folk Art, Oaxaca Wood Carvings
- **Texas TEKS:** Kindergarten, First Grade, Second Grade, Third Grade, Fourth Grade, and Fifth Grade
- **Duration:** Conclusion to the Extended Art Project

Students will produce an artist statement after creating their animal figures. Students will explain: why they chose their animal, why they chose the colors and patterns painted on the sculpture. The students should produce at least a paragraph consisting of five to seven sentences.

## **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;
- Students will learn and study traditional Oaxacan Wood Carving techniques and materials;
- Students will observe Jiménez's work *Brown Bear with Fish*;
- And, students will create their own three-dimensional animal figure crafted in the style of Oaxacan Wood Carvings.

## **Texas Middle School TEKS:**

### **Art 1, Art 2, Art 3**

#### **Art 1:**

- §117.202.c.1.A / B / C / D
  - o 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.
- §117.202.c.1.A
  - o Creative Expression:
    - create original artworks based on direct observations, original sources, personal experiences, and the community;
- §117.202.c.3.A / B / C
  - o Historical and Cultural Relevance:
    - identify the influence of historical and political events in artworks;

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- identify examples of art that convey universal themes such as beliefs, cultural narrative, life cycles, the passage of time, identity, conflict, and cooperation;
- explain the relationships that exist between societies and their art and architecture;
- §117.202.c.4.A / B / D
  - 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;

**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
  - 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;
- §117.203.b.3.A / B / C
  - 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;
    - compare and contrast relationships that exist between a society's art and its music, literature, and architecture;

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- §117.203.b.4.A / B / D
  - 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;

**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
  - o Creative Expression:
    - create original artworks expressing themes found through direct observation; original sources; personal experiences, including memory, identity, and imagination; and the community;
- §117.203.b.3.A / B / C /
  - 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;
    - evaluate the relationships that exist among a society's art, music, theatre, and dance;

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- §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 Manuel Jiménez's *Brown Bear and Fish*. Identify where each element of art is located in the folk art.
2. Examine Manuel Jiménez's *Brown Bear and Fish*. Identify where each principle of art is located in folk art.
3. How important is the use of pattern in Jiménez's work?
4. Would it look like a bear if it did not have the repetitive "fur" lines?
  - a. Follow up question: Would it look like a bear if it did not have the repetitive "fur" lines?
5. What is folk art?
6. What elements and or principles of art are used to make the wooden sculpture look like a bear? Explain your answer.

### Activity: Middle School Fine Arts

- **Activity Setting:** Classroom
- **Materials:** Cardboard, Cardstock Paper, Elmer's Liquid or Stick Glue, or Tacky glue, Acrylic Paint, Plates for paint, Brushes, pencils, scissors
- **Subject:** Art History, Sculpture, Folk Art, Oaxacan Wood Carvings, three-dimensional Sculpture
- **Texas TEKS:** Art 1, Art 2, Art 3
- **Duration:** Extended Project

Feel free to modify each of these steps as best fit for your classroom and students.

Students will study Manuel Jiménez's work *Brown Bear with Fish* to observe the elements and principles of the artwork and gain inspiration for their own work. Discuss the elements and principles of the work that make it stand out not only as a bear, but as an Oaxacan Wood carving. After studying the image, the students will begin their art activity:

1. Students will begin with a short brainstorming period to think of the animal they wish to create. With a sheet of paper and pencil, they will brainstorm or sketch out the ideas for the animal they wish to create, as well as the colors or patterns they wish to add. Each part of the animal will be made from the following three-dimensional forms: Cube, Dodecahedron, Rectangular Prism, Triangular Prism, and Cone. After the teacher approves the idea, the student may then begin.

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2. Students will receive a small, flat piece of cardboard to act as the base for their animals. This piece of cardboard is not meant to be cut or manipulated in any way. Instead, it is meant to act as the base for the actual animal sculpture.
3. Using the templates provided, students will begin cutting out the provided templates. Once the templates are cut out and folded along the specified lines, the students will use either liquid glue, glue sticks, or tacky glue to glue each side together to create the three-dimensional form. Once adhered together, let ALL of the individual “body parts” dry.
4. After all body pieces are dry, the student can use Elmer’s glue, glue stick, or tacky glue onto the different parts of the body to then attach them together. The attachment of the forms will follow the student's drawing of their animal. Once the body is complete, let the figure dry completely, then glue the paper animal to the cardboard base and let dry once more.
5. Once the figure is secure, the painting process can begin. With the reference image of Jiménez’s *Brown Bear with Fish* in sight, students can begin painting their animals, utilizing color and pattern to define what animal they are trying to create: such as fur for a dog, or scales for a dragon.
  - a. Students must use at least two to three pattern designs on the animal, as well as use at least three different colors for those designs.
6. After the painting process is done, leave figures to dry.

