

# Impressionism

**Grade Level or Special Area:** Visual Arts, Seventh Grade

**Written By:** Matthew Brown, Belle Creek Charter School, Henderson, CO

**Length of Unit:** Three lessons (approximately 15 days; one day = 50 minutes)

## I. ABSTRACT

In this unit, seventh grade students are taught the thoughts and theories behind Impressionist painters. This is done through a combination of technology and the visual arts. Students will choose an Impressionistic artist who appeals to them, as individuals, and create a Power Point presentation based on this choice. The artist chosen will then be used as a basis for a painting, with the union being wrapped up by an Impressionistic style self portrait.

## II. OVERVIEW

### A. Concept Objectives

1. Students recognize and use the visual arts as a form of communication. (Colorado Model Content Standard 1)
2. Students understand how to relate the visual arts to various historical and cultural traditions. (Colorado Model Content Standard 4)
3. Students understand how to analyze and evaluate the characteristics, merits, and meaning of works of art. (Colorado Model Content Standard 5)

### B. Content from the *Core Knowledge Sequence*

1. 7<sup>th</sup> Grade: Visual Arts: Impressionism (p. 168)
  - a. Examine characteristics of Impressionism in:
    - i. Claude Monet: *Impression: Sunrise, Bridge Over a Pool of Lilies*
    - ii. Pierre Auguste Renoir, *Luncheon of the Boating Party*
    - iii. Edgar Degas, a ballet painting such as *Dancing Class*
    - iv. Mary Cassatt, *The Boating Party*

### C. Skill Objectives

1. Students will be able to prepare a power point presentation.
2. Students will be able to describe cultural influences as they relate to a specific style/artist.
3. Students will be able to identify, and list characteristics of, Impressionistic paintings.
4. Students will be able to analyze and evaluate large amounts of information, focusing in on relevant points.
5. Students will be able to demonstrate knowledge of impressionistic characteristics and techniques.
6. Students will be able to draw a picture using a grid to maintain proportions.
7. Students will be able to create a landscape, still life, portrait or self-portrait, using Impressionism.

## III. BACKGROUND KNOWLEDGE

### A. For Teachers

1. *Essential Monet*, by Vanessa Potts
2. MLA Handbook for Writers of Research Papers, Joseph Gibaldi or free from these internet sites:
  - a. <http://cal.bemidji.msus.edu/WRC/Handouts/mlaFormat.html> (no citation information for electronic sources)
  - b. <http://www.westwords.com/guffey/mla.html> (electronic sources)

- B. For Students
1. Kindergarten: Visual Arts: Color (p. 14)
    - a. Observe how different colors can create different feelings and how certain colors can seem “warm” (red, orange, yellow) or “cool” (blue, green, purple)
    - b. Observe the use of color in:
      - i. Pieter Bruegel, *The Hunters in the Snow*
      - ii. Helen Frankenthaler, *Blue Atmosphere*
      - iii. Paul Gauguin, *Tahitian Landscape*
      - iv. Pablo Picasso, *Le Gourmet*
  2. 1<sup>st</sup> Grade: Visual Arts: Color and Texture (pp. 31 and 32)
    - a. Know that red, yellow and blue are commonly referred to as the “primary colors,” and that
    - b. Describe qualities of texture (as, for example, rough, smooth, bumpy, scratchy, slippery, etc.) in
      - i. American Indian masks
      - ii. Edgar Degas, *Little Fourteen-Year-Old Dancer* (also known as *Dressed Ballet Dancer*)
      - iii. Albrecht Durer, *Young Hare*
  3. 1<sup>st</sup> Grade: Visual Arts: Kinds of Pictures: Portrait and Still Life (p. 32)
    - a. Recognize as a portrait or self-portrait:
      - i. Leonardo da Vinci, *Mona Lisa*
      - ii. Francisco Goya, *Don Manuel Osorio Marique de Zuniga*
      - iii. Vincent van Gogh, *Self-Portrait* (1889)
    - b. Recognize as a still life:
      - i. Vincent van Gogh, *Irises*
      - ii. Paul Cezanne, studies with fruit, such as *Apples and Oranges*
  4. 2<sup>nd</sup> Grade: Visual Arts: Kinds of Pictures: Landscapes (p. 52)
    - a. Recognize as landscapes and discuss:
      - i. Thomas Cole, *The Oxbow* (also known as *View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm*)
      - ii. Henri Rousseau, *Virgin Forest*
      - iii. Vincent van Gogh, *The Starry Night*
  5. 3<sup>rd</sup> Grade: Visual Arts: Light
    - a. Observe how artists use light and shadow (to focus our attention, affect our emotions, etc.) in:
      - i. James Chapin, *Ruby Green Singing*
      - ii. Jan Vermeer, *Milkmaid*

#### IV. RESOURCES

- A. Posters/Overheads of artwork (Lesson One)
  1. Claude Monet: *Impression: Sunrise, Bridge Over a Pool of Lilies*
  2. Pierre Auguste Renoir, *Luncheon of the Boating Party*
  3. Edgar Degas, a ballet painting such as *Dancing Class*
  4. Mary Cassatt, *The Boating Party*
- B. *Essential Monet*, by Vanessa Pott (Lesson One)
- C. Teacher prepared examples of good and poor power point slides (Lesson One)
- D. Composition checklist, posted on the wall in the classroom (Appendix M)(unit)

## V. LESSONS

### Lesson One: Power Point presentation: Introduction to Impressionism (approximately five 50 minute class periods)

#### A. Daily Objectives

1. Concept Objective(s)
  - a. Students understand how to relate the visual arts to various historical and cultural traditions.
  - b. Students understand how to analyze and evaluate the characteristics, merits, and meaning of works of art.
2. Lesson Content
  - a. 7<sup>th</sup> Grade: Visual Arts: Impressionism (p. 168)
    - i. Examine characteristics of Impressionism in:
      - a) Claude Monet: *Impression: Sunrise, Bridge Over a Pool of Lilies*
      - b) Pierre Auguste Renoir, *Luncheon of the Boating Party*
      - c) Edgar Degas, a ballet painting such as *Dancing Class*
      - d) Mary Cassatt, *The Boating Party*
3. Skill Objective(s)
  - a. Students will be able to prepare a power point presentation.
  - b. Students will be able to describe cultural influences as they relate to a specific style/artist.
  - c. Students will be able to identify, and list characteristics of, Impressionistic paintings.
  - d. Students will be able to analyze and evaluate large amounts of information (a book, web site), focusing in on relevant points related to a presentation.

