



The Big Idea

Works of art are composed of several elements. The key elements for children in Kindergarten are color and line.

What Students Need To Learn

- ▶ **Color**
 - Observe how colors can create different feelings and how certain colors can seem “warm” or “cool”
 - Observe the use of color in:
 - Pieter Bruegel the Elder, *Hunters in the Snow*
 - Helen Frankenthaler, *Blue Atmosphere*
 - Paul Gauguin, *Tahitian Landscape with a Mountain*
 - Pablo Picasso, *Le Gourmet*
- ▶ **Line**
 - Identify and use different lines: straight, zigzag, curved, wavy, thick, thin
 - Observe different kinds of lines in:
 - Katsushika Hokusai, *Tuning the Samisen*
 - Henri Matisse, *Purple Robe and Anemones*
 - Joan Miró, *People and Dog in the Sun*

What Students Will Learn in Future Grades

In future grades students will review and extend their learning about the elements of art and look at more masterpieces of art.

Grade 1

Elements of Art: Color, Line, Shape, and Texture

Grade 2

Elements of Art: Lines

Grade 3

Elements of Art: Light, Space, and Design

I. Elements of Art

Materials

Art Resources

Pieter Bruegel the Elder, *Hunters in the Snow*

Helen Frankenthaler, *Blue Atmosphere*

Paul Gauguin, *Tahitian Landscape with a Mountain*

Pablo Picasso, *Le Gourmet*

Katsushika Hokusai, *Tuning the Samisen*

Henri Matisse, *Purple Robe and Anemones*

Joan Miró, *People and Dog in the Sun*

Instructional Masters 18–21

Warm and Cool Colors, p. 168

Talking to Children About Works of Art, p. 169

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Find the Lines, p. 173

yellow and blue construction paper, p. 168

dark red or dark yellow paper, p. 168

dark blue and light blue paper, p. 168

colored pencils, p. 169

watercolor pigments, p. 170

brushes, p. 170

world map, p. 170

pipe cleaners, p. 172

note cards, p. 172

paper bag, p. 172

Vocabulary

Student/Teacher Vocabulary

anemones: flowers that are like buttercups (T)

atmosphere: the mood or tone of a work of art (T)

color spectrum: the rainbow of seven individual bands of color that make up white light (red, orange, yellow, green, blue, indigo, and violet) (T)

cool colors: colors associated with cool places (North Pole), things (iceberg), or feelings (sadness). Cool colors include blue, green, and purple. (S)

line: a continuous mark with length and direction. Lines can be two-dimensional, such as a line on paper, or three-dimensional, such as a wire or rope. (S)

pigment: natural or chemical materials used to make paints, dyes, inks, crayons, and markers (T)

samisen: a three-stringed Japanese instrument, similar to a banjo (S)

warm colors: colors associated with warm places (desert), things (sun), or feelings (love). Warm colors range from the reds through the oranges and yellows. (S)

white light: light composed of all the rays of colors from red to violet (T)

Domain Vocabulary

Line and color and associated words:

element, red, orange, yellow, blue, green, purple, soft, sharp, dim, shape, form, space, texture, canvas, brush, strokes, paint, outline, stark, strange, direction, zigzag, vertical, horizontal, diagonal, curvy, outline, opposite, pigment, watercolor, oils, two-dimensional, three-dimensional, communicate, express/expression, mood, abstract, pattern, lifelike, realistic, real life, landscape, value (light/dark)

Words that describe objects depicted in the paintings:

hunter, snow, cold, fire, dog, winter, village, trees, ice, skating, bird (*Hunters in the Snow*), atmosphere, air (*Blue Atmosphere*), Tahiti, palm tree, mountain, tropical, road, grass, sun, man (*Tahitian Landscape with a Mountain*), gourmet, bowl, spoon, tablecloth (*Le Gourmet*), tune, instrument, string, woman, robe, kimono (*Tuning the Samisen*), flower, vase (*Purple Robe and Anemones*), appreciate, imitate, zig zag, diagonal, horizontal, vertical

Cross-curricular Connections

Music

Listening and Understanding

- instruments: guitar (samisen)

Mathematics

Geometry

- identify top, bottom, middle

Science

Seasons and Weather

- sun: source of light and warmth



At a Glance

The most important ideas for you are:

- All art consists of color, line, shape, form, light, space, and texture.
- These “elements of art” provide the basic vocabulary of the visual arts.
- Artists use the elements to organize a composition, develop a feeling, or communicate an idea.
- Color and line are two fundamental elements of art.
- Artists use the elements in two- and three-dimensional works of art.
- Children should learn to make elementary observations about colors and lines in the paintings listed.

