

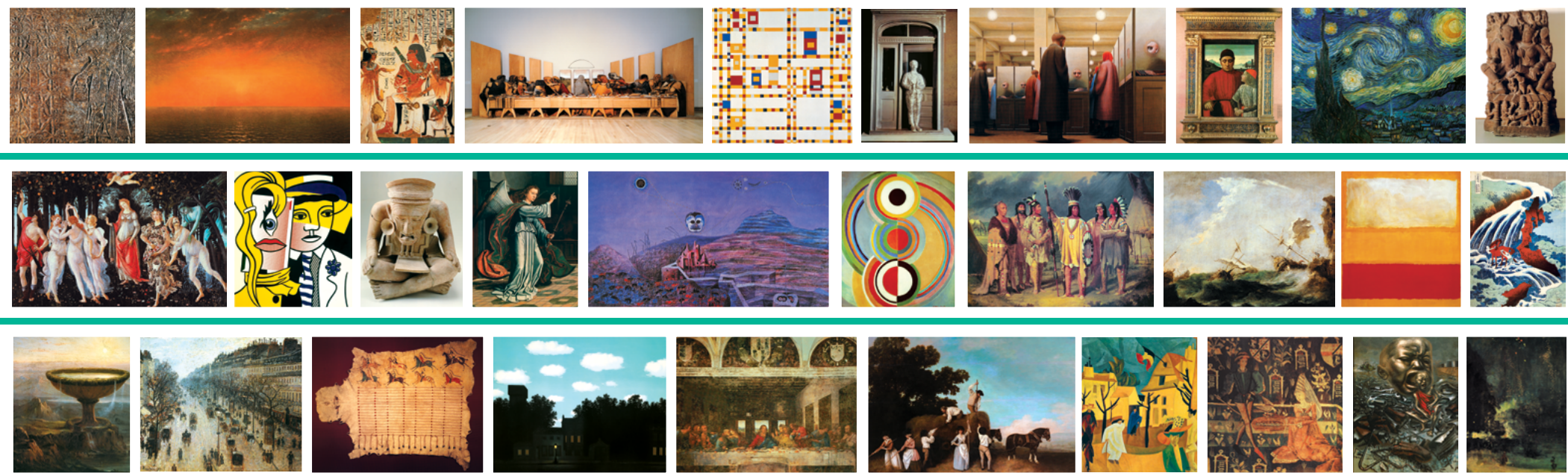
# ART IMAGE

## UNDERSTANDING and CREATING ART



Revised and Expanded Edition

Grade 6



# ART IMAGE UNDERSTANDING and CREATING ART

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Second edition in collaboration with Rachel Ross

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## **THE ART IMAGE SERIES *Second Edition***

### ***New Revised Teacher's Resource Guides***

When the ART IMAGE SERIES for Grades 1 to 6 was conceived in the late 1980s, the intention was to provide an art appreciation program for elementary schools. To help novice teachers teach art appreciation with ease and confidence, teacher's resource guides were designed with lesson goals and practical teaching strategies focusing on RESPONDING activities, which have been carefully correlated with an outstanding collection of fine art reproductions for each grade level.

In this second edition, the teacher's guides have been extensively revised, enhanced, and refined. The activities have been structured in ways that help the teacher preplan a lesson more effectively, in order to stimulate discussion and promote critical thinking and art appreciation. In each guide, the text is presented in an easy-to-follow format built upon meaningful explorations of images.

The RESPONDING activity—perceiving, analyzing, and interpreting artistic work—now includes a new guided-looking section to support the teacher through the process of engaging students in art dialogue. Equal importance is attached to the artistic process of CREATING. The studio experiences are fully delineated and contain specific assessment suggestions.

The **NEW ART IMAGE** program consists of six teacher’s guides, from grade 1 through 6, each including 30 digital art images that have been carefully selected to offer students a broad exposure to works of art, helping them to understand the importance of art in a variety of cultures from different times and places.

Each guide includes 15 thematically organized model lessons that incorporate concepts and skills from the National Core Arts Standards. All lessons cover the four essential components of arts instruction: Aesthetic Perception, Art History and Culture, Art Criticism, and Studio Production.

The model lessons provide the teacher with an-easy-to-use format for introducing the works of art and the artists, with questions to facilitate retention and encourage critical thinking skills. The program is effective for both a classroom situation and individual or group study. Teachers can adapt and adjust these lessons for their students. It should be noted that the suggested sequence provides a natural progression.

## **THE PROGRAM**

### ***Program Aims***

The aim of the ART IMAGE series is to:

- Familiarize students with works of art;
- Lead students to have increasingly positive experiences with different works of art;
- Improve students’ ability to PERCEIVE, to ANALYZE, to RESPOND positively, to UNDERSTAND, and to form personal opinions regarding works of art;
- Sensitize students to the history of art, and thus to the history of humanity;
- Interpret and share artistic work.