#### B. Materials (for a class of 25, adjust accordingly for different class sizes)

1. Computers with:
  - a. Internet access
  - b. Power Point program
2. 25 Copies of Appendix A: Rubric
3. One overhead copy of Appendix B: Impressionism Painter List
4. 25 Copies of Appendix C: Web Page Check Sheet
5. 25 Copies of Appendix D: Working Bibliography
6. 25 Copies of Appendix E: Color Theory Handout
7. 25 Copies of Appendix F: Storyboard Worksheet
8. 25 Copies of Appendix G: Graphics
9. 25 pencils
10. Posters/Overheads of artwork:
  - a. Claude Monet: *Impression: Sunrise, Bridge Over a Pool of Lilies*
  - b. Pierre Auguste Renoir, *Luncheon of the Boating Party*
  - c. Edgar Degas, a ballet painting such as *Dancing Class*
  - d. Mary Cassatt, *The Boating Party*

#### C. Key Vocabulary

1. Impressionism: a theory or style of painting originating and developed in France during the 1870s, characterized by concentration on the immediate visual impression produced by a scene and by the use of unmixed primary colors and small strokes to simulate actual reflected light
2. En Plein Air: outdoors, in nature
3. Still Life: representation of inanimate objects, such as flowers or fruit, in painting or photography

4. Portrait: a likeness of a person, especially one showing the face, that is created by a painter or photographer, for example
  5. Self Portrait pictorial or literary portrait of oneself, created by oneself
  6. Landscape: a picture depicting a wide and open area of scenery, or nature
- D. *Procedures/Activities*
1. **Day 1:** Warm Up: Students enter the classroom, where impressionist paintings are displayed. A classroom discussion is led, in which the teacher draws out aspects of Impressionism.
    - a. Including visual mixing (choppy colors, not blended) and colors aren't realistic (impression of an area)
    - b. Color and the application of paint being a large part of Impressionism.
  2. Introduction to Impressionism, with focus on art history and qualities/characteristics of an Impressionism painting (notes in Appendix L).
  3. The assignment is introduced: Create a Power Point presentation on an artist, Impressionist, off the list provided (Appendix B).
  4. The students are instructed to take notes on the procedures for the assignment, as each step is critical to their success.
    - a. The first step is to select an artist from the list.
    - b. Sketch two drawings that the artist painted, then the students write their name and date the artist worked underneath the sketch.
      - i. Choose an artist that *really* interests you, because this will be the basis for our next assignment in which you will be performing research.
    - c. Once this is complete, students are to begin collecting information on the artist of their choice. They have the choice between sources, either books and/or Internet. Internet sources are to be checked using the web page check sheet (Appendix C), and for either source a working bibliography must be filled out (Appendix D). Information on the working bibliography should include:
      - i. Who: name of the artist
      - ii. When: years that the artist was painting
      - iii. Where: where did the artist live/paint
      - iv. What: what events were happening during this time
      - v. How was the artist influenced by the events of the time?
      - vi. What types of colors did the artist use, based on color handout, titled Color Theory (Appendix E).
    - d. Each person must have four resources at the end of class, to be checked off (amount of resources may be changed depending on amount of work time available).
  5. A student is called on to restate the day's procedures/criteria, checking for understanding.
  6. The class is then walked down to the library for work time.
  7. **Day 2:** Warm Up: Verbal check on Impressionism history and their painting characteristics (based on content in Appendix L).
  8. The students will then get out their collected information, working bibliography and web site check-sheet.
  9. Certain rules of Power Point presentations are introduced.
    - a. Each presentation must include a title slide, information slides and a bibliography slide.

- b. Each slide must follow the rule of 7, no more than seven components to any one slide (this includes background color, images, font color/style changes and transitions.)
      - i. Teacher prepared examples will be shown that demonstrate and break this rule, with a class discussion on why these two are different.
- 10. Storyboard worksheet will be discussed (Appendix F), students will begin laying down their basic slide ideas. Before proceeding students are told that they will need to take notes on assignment criteria.
  - a. Which slide is the title slide, and basic layout
  - b. Which slides contain what information
  - c. Where would possible images go
  - d. Organizing the information so that there is a logical flow, information relates to other information.
  - e. Minimum of eight slides, including a title slide and bibliography slide.
- 11. Students are then shown how to select the most important information, being concise.
  - a. Selecting information only if it is relevant to the artist and their paintings.
  - b. This information is to be recorded onto the storyboard worksheet.
    - i. Making sure to include both the title slide and bibliography
    - ii. When listing information, remember not to make slides too cluttered, rule of 7.
      - a) This includes not writing an entire book page of text. The fewer the words the better, while still producing information
- 12. The students will have time to look through their resources, finding anymore interesting facts that they may have overlooked.
- 13. Storyboard worksheets must be completed by the end of class. If students finish this early, they may look through their books/resources for pictures to use in their presentation.
- 14. Class is dismissed with review of vocabulary words.
  - a. Define the following vocabulary words:
    - i. Impressionism: A theory or style of painting originating and developed in France during the 1870s, characterized by concentration on the immediate visual impression produced by a scene and by the use of unmixed primary colors and small strokes to simulate actual reflected light.
    - ii. En Plein Air: Outdoors, in nature
    - iii. Still Life: Representation of inanimate objects, such as flowers or fruit, in painting or photography
    - iv. Portrait: A likeness of a person, especially one showing the face, that is created by a painter or photographer, for example
    - v. Self Portrait pictorial or literary portrait of oneself, created by oneself
    - vi. Landscape: A picture depicting a wide and open area of scenery, or nature
- 15. **Day 3:** Students are to meet in the computer lab, prepared for class.
  - a. This includes all worksheets and resources related to the Power Point presentation.

