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Art Smart!

A Third Grade Unit on the Visual Arts

Grade Level: This unit is written for students in the third grade.

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Length of Unit: The unit is composed of ten lessons, some of which are designed to take more than one class period. It may be taught as a whole, or the lessons may be excerpted for use throughout the year as time permits and as other units of study are taught.

ABSTRACT

There are four main concepts that students should come to understand as the unit is taught. These are ideas that we hope as teachers will stay with the student throughout their lives, long after they leave the third grade.

First, that **students will develop an appreciation of art, and recognize how their lives are affected by its presence.** To appreciate art, they must know something about how and why it is created. Students will learn that art can be a painting, a building, a drawing, a quilt, a footprint on the sand. Art is all around, and we want this unit to open their eyes to its presence.

Second, **students will develop an understanding of the elements of art.** What are the 'ingredients' that artists (including themselves) use to create a piece of art? This unit will review the elements of shape, line, and texture introduced in earlier grades, teach the elements of light, space and color, and then focus how elements of art work together.

Third, we hope that **students will realize that art is a reflection of both the artist and the times in which it was created.** Rosa Bonheur drew horses because women were not allowed to study human models at the Academy. The Pont du Gard was built to carry water across the vast expanse of the Roman Empire.

Finally, it is our goal that **students will gain the knowledge to converse intelligently about art they may encounter in the future, as well as the art they produce themselves.** As stated in the Scope and Sequence, many of the works covered in this unit are familiar, and form what ought to be part of the visual vocabulary of educated Americans. This unit should equip students with the information and understanding needed to recognize and discuss these pieces of art and others they might encounter later in life.

II. OVERVIEW

A. CORE KNOWLEDGE SEQUENCE

The lessons follow the visual arts outline for grade three as found in the Core Knowledge Scope and Sequence.

B. DESCRIPTION

This unit introduces students to some of the great masterpieces in art. In each lesson, students will study a work of art in the context in which it was created. Extensive background information on the artist and the work is provided in each lesson. In addition to the art works, this unit teaches the elements of art and principles of design and guides students in understanding how artists use those elements and principles in their creations.

Many types of art are presented in this unit. The activities suggested are intended to give students the opportunity to practice using the elements and principles taught in the lesson. Students will use the artists' techniques as models for their own work. Some of the activities in the unit include: posing, painting, drawing, cutouts, dramatizing, writing and copying.

Much attention was paid to developing in students a deep appreciation of art and the process involved in creating it.

C. UNIT OUTLINE

1. Lesson 1 How Am I An Artist?
2. Lesson 2 How Do Artists Use Light and Shadow?
3. Lesson 3 How Do Artists Use Space?
4. Lesson 4 How Do Artists Use Color?
5. Lesson 5 How Do The Elements of Art Work Together?
6. Lesson 6 How Is Pattern Used In Design?
7. Lesson 7 How Is Balance Used In Design?
8. Lesson 8 How Does Design Affect Our Emotions?
9. Lesson 9 How Does Design Tell a Story or Convey An Idea?
10. Lesson 10 How Do Artists Celebrate?

III. BACKGROUND KNOWLEDGE

Art has a language of its own. In order to understand and appreciate art, the students must understand this specialized language. To enable the student to acquire this understanding, each lesson includes background information concerning the specific artist and how their art work is related to the stated objective. Also included with each lesson in the background information is a detailed definition of the element of art to be taught or reviewed.

When discussing art there are many words that will be unfamiliar to your students. Listed below are general definitions that will be essential for your students to use when discussing various pieces of art. You may want to create an art dictionary containing definitions of these words for your students to refer to

during this unit. You could also display a list of these words on a wall in your classroom so students can refer to it as needed.

1. amorphous--a closed figure that does not resemble anything in particular; shapeless
2. asymmetrical--informal balance; having a different number of items on each side of the center line
3. background--objects that are positioned behind the midground and foreground
4. balance--a feeling of visual weight or stability
5. chiaroscuro--a sharp contrast between dark and light
6. color--the effect of light on an object
8. design--the arrangement of the elements of art
9. Fauvism--a label given to a group of painters in the early 1900's who used color in an unconventional manner; *les fauves* literally means "wild beasts"
10. foreground--the part of an artwork that appears in the very front of the picture
11. impressionism--a form of artist expression that uses small dabs of paint to create a realistic looking work
12. impasto--paint that has been applied very thickly to create a raised texture
13. line--a mark left by a dot or moving over a surface, usually having a beginning and an end
14. middle ground--items that are placed between the foreground and background, they add to the depth of the painting
15. pattern--(repetition) repeated shape or shapes in art
16. radial balance--having one item be a center focal point and the other items placed around it in a circle
17. realism--a form of artist expression that expresses reality
18. rhythm--(movement) the combination of elements that create an illusion of motion or action
19. Salon--a group of artists, usually practicing the same style of art
20. shape--a line that is enclosing a particular space
21. space--an area that is above, below or within a shape
22. surrealistic--having strange dreamlike qualities; often created by placing two or more unnatural items side by side
23. symmetrical balance--formal balance, having the same number of items on both sides of a center line
24. texture--the visual feeling of the surface
25. vanishing point--the place where parallel lines seem to meet and vanish in a linear perspective

IV. RESOURCES

The most important resources needed for this unit are the works of art to be studied. There is no one source that includes all of the works, but in each lesson we have tried to identify where you may find what is needed for that day, either in a book or on the Internet. Before you begin the unit, you need to locate all of the works of art that will be presented. We have included information concerning the artist and how their work exemplifies the element to be studied in that lesson.