The RESPONDING activities are designed to establish an effective connection between the student and the artistic image. Understanding and evaluating how the arts convey meaning is an integral part of the instructional process. The role of the teacher is to promote discussion so that students can recognize the ideas in their images, in those of their peers, and in masterworks of art.

## THE ACTIVITIES

### ***Sensitizing vs. Imparting Knowledge***

The main goal of the ART IMAGE activities is to sensitize students to art *through* art. The students' acquisition of knowledge is a by-product of this process of sensitization. Constant exposure to artistic images increases the students' level of creative sensitivity, making aesthetics and the visual arts more accessible to them, both as observers and as participants. The most practical way of sensitizing students to works of art is to ask many questions about individual images in order to encourage the habit of perceiving and analyzing artistic work through the use of descriptive language. As students become aware of artists' images, they also become aware of the history of humanity. They also gradually become more knowledgeable about the countries of origin of these works: their geography, architecture, heroes of the past, and customs. Although young students sometimes forget dates and names, they will retain the visual memory of the strongest images from various historical periods. In the programs' extensive use of North American works of art, the RESPONDING activities will nurture in the students an appreciation and knowledge of their cultural heritage. They will see art as a rich integral component of daily life.

## HOW THE ACTIVITIES ARE STRUCTURED

### ***Observe and Respond***

All of the RESPONDING activities are designed to encourage the students' verbal skills, as they learn new vocabulary and describe and discuss images. The teacher can easily present the art images in a different order and design new activities. All activities are similarly structured, although the order of the different stages may vary from one activity to the next.

The Presentation of Artists and Works section promotes visual and cultural literacy. Each lesson begins with qualitative questions and statements that will involve students and help them use a critical approach to understanding the works presented. To assist the teacher, many answers are provided in parentheses immediately after the questions. The terms designating the fundamental design concepts, techniques, and theoretical bases of structure and composition identified in the images are highlighted in boldface and can be used to build a contextual understanding of art vocabulary.

RESPONDING: The artworks are examined using a generic critical approach, which consists of five steps. The first is **description**—gathering evidence. Students describe the subject matter (theme), and whenever possible they describe the medium and technique used. The second step is **formal analysis**—how the work is structured or organized. Students analyze and describe the elements and principles of design. The third step is **interpretation**—students discover and interpret the meaning of the works through personal responses dealing with their feelings and the mood or atmosphere evoked by the artwork. The fourth step is **judgment**—judging its significance or success. Students give their personal opinion about the work of art and justify their opinions with valid explanations. The final step is **historical and cultural annotations**—students gain knowledge of art history, as well as basic information about the artists and their aesthetic concerns. In practice, the five stages mentioned here are not always presented in this order. Once the technique of providing information and asking questions becomes familiar, teachers may develop their own approaches.

**The Objectives**

The desired outcomes or objectives for the lessons are achieved through various means of learning. Higher-order thinking skills include identifying, describing, analyzing, making informed value judgments, formulating hypotheses, applying skills, and expressing ideas.

**The Themes**

The works of art presented in the ART IMAGE series were carefully selected to present a variety of themes. The themes are derived from three major categories: The Individual, The World, and Time. These are followed by themes in each category that are used in the activities for each grade level, such as people, places, animals, nature, celebrations, fantasy, night, day, seasons, etc. Though most activities are theme-related, some are design-oriented.

**Experiment and Create**

Through CREATING activities, students conceive and develop new artistic ideas and works. They are encouraged to use the understanding gained by looking at existing art to inspire new creative efforts of their own. Studio experiences allow students to practice the fundamental design concepts (elements of art and principles of design) with age-appropriate art media and techniques. The use of themes encourages students to respond personally through observation, memory, and imagination. An exploration of media includes a range of lessons in two-dimensional and three-dimensional techniques. Suggestions for hands-on activities do not require expensive materials. Teachers are encouraged to improvise their choice of materials and add new ideas to lessons to meet their students' specific needs.

**Suggested Procedure**

Includes a motivational section or initial stimulation to spark creativity and engage students in a meaningful art experience. Guidance for art production techniques is provided to help the teacher through the key steps.

**Assessment**

Presenting and connecting to art also means that students learn to take a critical look at their own artworks as well as those produced by their classmates. They present their artworks and discuss why they are meaningful to them. The method of assessment prescribed involves oral and written accounts, the creative exchange of ideas, and self-assessment. Suggested areas and sample questions are offered as guidelines.

