



CANADIAN
ARTISTS

MAUD LEWIS

Supplies

- Crayola Acrylic Paint
- Crayola Variety Brush Set
- Crayola Marker & Watercolour Paper
- Crayola Construction Paper - Green
- Water Containers
- Plastic Placemats - 1 per student
- Masking Tape
- Paper Towels
- Small Magnifying Glasses



Vocabulary brushstroke colour composition folk art horizon line

Learning Goals

Students will be able to:

- describe and respond to works of art;
- apply the creative process to create a personal artwork;
- refine their painting skills;
- demonstrate technical accomplishment and creativity;
- support their ideas with evidence found in the artworks.

Success Criteria

As a class identify 'look fors' that will demonstrate what students have learned, e.g.,

I know I am successful when I have:

- expressed an informed opinion about Maud Lewis' paintings;
- explained how my painting connects to Maud Lewis;
- created a variety of brushstrokes similar to Maud Lewis';
- created a painting that represents my own ideas;
- created a painting with skill and care.

The Challenge

1. Identify key characteristics of Maud Lewis' artwork.
2. Create a painting based on your own ideas and influenced by Maud Lewis.
3. Present your work to your peers.
4. Respond to feedback and support your ideas with evidence found in the artworks.
5. Explain how your painting reminds you of Maud Lewis.
6. Demonstrate technical accomplishment and creativity.

ESSENTIAL QUESTIONS

- Where do artists get their ideas?
- Why do people make art?
- What makes art great?
- How does art help us understand others?
- What can we learn about ourselves through art?



Painting Skills

PREPARE

1. Gather and review Internet resources about Maud Lewis and her work, e.g.,
[Maud Lewis](#) (Art Gallery of Nova Scotia)
[NFB Video](#) (A World Without Shadows)
[Maud Lewis House](#) (Maud Lewis' Painted House)
[Canadian Encyclopedia](#) (Maud Lewis)
[Holiday Stamps](#) (Maud Lewis - Canada Post Magazine)
2. Gather and make available books about Maud Lewis, for example, *Capturing Joy: The Story of Maud Lewis*, by Jo Ellen Bogart; *The Painted House of Maud Lewis*; and *Illuminated Life Of Maud Lewis*, by Lance Woolave.
3. Prior to this project teach and have students practise using the critical analysis process to respond to a variety of artworks.
 - Initial Reaction
 - Description
 - Analysis and Interpretation
 - Expression of an Informed Point of View
 - Cultural Context
4. Use **SEEK™** is a great way to help students organize their thinking.

ASSESSMENT

1. Observe students as they work – thoughtful focus, discriminating, seeking more information, elaborating, experimenting.
2. Observe students as they discuss their paintings – speaks with a clear voice, looks at audience while speaking, points to areas in the artwork, provides accurate information, answers questions from the audience effectively.
3. Observe students as they listen – looks at presenter, asks effective follow-up and clarifying questions, supports ideas with evidence found in the artwork.

INTRODUCTION



1. Display several Maud Lewis paintings alongside each other.
2. Ask students to look at the works closely for a minute.
3. Share first impressions of the paintings.
4. People say that Maud Lewis' paintings are 'joyful'. Ask students what they see that might make people say that.
5. Ask students to find what is unique about all the paintings, then ask how they are the same.
6. List the characteristics that make a Maud Lewis a Maud Lewis.
 - flat colours with no shadows
 - a variety of simple brushstrokes
 - bright, cheerful colours
 - small paintings of everyday rural life
 - lots of pictures of cats and flowers
 - simplified figures and animals
 - high horizon line

SEEK™

SEE

What do you see?

EVIDENCE

Why do you say that?
What is the evidence?

EXPLAIN

What decisions did the artist make?
Why?

KNOW

What do you know?
What else do you want to know?

Describing and Responding

INTRODUCTION

4. Tell students that on November 2, 2020 [Canada Post](#) issued three new holiday stamps showing some of her paintings.
5. Place students into small groups. Ask them to think about Canada Post's decision and to write down any questions they have about it on sticky notes and then place them on a 'Wonder Wall', e.g.,
 - Why did they choose her?
 - How did they decide what pictures to use on the stamps?
 - Why do people think her work is so great?
 - How did she get so famous?
 - Why do people buy stamps?
 - Why is her art famous when it looks like a kid painted it?
 - Why did they use her art for holiday stamps?
 - Who decides the artist and their work?
6. View the video included in the Canada Post article.
7. Introduce the challenge.

ASKING BIGGER QUESTIONS

Have students sort the questions into several categories, e.g.,

PURPOSE - stamps, images

PROCESS - who, how

MEANING - message

Guide students to form big questions such as:

- Why do people make art?
- What makes great art?
- How does art connect us to our own life?

CREATE

1. Have students choose a painting to examine mindfully.
2. Ask them to look closely at the picture and try to figure out how she made the brushstrokes.
3. Provide time for students to practise making 'Maud Lewis brushstrokes'.



Guiding Questions

1. How does changing the pressure you apply change the way the mark looks?
 - short, flat strokes with lots of pressure
 - short, flat strokes with medium pressure
 - short, flat strokes with light pressure
2. How does using the tip of the paintbrush change the way the mark looks?
 - small dots of white paint with the tip of the brush and short, springy brushstrokes
 - small dots of pink paint into the white dots with the tip of the brush and short, springy brushstrokes
3. How does she make the tulips?
 - a short, flat brushstroke for one half a tulip
 - repeat the brushstroke for the other half
 - short, flat strokes with medium pressure for stems and leaves
4. How does she make the paint appear fluffy?
 - short, light brushstrokes dragged away from the edges of shapes



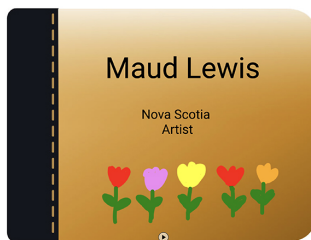
CREATE



2. Guide students to think about how the information they learned about Maud Lewis connects with their own experiences.
3. Guide them to think about the **subject** of their painting.
4. Have them **plan** their own painting inspired by what they have learned.
5. Encourage them to use the creative process to **share** their preliminary work with peers to get feedback, and then **refine** their works in progress.
6. Observe students as they work.
7. Provide individual assistance and encouragement.

PRESENT

1. Have students use a program such as Wixie to work collaboratively and write a digital book about Maud Lewis that includes their scanned artwork, and then organize a way to share their work and the digital book with others.



Guiding Questions

- Who will decide how to organize the information?
- How will you decide where each painting will go in the book?
- Will your book be a 'How To', a story about Maud Lewis' life, or something else?
- How will you share the digital book with others?
- How will you assess your presentation?

Guiding Questions

- What is one thing you will remember about Maud Lewis? Why?
- How does the subject of your painting remind you of Maud Lewis?
- What was challenging for you?
- How did you deal with the challenge?
- What artmaking skills did you need to complete your project?
- What do you still want to learn about painting?
- What were you trying to achieve with your painting?
- How successful do you think it is? Why?
- What did you learn about yourself by doing this project?

REFLECT and CONNECT

1. Guide students to describe their thinking in a way that allows them to make deep connections between themselves and the art.
2. Conduct a think-aloud so students can hear your process, e.g., "Maud Lewis' pictures remind me of a painting in my grandmother's house that shows her garden in full bloom. It always makes me feel happy when I see it.

My painting shows my cat Chloe who I love very much. Maud Lewis seemed to love cats too, and she really showed them in a happy place. When I look at her paintings I think of my own cat. It makes me feel happy."
3. Provide time for students to write their reflections in their sketchbook/journals.

Making Connections