

Culture & Society

# Artful Conversations

*An Introduction to Looking at  
and Talking about Western Art*



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*To the Teachers,*

## So what is this book about?

This book offers a 15-week course on how to look at and talk about art. First, each lesson presents art thematically in a comparison design where students ask specific questions to better understand works of art from multiple eras and styles. Second, students will learn vocabulary and structures to have meaningful conversations about art. Third, students will take notes and lead mini lectures on art techniques and movements. Finally, students will do a presentation of artistic styles progressing from the past until today. At the end of the course, students will have a better understanding of art overall and can talk about images from the past and new ones, too.

## Ok. How do we assess them?

There are four points to assess students.

1. Homework and tasks for individual, pair, and group work... 60%
2. An assigned Discussion Leader (DLs) in small groups..... 10%
3. Randomly assigned Academic Conversation in pairs..... 10%
4. An assigned final Presentation done individually..... 20%



## So, how are we gonna do that?

Here is a brief suggested syllabus schedule for a 15-week course.

**Week 1:** Intro to class: First, students breakdown art on their own (think “pre-test”) and they look at example pages of what is done in a class.

**Week 2:** Trial run for the class. The teacher will model each activity and students will follow up. (So far no grading yet Assign DLs to start next week.)

**Week 3, 4, 5, 6:** Start to check homework and assess students work doing tasks  
Discussion Leaders lead small groups. (*Teacher assessed.*)

**Week 7:** First Academic Conversation and Presentation Workshop in small groups.

**Week 8, 9, 10, 11:** Start to check homework and assess students work doing tasks.  
Discussion Leaders lead small groups. (*Teacher assessed.*)

**Week 12:** Second Academic Conversation and Presentation rehearsal in small groups.

**Week 13:** Final Academic Conversation done in pairs in front of the class.

**Week 14:** Presentation class.

**Week 15:** Field trip! Go to a museum or walk around campus. Apply the skills. Reflect on students’ art breakdown in Week 1. Enjoy the last class.

*\*Note: Academic Conversations and Presentations are peer assessed. Rubrics are included in the text, but I recommend copying the rubrics online and analyze the data later.*

## What skills are our students getting?

Students will be asked to complete a variety of tasks using previous knowledge and skills in some cases and perhaps adding new ones in others. Here is a list of skills. Students will...

- 1) ...observe and describe famous works of art and everyday images.
- 2) ...compare and contrast different elements of themes and meanings in works of art.
- 3) ...make connections of known visuals to personal life events and experiences.
- 4) ...have academic conversations about art and movements from multiple eras.
- 5) ...use specific critical thinking questions and express opinions of visuals.
- 6) ...build a presentation using techniques and knowledge acquired in class.
- 7) ...lead discussions and include participation of others on an academic subject
- 8) ...learn about the creative process and how to apply it to their everyday life.

## Why talk about art?

Because it is important for our future. What? How? ... Follow me.

In the back of Chris Anderson's amazing public speaking book TED Talks, he proposes a question about the future. To summarize, if everything will be automatic and knowledge instantly accessible in our smartphones, what will be valuable to learn for the future? He believes success lies in being more innovative, more creative, and the ability to be better at human to human experiences, and to do do this, we need contextual knowledge, creative knowledge, and have a deeper understanding of ourselves.

How can students get all those things? A place to start is having meaningful conversations about art. By looking at art from different eras and different styles, students can see the bigger picture on certain issues. That is contextual knowledge. By being exposed to a variety of artists, the circumstances of their work, and the outcomes of their expressions, students can learn about the creative process. That is creative knowledge. By students talking to each other about what they see, listening to the teacher or the video on techniques or movements, presenting their ideas of future art projects, they can learn what human beings value. All of those things helps them build a deeper understanding of themselves.

What is a meaningful conversation about art? Now this is where the fun begins. It depends. Students can read or look and then talk about what the artist was expressing at the time OR they can talk about what the image means to them, the viewers, in the present. In this book, students will be asked to do both.

Ok. How do they have meaningful conversations? Here is where the course differs from a typical Art History classes. In this book, students will have multiple opportunities to look at art from different eras and styles on a single page under one specific theme. This helps students see the differences in clearer, yet also see elements that are continuous under one theme. Along with the art, special question and answer (Q&A) dialogues will help students talk about the art. These Q&As are designed specifically for building an understanding by thinking moves. These special Q&As are called thinking routines.



## Thinking Moves for Thinking Routines

When there is something important and worthwhile to think about, students experience a kind of learning that sticks with them. So to improve art lessons and insure that what students are learning lasts beyond the classroom, we need to identify the key ideas and concepts in thinking with which we want our students to engage, struggle, question, explore, and ultimately build a deeper understanding. In every class there is a need to provide multiple opportunities for thinking and expressing ideas in various ways. The more opportunities we can create for our students, the better their chances are to be successful learning about art, creativity, and themselves. This book uses multiple sets of **thinking routines** made up of specific **thinking moves**. Here are some definitions of the types of thinking moves that are essential in the learning process.

### *Observing closely and describing what's there*



This move answers the question "What do you see" and "What is there?" This is an excellent first step to initiate our understanding of something new. We need to be able to identify and go into detail about the parts and features of things so we can analyze it better. It is also important to slow down our observations and not to make quick assumptions.

This move helps us to take our observations and begin to form possible ideas of what we are encountering. This move comes in the early stages of understanding. We ultimately want to answer the question "What is really going on here?"

### *Building explanations & interpretations*



### *Reasoning with evidence*



When building an explanation we rely on evidence or facts to support our position. By providing such evidence our positions become stronger and more accurate. We can also defend ourselves from conflicting ideas or opinions with evidence. We want to be able to express "Why do we think so?" in a clear and concrete way.

This move helps us to answer the question "How does this fit into what we already know?" When we encounter anything new, we draw on our past experiences. We use this past knowledge to help make sense of what we are encountering. Making connections can also help us organize our ideas with new or added information.

### *Making connections*





### *Considering different viewpoints & perspectives*



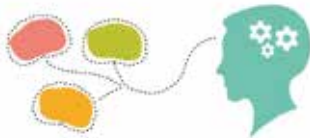
If we only look at new ideas or situations from a single perspective, then our understanding can be limited or even biased. We need to consider what the other angles or stories are of an event, concept, or situation. Awareness of different perspectives gives us a more robust understanding.