**Scheduling Presentations**

The lessons vary in length, but there are easy breaking points. Lengthier projects can be scheduled over any number of days. A CREATING activity may be presented before or after a RESPONDING activity. If it is presented before, the RESPONDING activity will reinforce the theme; if after, the works of art will serve to stimulate and encourage the creative process. Some Exploration and RESPONDING activities can be incorporated into activities in other subjects.

# Grade 6

## Activity 10

# SHAPES AND COLORS

### Artists

**Sonia Delaunay (1885–1979)**  
Born in Russia

**Piet Mondrian (1872–1944)**  
Born in the Netherlands

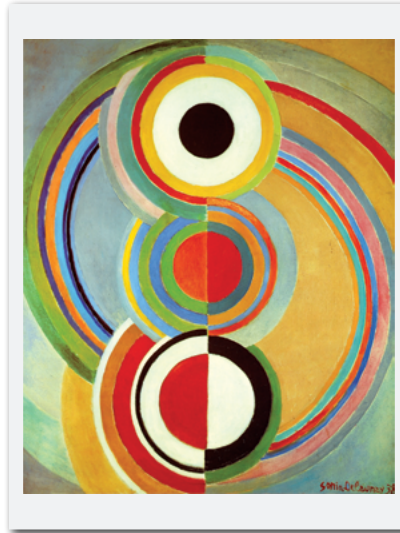
**Mark Rothko (1903–1970)**  
Born in Russia

### Vocabulary

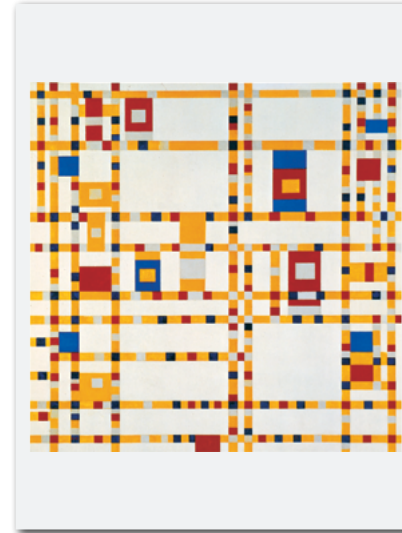
**Abstract art**

### Objectives

- Be introduced to three prominent figures in the American art scene;
- Become more visually sensitive to abstraction in painting;
- Learn more about the specific characteristics of **Abstract art**;
- Find design elements;
- Become aware that abstract works, like figurative works, express feelings;
- Determine which work of art they prefer and give reasons for their choice;
- Use specific elements of design and composition in their own artworks;
- Analyze one of their classmates' artwork.



Delaunay, Sonia, *No. 123-A*, 1938. Oil on canvas, 71 x 58 ½ in. (180 x 148.5 cm). Musée national d'art moderne, Centre Georges Pompidou, Paris, France. Art Image 1988 / © 1989, ARS, NY / ADAGP



Mondrian, Piet, *Broadway Boogie Woogie*, 1942–1943. Oil on canvas, 50 x 50 in. (127 x 127 cm). The Museum of Modern Art, New York. Art Image 1988



Rothko, Mark, *Untitled, Number 13*, 1958. Oil paint, acrylic, and powdered pigments on canvas, 95 ¼ x 81 ½ in. (242 x 207 cm). The Metropolitan Museum of Art, New York. Art Image 1988



# OBSERVE and RESPOND

## Presentation of Artist and Work

.....  
**Sonia Delaunay** was born in Russia in 1885. She studied in Russia and Germany, and then moved to Paris in 1906. She married the painter Robert Delaunay, one of the pioneers of modern abstraction, and soon began to create works herself. Like her husband, Delaunay extensively dealt with the depiction of light and movement. She was fascinated by the pulsating power of color relationships and introduced rhythmical variations into her large, brightly colored canvases. Delaunay's work extends to painting, textile design, and stage set design. She revolutionized the art of fabric design by creating fabrics with **abstract** patterns and contrasting colors. Her interest in fashion design and interior decoration made her one of the most important members of the Art Deco movement. She wanted to make the world a brighter and more interesting place. Delaunay worked all her life in France and died in Paris in 1979.  
.....