16. Slide presentation will be shown, pointing out the requirements for the presentation (both appropriate and inappropriate examples will be given). Again, notes must be taken on assignment requirements.
  - a. Rule of 7, no more than seven components to any slide
  - b. Limit type to two different fonts, text must be easily readable and consistent
    - i. This means that the text should not be in a font that requires a lot of effort to read (both style and size); and the color of the text should not blend in with the background.
    - ii. Free of spelling errors and grammatical mistakes
  - c. Consider background, make it interesting and eye catching
  - d. Images must be appropriate, relevant to presentation (downloading or scanning images). Students are given Appendix G
  - e. Transitions between slides, to vary the presentation
    - i. Repetition and variation
  - f. Bibliography done in correct format
  - g. Save your presentation frequently
17. Students will be walked through a demonstration on how to create a slide for a presentation.
  - a. Students are shown how to select a slide template that is appropriate
    - i. They are shown the difference between text boxes and picture boxes
  - b. Next, the students will learn how to select a background, making sure that it relates to the presentation.
  - c. Inserting text is the next component to be added.
    - i. Students are shown how to change font style, making sure the text is readable.
    - ii. Font color can be changed as well but must not blend in with the background; it must continue to be easily readable.
  - d. Inserting/Downloading graphics is next. The scanner, as well as how to copy pictures from web pages, are demonstrated to the students.
    - i. Students are reminded to site the source for these images, in their bibliography.
    - ii. These images must be relevant to their presentation.
  - e. Animation clips are demonstrated, and students are reminded to use these only if they are relevant to the artist and the presentation.
  - f. Transitions between slides help to improve a presentation, as well as transitions in text, so students are shown an appropriate way to apply these.
  - g. Next, the correct MLA formats for the bibliographies are shown. Students are given a handout with this information on it, printed from web sites listed in the Resource section.
  - h. Students are reminded to save their work frequently.
18. Students are set to work on creating their presentations.
19. Reviewing guidelines of a Power Point presentation dismisses class. (see step sixteen in this lesson for guidelines)
20. **Days 4 and 5:** Work Days: Students are to meet in the computer lab.
21. Warm Up: Students will be reminded of requirements, questioning students to check memory and understanding.
  - a. Rule of 7, no more than seven components to any slide
  - b. Limit type to two different fonts, text must be easily readable, consistent

- c. Free of spelling errors and grammatical mistakes
  - d. Consider background, make it interesting and eye catching
  - e. Images must be appropriate, relevant to presentation (downloading or scanning images)
  - f. Transitions between slides, to vary the presentation
  - g. Repetition and variation
  - h. Bibliography done in correct format
  - i. Save your presentation frequently.
22. Students then get right to work.
23. Day 5 is the final workday in the computer lab.
24. The students are told that their next assignment is a painting based on the types of pictures their artist painted: landscapes, portraits/self portraits or still life. The students are told that for the next assignment they may bring in a photograph that they wish to paint, but this photo must relate to what their artist painted. If their artist painted a lot of still lives then they may bring in a group of objects to arrange their own still life. If they do not have these photos or objects at the beginning of next class then they will have to choose an image from a magazine.
25. Class is dismissed with a review of vocabulary words. (Questions can be found in Lesson One, end of Day 2.)

E. *Assessment/Evaluation*

- 1. Daily verbal quizzes
- 2. Rubric to grade project (Appendix A)

**Lesson Two: Student Choice Painting, Based on Artist (approximately five 50 minute class periods)**

A. *Daily Objectives*

- 1. Concept Objective(s)
  - a. Students recognize and use the visual arts as a form of communication.
  - b. Students understand how to relate the visual arts to various historical and cultural traditions.
  - c. Students understand how to analyze and evaluate the characteristics, merits, and meaning of works of art.
- 2. Lesson Content
  - a. 7<sup>th</sup> Grade: Visual Arts: Impressionism (p. 168)
    - i. Examine characteristics of Impressionism in:
      - a) Claude Monet: *Impression: Sunrise, Bridge Over a Pool of Lilies*
      - b) Pierre Auguste Renoir, *Luncheon of the Boating Party*
      - c) Edgar Degas, a ballet painting such as *Dancing Class*
      - d) Mary Cassatt, *The Boating Party*
- 3. Skill Objective(s)
  - a. Students will demonstrate knowledge of impressionistic characteristics and techniques.
  - b. Students will draw a picture using a grid to maintain proportions.
  - c. Students will create a landscape, still life, portrait or self-portrait, using Impressionism.

B. *Materials* (for a class of 25, adjust accordingly for different class sizes)

- 1. Previously done Power Point Presentation
- 2. 12" X 18" tag paper (25 sheets), for painting
- 3. 25 pencils
- 4. 25 ball point pens

5. 6 large erasers
6. Paints (primary colors, secondary colors and white)
7. Assortment of brushes (variety in sizes)
8. Variety of magazines for cutting
9. Scissors (25 pairs)
10. 25 rulers
11. 25 blank overhead transparencies
12. 25 copies of Appendix H: Rubric
13. Tape

C. *Key Vocabulary*

1. Impressionism: a theory or style of painting originating and developed in France during the 1870s, characterized by concentration on the immediate visual impression produced by a scene and by the use of unmixed primary colors and small strokes to simulate actual reflected light
2. En Plein Air: outdoors, in nature
3. Still Life: representation of inanimate objects, such as flowers or fruit, in painting or photography
4. Portrait: a likeness of a person, especially one showing the face, that is created by a painter or photographer, for example
5. Self Portrait: pictorial or literary portrait of oneself, created by oneself
7. Landscape: a picture depicting a wide and open area of scenery, or nature

D. *Procedures/Activities*

1. **Day 1:** Warm Up: Students come in and are shown some Impressionistic paintings. Based on these, the students are to pick out the various characteristics talked about, as well as give the type of painting that they are.
  - a. Characteristics include:
    - i. General impression of a scene or object
    - ii. Their use of pure, unmixed primary colors
    - iii. Painters used small brush strokes to simulate reflected light.
    - iv. Artists used a lighter palette (colors), blues and violets were used for shadows not black and brown.
  - b. Types include:
    - i. Landscape
    - ii. Portrait/Self Portrait
    - iii. Still Life
2. Students are then reminded that they have determined what type of pictures: landscape, portrait/self portrait or still life, their artist, from their Power Point presentation, generally painted.
3. The students are then to find a picture from the magazines, if they did not bring anything to paint (these students are given fifteen minutes to find their picture or they are assigned one based on their artist). For those students who brought in images to paint, they are allowed to begin drawing their pictures.
4. Students are reminded to follow the composition checklist (Appendix M).
5. At this point students who are drawing portraits and self-portraits are shown how to graph out their pictures.
  - a. The first step is to tape an overhead transparency over the picture you are drawing so that you can see the picture through the transparency.
  - b. The students are shown how to measure on all four sides of the picture, making sure that they start the measurements from the same position each time (for the vertical sides, they start measuring from the top of each side).