By capturing the heart of a concept, procedure or event ensures that we understand its essence. We want to know what is at the core or center of what we are encountering. We want to make sure we haven't lost the big picture. This move occurs in the later stages of understanding.

### *Capturing the heart and forming conclusions*



### *Wondering and asking questions*



We can tell how engaged our students are by their questions. Asking questions is an ongoing part in developing our understanding. We can tell what students are curious about when they are learning something new and focus our attention to filling in the gaps. When questions are asked, they are used to help solidify the student's understanding.

*G. Katz*

Rather than look for the easy or short answer, we want students to identify the complexity in events, stories, or ideas. To do so we need to dig deeper and get more detail or input. By doing so, our understanding becomes richer and better. In addition to new and deeper knowledge that is gained, output can become more intriguing and clearer.

### *Uncovering complexity and going below the surface*



By using these eight thinking moves as a starting point, specific sets of thinking routines were chosen and created. Thinking routines are sets of questions and answers with the aim of developing habits of the mind and thinking dispositions that will serve students as learners. Specifically for this course, thinking routine questions and answers will help students build a better understanding of the variety of art from different eras and themes and what they mean to us today. By doing so, students can start to understand what it is to be creative.

In this book there are ten routines that will be learned and practiced over several lessons. After becoming familiar with these routines, teachers are encouraged to challenge their students to dig deeper with their responses. Students will not only have multiple opportunities to use these routines in each lesson and also repetition of the routines through out the course.

Finally, one thing you will notice when using thinking routines is they are designed not to elicit specific answers but to uncover students' thinking during different stages of understanding the topic, which allows learning to occur. For more information on thinking routines refer to the book: **Making Thinking Visible** by Ritchhart, Church and Morrison.

# Syllabus Skeleton

At the beginning of every course students should receive a syllabus, which usually contains the course day and time and the teacher's name, contact information, office, and office hours, etc. Students should copy the information from the syllabus on this page. This can help students to become more familiar with the course and have any information on hand if needed. *It's easier to misplace a syllabus sheet than a textbook.* Also, if there are any changes in the course, students can take notes here and refer to it again in the future.

*G. K. [Signature]*

Teacher and Course: \_\_\_\_\_

Day and Time: \_\_\_\_\_ Office: \_\_\_\_\_

Contact Info: \_\_\_\_\_ Office Hours: \_\_\_\_\_

Week	Classwork	Homework and Notes
1.	<ul style="list-style-type: none"> <li>• Intro &amp; Explanation • L1: Boats &amp; Trains, p. 1-16</li> <li>• Read through coursework pages. Assign DLs</li> </ul>	<ul style="list-style-type: none"> <li>• L2: Religion &amp; Myth, p. 19</li> <li>• Research DL Movement</li> </ul>
2.	<ul style="list-style-type: none"> <li>• Religion &amp; Myth, p. 19-28</li> <li>• Model &amp; Practice coursework pages</li> </ul>	<ul style="list-style-type: none"> <li>• L3: Self &amp; Portrait, p. 29</li> <li>• 1st DLs: Prepare for mini lecture</li> </ul>
3.	<ul style="list-style-type: none"> <li>• Self &amp; Portrait, p. 29-38</li> <li>• Assess coursework pages</li> </ul> DLs:	<ul style="list-style-type: none"> <li>• L4: Play &amp; Work, p. 39</li> <li>• Next DLs: Prepare for mini lecture</li> </ul>
4.	<ul style="list-style-type: none"> <li>• Play &amp; Work, p. 39-48</li> <li>• Assess coursework pages</li> </ul> DLs:	<ul style="list-style-type: none"> <li>• L5: Youth &amp; Adult, p. 49</li> <li>• Next DLs: Prepare for mini lecture</li> </ul>
5.	<ul style="list-style-type: none"> <li>• Youth &amp; Adult, p. 49-58</li> <li>• Assess coursework pages</li> </ul> DLs:	<ul style="list-style-type: none"> <li>• L6: Glory &amp; Tragedy, p. 59</li> <li>• Next DLs: Prepare for mini lecture</li> </ul>
6.	<ul style="list-style-type: none"> <li>• Glory &amp; Tragedy, p. 59-68</li> <li>• Assess coursework pages</li> </ul> DLs:	<ul style="list-style-type: none"> <li>• Study Routines &amp; Dialogues (R&amp;D)</li> <li>• Topics/Ideas for Presentation</li> </ul>
7.	<ul style="list-style-type: none"> <li>• Music &amp; Dance Conversations p. 69-72</li> <li>• Write Scripts &amp; Build Presentations, p.73-84</li> </ul>	<ul style="list-style-type: none"> <li>• L8: Colors &amp; Lines, p. 85</li> <li>• Next DLs: Prepare for mini lecture</li> </ul>
8.	<ul style="list-style-type: none"> <li>• Colors &amp; Lines, p. 85-94</li> <li>• Assess coursework pages</li> </ul> DLs:	<ul style="list-style-type: none"> <li>• L9: Figure &amp; Motion, p. 94</li> <li>• Next DLs: Prepare for mini lecture</li> </ul>
9.	<ul style="list-style-type: none"> <li>• Figures &amp; Motion, p. 95-104</li> <li>• Assess coursework pages</li> </ul> DLs:	<ul style="list-style-type: none"> <li>• L10: Birth &amp; Death, p. 105</li> <li>• Next DLs: Prepare for mini lecture</li> </ul>
10.	<ul style="list-style-type: none"> <li>• Birth &amp; Death, p. 105-114</li> <li>• Assess coursework pages</li> </ul> DLs:	<ul style="list-style-type: none"> <li>• L11: Love &amp; Pain, p. 115</li> <li>• Next DLs: Prepare for mini lecture</li> </ul>
11.	<ul style="list-style-type: none"> <li>• Love &amp; Pain, p. 115-124</li> <li>• Assess coursework pages</li> </ul> DLs:	<ul style="list-style-type: none"> <li>• Study Routines &amp; Dialogues (R&amp;D)</li> <li>• Finish 1st Presentation Review</li> </ul>
12.	<ul style="list-style-type: none"> <li>• Morning &amp; Night, Conversations, p. 125-128</li> <li>• Review Presentations, Group Feedback, p. 129-132</li> </ul>	<ul style="list-style-type: none"> <li>• Final Conversation Test</li> <li>• Study R&amp;D. Edit Presentations</li> </ul>
13.	<ul style="list-style-type: none"> <li>• Final Conversations, p. 133-134</li> <li>• Assess/Monitor Student Paired Conversations.</li> </ul>	<ul style="list-style-type: none"> <li>• Get all peer reviews entered</li> <li>• Final Presentations are due</li> </ul>
14.	<ul style="list-style-type: none"> <li>• Final Presentations, p. 135-138</li> <li>• Assess/Monitor Student Solo Presentations.</li> </ul>	<ul style="list-style-type: none"> <li>• Get all peer reviews entered</li> <li>• Check for any missing work</li> </ul>
15.	<ul style="list-style-type: none"> <li>• Reflection/Field Trip or Extra Credit, p. 139-140</li> <li>• Assess Field Trip pages</li> </ul>	<ul style="list-style-type: none"> <li>• Contact teacher for any late work</li> <li>• If none, enjoy your artful life!</li> </ul>