1. Group students around the images to discuss three **abstract** works of art. Explain that an **abstract** painting is neither anecdotal nor figurative; it does not tell a story and it does not contain any recognizable objects or figures. The meaning of an **abstract** painting or sculpture is contained in the grouping of the shapes, colors, and forms of which it is composed. In order to decipher the artist's meaning and intent, it is important to know how to "read" and interpret the basic elements of visual art. Most of all, viewers must be emotionally receptive.
2. Present the three works of art. The first, made in 1938, is entitled *No. 123-A*; it is by a woman painter named Sonia Delaunay. The second work, entitled *Broadway Boogie Woogie*, was done in 1942 by a Dutch artist named Piet Mondrian. The last one is untitled, but it is known as *Number 13*. It was painted in 1958 by an American artist named Mark Rothko.
3. **Suggested quiz** (10 minutes)
  - ▶ Display the images alongside the following questions and the names of the artists. Students are to write their answers on a piece of paper.
    - a) Which of the three paintings is in warm colors? (Rothko)
    - b) Which painting contains only primary colors? (Mondrian)
    - c) Which painting has many curves in it? (Delaunay)
    - d) Which painting has a predominantly horizontal composition? (Rothko)
    - e) Which painting has especially hard, contrasting lines? (Mondrian)
    - f) Which painting has a blurred effect? (Delaunay)
4. Focus again on the images.
  - What words and impressions come to mind when you look at these **abstract** works?

## Presentation of Artists and Works

**Piet Mondrian** was born in 1872 in Amersfoort, in the Netherlands. His early paintings were realistic. In 1911, with his discovery of Cubism, he quickly freed himself from realist conventions. Mondrian began to focus on the three primary colors. Curved lines and organic shapes were eliminated. He started to concentrate on essential structures, which he reduced to rhythmical combinations of horizontals and verticals, creating canvases that resembled a series of plus and minus images. Mondrian's move from Paris to New York City in 1940 had a marked impact on his work. Fascinated by this huge metropolis, he turned to syncopated rhythms, which reflected the jazz beat of New York City. This evolution is seen in *Broadway Boogie Woogie*, one of Mondrian's last masterpieces before his death in 1944. His ideas influenced architecture and the graphic arts, and inspired generations of **abstract** artists. By 1950, his designs could be seen printed on women's dresses. Some architects even designed whole buildings to look like Mondrian's paintings.

**Mark Rothko**, like Sonia Delaunay, was born in Russia in 1903. In 1913, his family moved to the United States, settling in Portland, Oregon. Rothko studied at Yale University (1921–1923) and at the Art Students' League in New York City. His painting evolved from Figurative Expressionism through Surrealism to **Abstract** Expressionism. The impact of Rothko's blurred rectangles is created through strong color harmonies, static compositions, and very simple elements. He used an economy of shapes, horizontal bands of varying sizes on a stained field of color that suggests a halo. Rothko, considered one of the most influential artists of the 20th century, was largely self-taught. He died in 1970 in New York City.

- ▶ Allow students time to express their feelings about each work of art. Explain that the works are very different from one another and the atmosphere created by each is very personal. Rothko's work, *Number 13*, appears peaceful on account of its softness and blurred effect. Yet it has a pulsating quality: white and red bands of color float in an ever-changing sea of yellow. Mondrian focused on an ordered world of geometry. *Broadway Boogie Woogie* looks calm and balanced, but it is full of tension: the clashing colors and alternating rectangles create a pulsating rhythm like that of music and flashing lights. Delaunay's picture recalls a piece of cloth or planets in space. She dealt with problems of light, color, and movement, and was also interested in fabric design and fashion, carpet designs, panels for handbags, and costumes.

5. Invite students to tell the class which work of art they prefer and why.

# EXPERIMENT and CREATE

## Vocabulary

### Abstract art

Abstract art is a kind of non-figurative art as no attempt is made to represent forms or subject matter realistically. Instead, it uses color, shapes, and gestural marks as the main subject of the artwork.

### OBJECTIVE

Students will complete a visually interesting two-dimensional **abstract** composition.

### TECHNIQUE AND MATERIALS

#### Tissue paper collage

- ❑ 9 x 12 in. (23 x 30.5 cm) oak tag (one sheet per student)
- ❑ Packages of assorted color tissue papers (preferably warm and cool colors)
- ❑ Acrylic polymer medium or liquid laundry starch
- ❑ Large brushes
- ❑ Scissors

### PROCEDURE

- Begin the session by telling students that they will be using the design elements – colors, shapes, space, and balance – as a form of language to make a tissue collage of an **abstract** artwork. There should be no figuration. They are to only use shapes and forms, preferably geometric – squares and rectangles – in different dimensions (large, medium, or small) and different proportions (wide/narrow or narrow/ high). Their artwork is to be static and balanced (no diagonal lines).
- Using a sheet of oak tag as a background surface, students cut out shapes in the transparent tissue paper and apply them in overlapping stages

to create an **abstract** design. They should first apply polymer to the area they wish to cover with the tissue, and then apply another coat of polymer over it. Make students aware of their choices and decisions. Emphasize that they should extend their compositions to the borders of the page. They must also maintain an effect of balance and equilibrium in their artwork. Store collages flat until completely dry.