- i. Measuring on both sides will ensure straight lines, if measured and lined up correctly.
  - c. Next, the student will draw grid lines on the transparency, making sure to space out the lines so that the boxes are not too big. On a 4" X 6" picture, ½ inch squares.
  - d. Students are then shown how to select which squares to draw, making sure to keep things in proportion.
    - i. Students need to make sure that the amount of squares in their picture multiply evenly into the larger size of paper, for their final drawing (a 4" X 6" picture can be enlarged, evenly, 3" X to 12" X 18").
  - e. Once all the graphs have been drawn, students will be shown how they can draw square by square, making sure to follow the lines that are in each square.
    - i. If a line crosses through one of the graph lines in the middle, then you do the same thing on the larger picture.
  - f. Students will be reminded to draw lightly, so that mistakes can be fixed easily.
- 6. Class is dismissed with a review of art history and impressionistic characteristics (based on content in Appendix L).
- 7. **Day 2:** Warm Up: Students are quizzed about the characteristics of Impressionism (based on content in Appendix L).
- 8. Students are then gathered around for a painting demonstration.
  - a. Paint application is demonstrated; and the students are shown how to avoid brush strokes, as well as flat paint.
    - i. This is done by gently spotting with the brush, not stroking side to side.
    - ii. Colors should not blend together evenly, brush strokes are wanted.
  - b. Impressionistic color palette is revisited.
    - i. Their use of pure, unmixed primary colors.
    - ii. Secondary colors will also be used
    - iii. No black, shadows are created with cool colors
      - a) Blue, green, purple
    - iv. Review of Color Theory handout (Appendix E), for further color combinations.
- 9. Students restate information and techniques, for a verbal check in understanding.
- 10. Students return to their seats, helpers pass out materials and the students get to work.
  - a. Students who are drawing are reminded that they should use light pencil lines, and should be finished drawing by the end of class.
    - i. Accommodations for drawing time can be made based on the level of student involvement and needs, it may be necessary for a student to work outside of class.
- 11. Class is dismissed with a review of vocabulary words. (Questions can be found in Lesson One, end of Day 2)
- 12. **Days 3 – 5:** Warm Up: Simply a review of color theory (Appendix E) and Impressionistic characteristics.
  - a. General impression of a scene or object
  - b. Their use of pure, unmixed primary colors
  - c. Painters used small brush strokes to simulate reflected light

- d. Artists used a lighter palette (colors), blues and violets were used for shadows not black and brown
- 13. Student helpers pass out materials and students get right to work.
  - a. Students are reminded to use correct impressionistic techniques.
    - i. Paint application
      - a) This is done by gently spotting with the brush, not stroking side to side.
      - b) Colors should not blend together evenly, brush strokes are wanted.
    - ii. Impressionistic color palette is revisited.
      - a) Their use of pure, unmixed primary colors.
      - b) Secondary colors will also be used
      - c) No black, shadows are created with cool colors: blue, green, purple
- 14. During class time, pictures are taken of the students with a digital camera. The students are allowed to make faces if they choose, or pose any way that they want. Pictures will be printed at 6X9 inches.
- 15. Class is dismissed with a review of vocabulary words, art history and Impressionism characteristics. (Based on content in Appendix L; and questions in Lesson One, end of Day 2)
- 16. Painting should be completed on the 5<sup>th</sup> day.
- E. *Assessment/Evaluation*
  - 1. Daily verbal quizzes
  - 2. Rubric to grade project (Appendix H)

**Lesson Three: Impressionistic Self Portrait (approximately five 50 minute class periods)**

- A. *Daily Objectives*
  - 1. Concept Objective(s)
    - a. Students recognize and use the visual arts as a form of communication.
    - b. Students understand how to relate the visual arts to various historical and cultural traditions.
    - c. Students understand how to analyze and evaluate the characteristics, merits, and meaning of works of art.
  - 2. Lesson Content
    - a. 7<sup>th</sup> Grade: Visual Arts: Impressionism (p. 168)
      - i. Examine characteristics of Impressionism in:
        - a) Claude Monet: *Impression: Sunrise, Bridge Over a Pool of Lilies*
        - b) Pierre Auguste Renoir, *Luncheon of the Boating Party*
        - c) Edgar Degas, a ballet painting such as *Dancing Class*
        - d) Mary Cassatt, *The Boating Party*
  - 3. Skill Objective(s)
    - a. Students will demonstrate knowledge of impressionistic characteristics and techniques.
    - b. Students will draw a picture using a grid to maintain proportions.
    - c. Students will create a self-portrait, using Impressionism.
- B. *Materials* (for a class of 25, adjust accordingly for different class sizes)
  - 1. Digital camera
  - 2. 12" X 18" tag board (25 sheets)
  - 3. 25 copies of Appendix I: Rubric
  - 4. 25 rulers

5. 25 pencils
  6. Assortment of brushes (variety of sizes)
  7. Paints (primary and secondary colors; and white)
  8. 6" X 9" print of digital pictures (black and white is helpful)
  9. 25 copies of Appendix J: Facial Proportions
  10. 25 copies of Appendix K: What your favorite color says about you
  11. Posters/Overheads of artwork
    - a. Claude Monet: *Impression: Sunrise, Bridge Over a Pool of Lilies*
    - b. Pierre Auguste Renoir, *Luncheon of the Boating Party*
    - c. Edgar Degas, a ballet painting such as *Dancing Class*
    - d. Mary Cassatt, *The Boating Party*
- C. *Key Vocabulary*
1. Impressionism: a theory or style of painting originating and developed in France during the 1870s, characterized by concentration on the immediate visual impression produced by a scene and by the use of unmixed primary colors and small strokes to simulate actual reflected light
  2. En Plein Air: outdoors, in nature
  3. Still Life: representation of inanimate objects, such as flowers or fruit, in painting or photography
  4. Portrait: a likeness of a person, especially one showing the face, that is created by a painter or photographer, for example
  5. Self Portrait: pictorial or literary portrait of oneself, created by oneself
  6. Landscape: a picture depicting a wide and open area of scenery, or nature
- D. *Procedures/Activities*
1. **Day 1:** Warm Up: Students enter the classroom, where impressionist paintings are displayed. The students point out the variety of characteristics within these paintings that make them Impressionistic, based on information in Appendix L.
  2. Students are then gathered around for a demonstration/introduction to the lesson.
    - a. Students will be drawing a self-portrait, based on the pictures taken in the previous class.
    - b. The first part of the rubric is covered, drawing with a grid.
      - i. Students are reminded about drawing with light pencil lines, so that at the end you do not see pencil.
  3. Drawing out a grid and using it to draw a portrait is demonstrated next.
    - a. The first step is to tape an overhead transparency over the picture you are drawing so that you can see the picture through the transparency.
    - b. Next, the student will draw grid lines on the transparency, making sure to space out the lines so that the boxes are not too big. On a 6X9 picture, ½ inch squares.
    - c. The students are shown how to measure on all 4 sides of the picture, making sure that they start the measurements from the same position each time (for the vertical sides, they start measuring from the top of each side).
      - i. Measuring on both sides will ensure straight lines, if measured and lined up correctly.
    - d. Students are then shown how to select which squares to draw, making sure to keep things in proportion.
    - e. Once all the graphs have been drawn, students will be shown how they can draw square by square, making sure to follow the lines that are in each square.