# First Look & Write

Look at the art below. Read the labels. Write your ideas. What do you think?



**Flag** • Jasper Johns • 1955

• 106.7 x 155 cm • MoMA, NYC • oil and collage mounted on fabric mounted on canvas • Neo Dada

*Flag was created when Johns was 24, two years after he left the US Army. This painting is his most famous work. The US flag was often in the news in 1954. There was a lot of fear that Russia would fight the USA.*

*The red, white and blue colors are not solid. Under the colors are newspaper prints. Also the 48 stars are not the same. Johns was interested in creating a new piece of art using different types of styles from a subject people knew well.*

FI

*G. O'Keeffe*

**Ram's Head**

• Georgia O'Keeffe • 1935 • 76.2 x 91.5 cm  
• Brooklyn Museum, USA • oil on canvas • Surrealism

*Georgia O'Keeffe moved to New Mexico and loved it. She sometimes painted the mountains and cliffs in her works. Many of her friends would come visit her. They would go hiking and camping.*

*She would also collect desert things. In this painting there's a large ram's skull and antlers floating in the sky. There is also a flower on the left. O'Keeffe is known for painting images with sexual meanings. The antlers and skull represent a female form.*



Ra



# Sample Lesson.

## 1st Page. What is it?

### What do we do?

#### Step 1:

Look at the theme of the lesson. Find one image for each theme. If you can't find one, use your own pictures or draw your own idea. Keep in mind in Step 2 you need to talk about them.

#### Step 2:

##### **First Impression.**

Explain the image. What is it? Then write about the meaning or why you chose the image? Is it meaningful? Why? The more unique you are, the better.

#### Step 3:

##### **Making Connection**

Choose one of the themes and write about an experience you've had with it. It can be anything, as long as it is true. If it is funny or embarrassing, it will be a better story. You will tell the story to your small group later, so prepare for any questions or comments on your experience.

Before doing the 1st Page of the Sample Lesson, give students several minutes to do the First Look & Write on the previous page. This will be useful to look back at the end of the course and see how far students progressed. Now, let's look at this page. This is the homework page. Students need to complete each before starting class. At the beginning of each class, make small groups and have students take turns and share what they found and wrote. Allow for follow up questions from each student.

## 1. Boats & Trains

Step 1: Find one boat image and one train image. Put them in the boxes below.

Bo



Tr



Step 2: Write about your first thoughts of each image.

FI

The boat picture is the guys from SNL singing "I'm on a Boat!" They are so funny. They are making fun of music videos with rappers on expensive yachts. Like "Look at me! I'm rich!" So when I get on a boat I start to sing their song.

The train picture is from the Kyoto Train Museum. It reminds me of the time I went there with my family. My son really liked trains. He has so many toy trains. Too many I think. Anyway, the museum was pretty cool. I recommend going to it.

Step 3: Write about an experience related to one or both of the themes.

MC

I was on my honeymoon with my wife in Hokkaido. We just spent 3 days snowboarding in Niseko and spent the following night in Sapporo. The next day we went to the Snow Festival. It was a really really nice trip. After the Snow Festival we went to the airport by train. The train was so full. We got the last two seats and sat down. I was really tired and fell asleep. When I go to sleep sitting up, I tend to snore. And this time I was snoring so loud. My wife was so embarrassed. She hit me to wake up, and I would wake up, but then I feel back asleep and started snoring again. She hit me again and then we started to fight. When we got to the airport we separated for a little bit, but then made up before the flight. The honeymoon was over.

The purpose of this page is to get students to do research by looking for images (not words) that fit the theme. The 2nd and 3rd step help students to build a mindset of what we will be getting into in the following pages.

Sample Lesson.  
2nd Page.  
What is it?

What do we do?

Step 1:  
Most students are familiar with this type of task. It is called a word bank. However, let's get in the routine of looking at the art and labels first. Then start at the top and work through the vocabulary, writing the correct word in the blank space to describe the art appropriately.

Notice how there is a +, --, and ? mark for each theme in each set. This is a good way to become familiar with the Thinking Routines in the future. After this page, students will be asked to write on their own with their own thoughts to describe the art they see.

Before starting the Thinking Routine pages, it is a good idea to practice describing images. There are two images of the themes for the lesson at the top with labels. Below is a table with three columns. The middle column is the vocabulary used for this task to describe the images on at the top. There are three sets with nouns, verbs, adjectives (and other parts of speech in the future). Each part of speech is split in two. One is for the left theme and the other is for the right theme. Careful to use the correct tenses where necessary.

Vocabulary

Step 1: Look at the art. Read the vocabulary sets below. Describe the images appropriately.