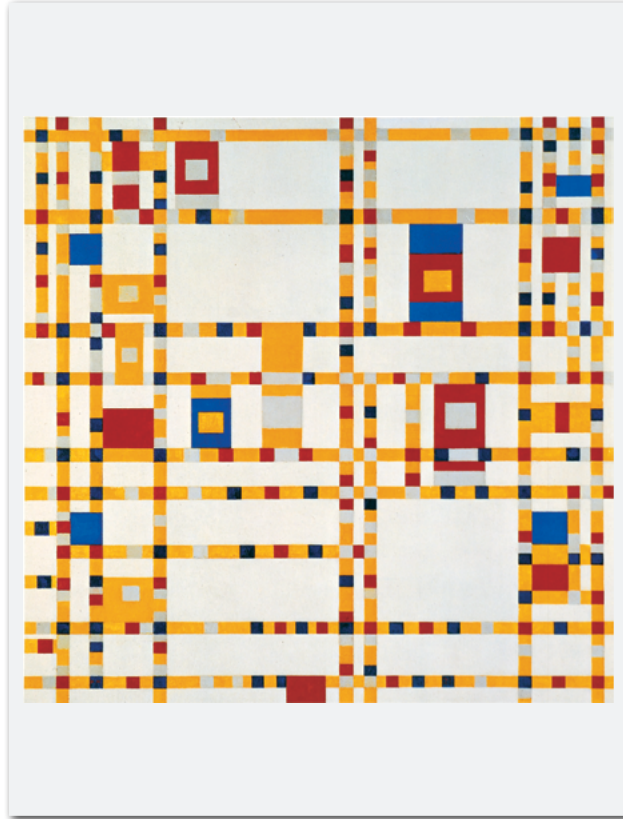
### ASSESSMENT

Assign each student a work that is not their own and ask them to write a short paragraph in which they examine the effectiveness of their classmate's composition. In their opinion, to what extent was their classmate able to apply the concepts learned such as the use of overlapping to create new colors? What kinds of geometric shapes were mainly used? Do the shapes vary in size and orientation? How are the shapes arranged in the composition? Is the composition static and balanced? Students then compare each other's analyses.