What Teachers Need to Know

Background

It is vital to engage children in art during the Kindergarten year. Drawing, painting, cutting, tearing, modeling, and pasting help develop small-motor and coordination skills. Likewise, talking about art develops children's verbal and visual abilities through identifying (colors, lines, objects, actions), sorting (warm colors from cool colors), and communicating ideas (“The boys are playing a game”). Children develop visual literacy by looking at pictures, and they build language skills by describing what is happening in a specific artwork.

Remember, too, that children need practice in being creative. Children need plenty of opportunities to draw, squeeze clay, cut and paste paper, and paint. Be sure to supplement art viewing with activities that allow children to create art. Creativity is not limited to a few people with a special talent: we all have the capacity to be creative.

A. Color

Introduction to Color: Warm and Cool Colors

Colors add spice and interest to the world, creating a rich palette for our eyes. Color is an integral part of the daily world. It affects what clothes we choose, how we decorate our homes, and items we eat. Would you want to drink orange milk?

Color is a mysterious art element. It's there—but not there, in a sense. When you say you see green leaves, they're not really green. The light that reflects off of the leaves is green. Your eyes absorb this light, changing it into signals that travel through nerves to your brain, which then interprets them as color images.

If an object reflects all colors off its surface, we see it as white. If the object absorbs all the colors, it appears black. So, when we see a green leaf, all the colors are absorbed EXCEPT green. White light shining through a prism divides into the seven bands of color that constitute the color spectrum: red, orange, yellow, green, blue, indigo, and violet.

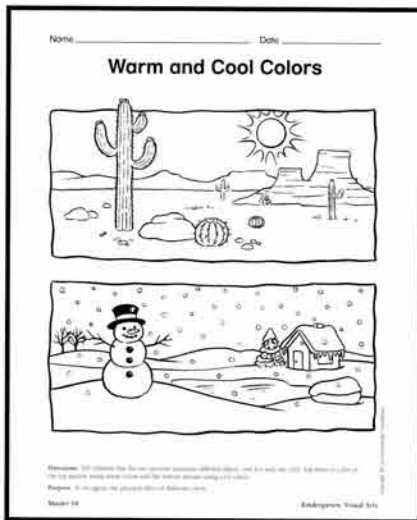
Teaching Idea

Although viewing masterpieces is an important element of art education, children should also have many opportunities to create art projects of their own. There are many opportunities to combine the viewing sections of the curriculum with creative activities. For example, in conjunction with the viewing section on sculpture, you might give children a chance to make a sculpture of their own; or after studying famous paintings of children, you might allow children to paint or draw a scene from their own lives. In this way, viewing and creating can reinforce each other.

Teaching Idea

Before teaching warm and cool colors, you may wish to review your children's knowledge of colors. Be sure they can identify and name basic primary colors. You can improve language and identifying skills with a simple color activity. Have children describe a color they see around them in the classroom and then use the color in a sentence.

I. Elements of Art



Use Instructional Master 18.

Teaching Idea

Colors interact with each other. To observe color interaction, lay a swatch of earthy red or yellow paper on a dark blue and then a light blue paper and see how different the swatch looks.