- i. If a line crosses through one of the graph lines in the middle, then you do the same thing on the larger picture.
    - ii. Proportions and positions of facial features are pointed out in the student handouts (Appendix J)
    - iii. Students are told to draw what they see, not what they THINK they see. This really comes through if the students draw square by square, looking at where lines of the face cross the grid lines.
  - f. Students will be reminded to draw lightly, so that mistakes can be fixed easily.
4. Students return to their seats and materials are passed out, by student helpers. Again, students are reminded to draw lightly, then they are set to work.
5. Class is dismissed with a verbal check of art history/Impressionism characteristics (based on content in Appendix L).
6. **Day 2:** Warm Up: Students rephrase techniques and characteristics of painting in the Impressionistic style. This also serves as a transition into the painting aspect of the lesson
  - a. Students are reminded how to avoid brush strokes, as well as flat paint
    - i. This is done by gently spotting with the brush, not stroking side to side.
    - ii. Colors should not blend together evenly, brush strokes are wanted.
  - b. Impressionistic color palette is revisited.
    - i. Their use of pure, unmixed primary colors.
    - ii. Secondary colors will also be used
    - iii. No black, shadows are created with cool colors
      - a) Blue, green, purple
    - iv. Review of Color Theory handout (Appendix E), for further color combinations.
7. Introduce the handout about favorite colors (Appendix K). Students will be choosing their favorite color, or the color that speaks to their personality.
  - a. Black and gray are included on the sheet, but are not allowed to be used in their paintings.
  - b. This color that they chose will be the dominate color within the painting, meaning that a blue painting will not be entirely blue but a lot more blue than any other color.
    - i. Colors are altered through the use of white, complimentary colors (colors across from each other on the color wheel) and analogous colors (colors next to each other on the color wheel).
8. Students rephrase this information, checking for understanding. Helpers are called up to pass out materials and students get to work. They are required to finish the drawing by the end of the class.
9. Class is dismissed by a verbal check of vocabulary (Questions in Lesson One, end of Day 2).
10. **Days 3 – 5:** Warm Up: Simply a review of color theory (Appendix E) and Impressionistic characteristics.
  - a. General impression of a scene or object
  - b. Their use of pure, unmixed primary colors
  - c. Painters used small brush strokes to simulate reflected light.
  - d. Artists used a lighter palette (colors), blues and violets were used for shadows not black and brown.
11. Student helpers pass out materials and students get right to work.

- a. Students are reminded to use correct Impressionism techniques.
  - i. Paint application
    - a) This is done by gently spotting with the brush, not stroking side to side.
    - b) Colors should not blend together evenly, brush strokes are wanted
  - ii. Impressionistic color palette is revisited.
    - a) Their use of pure, unmixed primary colors.
    - b) Secondary colors will also be used
    - c) No black, shadows are created with cool colors: blue, green, purple
- 12. Class is dismissed with a review of vocabulary words, art history and Impressionism characteristics (based on content in Appendix L).
- 13. Painting should be completed on the 5<sup>th</sup> day.
- E. *Assessment/Evaluation*
  - 1. Daily verbal quizzes
  - 2. Rubric to grade project

## **VI. CULMINATING ACTIVITY**

- A. Student art gallery
  - 1. Students present their slide shows about Impressionism.
  - 2. Impressionistic paintings are displayed in the classroom for all to view/critique.
  - 3. To transform the classroom into an art gallery provide white grape juice and snacks.

## **VII. HANDOUTS/WORKSHEETS**

- A. Appendix A: Impressionism Power Point Rubric (Lesson one)
- B. Appendix B: Impressionism Painter List (Lesson one)
- C. Appendix C: Web Page Check Sheet (Lesson one)
- D. Appendix D: Working Bibliography (Lesson one)
- E. Appendix E: Color Theory Handout (Lesson one)
- F. Appendix F: Storyboard Worksheet (Lesson one)
- G. Appendix G: Graphics (Lesson one)
- H. Appendix H: Artist Based Painting Rubric (Lesson two)
- I. Appendix I: Self Portrait Rubric (Lesson three)
- J. Appendix J: Face proportions/positions (Lesson three)
- K. Appendix K: What your favorite color says about you (Lesson three)
- L. Appendix L: Impressionism Notes (Lesson one)
- M. Appendix M: Composition Check list (Unit)

## **VIII. BIBLIOGRAPHY**

- A. <http://www.ibiblio.org/wm/paint/glo/impressionism/>

## Appendix A Power Point Rubric

Name: \_\_\_\_\_

	3	2	1	0	Weight	Total	Comments
Paper outline of slides					5	/15	
Title Slide					1	/3	
Six content slides					2	/6	
<b>Curricular Content</b>							
Accurate					7	/21	
Valid					7	/21	
<b>Mechanics</b>							
Correct grammar					2	/6	
Correct spelling					2	/6	
<b>Design Elements</b>							
Simple (rule of 7)					1	/3	
Background					1	/3	
Appropriate					1	/3	
Interesting					1	/3	
Font					1	/3	
Easy to read					1	/3	
Consistent					1	/3	
Limited to 2 types					1	/3	
Graphics					1	/3	
Support presentation					1	/3	
images imported/scanned					1	/3	
<b>Bibliography Slide</b>							
Correct format					2	/6	
Four sources minimum					1	/3	
<b>Overall Points</b>						/120	