In addition, the following items are needed to facilitate the teaching of this unit:

1. A thorough art history book to use as a teacher resource (Art Through The Ages is an excellent example). Such a book serves as a reference on works of art, styles of art, the lives of the artists, the elements of art, etc.
2. Elements of Art Chart (see lesson one)
3. An ample supply of paint, crayons, colored pencils and various types of paper

A. Reference Books:

1. Ashton, Dora. (1981). Rosa Bonheur: A Life and A Legend. New York: The Viking Press. ISBN 0-670-6083-0
2. Bonafoux, Pascal. (1992). Rembrandt: Master of the Portrait. New York: Harry N. Abrams. ISBN 0-8109-2813-2
3. Croix, Horst and Tansey, Richard G. (1986). Art Through the Ages. San Diego: Harcourt Brace Jovanovich. ISBN 0-15-503763-3
4. *Dunlop, Ian. (1977). Edvard Munch. New York: St Martin's Press. ISBN 0-312-23822-3
5. Foote, Timothy. (1968). The World of Bruegel c. 1525-1569. New York: Time Life Books.
6. *Getlien, Frank. (1980). Mary Cassatt Paintings and Prints. New York: Abbeville Press. ISBN 0-896-59-1557
7. Girard, Xavier. (1993). Matisse: The Wonder of Color. New York: Harry N. Abrams, Inc. ISBN 0-8109-2820-5
8. *HRW Art Works Teacher Manual Levels 1-5. (1989). Austin: Holt, Rinehart, and Winston.
9. *Henri Matisse 30 Postcards. (1994). Germany: Benedikt Taschen Verlag GmbH. ISBN 308228-9443-5
10. *Hirsch, E.D. (1992). What Your Third Grader Needs To Know. New York: Doubleday. ISBN 0-385-41117-0
11. *Hoekstra, Froukje. (1994). Pieter Bruegel. Great Britain: Arcturus Publishing. ISBN 1-85627-662-7
12. *Jacob, John. (1981). Rembrandt. London: Octopus Books Limited. ISBN 0-7064-1785-2
13. Klein, Arthur and Klein, Mina. (1968). Pieter Bruegel: the Elder of Abundance. New York: Macmillan Company.
14. *M.C. Escher Book of 30 Postcards. (1990). England: Magna Books. ISBN 1-85422-127-2
15. *Massey, Sue J. and Darst, Diane W. (1992). Learning To Look: A Complete Art History and Appreciation Program For Grades K-8. New Jersey: Prentice Hall. ISBN 0-13-528795-5

16. *Mather, Eleanore Price. (1983). Edward Hicks and His Peaceable Kingdoms and Other Paintings. New Jersey: Associated University Press, Inc. ISBN 0-8453-4760-8
17. *Mosby, Dewey. (1991). Henry Ossawa Tanner. New York: Rizzoli. ISBN 0-8478-1346-0
18. *Murphy, Alexander. (1984). Jean Francis Millet. Boston: Little, Brown and Company. ISBN 0-87846-242-2
19. Stein, Judith E. (1993). I Tell My Heart: The Art Of Horace Pippin. New York: Universe Publishing. ISBN 0-87663-785-3

Student Books:

1. Brown, Margaret. (1990). The Important Book. New York: Harper Collins Books.
2. Collins, Pat Lowery. (1992). I Am An Artist. Connecticut: The Millbrook Press. ISBN 1-56294-729-X
3. Grandits, John. (1995). Pictures Tell Stories. Chicago: Open Court Publishing Company. ISBN 0-8126-0399-0
4. Lobel, Arnold. (1968). The Great Blueness and Other Predicaments. USA: Harper Collins Publishers. ISBN 0-06-023938-7
5. *Ringgold, Faith. (1991). Tar Beach. New York: Crown Publishers, Inc. ISBN 0-517-5803-6
6. *Venezia, Mike. (1993). Getting To Know the World's Greatest Artists: Mary Cassatt. Chicago: Childrens Press. ISBN 0-516-42278-2
7. *Venezia, Mike. (1992). Getting To Know the World's Greatest Artists: Pieter Bruegel. Chicago: Childrens Press. ISBN 0-516-42279-0
8. Venezia, Mike. (1988). Getting To Know the World's Greatest Artists: Rembrandt. Chicago: Childrens Press. ISBN 0-516-42272-3
9. *Venezia, Mike. (1993). Getting To Know the World's Greatest Artists: Salvador Dali. Chicago: Childrens Press. ISBN 0-516-42296-0

*contains a photograph (either black and white or color) of the work of art

V. LESSONS

A. Lesson One: How Am I An Artist?

1. Objectives

a. Concept Objective

1. The learner will begin to develop an appreciation of how the elements of art are all around them; and realize their potential as an artist.

b. Skill Objectives

1. The learner will identify and define the elements of color, line, shape and texture.

2. The learner will create a portion of a class mural.

2. Materials

- a. I Am An Artist, by Pat Collins
- b. chart tablet
- c. scavenger hunt sheet
- d. guide for making an art chart

3. Background Information

a. The purpose of this lesson is to prepare students for the study of the elements of art and to empower them to see themselves as artists. In this lesson you will touch on each of the six elements of art: line, color, shape, space, texture and light. This can be done with an "Elements of Art" chart (see directions on following page). You will not go into great detail in this lesson; rather, students will use the discovery process to examine the elements on their own. A class mural will be made as an initial project that can be added to throughout the unit.

4. Procedures

- a. Read to students I Am An Artist. Allow them time to enjoy the illustrations and discuss similar things they have seen in nature.
- b. Review the elements of art which students should have studied in earlier grades: color, line, shape and texture, and briefly introduce light and space. Use a chart tablet to show each one as suggested on the attached guide.
- c. Element scavenger hunt: provide students with the scavenger hunt sheet (attached) and lead them to a quiet area outside. Allow them time to observe and sketch objects they see that show the elements discussed.
- d. Go back inside and share student findings. Add their ideas to the chart tablet for each one. Emphasize how art is all around us!
- e. Activity: Tell students to pick one of the things they saw outside to enlarge on a separate sheet of white paper. These should be cut out and then pasted on a large sheet of butcher paper in their proper place (i.e., a bird would be in the sky; a leaf on the ground, etc.).

5. Evaluation

- a. Assess scavenger hunt sheets for completion and student participation in all activities.

6. Standardized Test Connections

- a. Science: making observations in nature

Directions for creating an "Elements of Art" chart

(Note: This idea is adapted from Learning to Look, by Massey and Darst.)

1. Get a chart tablet with at least six pages in it.
2. Label each page with one of the following elements of art: shape, color, line, light, space and texture.

Fill in each page as follows:

1. **SHAPE:** Draw several two-dimensional shapes (circle, triangle, square) and some three-dimensional (sphere, cube, cylinder). Also include free form (amorphous) shapes.
2. **COLOR:** Draw a color wheel for older students or a rainbow for younger children.
3. **LINE:** Draw an assortment of lines (thick, thin, wavy, zigzag).
4. **LIGHT:** Show an object with light hitting it from different directions. You could include pictures of various sources of light.
5. **SPACE:** Draw two squares. Fill one with a large object and the other with the same object drawn smaller.
6. **TEXTURE:** Glue samples with different textures to the chart tablet and label them (bumpy, smooth, fuzzy, soft).