Colors can have a strong impact on us. How might a newly naturalized American citizen feel when seeing the colors red, white, and blue? The colors might arouse feelings of patriotism for the United States. How would you feel driving a hot-pink car? People often connect certain colors with particular moods, feelings, or ideas. We even use colors descriptively in language. We use phrases such as “Things are looking rosy,” “I’m in a black mood,” “She’s in the pink of health,” “I’m feeling sort of blue today.” Our reactions to colors are mainly intuitive. Artists frequently use colors to convey a feeling or mood, and to evoke intuitive responses from viewers. In art, we divide colors into “warm colors,” those that suggest heat or passion, versus “cool colors,” which tend to evoke a more somber or subdued tone. Consider, for instance, what color outfit you’d select to wear to a glorious, springtime celebration versus one for a memorial service. Each choice conveys a different, intuitive message.

Cool colors include green, blue, and purple. Artists might use these to describe a winter scene or to convey a chilly, distant feeling. The colors themselves are not physically cool, but they suggest cool things, atmospheres, ideas, or moods. On the other hand, warm colors, such as red, orange, and yellow, usually suggest heat—a summer day, flames of a fire, passionate emotions.

Warm and cool colors serve another function in art. Hold a yellow piece of construction paper up to a blue sheet. Which one appears to “move” forward and which one seems to “shift” back? Of course, both sheets remain parallel, but the human eye perceives them as advancing or retreating. Warm colors look like they’re moving toward us. Examine the reproduction of Paul Gauguin’s *Tahitian Landscape with a Mountain*. Which single item seems to “pop out” most? The very warm-colored orange tree on the right “jumps out,” even though it is quite small. Just as we perceive colors as “warm” or “cool,” so their receding or advancing movement also is only implied. This occurs because of the way our minds interpret their different length light waves as they reflect off surfaces.

Examining Colors in Works of Art

Note: The descriptions and activities in the main text below are intended to help you become familiar with the artworks before presenting them to children; however, some of the activities might be adapted for classroom use. Activities intended specifically for children can be found in the Teaching Idea sidebars. The Looking Questions given below are also printed on the reverse side of the Art Resources, and have been written with children in mind, so that they might be used as a rough plan for class discussion. You should feel free to use these questions or develop questions of your own.



1 Pieter Bruegel the Elder, *Hunters in the Snow* (1565)

Pieter Bruegel the Elder (c. 1525–1569) lived in Northern Europe, known for its long, cold winters. Northern artists in the 16th century typically painted recognizable everyday subjects, also referred to as “genre scenes,” that depicted ordinary activities. Bruegel’s painting provides a snapshot of life many centuries ago. The tired hunters trudge home with their dogs behind them after their hard work while a cooking fire blazes on the left and, far off, skaters frolic on the pond.



Bruegel's skillful use of cool colors to portray nearly everything in his painting, with the exception of the small "warm" flames of the fire on the far left, two reddish brown dogs, and the red tone of the bricks on the house, almost makes you feel cold as you look at his work.

Looking questions

Note: Cover up the title on the front of the print before showing to children.

- **What is happening in this picture?** *The men in the front are returning to their town with hunting dogs (though children may not recognize that they are hunters). Some others behind them have lit a fire. Down below, people are ice-skating. Children may notice birds, mountains, houses, and other details.*
- **If you were to enter this scene, what type of clothing would you want to wear?** *You would want to wear something warm.*
- **What season did Bruegel paint?** *Bruegel painted winter.*
- **Which colors and details tell you it's wintertime?** *Some clues are the white snow, gray green frozen pond, gray sky, and the leafless black and brown trees.*
- **What feeling do you get from looking at this picture?** *Answers will vary; ask children to elaborate.*
- **What title would you give to this painting?** *Answers will vary; ask children why they chose the titles they did, and tell them that the painter called it Hunters in the Snow.*

ART RESOURCE
2

Helen Frankenthaler, *Blue Atmosphere* (1963)

Helen Frankenthaler (b. 1928) was one of the first artists to stain canvases with diluted pigments (thinning her paints with turpentine) in order to create an abstract vocabulary of forms. This technique allowed her colors to sink directly into the canvas, becoming one with the support. However, she did not receive recognition for her development of this method until male artists adapted her technique.