3 = Exemplary  
 2 = Completed  
 1 = Needs Improvement  
 0 = Missing

**Scale:**  
 100 – 120 = A  
 80 – 99 = B  
 60 – 79 = C  
 40 – 59 = D  
 0 – 39 = F

Appendix B

## Impressionist Painters

[Claude Monet](#)

[Pierre Auguste Renoir](#)

[Camille Pissarro](#)

[Alfred Sisley](#)

[Berthe Morisot](#)

[Armand Guillaumin](#)

[Frédéric Bazille](#)

[Paul Cézanne](#)

(For a time in the 1870's)

[Edgar Degas](#)

(For a time in the 1870's)

[Édouard Manet](#)

(Adopted the Impressionistic approach in 1873)

## Appendix C

Name: \_\_\_\_\_

### IS THIS A GOOD RESEARCH SOURCE? (Web Page Evaluation Worksheet)

#### **AUTHORITY: Who is responsible for this web page and the information in it?**

1. What type of extension is in the address of this web page?  
 .com (a company)  other: \_\_\_\_\_  
 .org or .net (a nonprofit organization)  non-US (a foreign institution or individual)  
 .edu (an educational institution, like a university)  
 .gov or .mil or .us (a government or military institution)
2. Does the page have a link called something like “About Us” or a link that would give you information on who sponsors the page, and who wrote the information on the page?  
 Yes  No
3. Does the site clearly tell you who wrote the information on this page?  
(Look for an author listed by the information written, or look in the “About Us” link.)  
 Yes  No

Does the author look like an expert on the subject?  Yes  No

If yes, list at least two reasons that the author is an expert:

1. \_\_\_\_\_
2. \_\_\_\_\_

#### **AUTHENTICITY: Why was this page created, and what purpose does it serve?**

1. What is the page's aim or intent? (What does the information in it want to do?)  
Check all choices below that may apply.  
 Inform, state facts, provide data  Explain  
 Persuade  Sell/Attract  
 Share/Discuss  Other: \_\_\_\_\_
2. Does the page have links to other viewpoints?  Yes  No
3. Could the sponsors of authors of the page possibly be biased, or have particular feelings or opinions about the topic of the page?  Yes  No
4. Are the sources on this page (where the author got information) given credit and are any dates listed for those sources?  Yes  No

For your bibliography, fill in the following information from the page:

Name of the article you found information from:

Title: \_\_\_\_\_

Name of the author of the information: \_\_\_\_\_

URL (internet address) of the page: \_\_\_\_\_

Today's date (the date you accessed this page): \_\_\_\_\_



## Appendix E

# Color Theory

All the colors of the rainbow are contained in light as it falls to earth, but blended together they make white light and we can't see them. We see colors because of their reflection by an object. For example: grass absorbs all other colors and reflects green, a banana absorbs all other colors and reflects yellow.

**Color Wheel:** An arrangement of colors in order according to the way they are mixed

**Primary Colors:** (red, blue yellow) The basic colors from which all others are made.

These are the purist and most intense colors.

**Secondary Colors:** (orange, green, violet) These are made by mixing equal amounts of two primary colors together:

red + yellow = orange    yellow + blue = green    red + blue = violet

**Tertiary Colors:** (intermediate colors) (yellow-orange, yellow-green, red-orange, red- violet, blue-violet, blue-green) These are made by mixing equal amounts of a primary color with a secondary color.

### Attributes of Color:

Hue- Name by which we distinguish a color

Value- The lightness or darkness of a color. The value of a color may be changed by adding white or black.

A *light value* or *high value* is called a "tint"

A *dark value* or *low value* is called a "shade"

Tint: A color lighter in value because white has been added.

Shade: A color darker in value because black has been added.

Intensity- Refers to the strength, brightness, or dullness of a color.

The intensity may be changed by adding a color's compliment or adding gray.

Pure hues are generally said to be intense. To lower a color's intensity, you can add its color compliment from the color wheel- it will appear duller.

Tone- is a color lower in intensity because gray has been added.

**Warm Colors:** (yellows, reds and oranges) Colors that seem "warmer", brighter.

They tend to "advance" or come toward the viewer.

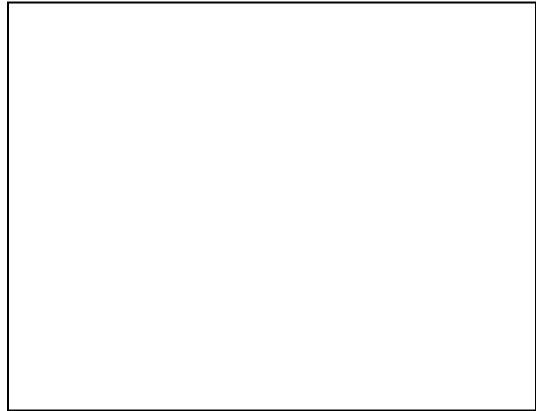
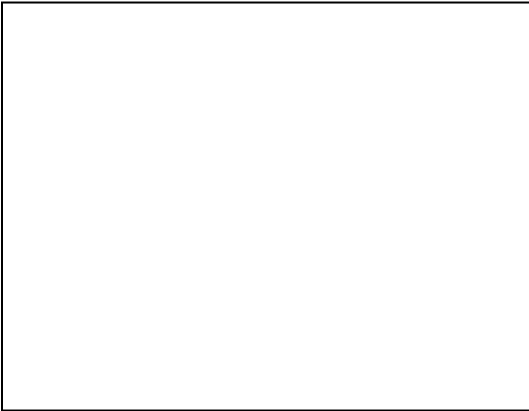
**Cool Colors:** (blues, greens and violets) Colors that seem cooler, duller. They make objects appear smaller, farther away. They tend to "recede" or go away from the viewer.

**Neutral Colors:** Neutral colors may be blacks, grays, whites, or colors which have been grayed by mixing with black, gray, white or compliments.

Neutralized colors have been duller or lowered in intensity.

**Earth Colors:** (tans, beiges, rusts, browns, etc.) These are colors of the soils, sands, muds, dirt, earth. They are made by mixing the primary colors together in different amounts or by mixing two complimentary colors together.