B. Lesson Two: How Do Artists Use Light And Shadow?

1. Objectives

a. Concept Objectives

1. The learner will explain how the use of the element of light affects art.
2. The learner will appreciate how Rembrandt and Vermeer use light in their work.

b. Skill Objectives

1. The learner will distinguish between natural and artificial light; and identify sources of natural light (science).
2. The learner will identify how Rembrandt and Vermeer used light to focus attention and affect emotions.
3. The learner will experiment with the effects of light and shadow by drawing an illuminated figure.

2. Materials

- a. Rembrandt, by Mike Venezia
- b. Vermeer's *The Milkmaid* (<http://sunsite.unc.edu/wm/paint/auth/vermeer/>)
- c. Rembrandt's *Man with Golden Helmet*
- d. flashlight
- e. white construction paper-one piece per student
- f. crayons or colored pencils

3. Background Information

- a. Light is probably the most important of all the elements of art, because without it we would not be able to see color, shape, space, line or texture. The source of light may be natural (as from the sun, stars, lightning or fire) or artificial (from electricity, gas, neon, etc.). Light affects our emotions. Scientists have discovered that exposure to natural light produces a chemical change in our bodies that brings about a sense of well-being. Artists use light and shadow in their work to focus the viewer's attention, to affect the

viewer's attention, to create a sense of movement, and to unify a composition.

b. **Rembrandt van Rijn** (1606-1669), one of the greatest artists of all times, is particularly recognized for his advanced use of light and shadow. While the practice of chiaroscuro (sharp contrast of light and dark) was common at the time and was used by Rembrandt with great skill, his talent lay in the subtle blending of light and shadow into one. He realized that by manipulating light and shade, he could show differences in the character, mood and emotion of his subjects. The people depicted in his work are very real looking and full of emotion because of his superior rendering of light and shade. He painted over 500 pictures, many of himself and of his family. He used props for many of these works, and enjoyed dressing up himself and his subjects with elaborate costumes and jewelry.

c. *The Man with the Golden Helmet* (1648-1650) is only one excellent example of Rembrandt's masterful use of light. The helmet is painted thickly with gold (impasto technique), which contrasts with the thin layer of paint on the face. It has been suggested that the subject of the painting is his brother because of similar facial features. You can see in this work how the helmet is emphasized by the light, and discuss the man's expression as the shadow crosses over it. (Note: if you cannot locate *Man with the Golden Helmet*, any of his works are great examples of the use of light.)

d. **Jan Vermeer** (1657-1660) is the most highly regarded of the "little Dutch masters," a group of seventeenth century Dutch painters who depicted daily life in portraits, genre, landscape, still life and interiors. These artists focused on the humble tasks of everyday life, but treated these acts with such care and reverence that they appear to be holy and sacramental. Vermeer's works were undiscovered until the 1800's and remain today some of the most sought after art treasures. He painted mainly indoor scenes, usually with light coming in from a window on the left.

e. As with Rembrandt, Vermeer excelled in showing light in his pictures. But, whereas Rembrandt's subjects glowed with a sort of "inner" light, Vermeer's talent lay in showing how natural daylight could create hundreds of shades of color. In his work, light serves to focus our attention and convey a sense of peace and serenity. It is believed that he made use of a forerunner to the modern day camera, the camera obscura. The flattened image this created allowed him to study the effect light had on objects, and the many variations of color which resulted.

f. *The Milkmaid* (1658-1660) is an example of his use of light to focus the viewer's attention. The natural daylight is streaming in from the window on the left illuminates the woman's face and clothes and draws our eye to the pitcher as she pours. A clear sense of calm and peacefulness pervades this work.

(Adapted from: Art Through the Ages and Learning to Look)

4. Procedures a. Turn off the lights and darken the room. Ask students how the darkness makes them feel. After a few moments, shine a flashlight on an object in the room and notice how students' attention is drawn to that object. Then turn on the lights and open blinds. Discuss their feelings when the room is light. Record all these emotions on the board.

b. Say that artists realize how deeply light and its absence affects human emotions, and how light focuses our attention (flashlight). Today's lesson will be about two artists who were experts at using light in their work.

c. Do a short direct teach on "what is light." Categorize with students' examples of natural light and artificial light. Remind them that there was no electricity back in the time of these artists!

d. REMBRANDT--THE USE OF LIGHT TO SHOW EMOTION Discuss with the class the background information on Rembrandt, and/or read them the book Rembrandt, by Mike Venezia. Encourage them to

look for how light is used in each painting in the book. Emphasize the point made on p.20--that he made the people in his work look so real. Then show students *The Man with the Golden Helmet*. Engage them in a discussion of his use of light to show emotion: *Where is the light shining in this picture? What do you notice first? Is there a lot of light on the man's face, or is it in the shadow? How do you think this man is feeling? What makes you think that? Were there other pictures Rembrandt painted that looked like this? ETCETERA...*

e. VERMEER--THE USE OF LIGHT TO FOCUS OUR ATTENTION Now show students *The Milkmaid* and share the background information on Vermeer. Initiate a dialogue on the woman's simple task of pouring milk but how important it seems because of the way the painting is done. Ask the following kinds of questions: *Where is this woman? What is she doing? Notice how she is dressed. What colors do you see? Where is the light coming from in this picture? Do you think it is morning or evening? Where does the light go? What does your eye focus on? Notice how the light falls on the woman's face, arms, and clothing. How does this painting make you feel? ETCETERA...*

f. Take some time, having looked at the work of both Rembrandt and Vermeer, to compare and contrast the two and their uses of light. Both artists used light to show emotion and to direct attention to particular objects. Both used thick paint on certain parts for emphasis. Discuss the difference uses of inside and outside light, the different subjects, the ornateness versus simplicity, etc.

g. Activity: Students will practice showing light shining on an object. Use a prop, such as a helmet or hat, and place it somewhere in the room so that light is shining on it. Have students draw that object and show the use of light. A variation on this activity would be for you to pose wearing the hat. That way they can practice showing emotion as well.