Nature is the springboard for Frankenthaler's abstract work. Her fluid, floating compositions are like distant memories of faintly recalled objects, feelings, or scenes. As a child in New York City, Frankenthaler recalls, "I would spend time looking out my window in the early morning and what I saw was connected in my mind with moods or states of feelings."

Looking questions

Note: Cover up the title on the front of the print before showing to children.

- **Which cool color and which warm color did Frankenthaler use the most?** *The cool color Frankenthaler used the most is blue, and the warm color she used the most is red.*
- **What other warm color can you find in Frankenthaler's painting?** *Another warm color in Frankenthaler's painting is yellow mixed with red.*
- **What title would you give this painting?** *Ask children to support their answers based on what they see. Tell them the painting is called Blue Atmosphere, and then explain that atmosphere is the air around us.*

Teaching Idea

Sharpen children's science-related sorting skills with either of the following:

- sort themselves into warm and cool groups based on the main color of a piece of their clothing
- sort crayons or colored pencils into warm and cool colors before beginning a drawing

Talking to Children About Works of Art

1. Use descriptive, appropriate vocabulary in context to show children how to describe works of art. Do not feel that you must use all the words in the list. Some words may be appropriate for your class.

2. Refer to a work of art by using the title and the artist's name. Children should not be asked to use this information; rather, it should be used to discuss the art.

3. Discuss and examine the artwork. In general, the best time to ask questions about a specific work of art is when children are looking at it. Ask children questions, such as the following, to start them thinking critically about art. Not every question needs to be asked about each work of art.

Title of the artwork
If you were the artist, what title would you give this piece of art?
The piece of art is titled _____. Why do you think the artist chose that title?

What type of art is it?
Is this a drawing? A painting? A sculpture? A collage?
What materials did the artist use to make this?
Have you used any of these materials before? How did you use them?

Master 19a

Kindergarten Visual Arts

Use Instructional Master 19a & b.

Talking to Children About Their Own Art

1. Design with the open-ended question, "Tell me about this," not "What is it?"

2. Ask, "What materials did you use?" and "How did you make it?"
Keep in mind that the child may have forgotten what materials were used or how the artwork was made. Guide and prompt the child as necessary. For example, "What did you use to make all those colors on the paper?" "Good, water, paint & brushes. How did you get the clay to make that round shape?" "I used a fork and knife, sir."

With older children, progressively guide their thinking of how they made a particular work into a discussion of observational steps.

3. Ask, "What kind of work of art is it -- a painting, collage, print, drawing, or sculpture?"
Of course, in order for a child to respond accurately to this question, it is essential that the teacher use the vocabulary in the context of day-to-day art activities.

4. To further encourage the child to talk about his or her artwork, provide descriptive feedback about the focus, elements of art -- color, line, shape, texture, and so on. For example, "I noticed that you used many different colors, such as all the strange lines that you made. I saw you made lots of different color lines, and."

After making common judgments like, "I really like your painting" or "That's a pretty picture."

Master 20a

Kindergarten Visual Arts

Use Instructional Master 20a & b.

I. Elements of Art

Teaching Idea

Children can improve their small-motor skills by painting with watercolors. Experiments might include adding increased amounts of water to a color to see how it changes and/or wetting the paper first and placing a small brushful of watercolor into the “puddle” to see the color spread. You might choose to limit children to all warm or all cool colors before having them use both types of color in one composition.

Teaching Idea

Have children use mostly warm- or cool-colored crayons to portray a locale from a book or poem you are reading in class. They should be able to explain their color choices to the class.

- How does knowing the title change what you see? *Answers will vary; children may explain that they see clouds, blue splotches, etc.*
- Does the painting show an object you would see in real life? *Some children might say yes. Ask them to explain. Most children will say no.*



Paul Gauguin, *Tahitian Landscape with a Mountain* (1891)

Originally a stockbroker in a Paris bank, French painter Paul Gauguin (1848–1903) began to pursue art full time at about age 35. He developed a recognizable style using simplified forms, bold colors, and interesting shapes. Gauguin favored scenes of seemingly simple peasant life in the Brittany region of France, and later, native life in the South Pacific islands, particularly Tahiti.

