

The Stained Glass Lesson Plan

Grade Level 6-7
Adapted for Mild
intellectual
disability

Vocabulary/

Concepts

stained glass,
Marc Chagall,
Frank Lloyd
Wright,
symbolism, icons
of the Christian
bible, primary and
secondary
colours,
transparency,
static electricity.



Original Prototype produced by Thomas Shortliffe for ARTE 230

Materials

Each participant
will have: 8.5" X
11" white paper,
graphite pencil,
colour pencil
crayons, black
crayola washable
marker, 8.5" X 11"
transparent
acetate, yellow,
red, blue, green,
orange non toxic
glass paint, paper,
scissors, imitation
lead beading.

Rationale

Children will be able to engage in transparency work through this pseudo stained glass making project in order to explore Christian religious symbolism, the work of artists Mark Chagall and Frank Lloyd-Wright, notions of colour theory and static electricity

Objectives

- 1) To teach the diverse historical and cultural origins of stained glass work.
- 2) To facilitate a discussion around some of the themes and iconography of classical (religious) stained glass.
- 3) To demonstrate contemporary applications of stained glass technique (Marc Chagall and Lloyd-Wright) and other transparency work such as my own paint on pexiglas.
- 4) To facilitate a therapeutic event through collective effort and a community sharing experience in which each student contributes his/her transparency work to the larger whole of works assembled on the window.
- 5) To teach techniques of applying and combining colors with transparency.
- 6) To teach the properties of primary and secondary colours by providing an opportunity to overlay them as transparencies
- 7) To introduce students to the phenomenon of static electricity.

Competencies

- To produce individual works in the visual arts X
- To produce media works in the visual arts X
- To appreciate works of art, traditional artistic objects, media images, personal productions and those of classmates X

Cross Curricular Competencies

To use information	X
To solve problems	X
To exercise critical judgement	X
To use creativity	X
To adopt effective work methods	X
To construct his/her identity	X
To cooperate with others	X
To communicate with others	
To communicate appropriately	

Discussion **5 minutes**

- Discussion about where we find stained glass (mostly churches and artist studios).
- Discussion/demonstration about the kinds of religious themes/symbolism typical to stained glass work (Christian Crucifix and characters of the bible)
- Discussion about non-religious types of stained glass work such as Frank Lloyd-Wright (abstract) and Chagall's (symbolist/expressionist) work.

Prompts **5 minutes**

Have you ever seen stained glass? If so, where? What colours did you notice? If the work was in a church, what kinds of images did you see? Can you name any artists who have worked with stained glass? Have you heard about Chagall and Lloyd-Wright?

Introduction **15 Minutes**

Introduction to the theme of classical and contemporary stained glass through the following links:

- Stained glass of the 20th and 21st century here:

http://en.wikipedia.org/wiki/Stained_glass#20th_and_21st_centuries

- Wikipedia page on classical stained glass here:

http://en.wikipedia.org/wiki/Stained_glass

- My own art featuring transparency work with paint on plexiglass here:

<http://www.flickr.com/photos/tomartist/sets/72157626823634631/show/>

<https://www.google.ca/search?q=chagall+stained+glass&hl=en&tbo=d&source=lnms&tbn=isch&sa=X&ei=4>