5. Evaluation

- a. Assess student drawing based more on their effort to show light than on the actual drawing.
- b. Have students write a compare/contrast paragraph on the two artists.

6. Standardized Test Connections

- a. Reading: compare/contrast the two artists and paintings

C. Lesson Three: How Do Artists Use Space?

1. Objectives

a. Concept Objectives

- 1) The learner will explain how the element of space affects art.
- 2) The learner will appreciate how Millet and Bruegel used space in their work.

b. Skill Objectives

- 1) The learner will distinguish between two-dimensional and three-dimensional.
- 2) The learner will explain how artists create a three-dimensional illusion through the use of foreground, middle ground and background and special 'tricks of the trade.'

2. Materials

- a. class mural made during lesson one
- b. magazines for student use--several per group
- c. manila paper--one per student
- d. Millet's *The Gleaners*
- e. Bruegel's *Peasant Wedding*
- f. <http://sunsite.unc.edu./wm/paint/auth/bruegel/>
- g. Pieter Bruegel, by Mike Venezia
- h. geometric space figures 3. Background Information

a. The element of **space** in art refers to the area within, around, above, below, and between things. In a particular artwork, we can refer to two main types of space, positive and negative. Positive space is the shape or object designed by the artist. Negative space is the open or empty area around it.

b. In art, there is often a need to create the illusion of space--that is, to make objects appear three-dimensional on a flat surface. Creating this illusion of depth is the science of perspective. Artists use many techniques to achieve this effect, including vanishing points, overlapping, and the positioning of objects in the foreground, middle ground and background of the work.

c. **Jean Francois Millet** (1814-1875) was a French Realist painter who is noted for his focus on peasant life. This was a popular subject for the time, but what makes Millet stand out was his effort to glorify their work and render it as heroic. His attention to detail and the quiet design of his work lend dignity to the portrayal of even the humblest of tasks. *The Gleaners* (1857) does this in part by isolating the three women who would normally be toiling in the shadow of the harvesters in the background. Their small bundles of grain contrast with the large stacks that stand behind them, again emphasizing the meniality of their task. This painting is a good one to use in the study of space in art, especially the use of foreground and background. The figures in front are large and low in the painting, and are shown in clear detail. They stand well apart from what is happening in the background of the picture where the harvesters are reaping the grain.

d Not much is known about the life of **Pieter Bruegel** (1527-1569). He lived in Belgium and traveled to Italy to study landscapes and learn the techniques of dimension. Because he was interested in the peasant life but lived in a big city, he would often disguise himself as a peasant and attend their parties and occasions. In fact, he is sometimes referred to as "Peasant Bruegel." Many of his works contain secret messages that only his friends could decipher, and he also depicted proverbs into his paintings. Bruegel is best known for his ability to capture the essence of daily life in the sixteenth century.

e. *Peasant Wedding* (1568?) is said to be one of Bruegel's greatest works. He shows the use of space by creating a table that recedes into the back of the painting. Large figures appear in the foreground, including the pourer in the lower left of the picture, the child on the floor, and the white-aproned server. The wedding is in a barn, where 20 or so guests have gathered. At the back you can see more peasants crowding in the door. The bride has a crown on and is sitting in front of the blanket hanging on the wall; the groom is three places to her right. Critics believe that man in the right of the painting is a self-portrait of Bruegel.

4. Procedures

- a. Draw on the board a circle, square, triangle and rectangle. Have students name the shapes and describe them as two-dimensional: they have height and width but no depth.
- b. Now show students some space figures: a sphere, a cube, a pyramid and a rectangular prism. Relate them to the shapes on the board and talk about how these space figures are three-dimensional: they have height and width and depth.
- c. Pose this dilemma to the class: how does an artist make something look 3-D when they are painting on a flat 2-D surface? Record their ideas. Then read the book Pieter Bruegel to the class or just show his work *Peasant Wedding*. Dialogue with students: *What is this picture about? How does the artist make this scene appear to be 3-D? Which figures look closer? Which ones appear far away? What makes the table seem to go back into the picture?*
- d. Now explain the following 'tricks of the trade' that artists use:
 - 1) **size**: bigger objects will look closer; smaller ones will appear farther away
 - 2) **color**: bright colors will stand out against duller ones
 - 3) **clarity**: figures that are clear appear closer; hazy ones seem farther away
 - 4) **placement**: objects lower in picture will appear closer; higher ones will seem farther away
 - 5) **vanishing point**: parallel lines which converge and seem to vanish in the background
 - 6) Go back to *Peasant Wedding* and identify the 'tricks' they see evident.
- e. Now show students *The Gleaners* by Millet and tell them about him using the background information. Ask the same questions: *What is this picture about? (The women are gleaning--going behind the reapers to gather small bits of grain that were left behind.) How does Millet use space in this work? What is in the foreground? Middle ground? Background? Which figures are bigger? Which are smaller? How does Millet make this look 3-D? Does this look like a fun job? Would it be an easy job? How does the artist want you to feel about the gleaners?*
- f. Put students in groups of three and have them pose for the rest of the class in the pose of the gleaners. Have the rest of the class critique their pose.
- g. Compare the two works by Bruegel and Millet. (Good to compare because of peasant themes in both.) How does the artists' sense of space affect the mood of the painting? (one is crowded, lively, busy, fun--one is emptier, lonely, sadder).
- h. Practice: Check for student understanding of terms by asking them to arrange certain objects on their desks. For example: "Put a pencil in the foreground of your desk. Put an eraser in the middle ground. Put your ruler in the background." Then discuss how those objects would look in a painting showing space: "Which object would be the biggest in your picture? What object would you want to look hazy? etc."
- i. Activity: Students will practice using space to create the illusion of dimensionally, using the 'tricks of the trade' taught in the lesson. Have students carefully cut figures out of a magazine. Encourage them to find some small and some large, some bright and some dull, etc. They will then arrange the figures on a piece of manila paper so that some appear to be in the foreground and some in the background. Students may use crayons or markers to fill in around the cutouts.

5. Evaluation

a. Assess student cutout collages based on their attempt to show space with objects in foreground and background, etc.

6. Standardized Test Connections

a. Reading: compare/contrast

b. Math: geometry, space figures, plane figures, shapes

D. Lesson Four: How Do Artists Use Color?

1. Objectives

a. Concept Objectives

1) The learner will develop an understanding of how the use of the element of color affects art.