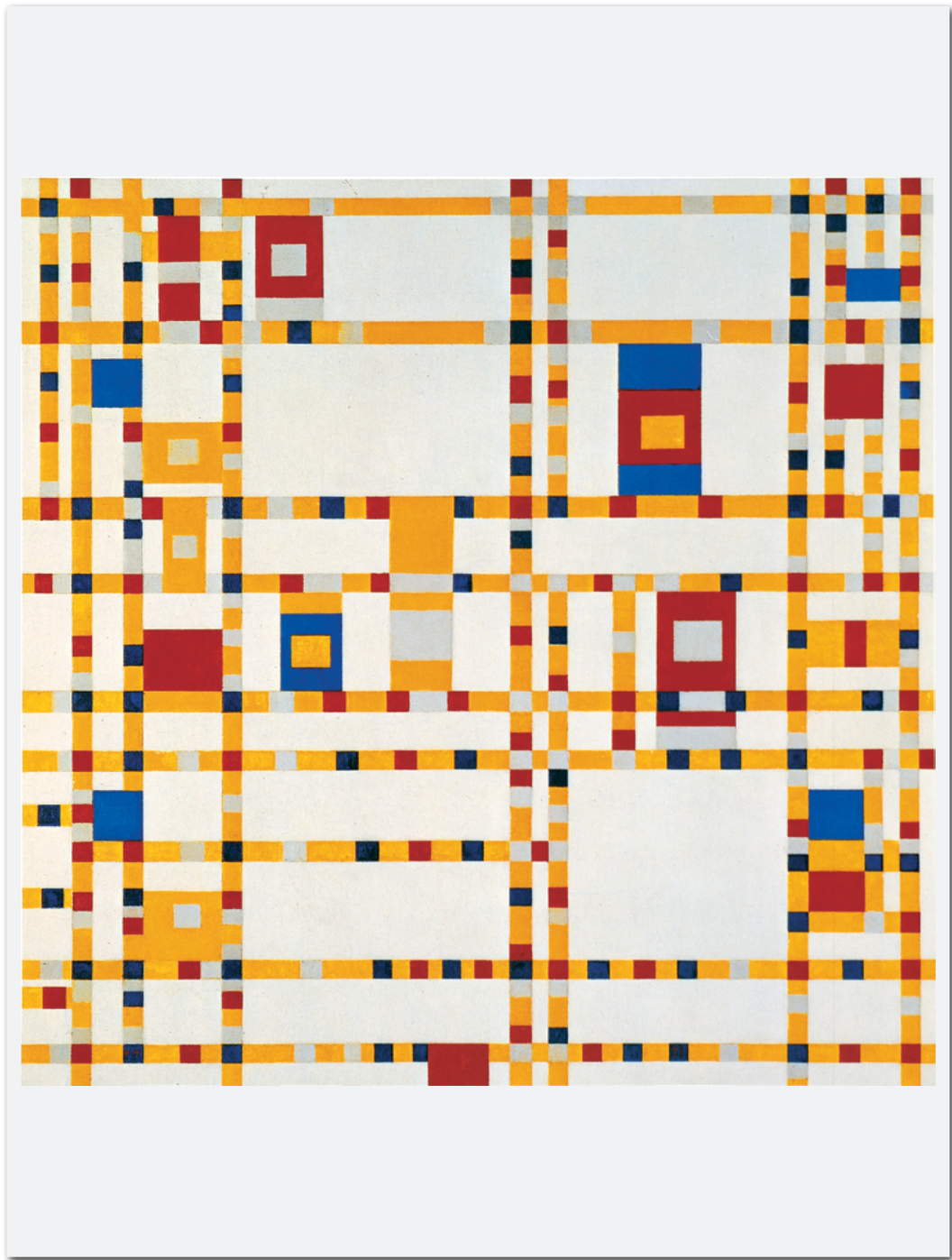


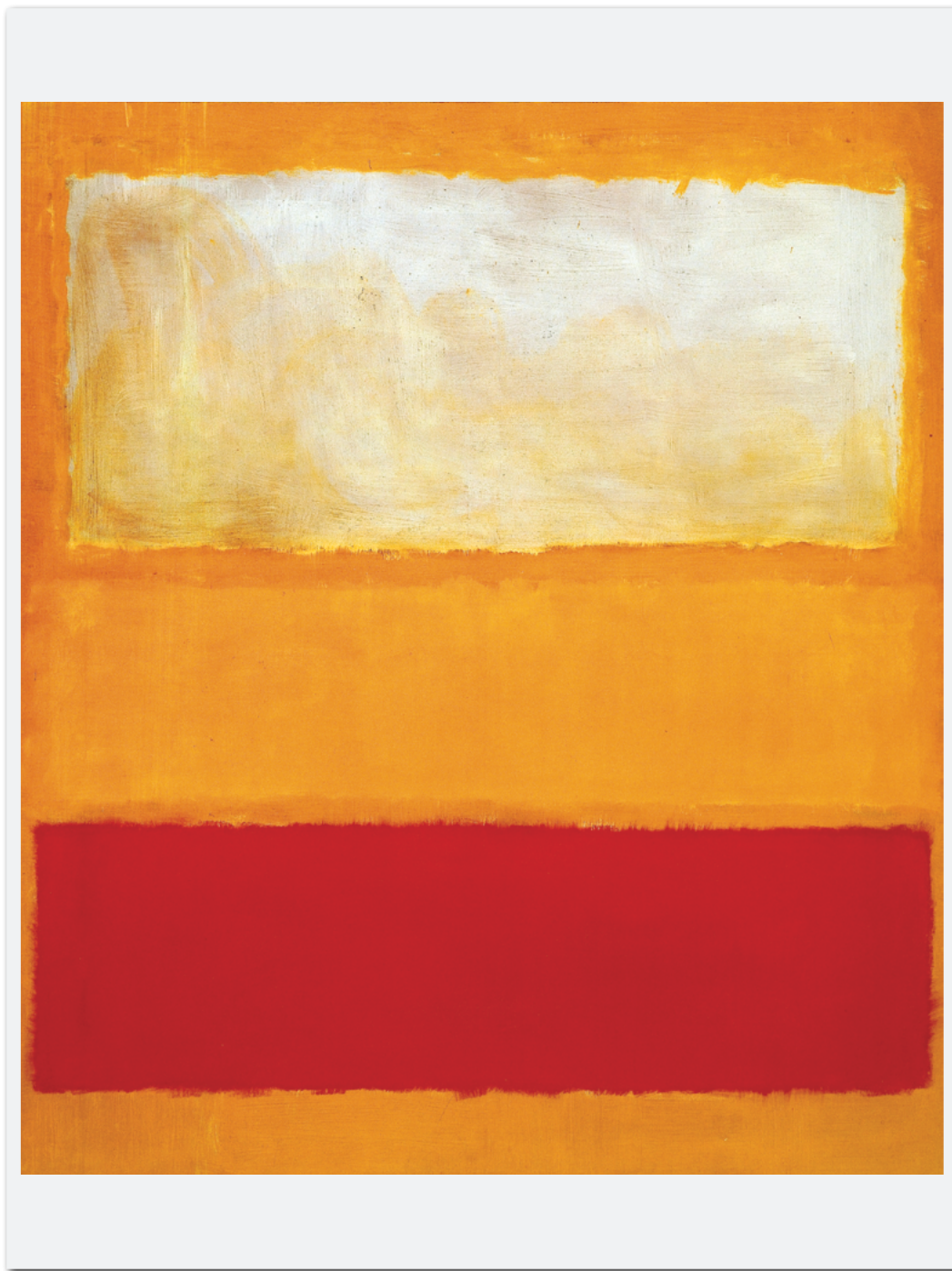
# THE IMAGES

# Activity 10











# List of artworks reproduced in Art Image grade 6

## Activity 1

- Egyptian Art, *Presentation of the Cup*, 1400 B.C. Fresco, 36 x 25 ½ in. (91 x 64.8 cm). The Metropolitan Museum of Art, New York. Art Image 1988
- Anonymous, *Armorial Tapestry: Couple Training a Falcon*, circa 1450. Wool tapestry, 76 x 159 in. (193 x 404 cm). The Montreal Museum of Fine Arts, Montreal, Canada. Bequest of D.W. Parker. Art Image 1988
- Indian Art, *Siva and Parvati*, 1000 A.D. Sandstone sculpture, 24 ¼ in. high (62.2 cm). The Montreal Museum of Fine Arts, Montreal, Canada. Art Image 1988
- Lichtenstein, Roy, *Stepping Out*, 1978. Oil and magna on canvas, 86 ¾ x 70 in. (220 x 178 cm). The Metropolitan Museum of Art, New York. Lila Acheson Wallace Gift, Arthur Hoppock Hearn Fund, The Bernhill, Walter Bareiss and Louise Smith Fund. Art Image 1988 / © Estate of Roy Lichtenstein / Sodrac 2002

## Activity 2

- Feininger, Lyonel, *Yellow Street II*, 1918. Oil on canvas, 37 ½ x 34 in. (95 x 86 cm). The Montreal Museum of Fine Arts, Montreal, Canada. Gift of the John G. McConnell family and Bequest of Harold Lawson and Horsley and Annie Townsend. Art Image 1988
- Pissarro, Camille, *The Boulevard Montmartre on a Winter Morning*, 1897. Oil on canvas, 25 ½ x 32 in. (64.8 x 81 cm). The Metropolitan Museum of Art, New York. Gift of Katrin S. Vietor, 1960. Art Image 1988

## Activity 3

- Van Gogh, Vincent, *The Starry Night*, 1889. Oil on canvas, 29 x 36 ¼ in. (73.7 x 92 cm). The Museum of Modern Art, New York. Acquired through the Lillie P. Bliss Bequest. Photograph © 1988, The Museum of Modern Art. Art Image 1988