Gauguin's sensuous colors establish his shapes, which appear to sit on the surface of his canvases. He cared little about representing nature as it looked to the naked eye. Gauguin claimed to “shut his eyes in order to see.” The lush growth, dense vegetation, and warm weather are common to the South Seas. You may wish to locate Tahiti on a map and point out to children that it is a series of islands, and that palm trees and other tropical plants are indigenous to warm climates.

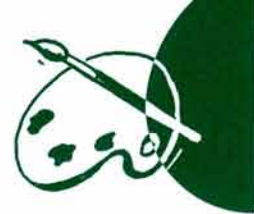
Looking questions

- What do you see in this picture? *Answers will vary, but children might note mountains, trees, clouds, sky, a man, a dog, and a road.*
- This picture is called *Tahitian Landscape with a Mountain*. Show children where Tahiti is located on a map. Then ask, does this painting show a warm or cool place? *This painting shows a warm place.*
- What colors help you know that the weather is hot? *The artist used the warm colors of red, yellow, and bright orange to show that the weather is hot. He even tinged the clouds with warm yellow, heating up the “cool” blue-colored sky.*
- Do you see any animals in the painting? *There is a dog (just left of the center).*
- Where do you think the man is going? *Answers will vary; ask children to elaborate.*



Pablo Picasso, *Le Gourmet* (1901)

Pablo Picasso (1881–1973) was born in Spain but spent most of his career in France. As a young art student, Picasso drew realistically, rendering pictures in a lifelike fashion. His “Blue Period” of mostly melancholy scenes reflects his observations of the outcasts of Paris as victims of modern society and perhaps his own unhappiness at the time. The scene in *Le Gourmet* remains easily recognizable, but Picasso depicts it almost exclusively in cool blues and greens. The haunting colors undercut the seemingly sweet subject, soaking the small child in a somber “blue” mood as she scrapes her bowl for the last drop of food. The child cannot be a gourmet (someone who can afford to be choosy about fine food) as she must scrape the bowl to survive. The title is an ironic twist on this scene of a youth's sorrowful hunger.



Looking questions

Note: Cover up the title on the front of the print before showing to children.

- What does this painting show? *A standing child is eating the last bit of food. There is a small piece of bread and part of a cup shown on the table.*
- What colors did Picasso use most in his painting? *Picasso used mostly cool blues and greens in his painting.*
- Which warm colors did Picasso use? *The warm colors Picasso used are red, pink, and yellow.*
- Where do the pink, yellow, and red appear? *The warm colors appear on or near the child's face.*
- What feelings do you get from looking at this picture? *Answers will vary.*
- What would you call the painting? *Answers will vary. Tell children it is called Le Gourmet. Explain that gourmet is a French word that means "lover of food."*
- How would you look if you were painted eating your favorite food? *Answers will vary.*

B. Line

Introduction to Two- and Three-dimensional Lines

Line, like color, surrounds us everywhere. Lines appear on your body (fingers, creases in your skin, hair strands), in patterns on your clothes, printed words across a page, legs of chairs, buildings, and so forth.

Drawn lines can move in any direction, have different lengths and widths, and even colors, but they are all two-dimensional—or flat.

Hair strands, pants' legs, fence posts, and the like are three-dimensional lines. They too can move in any direction, have different lengths, widths, and colors, but they are all three-dimensional.

All sorts of lines abound in art. Just as they create the letters we use in written language, lines are basic to art's visual vocabulary.

Place a pencil point on paper and move it in any direction. As soon as you lift your hand, you've drawn a line. Your line can be straight, thin, thick, diagonal, curvy, sinuous, jagged, and so forth. But as long as you made one continuous mark, it's still a line!

There are various types of lines in art. Outlines define the outer edges of an object. Close together or crosshatched lines can fill in an object, creating the illusion of solidity or three-dimensionality. Vertical, horizontal, diagonal, and curved lines can evoke different ideas. Horizontal lines often convey a feeling of calm, while vertical lines, such as skyscrapers and standing figures, convey height. Both diagonal and curved lines (e.g., the arc of a thrown baseball), on the other hand, suggest action.