2) The learner will appreciate how Matisse used color in his work.

b. Skill Objectives

1) The learner will define amorphous

2) The learner will express themselves by using cutouts to create a design that uses all the elements of art.

2. Materials

a. piece of white posterboard

b. pair of sunglasses

c. neon paper--several sheets per student

d. black construction paper--1 per student

e. scissors

f. glue

g. examples of Matisse cutouts, such as *Icarus* and *La Negresse*

h. Matisse painting (for teacher reference)

i. <http://sunsite.unc.edu/wm/paint/tl/20th/>

3. Background Information

a. Color is the element of art that children seem enjoy the most and understand the best. Color surrounds us every day, and the idea of a certain color brings specific images to our minds. Colors can be cool (blue, green, purple) or warm (red, orange, yellow); and they can be quiet (violet, pale blue, pale pink) or loud (hot pink, red, bright blue). As the children will learn in science this year, sunlight contains all the colors of the spectrum, which can be seen when the white light is bent through a prism. Color is a major factor in creating a piece of art. An artist will carefully consider his subject and the feeling he wishes to convey as he surveys his palette. Henri Matisse is one such artist who totally changed the way people thought about color in art. (Adapted from Learning to Look)

b. **Henri Matisse** (1869-1954), born in France, is considered one of the greatest painters of the 20th century. He was one of the group of painters known as *Les Fauves*, which in French means "wild and dangerous beasts." They earned this derogatory title with the Salon exhibition of 1905, when they unveiled works whose wild use of vivid color defied all the conventional rules of the time. The Fauvists believed that color was not just to show what something looked like--it could be a means of expression in itself. (In one of his works, his wife is shown with a green stripe running down her face.) Matisse was not only a painter. He also experimented with architectural design, book illustration, rug design and cutouts.

As he grew older, he became ill and was confined to bed. Undaunted by this setback, Matisse continued to create. He would fasten charcoal to the end of a fishing pole and draw on paper on the ceiling, and he began to experiment with decoupages (cutouts). He would cut out shapes of swimmers, flowers, parakeets and other figures and paste them on white paper. These works are considered by some to be his best because of the combination of the vibrant color and the energetic flow of line. *Icarus* and *La Negresse* are two examples of his cutouts; any of them would be suitable to show for this lesson.

4. Procedures

a. Pretend you are a critic at the Salon exhibition of 1905. You may wish to put that year on the board, along with "Welcome to the Salon." Hold up a piece of posterboard and pretend to observe it as if it were a painting (the back of it will be facing the students).

b. Have a dialogue out loud with yourself: *"Oh my gosh! (in a shocked voice). Look at this! These colors are too bright! (Put on a pair of sunglasses) They are so bright I need sunglasses! Yuck! Why is this water orange? It looks like some wild beast painted this thing. I hate it!"* etc.

c. Now be yourself again. Explain to students that today they are going to learn about an artist who changed the way color was used in art.

d. Introduce Matisse using the background information, paying particular attention to his unconventional use of color. Show the class examples of his cutouts, such as *Icarus* and *La Negresse*. Engage students in a dialogue about Matisse's use of all of the elements of art: *"What colors do you see in this cut out? Do you think those colors look good together? What shapes do you see? (Emphasize that the shapes are amorphous=having no definite form; shapeless.) How are the shapes arranged? What types of lines do you see? Does this cut out look two- or three-dimensional? How can you tell? What textures do you see?"*

e. Activity: Students will create a cutout design. Give each student a selection of colored neon paper. Tell them to cut figures and shapes out of the neon paper, arrange them in a design, and glue them onto black construction paper. As they arrange their shapes, encourage them to consider line, color, shape, and space. Ask them to give their cutout a name.

5. Evaluation

a. Students will write a paragraph about their cutout. They should include how they showed each element of art in their work. If desired, they could list three interesting facts about Matisse.

6. Standardized Test Connections

a. Math: shapes

b. Language Arts: descriptive paragraph

E. Lesson Five: How Do the Elements of Art Work Together?

1. Objectives

a. Concept Objectives

- 1) The learner will develop an understanding of how the elements of art work together.
- 2) The learner will use their knowledge of art to discuss and analyze *The Horse Fair* .

b. Skill Objectives

- 1) The learner will research the animal subject they will draw in the library.
- 2) The learner will compare two different styles of paintings with similar subjects.

2. Materials

- a. drawing paper for each student
- b. Bonheur's *The Horse Fair* (ideally shown as a slide or an overhead)
- c. slide or overhead projector
- d. element chart created in lesson one
- e. What Your Third Grader Needs to Know
- f. access to library resources and time to research

3. Background Information

a. In the previous lessons, the emphasis has been on looking at one element of art in a particular work. However, **the elements of art** do not in fact stand alone. The artist must strive to combine all of the elements into one work:

- 1) light and color and shape and space and line and texture.
- 2) From this point on in the unit, the works of art will be analyzed with each of these in mind, with an emphasis on how they all work together.

b. **Rosa Bonheur's** life (1822-1899) is a true success story. Working at a time when women were not allowed the freedoms that men were, she was able to achieve great recognition. She was not allowed to attend the French Academy because she was a woman (it was not proper for a woman to view the male nude models) , so Bonheur spent her time studying animals. She went to the horse market twice a week for over a year to study the horses, and she also visited the slaughterhouse to enhance her understanding of their anatomy. *The Horse Fair* shows how her studying paid off.

c. *The Horse Fair*, completed in 1853, is a huge canvas measuring 16 feet 6 inches by 7 feet 9 inches. It was inspired by the Parthenon frieze and debuted at the Salon with great success. This work shows the Paris horse market, where the horses and their grooms make the circle around the exhibition ring of the fair. The viewer can almost feel the excitement and tension in the air as the horses rear up and trample around the ring. The white horses in the center of the picture are illuminated by a beam of light. There is clearly a sense of motion and life in this work.

d. Artists, critics, and royalty alike were impressed at her work and she received many awards throughout her career. She was the first woman ever to receive the French Legion of Honor. Students should be able

to explain that Bonheur was able to achieve success because she believed in herself and she did not give in to the prejudice against women that existed at that time.