**Activity: Middle School Art History**

- **Activity Setting:** Classroom
- **Materials:** Pencil/ Pen on Paper or Word Document
- **Subject:** Art History, Sculpture, Folk Art, Oaxaca Wood Carvings
- **Texas TEKS:** Art 1, Art 2, Art 3
- **Duration:** Conclusion to the Extended Art Project

Students will produce an artist statement after creating their animal figures. Students will explain: why they chose their animal, why they chose the colors and patterns painted on the sculpture. Students will discuss how they applied the information learned about Oaxacan Wood Carvings and Oaxacan culture to their final sculpture. This can be explained by talking about their use of color and or pattern in the paper sculpture. They should produce at least one page.

## **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;
- Students will learn and study traditional Oaxacan Wood Carving techniques and materials;
- Students will observe Jiménez's work *Brown Bear with Fish*;
- And, students will create their own three-dimensional animal figure crafted in the style of Oaxacan Wood Carvings.

### **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
  - 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;

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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 / D
  - 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;

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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 / 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
  - 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;
- §117.304.c.3.A / B
  - Historical and Cultural Relevance:

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- 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 / D
  - 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;
    - use responses to artwork critiques to make decisions about future directions in personal work;

**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
  - 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;
    - create original artwork to communicate thoughts, feelings, ideas, or impressions;
- §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 / D
  - Critical Evaluation and Response:

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- 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;
- use responses to artwork critiques to make decisions about future directions in personal work;

## High School Art Activities:

### Questions for High School Students:

1. Examine Manuel Jiménez's *Brown Bear and Fish*. Identify where each element of art is located in the folk art.
2. Examine Manuel Jiménez's *Brown Bear and Fish*. Identify where each principle of art is located in folk art.
3. How important is the use of pattern in Jiménez's work?
4. Would it look like a bear if it did not have the repetitive "fur" lines?
  - a. Follow up question: Would it look like a bear if it did not have the repetitive "fur" lines?
5. What is folk art?
6. What elements and or principles of art are used to make the wooden sculpture look like a bear? Explain your answer.
7. Do you think that Jiménez's work is a good example of an Oaxacan wood carving? Why or why not?

### Activity: High School Fine Arts

- **Activity Setting:** Classroom
- **Materials:** Cardboard, Cardstock Paper, Hot Glue, Elmer's Liquid or Stick Glue, or Tacky Glue, Acrylic Paint, Plates for paint, Brushes, pencils, scissors
- **Subject:** Art History, Sculpture, Folk Art, Oaxacan Wood Carvings, three-dimensional sculpture
- **Texas TEKS:** Art Level I, Level II, Level III, and Level IV
- **Duration:** Extended Project

Feel free to modify each of these steps as best fit for your classroom and students.

Students will study Manuel Jiménez's work *Brown Bear with Fish* to observe the elements and principles of the artwork and gain inspiration for their own work. Discuss the elements and principles of the work that make it stand out not only as a bear, but as an Oaxacan Wood carving. After studying the image, the students will begin their art activity:

1. Students will begin with a short brainstorming period to think of the animal they wish to create. With a sheet of paper and pencil, they will brainstorm or sketch out the ideas for the animal they wish to create, as well as the colors or patterns they wish to add. Each part of the animal will be made from the following three-dimensional forms: Cube,

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Dodecahedron, Rectangular Prism, Triangular Prism, and Cone. After the teacher approves the idea, the student may then begin.

2. Students will receive a small, flat piece of cardboard to act as the base for their animals. This piece of cardboard is not meant to be cut or manipulated in any way. Instead, it is meant to act as the base for the actual animal sculpture.
3. Using the templates provided, students will begin cutting out the provided templates. Once the templates are cut out and folded along the specified lines, the students will use either liquid glue, glue sticks, or tacky glue to glue each side together to create the three-dimensional form. Once adhered together, let ALL of the individual “body parts” dry.
4. After all body pieces are dry, the student can use Elmer’s glue, glue stick, or tacky glue onto the different parts of the body to then attach them together. The attachment of the forms will follow the student's drawing of their animal. Once the body is complete, let the figure dry completely, then glue the paper animal to the cardboard base and let dry once more.
5. Once the figure is secure, the painting process can begin. With the reference image of Jiménez’s *Brown Bear with Fish* in sight, students can begin painting their animals, utilizing color and pattern to define what animal they are trying to create: such as fur for a dog, or scales for a dragon.
  - a. Students must use at least three pattern designs on the animal, as well as use at least three different colors for those designs.
6. After the painting process is done, leave figures to dry.

### **Activity: High School Art History**

- **Activity Setting:** Classroom
- **Materials:** Pencil/ Pen on Paper or Word Document
- **Subject:** Art History, Sculpture, Folk Art, Oaxaca Wood Carvings
- **Texas TEKS:** Art Level I, Level II, Level III, and Level IV
- **Duration:** Conclusion to the Extended Art Project

Students will produce an artist statement after creating their animal figures. Students will explain why they chose their animal, why they chose the colors and patterns painted on the sculpture. Students will discuss how they applied the information learned about Oaxacan Wood Carvings and Oaxacan culture to their final sculpture. This can be explained by talking about their use of color and or pattern in the paper sculpture. Students will also provide their own opinion on

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Manuel Jiménez work and if they believe his *Brown Bear with Fish* is a good example of an Oaxacan Wood Carving. Students should produce about two pages.