Gesture lines are lines that establish a sense of movement through their fluidity and direction. Think of lines depicting an expanse of water with just a slight breeze versus those that portray the sea during an enormous storm. How might the lines differ in terms of gesture, direction, and fluidity?



Teaching Idea

Challenge children to find lines everywhere—on themselves, in the room, outside the window. For each example, have children describe what type of line (short, fat, straight, loopy, curved) they have identified (e.g., window frame has straight lines, tree branches have curving lines).

Examining Lines in Works of Art

art resource
5

Katsushika Hokusai, *Tuning the Samisen* (c. 1822)

Katsushika Hokusai (1760–1849), like other famous early 19th-century Japanese artists, favored subjects of everyday life, especially those of the privileged classes engaged in leisurely pursuits. Following the long Japanese tradition, Hokusai worked for many years before considering himself of any artistic worth. His countless hours of careful practice are clearly visible in his effortless handling of the flowing lines in *Tuning the Samisen*. His sure, gliding marks make it seem as though Hokusai never lifted his brush from the paper. With a minimum of line, Hokusai captured the peaceful moment of a woman tuning her stringed instrument. A samisen is a three-stringed Japanese instrument, similar to a banjo. On a map, locate Japan and explain that it is comprised of several very large islands in the Pacific Ocean. After children have answered the questions below, encourage them to tell a story about what might be happening in the scene.

Looking questions

- What do you think the woman is doing? *Answers will vary. Explain that the woman is tuning a Japanese musical instrument called a samisen. Tell children the title of the painting.*
- Does this musical instrument look like an instrument you've seen? *Answers will vary.*
- Where do you see very thin lines? *Very thin lines are used for the hair and facial features.*
- Where do you see thick lines? *Thick lines are used to make the kimono—traditional wide-sleeved outer robe.*
- What do the thick, curving lines of the kimono tell us about the cloth? *It is heavy and has a flowing movement.*
- What other kinds of lines do you see? *Children should also see curved, wavy, and swirling lines.*

art resource
6

Henri Matisse, *Purple Robe and Anemones* (1937)

French artist Henri Matisse (1869–1954) was a master of bold color and line. He used these two essential elements of art to create highly decorative surfaces filled with patterns and designs. Matisse cared little about the illusion of depth or space and more about the way vibrant colors, shapes, and linear patterns worked together on the plane of his canvas. Matisse's majestic colors and lines lend a sense of weight or heft to his objects, despite the lack of three-dimensional illusion.

In 1890, when he was 21, Matisse spent time recovering from an illness by experimenting with "chromos," a kind of early paint-by-numbers kit his mother had given him as a gift. The experience led to his decision to pursue art as a career instead of law. Late in life, when he could no longer paint, Matisse cut out large, simplified colorful shapes (plants, figures, shells) from paper and used both the images themselves (positives) and the remaining surrounding paper (negatives) to build inventive collages (pasted paper compositions).

This painting is also known simply as *Purple Robe*.

Teaching Idea

Children can experiment with creating three-dimensional straight, jagged, curved, and other lines with individual pipe cleaners. For more practice, have them connect pipe cleaners to create three-dimensional "sculptures" in space.

Teaching Idea

Sketch different lines on enough note cards for the whole class. Let each child select a card from a paper bag. Ask the class to make that line with their bodies. Have children share their line with the rest of the class. Let volunteers identify each line and discuss how the child portrayed it.



Looking questions

Note: Cover up the title on the front of the print before showing to children.