Becalmed off Halfway Rock • Fitz Hugh Lane • 1860



Last Train  
• Leonid Afremov • 2019

Boat	Vocabulary	Train
<div><div>+</div><div>There's a rock in the ( distance ).</div></div> <div><div>-</div><div>The ( waves ) aren't big at all.</div></div> <div><div>?</div><div>Where is the ( dock ) for the boats?</div></div>	<div><div>distance</div><div>dock</div><div>waves</div></div> <div><div>locomotive</div><div>steam</div><div>tracks</div></div>	<div><div>+</div><div>There's ( steam ) coming out of the train.</div></div> <div><div>-</div><div>The ( locomotive ) isn't stopping yet. It's moving fast.</div></div> <div><div>?</div><div>Where do the ( tracks ) lead to?</div></div>
<div><div>+</div><div>A man is ( rowing ) a boat towards the viewer.</div></div> <div><div>-</div><div>The boats aren't going to ( drift ) away.</div></div> <div><div>?</div><div>Why did the boats stop ( sailing )?</div></div>	<div><div>depart</div><div>let off</div><div>slow down</div></div> <div><div>drift</div><div>row</div><div>sail</div></div>	<div><div>+</div><div>The train is ( letting off ) steam.</div></div> <div><div>-</div><div>The locomotive isn't ( slowing down ). It's speeding up.</div></div> <div><div>?</div><div>What time is the train ( departing )?</div></div>
<div><div>+</div><div>The water is ( calm ). It is a relaxing scene.</div></div> <div><div>-</div><div>The waves aren't ( rough ) at low tide.</div></div> <div><div>?</div><div>Why is the sea so ( crowded ) with boats?</div></div>	<div><div>calm</div><div>crowded</div><div>rough</div></div> <div><div>active</div><div>clear</div><div>reflected</div></div>	<div><div>+</div><div>The scene is ( active ) with steam being released.</div></div> <div><div>-</div><div>The objects aren't ( clear ) because of the quick strokes.</div></div> <div><div>?</div><div>Why is the ( reflected ) light so colorful?</div></div>

The purpose of this page is to not only introduce new words but also for students to read how art is described. Some sentences are very basic, but some use the "jargon" and structure used to describe art. It is good for students to have as a reference.

# Sample Lesson.

## 3rd Page.

### What is it?

### What do we do?

Step 1:  
Read the red box.  
Read the 3-word thinking routine in red. Make sure you understand the meaning. To help, read the yellow box to understand what needs to be done for each step. Next, look at the art on the side and read the label. The label is all the information next to the image, title, artist, the year it was completed, where it is now, the medium (materials), style, and any history with it. Finally, go through the Q&A one by one.

Step 2:  
First, the teacher will model the steps and write their ideas for each Q&A. Then work with a partner and talk about any ideas that work with the question in each step. It is fine if the students ideas are different, just so they make sense. Finally, take turns reading the thinking routine aloud with a partner.

On the third page is the thinking routine. This will be the spine of the next pages so it is worth taking your time and understanding each step in the routine. It might be wise for teachers to model the thinking routine and say your thoughts as you go through each routine. That way, students can see how the thinking process might work for them. After the teacher models the bottom image and completes it, allow students to work together to complete the routine. Students can write the same or different ideas, as long as they are communicating and understanding the meaning.

## Thinking Routine

**Step 1: Read about the thinking routine (the 3-word title and explanation in the yellow box) and example Q&A.**

### "Recognize - Unique - History"

- 1: Read the label. Say what is familiar to you.
- 2: Look again. Is any information unusual?
- 3: The title, artist, year, place, material, style, and narrative; what more do you know?

Q: What do you **recognize** in the label?

A: I recognize the name Andy Warhol. I think he is famous for painting soup cans. Also, he is American.

Q: What **unique** information is in the label?

A: The size. It is over two meters long and three meters tall. It is huge. I wonder how he made it.

Q: What **history** can you add to information in the label?

A: It says 1962, and he is an American. During this time there were a lot of protests about war and race issues.

**Marilyn Diptych**

• Andy Warhol  
• 1962 • 205 x 289 cm • Tate Modern, London • acrylic on canvas • Pop Art

*Andy Warhol*



**Step 2: Read the label. Do the thinking routine "Recognize-Unique-History" below.**



**Lordship Lane Station, Dulwich**

• Camille Pissarro • 1871 • 44.5 x 72.5 cm  
• Courtauld Institute of Art, London  
• oil on canvas • Impressionism

While Pissarro was in London, he painted scenes around his home. Here we see a train leaving the station at Lordship Lane. The houses, along with the station had just been recently built. At the time, it was a busy area, but no people can be found in the painting.

Q: What do you **recognize** in the label?

A: I know what Impressionism is. I have been to London, but not to a museum.

Q: What **unique** information is in the label?

A: That the station was busy at the time, but there are no people in this painting.

Q: What **history** can you add to information the label?

A: This style of painting was new. And other painters like Monet were popular at the time.

The purpose of this page is to introduce a thinking routine. Make sure they have a solid understanding of it. They will use this routine and others throughout the course, so it is important to build a strong base each lesson before going forward.



# Sample Lesson.

## 4th Page.

### What is it?

### What do we do?

Step 3:  
Continuing from the thinking routine page, students should apply what they learned individually. Have students do the thinking routine and write their ideas in the appropriate spaces.

Step 4:  
Repeat the same steps with the top art as with the bottom art. After finished, do a Q&A with a partner. This allows them to hear each other's ideas, and it is also good to have some repetition with the thinking routine.

Step 5:  
Now it's time for students to look for the differences in styles between the two images. Also, look for anything that is similar to each other in reference to the theme. This can be done in pairs or as a classroom task. All ideas are welcomed.

With a solid understanding of the thinking routine, the next step is to use it in two different themes. On this page the question of the Q&A is written with the name of the routine highlighted in red. Here the thinking routine focuses mostly on the label, but later the art itself will be mainly the target going forward. As for the art, notice that the top art fits one theme and the bottom are fits the other. When we different styles from different eras, the differences between the two stand out more. We can see what was important for each era clearer.

**Step 3: Look at the top art. Read the labels.**  
**Write ideas to each question in A.**

#### The Landing of Marie de Medici at Marseilles

• Peter Paul Rubens • 1625 • 394 x 295 cm • The Louvre, Paris  
• 394 x 295 cm • oil on canvas • Baroque

*This painting is part of a series about Marie de' Medici, the wife of King Henry IV of France. Rubens changes a simple of action of getting off a boat into a glorious fantasy disembarkation.*

*Above is the angel, Fame, blowing trumpets and below is Neptune, god of the sea, helping her across the sea. France is represented as a person with a blue cape and open arms, welcoming the new Queen to France. It is interesting to see that the Queen is the main subject, but people first look at the chaotic scene below.*



Q: What do you **recognize** in the label?