- Pellan, Alfred, *Mauve Garden*, 1958. Oil on canvas, 51 x 73 in. (130 x 186.5 cm). Private Collection, Montreal, Canada. Art Image 1988
- Whistler, James Abbott McNeill, *Nocturne in Black and Gold, The Falling Rocket*, 1875. Oil on oak panel, 23 ¾ x 18 ½ in. (60.2 x 46.7 cm). The Detroit Institute of Arts, Michigan. Gift of Dexter M. Ferry Jr. Art Image 1988
- Magritte, René, *The Empire of Light II*, 1950. Oil on canvas, 31 x 39 in. (78.8 x 99 cm). The Museum of Modern Art, New York. Gift of D. and J. de Menil. Photograph © 1988, The Museum of Modern Art. Art Image 1988

## Activity 4

- Assyrian Art, *Eagle-Headed Winged Genie Fertilizing the Sacred Tree*, circa 877 B.C. Relief sculpture on gypseous alabaster, 51 x 50 ½ in. (128.3 x 130 cm). The Montreal Museum of Fine Arts, Montreal, Canada. Bequest of Miss Olive Hosmer and Horsley and Annie Townsend. Art Image 1988
- David, Gérard, *The Annunciation, Panel A: The Archangel Gabriel*, 1506. Oil and tempera on wood, 30 ¼ x 24 ½ in. (76.8 x 62 cm). The Metropolitan Museum of Art, New York. Bequest of Mary Stillman Harkness, 1950. Art Image 1988

## Activity 5

- Stubbs, George, *Haymakers*, 1785. Oil on wood, 35 x 53 in. (90 x 135 cm). The Tate Gallery, London, England. Art Image 1988
- Hokusai, Katsushika, *Yoshitsune, Horse-Washing Waterfall*, 1827. Wood engraving, 14 ¾ x 9 ¼ in. (37 x 23 cm). The Montreal Museum of Fine Arts, Montreal, Canada. Art Image 1988
- Cheyenne Art, *Elk Robe*, circa 1870. Elk leather, native paint, quills, deer toes, horsehair cloth, 69 x 82 ½ in. (175.2 x 210 cm). Denver Art Museum, Colorado. Art Image 1988