- What do you see in the painting? *Answers will vary. Children should see a woman in a purple robe and a vase of flowers.*
- Can you locate every place Matisse used lines? *The flower petals are the only items without lines. Lines are in the walls, floor, and the woman's robe. The flower stems themselves are lines, outlines define the fruit, and lines represent the features on the woman's face; even her necklace is a dotted line.*
- Can you describe each of the types of lines Matisse used? *Matisse used straight, curving, diagonal, slanted, and wavy lines.*
- What kinds of lines are on the table? *Straight and curving lines are on the table.*
- Do you see any warm colors in the painting? *Red, pink, and yellow are the warm colors in the painting.*
- What title would you give this painting? *Answers will vary. Tell children the actual title. Explain that anemones are like buttercups.*

art resource
7

Joan Miró, *People and Dog in the Sun* (1949)

Spanish artist Joan Miró (1893–1983) was prominent in the early 20th-century surrealist movement. Miró, like many of the other surrealist artists and poets, was influenced by Freud and fascinated with the unconscious, especially dreams. Miró inserted humor into his work by defying our expectations by, for example, standing a figure on its head. Miró frequently did not plan his compositions but, instead, employed “automatism,” allowing his inner impulses to draw lines “automatically,” so they seemed to meander on their own—only later using the lines to build recognizable subject matter.

This picture is typical of Miró in that it is very abstract and shows one of the human figures upside down, with feet in the air. In fact, the picture can be viewed as it was painted, or upside down. It is also hard to tell where one figure ends and the next begins: for instance, where is the dog mentioned in the title? Where does the animal begin and end?

Looking questions

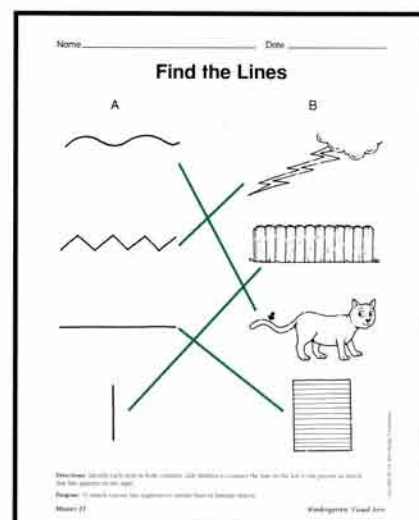
- What are some shapes you see? How many dots are in the painting? *Answers will vary. Children should point out the various shapes. They should also note that there are 15 dots.*
- This picture is called *People and Dog in the Sun*. Can you find the sun? Can you find the people? Can you find the dog? *Explain that the sun is in the top left corner of the painting. One person is right-side up and one person is upside down. The dog may be in the lower right or lower left corner.*
- What might the many-lined object under the red sun be? *It is possibly a star; Miró seems to have included opposite oriented figures and opposite times of day.*

Teaching Idea

Provide each child with a note card from the “line” activity in the Teaching Idea on p. 172, and ask them to create a drawing incorporating the line into their own picture. (Note: You may need to do one as a class as an example first.)

Teaching Idea

Invite children to draw pictures in the style of one of the artists they’ve seen in this unit: for example, they might try to make a predominantly blue picture like Picasso’s, an everyday scene like Bruegel’s, a scene with upside-down figures, like Miró, etc.



Use Instructional Master 21.

I. Elements of Art

The Big Idea in Review

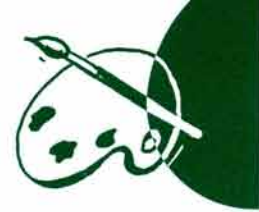
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- Are most of Miró's lines straight or curved? *Most of the lines are curved.*
- Is this painting something you would see in real life? *Explain that the painting does not look like real life and that it is abstract.*

Review

Below are some ideas for ongoing assessment and review activities. These are not meant to constitute a comprehensive list.

- Give children coloring and drawing assignments using the terms they've learned: "Color section A in a cool color and section B in a warm color," or "Draw a long straight line and short zigzag line," etc.
 - Choose one of the pictures from this section, or another picture children have not previously seen, and have children identify examples of line and color.
 - Help children begin to develop opinions about which piece of art they prefer. This is called "art appreciation." Ask children to choose the pieces of art from this section that they like and explain why. Check for understanding of line, color, or other aspects of the pictures.
 - Ask children to draw a picture using all the examples of lines that they have studied in this section. Brainstorm the kinds of lines that they could include and share the pictures with the class.
 - Ask children to dictate/write a story about *Hunters in the Snow* or *Le Gourmet*.
 - Make a connection to math and discuss patterns. Ask children to draw a pattern using line and color.
 - In general, the best time to ask questions about a specific painting is while children are looking at it. However, by the end of the section, children should be able to answer the general questions on color and line listed below.
1. What are some cool colors?
Some cool colors are green, blue, and purple.
 2. What are some warm colors?
Some warm colors are red, orange, and yellow.
 3. Which colors are most likely to seem to move forward, toward you—warm colors or cool colors?
Warm colors are more likely to move forward.
 4. What are some kinds of lines?
Lines can be straight, wavy, diagonal, curved, zigzag, etc.