A: The Louvre. It is really famous. I went there many years ago.

Q: What **unique** information is in the label?

A: This is a really big painting. There are a lot of symbols representing things.

Q: What **history** can you add to information the label?

A: France had many kings and some were not that great. Napoleon also ruled France.

**Step 4: Repeat Step 3 with the bottom art and do a Q&A for A & B with a partner.**

**Step 5: Look at the top and bottom art. What is different? What is the same?**

#### The Fog Warning • Winslow Homer

• 1885 • 76.83 x 123.19 cm • Museum of Fine Arts, Boston • oil on canvas • Realism

*Here we see a single fisherman in the ocean with two or more large halibut balancing the boat. Suddenly, the man has paused in his rowing. He has heard a loud sound. He must hurry.*

*He looks out across the sea and sees the ship on the horizon. He must row back to the ship. If he doesn't get back before the fog arrives, he may die. Homer's intention of this painting is to show the dangers of fishermen at sea, in this case it is fog.*



Q: What do you **recognize** in the label?

A: I know Boston. And I know what fog is. It is like a cloud on the ground.

Q: What **unique** information is in the label?

A: That this man is in danger. If the fog covers the boat, he might be lost and die

Q: What **history** can you add to information the label?

A: There are many dangers of the sea. Also, there are typhoons and hurricanes. Fishing alone is dangerous.

The purpose of this page is to scaffold students into learning how to use the thinking routine and getting them to remember the steps and words of it. Another goal is for students to find differences in the styles and themes.

# Sample Lesson.

## 5th Page.

### What is it?

### What do we do?

Step 6:

Continuing from the previous page, apply the same techniques, but this time students need to write the entire thinking routine and their ideas.

Step 7:

Again, repeat the same steps with the top art as with the bottom art. After finished, do a Q&A with a partner. For an extra challenge, have students look away from the text and show the images on a screen or hints of the thinking routine with the title.

Step 8:

And again, students need to look for the differences in styles and common subjects occurring in the two images. Then apply the same process when comparing themes. The teacher may need to model some ideas by looking at ideas created in the thinking routine tasks.

On this page, students will do the same steps as before; however the major differences are that one) this time students need to write both the question and the answer to the thinking routine to complete the task, and two) students can also see how the theme is also applied in a different era and different style. As the course continues students will look at other aspects of the art and get a better appreciation of the artwork and the emotions, meanings, and history behind each one.

Step 6: Look at the top art. Read the label. Write the thinking routine and ideas in C.



#### Rain Steam and Speed

• JMW Turner • 1844 • 90.8 x 121.9 cm  
• National Gallery, London • oil on canvas • Romanticism

*The painting was first exhibited at the Royal Academy in 1844. The train is from the Great Western Railway. This British train company was created to develop the new types of technology for transportation.*

*A rabbit runs away in the bottom right corner of the painting. Some believe the animal is running in fear. Turner's message might be about the danger of man's new technology destroying the elements of nature.*

Q: What do you recognize in the label?

A: JMW Turner. I saw a movie about his life and paintings. He was very rough.

Q: What unique information is in the label?

A: It says there is a rabbit, but I don't see it. But technology and nature are things we think about today.

Q: What history can you add to the label?

A: Trains are very important in our society. It is good for the environment because it cuts down people driving cars.

C

Step 7: Repeat Step 3 with the bottom art and do a Q&A for A & B with a partner.

Step 8: Look the top and bottom art. Compare again. What about the themes?



#### States of Mind: The Farewells

• Umberto Boccioni • 1911 • 70.5 x 96.2 cm  
• MoMA, New York City • oil on canvas • Futurism

*The Farewells was the first of Boccioni's three-part series, States of Mind. It's a high point of the Futurist style. The main theme of the picture is movement. The train, the airplane, the automobile are all modern machines.*

*These machines are part of a new technology powered by electricity. They are taking passengers to a new future. This painting is set at a train station. When the train is about to leave, there is a certain panic and chaos of "Good-byes."*

Q: What do you recognize in the label?

A: I recognize the idea of chaos and saying bye at the train station. It's like a movie trope.

Q: What unique information is in the label?

A: The main theme is movement. And that it is not people or animals, but new machines are moving.

Q: What history can you add to the label?

A: There is a famous story of Benjamin Franklin and a kite. It is about discovering electricity during a thunder storm.

D

The purpose of this page is to give students more opportunities to use the thinking routine. Hopefully by now students have a better grasp of the routine. And they should get used to looking for differences and similarities in styles and themes.



# Sample Lesson.

## 6th Page.

### What is it?

## What do we do?

Step 1:  
Students can work individually or in pairs. Read each definition and examples. Then look at the pictures. Try to find the connection between the ideas and the images.

Step 2:  
Students here will work alone and look at the art on the previous pages and find the types of elements in each image. They must write in what sense the element they are applying and what in the image supports the idea.

After writing elements for four different works of art, please check with a partner for their ideas. What ideas are the same? Which ones are different? Do you agree or disagree with their ideas? Why?

So far students have brought their ideas on the themes and used thinking routines in pairs. On this page students will start to look at elements in art that are objective, meaning everyone will have the same ideas using the same criteria. Students can see the definition of each type of element and read examples looking at famous works of art. After reading, students will need to apply the type of element in the previous four works of art on the previous pages. They should identify the element and state their reasoning in the spaces provided.

## Elements

## "Texture"

Texture can be both visual and tactile. It refers to the surface quality of an object depicted in the artwork, whether it appears smooth, rough, soft, or hard.

*G. M. H.*



Step 1: Read the descriptions and look at the art below.



Texture in art refers to how something looks like it feels if you were to touch it. In Vincent van Gogh's "Starry Night," you can see thick, swirling brushstrokes that create a sense of impasto texture, making the sky and the stars appear as if they have a tactile quality.

When we talk about texture in art, artists can make surfaces appear rough, smooth, or somewhere in between. In Georges Seurat's "A Sunday on La Grande Jette," he used tiny, delicate dots to create a stippled texture that gives the painting a sense of depth and luminosity.



Texture can also convey the materiality of objects. In Jan van Eyck's "The Arnolfini Portrait," the intricate details of the fur trim, the chandelier, and the polished mirror reflect different textures that show their wealth.