4. Procedures

a. Review the elements of art using the element chart created in lesson one. Tell students that today they will study a painting to see how all the elements of art can work together.

b. Tell students about Bonheur using the background information.

c. Show students *The Horse Fair*. Engage them in a dialogue: What is the subject of Bonheur's painting? (the horses). *What is the most noticeable part of the painting? How does the artist attract our attention to those horses? How does she make them seem closer? What colors do you see? In what direction are the horses moving? How does the artist give this picture a sense of motion? What kinds of lines do you see in this work? (curved) Do you notice any textures in the painting? How does this painting make you feel?*

Note: There is an excellent lesson on this painting in Learning To Look, p. 120-126.

d. Read together the selection called "All Kinds of Horses" from What Your Third Grader Needs to Know (p.182-183). Talk about how Crane's horses are similar to and different from Bonheur's. Stress how both were able to create the feeling of motion.

e. Activity: Tell students that Rosa Bonheur loved animals of all kinds, not just horses. She even kept a tame lion at her home for a while as a pet! Ask students to think of an animal they love and would like to draw. To become an expert like Bonheur did, students should check out a library book with pictures of their animal so it looks as real as possible. Encourage them to experiment with showing the animal in motion.

5. Extension

a. Have students copy *The Horse Fair* much as artists today set up easels in museums to copy masterpieces and learn from them. Let them make their own 'easels' with a study board or cardboard, and sketch the painting while it is shown from the overhead or slide projector.

6. Evaluation

a. Assess student effort to research their animal and represent it accurately in their drawing. Look for evidence for the animal showing motion.

7. Standardized Tests Connection

a. Reading: locating information

F. Lesson Six: How Is Pattern Used in Design?

1. Objectives

a. Concept Objectives

1) The learner will develop an understanding of the use of pattern in art by studying examples containing patterns from both Ancient Rome and Colonial America.

2) The learner will realize that art is a reflection of the time period in which it was created.

b. Skill Objective

1) The learner will experiment with how artists use pattern to create flowing, pleasing works of art.

2. Materials

a. What Your Third Grader Need To Know

b. Die cut shapes varying in size and shape

c. one piece of poster board for each team

d. A picture of Le Pont du Gard found at

e. http://www.eerie.fr?Nimes/pont_gard.html#REF_English

f. Pictures of quilts found at

g. <http://www.si.edu/organiza/museums/nmah/homepage/docs/quilts/quilt.html>

3. Background Information

a. Pattern refers to the repetition of a certain shape, line, or color in a work of art. The pattern will usually create a sense of rhythm or movement; thus directing the viewer's eye through the art piece.

b. A very different type of art from the paintings studied so far is the *Le Pont du Gard*, or "the bridge of Gard". It is an aqueduct that was built by the Romans in Nimes, France. The aqueducts were the largest architectural structures ever built by the Romans. The arches of the aqueduct were built side by side to lend support to each other. The shape repeated in the structure was the round arch, creating a pattern. The pattern allows the eye to follow the repeated shape through the picture.

c. Colonial American quilts are another type of art that demonstrates the use of pattern. They are made by cutting small pieces of material into shapes and sewing the shapes together in a specific pattern. This is a carefully thought out process to ensure that the quilt is pleasing to the eye.

4. Procedures

a. Guide a class brainstorming lesson by using these questions: *Where have you seen patterns? Is the pattern repeated more than once? What are the shapes in the pattern? Are the shapes in the pattern repeated more than once? Are the shapes geometric? Is the pattern calm or lively?*

b. Start by stating that artists use pattern to control the order we look a piece of art. Then tell the students that we are going to look at some examples of art that use pattern, and that the art is not in the same form as we have looked at in the previous lessons.

c. Read "Shapes in Architecture" and "Shapes and Rhythm" from What Your Third Grader Needs to Know. Then lead a class discussion that concludes with the attributes of pattern in art. Then take a look at Le Pont du Gard. Discuss the information in the background information with the students.

d. Show some examples of quilts. State that quilts are another type of art that uses pattern to make them creative and interesting. You should connect the art of making a quilt to the colonists that settled in the thirteen colonies.

e. Activity: The students will experiment the organization of shapes and space by creating a pleasing design to be used as a square on a quilt. The design will then be pasted onto a posterboard. Divide the class

into four teams. Pass out a bag of precut shapes to each team. There should be enough variety in color, size and shape to assist the students in creating their project.

5. Evaluation a. Assess quilts on the evidence of a repeating pattern and pleasing design.

6. Standardized Test Connection

a. Math: patterns

G. Lesson Seven: How Is Balance Used in Design?

1. Objectives

a. Concept Objectives

1) The learner will analyze how the principle of balance affects art.

2) The learner will appreciate how M.C. Escher uses balance in his work.

b. Skill Objectives

1) The learner will examine balance and color in the artwork of M.C. Escher.

2) The learner will define symmetry in art.

The learner will distinguish between Escher's use of fact and fantasy in his artworks.

2. Materials

a. Escher's *Sun and Moon*

b. Escher's *Sky and Water*

c. The World of Escher page on Internet

d. <http://www.texas.net/escher/gallery/gallerym.html>

e. one potato for each student

f. one plastic knife for each student

g. one piece of art paper for each student

h. tempera paint

i. one easy puzzle for each team

3. Background Information

a. Balance is the way items are placed in a work of art. The placement of items can generate feeling within the viewer. With the use of balance the artist can create a comfort level within the viewer. There are three main ways to create this stability. Balance may be formal (symmetrical), informal (asymmetrical) or arranged around a center focal point (radial symmetry). Symmetrical balance means there are the same number of items on both sides of a center line. Asymmetrical balance implies that there are different numbers of items on both sides of a center line. Radial symmetry states that there is a center focal point and the other items are placed around that center as the sunrays are placed around the sun.

b. **M.C. Escher** was a Dutch printmaker who explored optical illusions. His works are non-fact or fantasy and classified as Surrealistic. Escher uses symmetry in his pieces to convey his ideas and create a balanced piece of art. He includes many items in his picture that are not immediately apparent to the eye.