Appendix F  
**Story Board Worksheet**



## Appendix G

# Slides and Graphics

### Copyright

- You may use graphics from websites if:

1. Your use is directly related to an assignment

### Getting Started

- Open Power Point
- Choose Template
- Choose Slide Layout
- Click to add title

### Add New Slide

- Select slide layout with graphic
- Minimize Power Point
- Open Internet Explorer or Netscape
- Find site with chosen graphic

### To Copy the Graphic

- Put your cursor on the image
- Hold the mouse button down until you get a menu
- Select Copy This Image
- Locate your slide, click on the box for the graphic, go to the edit

### Importing from the Internet

- Use a variety of web sites
- Copy the URL and paste it into the text box at the bottom of the slide

### Text Boxes

- Go to the Insert Menu and select Text Box
- The cursor looks like an A
- Draw your text box at the bottom of the slide

Appendix H, page 1  
**Impressionistic Painting**

100 Points

Name \_\_\_\_\_

**Painting**

72 points

- Painting your impression of the image /4
- Visual mixing, visible brush strokes /4
- Pure colors used, color theory /4 X3
- Shadows created with cool colors /4
- Still life, landscape, portrait or self portrait /4
- Recognizable /4

**Composition**

16 points

- Have you used the whole space? /4 X4
- Do lines run off three or more edges of the paper?
- Are shapes balanced throughout the format?
- Are there a variety of sizes and shapes? (positive and negative)
- Is repetition used?
- Is there an emphasis or center of interest that catches your eye?
- Does your eye move throughout the entire composition?
- Is movement created through overlap and touching?

**Craftsmanship**

12 points

- No tears/wrinkles/creases /4
- Care taken when painting /4 X1
- Covering all white paper /4

Scale:

- 100-91 = A
- 90-81 = B
- 80-71 = C
- 70-61 = D
- 60 and below = F

Score

/100

## Appendix H, page 2

- 4** Assignment clearly exhibits superior understanding and application of elements, principles and expressive elements required to solve problem.
- 3** Assignment exhibits a good ability to utilize elements, principles and expressive elements required to solve problem.
- 2** Assignment exhibits several errors in regard to understanding the application and understanding of elements, principles or expressive elements required to solve problem.
- 1** Assignment exhibits a large number of errors in application and understanding of elements, principles or expressive elements required to solve problem.
- 0** Assignment exhibits no regard to application and understanding of elements, principles or expressive elements required to solve problems.

## Impressionistic Self Portrait

100 points

Name \_\_\_\_\_

### Drawing

32 points

- Grid laid out properly /4
- Grid used to draw the face in proportion /4 X2
- Features are in the appropriate positions /4
- Drawing what you see, not what you THINK you see /4

### Painting

48 points

- Painting your impression of the image /4
- Visual mixing, visible brush strokes /4
- Pure colors used, color theory /4 X2
- Shadows created with cool colors /4
- Recognizable /4
- Color choice relates to personality /4

### Composition

8 points

- Following composition checklist /4 X2
  - Have you used the whole space?
  - Do lines run off three or more edges of the paper?
  - Are shapes balanced throughout the format?
  - Are there a variety of sizes and shapes? (positive and negative)
  - Is repetition used?
  - Is there an emphasis or center of interest that catches your eye?
  - Does your eye move throughout the entire composition?
  - Is movement created through overlap and touching?

### Craftsmanship

12 points

- No tears/wrinkles/creases /4
- Care taken when painting /4 X1
- Pencil lines can't be seen /4

Scale:

- 100-91 = A
- 90-81 = B
- 80-71 = C
- 70-61 = D
- 60 and below = F

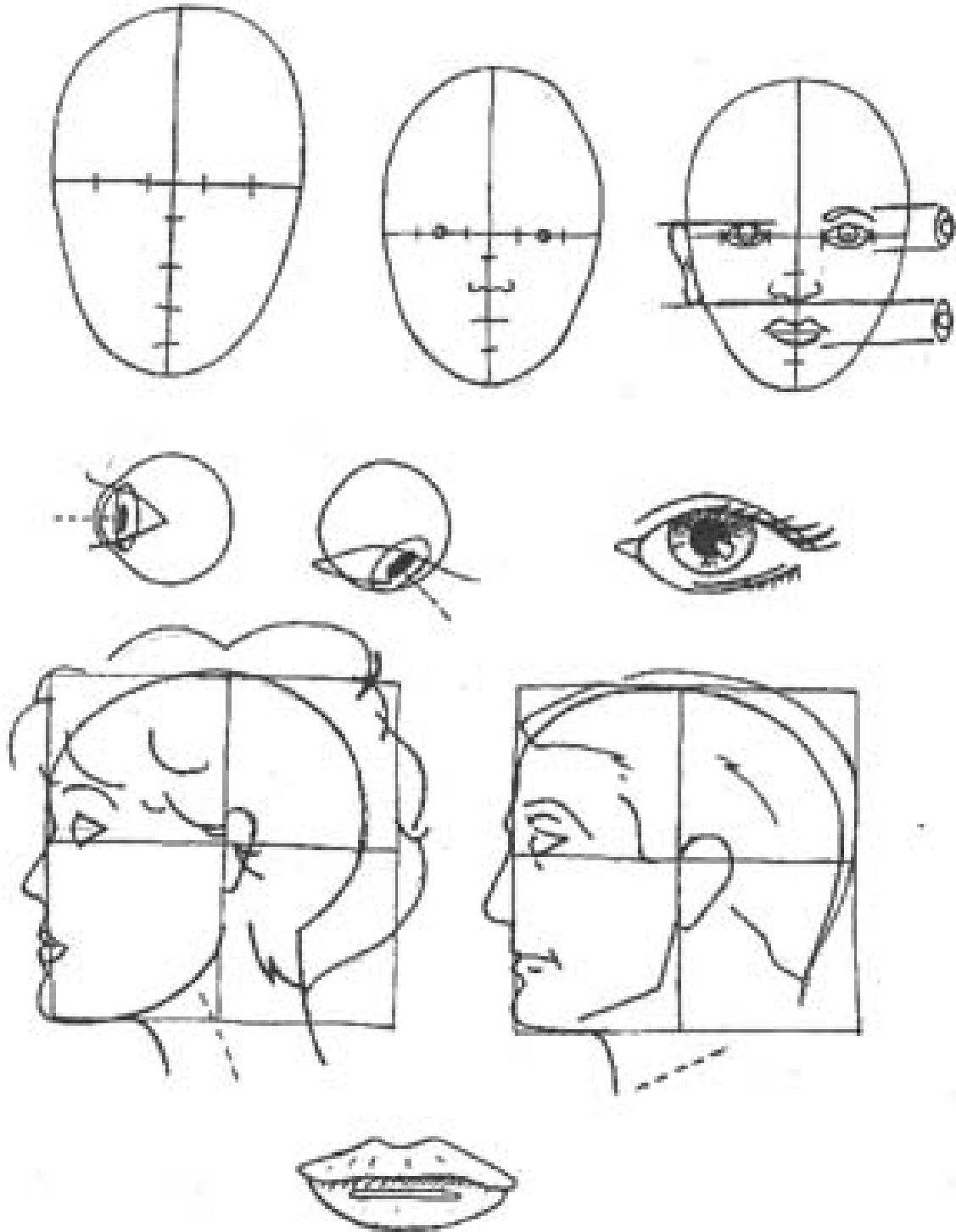
Score

/100

## Appendix I, page 2

- 4** Assignment clearly exhibits superior understanding and application of elements, principles and expressive elements required to solve problem.
- 3** Assignment exhibits a good ability to utilize elements, principles and expressive elements required to solve problem.
- 2** Assignment exhibits several errors in regard to understanding the application and understanding of elements, principles or expressive elements required to solve problem.
- 1** Assignment exhibits a large number of errors in application and understanding of elements, principles or expressive elements required to solve problem.
- 0** Assignment exhibits no regard to application and understanding of elements, principles or expressive elements required to solve problems.

# Appendix J Facial Proportions



## What Your Favorite Color Says About You

**Green** is the color of life, and represents freshness, security, and tranquility. Green creates an atmosphere that is calm and restful, and characterizes the intense power of nature. If you selected green, you seek stability, balance and persistence. You are a moral and affectionate individual.

**Blue** is the color of tranquility, blue is cool, soothing and orderly. The color of royalty, blue brings comfort and serenity to our lives. If you choose blue, you have a basic need for calm, harmonious, and tension free existence. Capable, conservative and sensitive to others, you make a loyal and trustworthy friend. It is the most calming color and the second-most-powerful color after red.

**Yellow** is truly joyous and virtuous in its purest form. Yellow exudes warmth, inspiration and vitality, and is the happiest of all colors. Yellow signifies communication, enlightenment, sunlight and spirituality. If your favorite color is yellow, this indicates that you look forward to the future, and that you are intellectual, highly imaginative and idealistic. You tend to have a cheerful spirit and have an expectation of greater happiness.

**Teal** is cool and consistent . Teal indicates stability and resistance to change. If teal is your favorite color, you are a sensitive individual, and have excellent taste. Optimistic and trusting, you have a high degree of faith and hope, easily trusting others.

**Pink** is emotional in character, connotes a sensitive heart. Universally representing caring and sharing, pink indicates a strong personality. Pink is preferred by the affectionate and concerned individual. Gently, you offer love, attention and nurturing to those in distress and needing guidance.

**Red** is the single most dynamic and passionate color, symbolizes love, rage and courage. Demanding attention, red has great emotional impact. Those who select red are aggressive, impulsive and strive for success. The desire to experience the fullness of living leads to constant activity.

**Orange** is the color of autumn, spice, form and design. In bright tones, orange is jovial, cheerful and playful. Deepened, it becomes exotic and exciting. If orange is your choice, you have abundant energy with an eye for structure and organization. Your social nature finds you surrounded by family and friends

**Brown** is sensuous in nature, represents an importance of hearth and home. It symbolizes physical comfort, ease and contentment. Should you seek brown, you are conscientious, steady and dependable. Your inner security, honesty and high virtue show that you take life seriously.

## Appendix K, page 2

**Violet** is the color of luxury, indicates sensuality, passion and depth of feeling. The lavish color creates an unusual atmosphere and provides an unexpected essence. If you like violet, you tend to be unique, high sensitive and observant. Creative and artistically talented, you tend to have a complex personality.

**Purple** is one of the most enigmatic of colors, combining as it does the most extremes of the spectrum, red and blue. If you like purple you have a good mind and are very witty. You also have the rare ability to observe things which go unnoticed by others. You can be especially polite- to the right people- but sarcastic when your spirit is so moved.

**Gray** The cold influence of grey keeps if foreign, remote and distant. Grey is preferred by those individuals who put their noses to the grindstone. If grey is your favorite color, you tend to be careful, articulate individual who is focused and dedicated to your commitments.

**White** suggests goodness, purity and innocence. Its elusive nature provides serenity and the essence of perfection. The individual who chooses white as a favorite color seeks excellence and enlightenment in all philosophies. Simplicity, purity, and recognition are a constant endeavor.

**Black** can represent both evil and elegance by its bold appearance. It is popular among artists. Yet among others it is a mighty, dignified and stark “color,” regal without being officious. Those who chose black probably lead a different life in public than in private.

## Appendix L

- Art History
  - Claude Monet named the group with his painting *Impressionism Sunrise*.
  - It wasn't the accepted work of the "Salon".
    - The Salon was an annual state-sponsored exhibition of paintings. Artists submitted their work to an official jury who tended to be very conservative. The mark of an artist's acceptance depended on the opinion of the Salon.
    - In 1863 the jury rejected almost 3,000 works, feeling that the paintings were “unfinished.”
  - 1867 – 1886, time during which certain painters were characterized as Impressionists.
    - [Claude Monet](#)
    - [Pierre Auguste Renoir](#)
    - [Camille Pissarro](#)
    - [Alfred Sisley](#)
    - [Berthe Morisot](#)
    - [Armand Guillaumin](#)
    - [Frédéric Bazille](#)
    - [Paul Cézanne](#) (for a time in the early 1870's)
    - [Edgar Degas](#) (for a time in the early 1870's)
    - [Édouard Manet](#)
  - Impressionism became widely accepted at a time when scientists were studying perception and color theory.
- Characteristics
  - General impression of a scene or object
  - Their use of pure, unmixed primary colors
  - Painters used small brush strokes to simulate reflected light.
  - Artists used a lighter palette (colors), blues and violets were used for shadows not black and brown.

## Appendix M

1. Have you used the whole space?
2. Do lines run off three or more edges of the paper?
3. Are shapes balanced throughout the format?
4. Are there a variety of sizes and shapes? (positive and negative)
5. Is repetition used?
6. Is there an emphasis or center of interest that catches your eye?
7. Does your eye move throughout the entire composition?
8. Is movement created through overlap and touching?