Sometimes, artists use texture to create a sense of mood or atmosphere. In Edward Hopper's "Nighthawks," the smooth, flat textures of the diner's interior contrast with the stark, empty streets outside, emphasizing loneliness.



Texture is essential in sculpture too. In Auguste Rodin's "The Thinker," you can see the rough, chiseled texture of the bronze surface, which adds depth and character to the figure's contemplative pose.



Step 2: Look at the art on the last two pages. Describe the "texture" in each image.

T	

The purpose of this page is for students to experience starting to write about art in an academic sense. Students should try to look for these elements throughout the course and add them in conversation and presentation.

# Sample Lesson.

## 7th Page.

### What is it?

### What do we do?

#### Step 1:

Two, three or four DLs are assigned Set A. While two, three, or four other DLs are assigned Set B. The first to start are DLs in A. They will talk to GMs in small groups. DLs will show pictures, say their ideas, give handouts, etc. Like a mini presentation. GMs must take notes and think of any questions to ask. DLs will do their best to answer. Finally, GMs will compare the two movements.

#### Step 2:

Now the two, three, or four DLs assigned to Set B will begin. DLs will do the same process as others did in Step 1. GMs are expected to do the same as well. The only difference is that the GMs will compare the two sets, A & B. Finally, all students will look at the empty timeline above and fill it in.

First the teacher did a lecture, now it is the students turn. In the first lesson, take stock in the roster and assign students a week (or 2) to be a Discussion Leader (DL). The DL must do research on an art movement before class and prepare for a mini lecture on two art movements. Their goal is to define the movements by stating the time, place, characteristics, and other significant ideas in front of small groups. Other students, or Group Members (GM) must listen, take notes, and ask questions. Finally, they must do a comparison of the two movements in set A and the differences between set A & B.

\*As you listen, note the movements in the timeline.

## Movements



**Step 1: Discussion Leader: Summarize the movement. Answer audience's questions. Group Members: Take notes. Ask questions. Compare the two movements.**

### A: Ancient Greek Art & Ancient Roman Art

#### Ancient Greek: 900 - 30 BCE

- bronze and stone for sculpture, terracotta for vases and figurines, pigments for painting, and gold, silver, and bronze for coinage
- Geometric: patterns dominated
- Archaic: naturalistic human form
- Vases showed: daily life, war, myth
- Classical: Architecture/Sculpture
- Hellenistic: 2D Gods to figure sculpt.

#### Roman Art: 800 BCE - 500 CE

- Influenced by Greek & Med. cultures
- Sculpture was best: Figures and portraits of emperor and wealthy people
- Wall paintings inside buildings & homes
- Mosaics for architectural decoration of figures, patterns, colors.
- Everyday objects: tableware and burial were made of variety of glass
- Lamps & other objects: figure decor.

**My Q:** Who were the artists? **Answer:** There are many, but their pieces are gone.  
**Comparison:** Sculpture of figures were both popular. There is much more Roman art than Greek, but Romans were influenced by Greeks.

**Step 2: Discussion Leader: Summarize the movement. Answer audience's questions. Group Members: Take notes. Ask questions. Compare sets A and B.**

### B: Early Christian Art & Byzantine Art

#### Early Christian Art: 260 - 525 CE

- Influenced by Roman art in style, fresco, mosaics, sculpture, manuscript illustrations
- Pre 300s, art had lots of symbols, wasn't labeled by names
- Catacombs had many paintings.
- Post 300s, Christianity was becoming popular, churches were being built.
- Mostly biblical scences.

#### Byzantine Art 330 - 1450 CE

- Based in Constantinople (Istanbul)
- Mostly Christian icons (Christ, Mary)
- painting, mosaic, metalwork, architecture
- Angular form, flat colors, gold decoration
- Hagia Sophia is most famous, it has a Christ mosaic with many gold tiles around him (meant to be a shiny aura)
- Art spread due to Emperor Justinian I. He conquered places and built churches.

**My Q:** What are catacombs? **Answer:** Underground spaces for religious worship.  
**Comparison:** Biggest difference is subject of art (pagan symbols and Christian ones)  
Rome is more naturalistic while the East was more stylistic.

The purpose of this page is to get students to do research on an academic topic, summarize that information, and do public speaking to small groups. They must also field questions from their peers. Other students must focus on note taking.

# Sample Lesson.

## 8th Page.

### What is it?

## What do we do?

Step 1:  
Students look at the art and read the labels. After that, read each phrase and its definition. Next, read the examples of the phrase used in the answer to a thinking routine. Then choose one of the phrases and write your idea for an answer to the thinking routine that works well with the image. When you finish writing your idea for the left theme, chose the other (or another) phrase and write an answer for the right theme.

Once the first set of phrase is done, follow the same process for the second and third sets of phrases.

If this is too difficult, work with a partner, but don't split the work! Do them together one by one.

On this page students will look at the art and labels, and then they will read phrases used in conversations. There are three sets of phrases. In each set there are two phrases. The first ones are basic while the second ones are more "colorful." With each set a definition is given on how it is used. This is followed by four examples of the of the phrases used in answers to a thinking routine. After that, there is an Idea: space for students to use each phrase to answer the thinking routine question.

## Conversation Pieces

Step 1: Look at the art. Read each set. Then choose one and write your ideas.



The Sun Sets Sails • Robert Gonsalves • 2001



The Travelling Companions  
• Augustus Leopold Egg • 1862

### Boat Examples:

*G. K. ...*

### Train Examples:

#### 1. Well, ... / Let's see, ...

*Used when you are beginning an answer or a conversation about a particular topic.*

Q: What do you **recognize** in the label?

A: **Well**, the sun setting is the end of the day, but usually it is dark...

Q: What do you **recognize** in the label?

A: **Let's see**, 2001 was an awful time in the US with the fall of the two towers.

Q: What do you **recognize** in the label?

A: **Well**, I know that companions are people that are together, and...

Q: What do you **recognize** in the label?

A: **Let's see**, companions means people being together, but not....

**Idea: Well, it says sun, but I don't see it. Is it on the left?**

**Idea: Let's see, it says they are travelling, so I think this is a school trip.**

#### 2. I know ... / According to ...

*"I know" is used to say information that is understood. "According to" is retelling information.*

Q: What **unique** information is in the label?