4. Procedures

a. Share the print, *Sun and Moon* (1948), by M.C. Escher with the students. Allow them time to observe all the aspects of the print. Be sure to tell them to look very carefully.

b. Guide the students through these questions: *What shapes do you see? What colors are in the shapes you see?* Tell the students that these are the positive spaces that they see first. Use the same questions for the negative spaces (other spaces).

c. Discuss what type of balance (symmetrical) is apparent in the print. Ask the students: *What would happen if the balance was changed by adding other objects? What would happen if you rearranging the objects currently in the print?*

d. Give each team a small puzzle. Have them quickly put it together. Show the students how the pieces or shapes in the print fit together like a puzzle. Teach the students about the life of M.C. Escher from the background information contained in this lesson. Tell them that this helps unify and balance the print.

e. Share the print, *Sky and Water*. Allow the students time to examine the details of the print in small groups.

f. Discuss the print from the top to the bottom. You will notice that the title of the print is derived from the items that are balanced in the print (birds to fish). This is an excellent example of symmetrical balance.

g. Activity: Create a product imitating the style used in *Sky and Water*. Students can make a potato stamp and use ink pads to stamp a design that shows balance (directions for the stamping activity can be found on page 182 in What You Third Grader Needs To Know). The students might choose the same items Escher used in his famous work. A variation might be to bring in some object from home and allow the student to manipulate them into a balanced position and then draw it.

5. Evaluation

a. Assess student drawing by their attempt to use balance in their Escher style project.

6. Standardize Test Connections

a. Reading: fact or fantasy.

b. Math: symmetry

H. Lesson Eight: How Does Design Affect Our Emotions?

1. Objectives

a. Concept Objectives

1) The learner will discuss how emotions are expressed through art.

b. Skill Objectives

1) The learner will express a variety of emotions typically used in art.

2) The learner will compare emotions within various artworks.

2. Materials

a. Cassatt's *The Bath*

b. <http://sunsite.unc.edu/wm/paint/auth/cassatt/>

c. Getting to Know the World's Greatest Artists: Mary Cassatt

d. Tanner's *The Banjo Lesson*

e. <http://www.cs.hamptonu.edu/admissions/gallery/aaa36.html>

f. Munch's *The Scream*

g. <http://www.eb.com/~jdimmm/munch.html>

h. "Using Shapes to Show Emotion" page 187 from What Your Third Grader Needs To Know

i. notebook paper

j. paint

k. drawing paper

l. The Great Blueness and Other Predicaments by Arnold Lobel

3. Background Information

a. Mary Cassatt (1844-1926) was the first great American painter. She was the daughter of a wealthy Pennsylvania businessman. She moved to Paris to study art at a young age. That is where she gained her first recognition as a great artist. The theme that runs through her works is that of the relationship of a mother and child. Cassatt was able to capture the essence of love, intimacy, understanding and caring as they occur in ordinary everyday activities. This is especially significant because she never had any children of her own. Her brilliant use of color also draws in feelings of warmth. She uses shapes, lines, color, and figure and ground to touch our emotions in *The Bath* (1891).

b. **Henry Tanner** (1859-1937) was from a middle-class Black family in Pennsylvania. He moved to Paris to study art and escape the prejudice occurring in the United States at that time in history. Henry Tanner mostly painted Black subject in a sympathetic and serious manner. Tanner's work showed strong Impressionistic influences, especially with his use of color. He was strongly attached to a certain shade of blue and used it repeatedly. This shade of blue is known now as Tanner blues. In *The Banjo Lesson* (1893), Tanner helped focus our emotion by turning the heads of the boy and man toward the instrument and painting them large in the foreground. The expressions on the faces of both the boy and the man help show a strong emotion of commitment and love. The balance in this work of art is radial. The figures in the foreground are the focal point and various small objects in the background create a circular motion. The light is coming from two sources, the window and the fireplace. It was a challenge to blend the light of day and the light of the fire. Despite this challenge, Tanner was able to create a warm, caring environment for the man and boy. He used a study photograph as a model for the actual oil on canvas painting.

c. **Edvard Munch** (1863-1944) used warm colors in *The Scream* (1893) to bring the emotions of being scared, frightened, and confused. The rhythm created by the lines in the painting are in a circular motion,

thus creating more movement. The background of swirling lines leads your eye to the screaming face in the foreground, and contrasts severely with the calm people in the background and the two small boats floating peacefully on the water. *The Scream* is his most famous work. The idea of *The Scream* came to him while he was walking across a fjord at sunset. Munch often painted the things he was afraid of instead of talking about them. The main themes that run through his paintings are death, pain and the pursuit of affection. Painting is a unique way of expression. Munch is considered a forerunner in the world of expressionism.

(adapted from Edvard Munch)

4. Procedures

- a. Show all the works of art already viewed in the unit. Discuss what emotions they generated and why the emotion is associated with that particular work of art. Create a word web for the words that the students generate.
- b. Have the students use facial gestures to demonstrate various emotions. State that artists use very similar expressions in their works of art to elicit emotion in us when we look at art. Then read "Using Shapes to Show Emotion" from What Your Third Grader Needs To Know to the students.
- c. Show the students, *The Bath* and *The Banjo Lesson*. Guide the students through the paintings with these questions: *How do they make you feel? Would you want to be the child in the paintings? What are their faces expressing? What size are the people? How much space do they take up? What do you see that is the same? What do you see that is different?.* Have the students draw conclusions as to the emotion portrayed in the paintings.
- d. Activity: Divide the class into teams and have each team pick either of the works of art and act it out. Have the teams that are watching decide if the same emotion that was presented in the painting is presented in the dramatization.
- e. Activity: Students can write a paragraph describing a time in their life that they have had feelings similar to those the children are experiencing.
- f. Using the background information for this lesson, teach the students about the backgrounds of Mary Cassatt and Henry Tanner.
- g. Tell the students that they are now going to learn about Munch. Based on the title of Munch's work, ask them what kinds of emotions they think his oil pastel will show. Discuss how Munch used emotion in his painting of *The Scream* without giving away to many clues about what the actual oil pastel looked like.
- h. Activity: Have the student draw a picture of *The Scream*. (Do not show the actual oil pastel to the students.) When the students have completed their work, show them the actual oil pastel. Chart on the board the similarities occur in all of the works. Discuss the critical attributes of *The Scream*. Be sure to ask them if they think the scream is silent or out loud? You might want the students to practice both types of screams before they make the inference!
- i. Read The Great Blueness by Arnold Lobel. This will illustrate to the students how color can effect our emotions.
- j. Using oil pastels, have each child create a book of emotions. Refer back to the emotion word web on the board. You may want to limit the number of emotions in the book.