Creative Process **100 Minutes (2 sessions)**

Defined below in procedure section

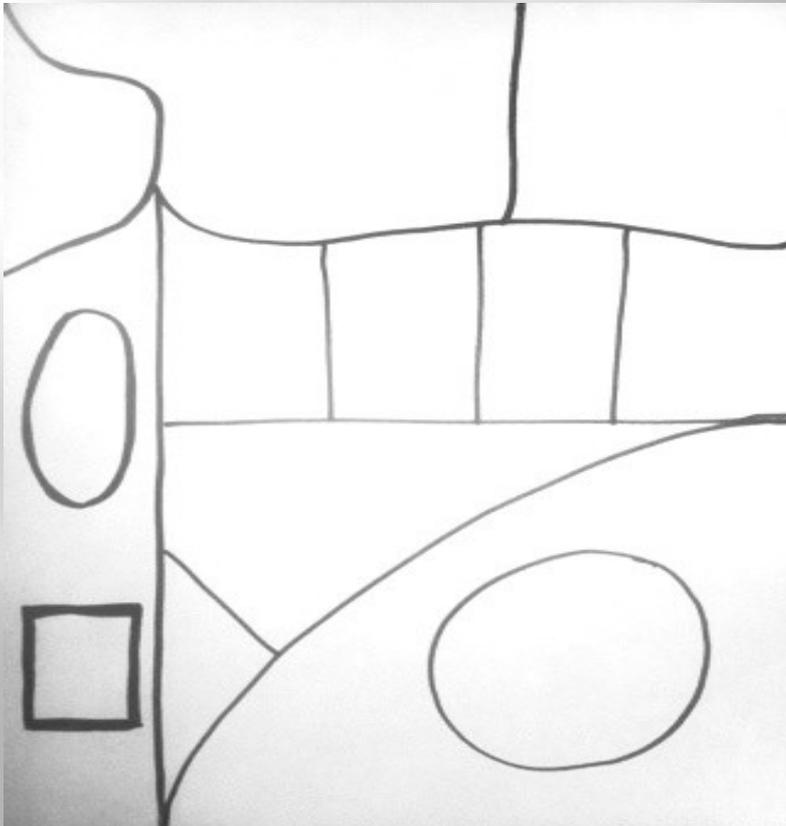
Clean up **10 minutes per session**

Pencils, markers, paints, brushes in water container to soak, acetates and papers to be picked up.

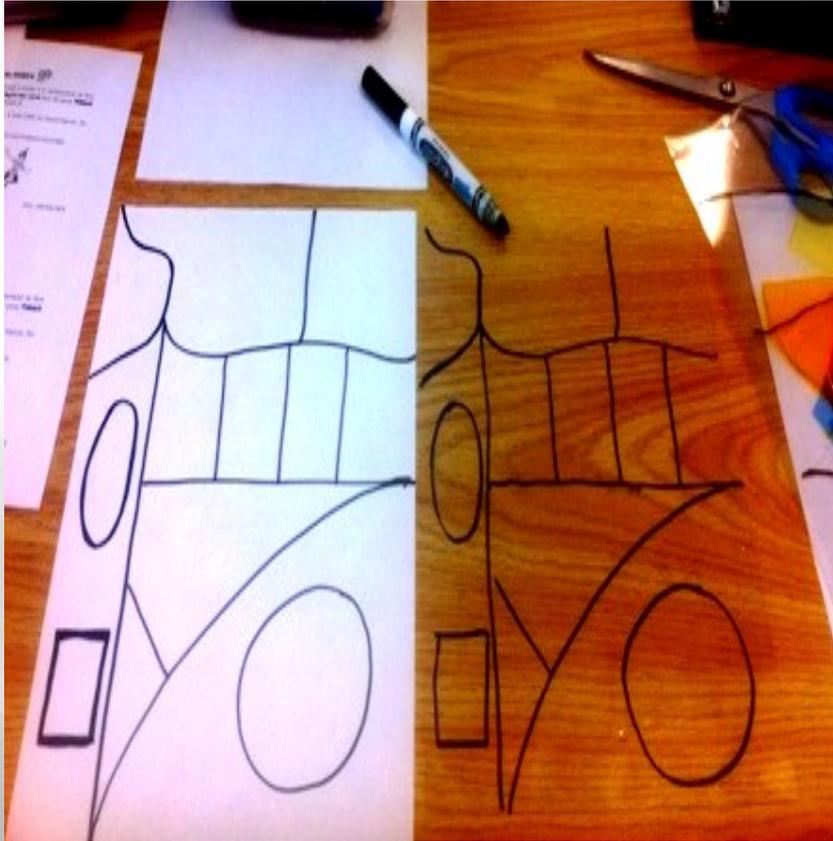
Creative Procedure

1) draw the image you would like to see in "stained glass" using large shapes rather than finely detailed ones. (use a template of shapes for students with greater difficulties)

2) use red, green, blue, yellow, purple, orange markers to add colour to your image, so that each piece of your image is one solid colour.



3) place the acetate on top of your completed image and use the washable black marker to trace the shapes you see underneath.



4) Use the non toxic imitation lead beading to trace the lines on top of your acetate.



5) Fill in the shapes with the non toxic glass paint



6) Display the completed work when dry by rubbing it onto the window and producing static electricity.



Stained Glass Bibliography

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