More Resources

The titles listed below are offered as a representative sample of materials and not a complete list of everything that is available.

For children —

These books are generally intended to be read aloud, though some children may be able to read parts or all of the simpler texts.

- *Come Look with Me: Exploring Landscape Art with Children*, by Gladys Blizzard (Lickle Publishing, 1992). An outstanding series for teaching children about art. Includes Bruegel's *Hunters in the Snow*. Twelve reproductions in all. Hardcover, 32 pages, ISBN 0934738955. The other books in the *Come Look with Me* series by Gladys Blizzard are subtitled: *World of Play* (includes Bruegel's *Children's Games*, and Winslow Homer's *Snap the Whip*); *Animals in Art*; and *Enjoying Art with Children* (includes Picasso's *Le Gourmet*). Available through Lickle Publishing, www.licklepublishing.com or 1-866-454-2553.

- *Harold and the Purple Crayon*, by Crockett Johnson (Harper Collins Juvenile Books, 1981). Not a book about great masterpieces, but a masterpiece nonetheless. Harold's imaginative journeys have captivated young minds ever since they were first published some 50 years ago. Paperback, 64 pages, ISBN 0064430227. See also *A Picture for Harold's Room*, by the same author, a story that helps to illustrate perspective.

- *Henri Matisse (Getting to Know the World's Greatest Artists)*, by Mike Venezia (Children's Book Press, 1997). Paperback, 32 pages, ISBN 0516261460.

- *No One Saw: Ordinary Things Through the Eyes of an Artist*, by Bob Raczka (Millbrook Press, 2002). A beautiful and encouraging introduction to the world of art for young children. Includes paintings by Cassatt, van Gogh, Degas, Cézanne, Miró, and others. Paperback, 32 pages, ISBN 0761319948. See also *More Than Meets the Eye: Seeing Art with All Five Senses*, by the same author. (Millbrook Press, 2003). Paperback, 32 pages, ISBN 0761319948.

For teachers —

- *Drawing with Children*, by Mona Brookes (J.P. Tarcher, 1996). Teaches the basics of realistic drawing—the five “elements of shape”—to children as young as four or five. Useful for any age level. Paperback, 272 pages, ISBN 0874778271.

- *Hokusai: The Man Who Painted a Mountain*, by Deborah Kogan Ray (Frances Foster Books, 2001). A book written for older children that gives a simple overview of Hokusai's days on earth. Hardcover, 40 pages, ISBN 0374332630.

- *How to Teach Art to Children*, by Joy Evans and Tanya Skelton (Evan-Moor Corporation, 2001). An excellent companion to *Drawing with Children*. Covers color, patterns, designs, textures, and more. Paperback, 160 pages, ISBN 1557998116.

- Art Print Resources (209 Riverdale Avenue, Yonkers, NY 10705, www.artprintresources.com/ or 1-800-501-4278) sells a set of posters of the art works in the *Sequence* for this grade.

- Art Sense (www.artsense.net), provides an art program using videos and trade books.

- Art to the Core (Davis Publications, www.davis-art.com or 1-800-533-2847). A kit of materials that includes slides of artworks, lessons plans, assessment masters, and vocabulary masters, all keyed to the *Core Knowledge Sequence* for this grade.

- Crizmac (www.crizmac.com) sells a wide range of art education materials.

- Usborne (www.edupub.com) has a wide range of art books, coloring books, and workbooks for the early grades.