5. Extensions

- a. Mary Cassatt also painted *The Banjo Lesson* (1894). Create a Venn Diagram to compare Cassatt and Tanner's depiction of a banjo lesson. The students can use the information from the diagram to create an essay comparing and contrasting the two pieces of art.
- b. Create and name a shade of blue. Collect all the shades of blue and create a spectrum of blue. Display the spectrum on the wall.
- c. Research the decade of the 1890's. Both the Cassatt and Tanner completed their painting in this decade. Was something unusual happening?

6. Evaluations

- a. Assess the students when they are acting out either *The Bath* or *The Banjo Lesson*. Did they show the emotion? the main idea?
- b. Assess the emotion book to see if the emotion and color both have the same value.

7. Standardize Test Connections

- a. Reading: compare and contrast, inferences, drawing conclusions, main idea
- b. Language Arts: personal narrative
- c. Science: spectrum of color, types of light

I. Lesson Nine: How Does Design Tell a Story or Convey an Idea?

1. Objectives

a. Content Objective

1) The learner will understand that art communicates to the viewer by either telling a story or conveying an idea.

b. Skill Objectives

- 1) The learner will recognize main idea and detail in art.
- 2) The learner will understand that art tells a story or illustrates an idea.

2. Materials

- a. Pictures Tell Stories by John Grandits
- b. Tar Beach by Faith Ringgold
- c. "A Painting About an Idea" from What Your Third Grader Needs To Know
- d. Getting to Know the World's Greatest Artists Salvador Dali
- e. Dali's *The Persistence of Memory*
- f. <http://watt.emf.net/wm/paint/auth/dali/persistence/>
- g. Edward Hicks' *The Peaceable Kingdom*

h. magazines

3. Background Information

a. **Faith Ringgold** began telling her stories through the beautiful quilts she created. The quilts are patterned after the ones created by the Colonial Americans. Most of her quilts and stories are about Black females in the United States. *Tar Beach* tells the story of Faith's life. The original art on the quilt demonstrates the setting and the main idea of the work of art. The picture book, Tar Beach has many of the details that were not actually shared on the quilt. However the same elements of art exist within both. For the book she used acrylic on canvas, just like she did for the quilt. In 1992 the Caldecott Honor Medal was awarded to this book.

b. **Edward Hicks** (1780-1849) is classified as an American primitive folk painter due to the fact that he never had any formal art training. Hicks was a Quaker. Quakers believed in a serene, peaceful world. Hicks had a vision for a peaceful world, sense he was born just after the American Revolution. He is best known for over 60 versions of one painting, *The Peaceable Kingdom*. The concept for these works is both Biblical and historical. He was inspired by Old Testament prophecy, peace on earth and Pennsylvania history. The paintings consisted of wild and tame animals peacefully together and people exhibiting peace. The expressions on the faces in his painting often express how he was feeling while he was painting.

c. **Salvador Dali** (1904-1989) was considered a Surrealist. Surrealists look at things in new and exciting ways. He often took familiar object and changed them into odd shapes. His paintings are often hard to understand due to the fact that the inspiration for them came in his dreams. His wonderful imagination can be seen in his work. In *The Persistence of Memory* the ants and the fly on the watch let us know that the watch has been there for a long time and it is decaying. This creates an allegory of empty space where time is ending. The strongest relationship of surrealist form in this piece is the vivid contrast between the intricate watch and decaying watch.

(Adapted from Art Through the Ages and Getting To Know the World's Greatest Artists: Salvador Dali)

4. Procedures

a. Walk into the classroom telling a story that is familiar to the children. Ask them how you could make the story more interesting. (pictures, dress like the character) Read Pictures Tell Stories. Reinforce the main idea of the book (pictures tell stories or convey an idea).

b. Tell the students that today they are to take a look at how artists use their work to tell a story or convey an idea. Discuss the life of Faith Ringgold, artist of *Tar Beach* (1988) with the students. State that the repetitive design in her quilt is characteristic of the Early American Quilts.

c. Read Tar Beach, the book to the students asking them to pay particular attention to the details in the pictures.

d. Have the students create a short story about their life.

e. Have the students read, "A Painting About an Idea" from What Your Third Grader Needs To Know. Allow the students time to examine several versions of Edward Hicks', *The Peaceable Kingdom*. Have the students work in pairs to discuss the elements of art present, and to write a sentence or two to express the idea of the paintings.

f. Then share *The Persistence of Memory* with the students. Introduce the artist, Salvador Dali by reading Getting to Know the World's Greatest Artists: Salvador Dali. Then discuss the main idea of *The Persistence of Memory*.

g. Activity: Divide the class into two teams. Have each team compare and contrast the styles of Hicks and Dali on a Venn diagram. Share the ideas each team generated. Then generate a class Venn diagram.

h. Activity: The main idea of Hick's work is peace. Brainstorm other ideas that illustrate peace. Have the students draw something that illustrates the idea of peace.

5. Extensions

a. Using magazines, have the children cut out illustrations that tell a story or convey an idea. The illustrations can be posted on two large pieces of paper, one for pictures that tell a story and one for pictures that convey an idea.

b. Students can use the library to research other masterpieces that tell a story or convey an idea.

c. As a team, students can classify the works of art discussed in this unit into the two categories (story/idea).

6. Assessment:

a. Assess student drawings for the idea of peace.

7. Standardize Test Connections

a. Reading: main idea, supporting details

b. American History: quilts

c. Math: geometric shapes and designs

J. Lesson 10: How Do Artists Celebrate?

1. This lesson celebrates the end of the unit and the beginning of art appreciation as a life long skill. You can choose one or more of these culminating activities to celebrate the success of the students.

a. Visit a local museum.

b. Create a class quilt that tells the lessons in the unit. This could be put on display in a bank or some other public building.

c. Invite other students to the classroom. Have your class be docents. They can share a wealth of knowledge and appreciation they have gained.

d. Consult a local museum about having an art show of children's work created through this unit.

e. Create a class art portfolio. When special visitors visit your class, students can share their work.

f. Invite a local artist to come and demonstrate how the elements work together.

g. Students independently research an artist and one of their works of art. The project should describe the work of art using the appropriate elements of art.

h. Read The Important Book. Assign each student an artist from the unit. Have them create an important page for the artist. The page will be included in a class book. Be sure to have the students add illustrations to their page. Display the book in the library.

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