A: **I know** sunsets are a changing part of the day, so perhaps it fits...

Q: What **unique** information is in the label?

A: **According to** the title the name of the boat is Sun. That is the Sun sets sail.

Q: What **unique** information is in the label?

A: It says his name is Egg. **I know** it's a rare name, so I think it is odd to...

Q: What **unique** information is in the label?

A: **According to** the label his last name is Egg. That is a unique name for...

**Idea: I know the sun sets in the west, just like in the image.**

**Idea: According to the label, they are companions. They aren't friends.**

#### 3. ..., and ... - ..., but ... / In addition, ... - On the contrary, ...

*Using "and" for two similar ideas and "but" for two different ideas. "In..." and "On..." are stronger.*

Q: What **history** can you add to information the label?

A: I know what sailing is. **In addition**, I get that this is an optical illusion...

Q: What **history** can you add to information the label?

A: 2001 is a modern. **On the contrary**, the artist chose old sail boats for the...

Q: What **history** can you add to information the label?

A: Well, I know there was a civil war in the US in 1862, **and** I think these...

Q: What **history** can you add to information the label?

A: So, to travel by train back then must be exciting, **but** these two girls seem...

**Idea: In 2001, planes crashed in the US, and the world changed Just like objects changing here.**

**Idea: Not everyone rode trains in the 1860s. On the contrary, only wealthy people could. These girls must be rich.**

The purpose of this page is to improve students' word choice in their answers. The first options are easy, while the second ones should be more challenging. There is different options for students with different levels of conversation.



# Sample Lesson.

## 9th Page.

### What is it?

## What do we do?

Step 1:  
Students find a partner. Look at the art and labels and start to discuss ideas. Do not write anything down yet, but try out the thinking routine and see what comes out first. When you have solid ideas for the routines then start to build a dialogue.

Step 2:  
Students must work together and write out a dialogue. Use the vocabulary and conversation pieces practiced earlier in the lesson and lessons before. This is not a test, so dictionaries or other sources are permitted. Allow for enough time for students to read and perform the dialogue, too. This is a good task for thinking of other perspectives.

On this page students will look at two more images under the same themes. They will work with a partner and create a dialogue using the thinking routines in this lesson (and others in future lessons). Dialogues should be two people. This is because later in the course students will perform an conversation looking at two images and using thinking routines. Note: the thinking routines don't need to be exact, as long as the main words are used and the question is understood. If assistance is needed, check the EFL section in the back of the text.

## Dialogue

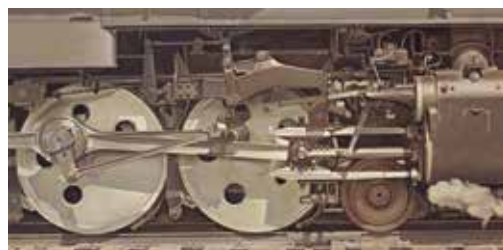


**Dazzleships in Dry Dock at Liverpool**

• Edward Wadsworth • 1919 • 304.8 × 243.8 cm

• National Gallery of Canada, Ottawa • oil on canvas • Vorticism

Step 9: Work with a partner. Look at the left and right art and read the labels.



**Rolling Power**

• Charles Sheeler • 1939 • 38 × 76 cm • de Young Museum, San Francisco • oil on canvas • Precisionism

Step 10: Write a dialogue discussing the two images. Use the thinking routine "Recognize - Unique - History" to help.

Mori: Which one do you like?  
Ueno: They are both pretty cool, but I like the right one.  
Mori: Why? What do you recognize in the label?  
Ueno: Well, it looks like a photo; however, the label says it is oil on canvas and 1939.  
Mori: So?  
Ueno: So I think the artist has really good skills as a painter.  
Mori: I see. Is there anything unique in the label?  
Ueno: Well it says it is Precisionism. I am not sure what it means, but precise is a word I know. It means exact. So I guess I understand it.  
Mori: Yeah, it does look exactly like a photo. Do you know any history about this from the label?  
Ueno: Not a lot. I do know in 1939 there was a Great Depression, and WWII will happen soon.  
Mori: That's right. I like the one on the right. It has more colors.  
Ueno: What do you recognize from the label?  
Mori: Not much. I know a lot of art is oil on canvas.  
Ueno: True. It is a popular medium. What about something unique?  
Mori: Well, it is really big. Like 3 by 2.5 meters. It is super tall.  
Ueno: Ha! Taller than us! Do you know any history?  
Mori: Well, I know the capital of Canada is Ottawa. And I think Ottawa is a name of an old indian tribe in North America.

The purpose of this page is to use thinking routines in a conversation of two individuals looking at art and discussing their ideas and interpretations of it. Over the course students will use different thinking routines with the same goal.

# Sample Lesson.

## 10th Page.

### What is it?

### What do we do?

Step 1:  
Individually, students can think about the entire lesson and reflect on their ideas, questions, and conclusions. Give students time to think. No writing for a short time.

Step 2:  
After a short reflection time, make pairs or small groups, and have students share their ideas on the five ideas and write them down.