## Activity 6

- Guardi, Francesco, *Storm at Sea*, circa 1765. Oil on canvas, 21 x 26 in. (53 x 66 cm). The Montreal Museum of Fine Arts, Montreal, Canada. Adaline Van Horne Bequest. Art Image 1988
- Kensett, John Frederick, *Sunset on the Sea*, 1872. Oil on canvas, 28 x 41 in. (71 x 104.5 cm). The Metropolitan Museum of Art, New York. Gift of Thomas Kensett, 1874. Art Image 1988

## Activity 7

- Ghirlandaio, Domenico, *Francesco Sassetti and His Son Teodoro*, circa 1488. Tempera on wood, 29 ¾ x 20 ¾ in. (76 x 53 cm). The Metropolitan Museum of Art, New York. Art Image 1988

## Activity 8

- Segal, George, *Girl in Doorway*, 1965. Plaster, wood, glass, and aluminum paint, 112 x 65 ½ x 33 in. (285 x 165 x 84 cm). Whitney Museum of American Art, New York. Art Image 1988

## Activity 9

- Tooker, George, *Government Bureau*, 1956. Egg tempera on wood, 19 ½ x 29 ½ in. (49.8 x 75.2 cm). The Metropolitan Museum of Art, New York. George A. Hearn Fund, 1956. Art Image 1988

## Activity 10 p.43

- Delaunay, Sonia, *No. 123-A*, 1938. Oil on canvas, 71 x 58 ½ in. (180 x 148.5 cm). Musée national d'art moderne, Centre Georges Pompidou, Paris, France. Art Image 1988 / © 1989, ARS, N. Y. / ADAGP
- Mondrian, Piet, *Broadway Boogie Woogie*, 1942–1943. Oil on canvas, 50 x 50 in. (127 x 127 cm). The Museum of Modern Art, New York. Given anonymously. Photograph © 1988, The Museum of Modern Art. Art Image 1988
- Rothko, Mark, *Untitled, Number 13*, 1958. Oil paint, acrylic, and powdered pigments on canvas, 95 ¼ x 81 ½ in. (242 x 207 cm). The Metropolitan Museum of Art, New York. Gift of The Mark Rothko Foundation Inc., 1985. Art Image 1988

## Activity 11

- Mexican Art, *Figure of an Old Man*, circa 600–900 A.D. Clay sculpture, 13 ¼ x 11 ½ x 11 ½ in. (33.8 x 29 x 29 cm). The Montreal Museum of Fine Arts, Montreal, Canada. Art Image 1988
- Kane, Paul, *Big Snake, Chief of the Blackfoot Indians, Recounting his War Exploits to Five Subordinate Chiefs*, circa 1851–1856. Oil on canvas, 25 x 30 in. (63.5 x 76 cm). The National Gallery of Canada, Ottawa, Canada. Art Image 1988

## Activity 12

- Marisol, *Self-Portrait Looking at The Last Supper*, 1982–1984. Wood, plywood, brownstone, plaster, aluminum, dye, charcoal, 121 ½ x 358 x 61 in. (309 x 909 x 155 cm). The Metropolitan Museum of Art, New York. Gift of Mr. and Mrs. Roberto C. Polo, 1986. Courtesy of Sidney Janis Gallery, New York. Art Image 1988
- Da Vinci, Leonardo, *The Last Supper (Ultima Cena)*, 1495–1498. Fresco, 15 ft. x 28 ft. x 10 in. (3.8 m x 7.1 m x 25.4 cm). Refectory of Santa Maria delle Grazie, Milan, Italy. Art Image 1988

## Activity 13

- Botticelli, Alessandro, *Primavera*, circa 1482. Tempera on panel, 80 x 124 in. (203 x 314 cm). Uffizi Gallery, Florence, Italy. Art Image 1988

## Activity 14

- Cole, Thomas, *The Titan's Goblet*, 1833. Oil on canvas, 19 ½ x 16 in. (49.5 x 40.5 cm). The Metropolitan Museum of Art, New York. Gift of Samuel P. Avery Jr., 1904. Art Image 1988

## Activity 15

- Siqueiros, David Alfaro, *Echo of a Scream*, 1937. Enamel on wood, 48 x 36 in. (122 x 91.4 cm). The Museum of Modern Art, New York. Gift of Edward M. M. Warburg. Photograph © 1988, The Museum of Modern Art. Art Image 1988