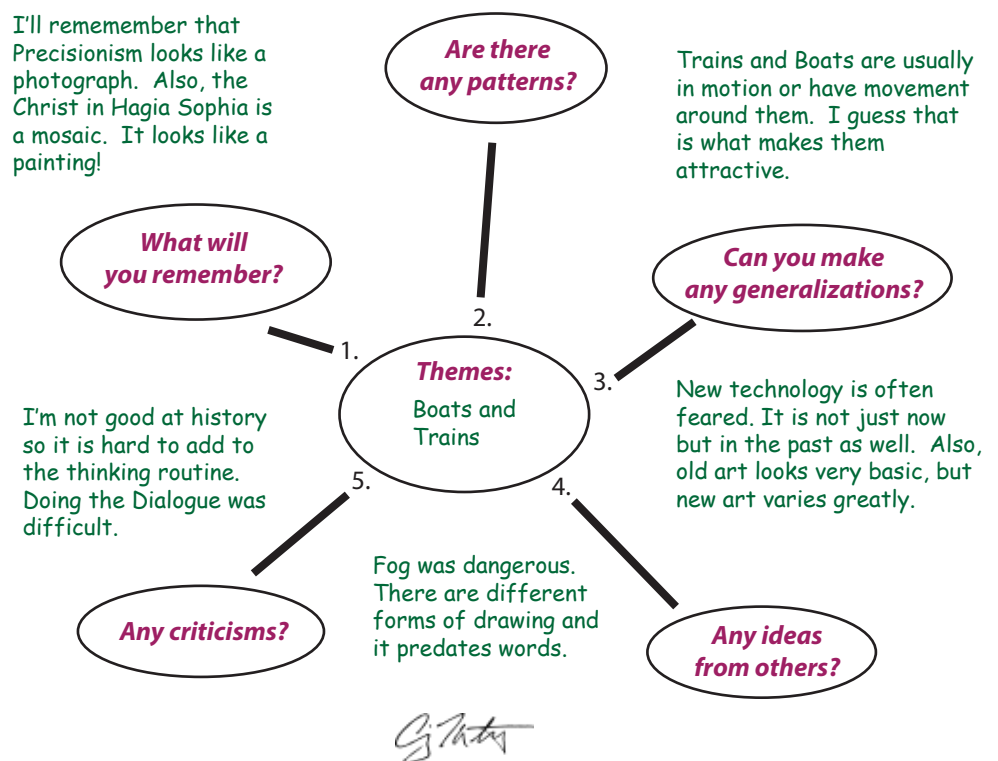
Step 3:  
Finally, students work alone again and think of two creative ideas. The first one is to use an already famous work of art and alter it. The second is to think of a possible idea for an art project. These can be secret or shared at the beginning of the next lesson in new groups.

The final page of the lesson is the reflection of the lesson. If there is not enough time, this can be assigned for homework and spot checked the following week, but perhaps at least starting this at the end of class when ideas are still fresh (especially from other students) is a better idea. There are five areas students must write their thoughts in. Actually, these five areas also represent some extra thinking moves designed for problem solving and creativity. This wraps up the lesson nicely. Finally in Step 3, students can use their knowledge to be creative. The first one is taking an existing work of art and altering it. The second is thinking about possible ideas for new art.

## Reflection

Step 1: Look at Themes, Thinking Routine, Dialogue, Techniques, & Movements pages.

Step 2: Write two themes in the center and then your ideas for each circle.



Step 3: Write ideas for Alterations of famous art and Possibilities for future art projects.

A

I want to see if the guy makes it back in the fog warning. Maybe some drawings or a comic about this person's life might be interesting.

P

I want to see something about technology and fear today. Something like hand drawings (because it's old style vs digital art today) of how the internet controls our lives in a Futurism style.

The purpose of this page is have students reflect on their ideas and questions they have as the lesson finishes. This is an important part of the learning process and also helpful for students to learn how to learn.



## 2. Religion & Myth

Step 1: Find one Religion image and one Myth image. Put them in the boxes below.

Re

My

*g. H. H.*

Step 2: Write about your first thoughts of each image.

FI

Step 3: Write about an experience related to one or both of the themes.

MC

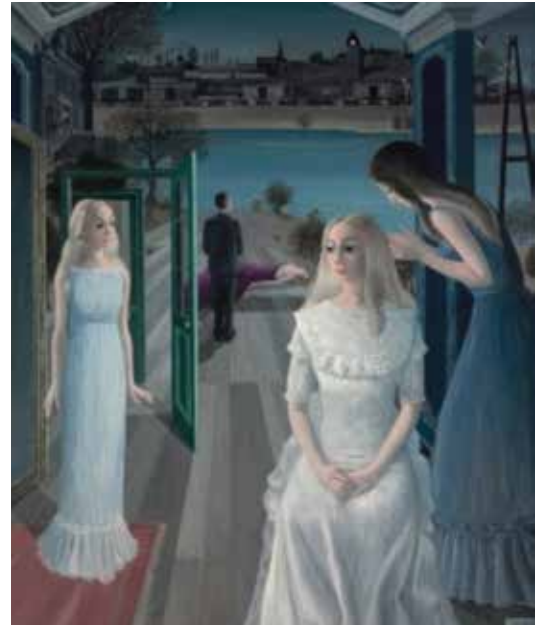
# Vocabulary



**The Adoration of the Shepherds**  
• El Greco  
• 1614

*Signature of Paul Delvaux*

**The Sacrifice of Iphigenia**  
• Paul Delvaux  
• 1968



## Religion

## Vocabulary

## Myth

+ The ( ) are flying above the shepherds.

- ( ) isn't from the sun, but from the baby.

? What kind of ( ) do you feel seeing this?

**angels**  
**energy**  
**light**

**board walk**  
**cityscape**  
**lap**

+ A woman is lying on the ( ) near a man.

- The ( ) isn't active. I don't see any lights on.

? Is the woman holding something on her ( )?

+ The baby ( ) light, shining on the shepherds.

- The shepherds aren't ( ) around sheep.

? Why are the angels ( ) over the baby?

**divide**  
**gaze**  
**turn away**

**emit**  
**gather**  
**hover**

+ The scene is ( ) into many sections.

- The woman in front can't ( ) from the man.

? Is the woman on the left ( ) at herself?

+ El Greco is known for his ( ) faces in his art.

- The shepherds aren't calm, but are so ( ).

? Why are the legs and arms so ( )?

**stretched out**  
**dramatic**  
**distorted**

**elegant**  
**mysterious**  
**passive**

+ The women are wearing ( ) dresses.

- I wouldn't be so ( ) if I were there. I'd run!

? Why is mythology so ( ) and strange?

# Thinking Routine

Step 1: Read about the thinking routine and example Q&A.

## "Happen - Reason - If"

- 1: Say what is happening in the image with details.
- 2: Why? What do you see to support your claim?
- 3: If you were there in the same situation, what actions would you do?

*Andy Warhol*

**Marilyn Diptych** • Andy Warhol  
• 1962 • 205 x 289 cm • Tate Modern, London • acrylic on canvas • Pop Art



Q: What is **happening** in the image?

A: The image of Marilyn's face is repeating. However, the left side is colorful, but the right side is not.

Q: What is the **reason** for this action?

A: I think Marilyn is a brand. Brands become popular, but not forever. The left is clear, but the right fades.

Q: **If** you were that person or in that place, what would you do?

A: I think if I were a brand, it would be difficult. I would try to relax and stay away from crowded places.

Step 2: Look at the art. Read the label.  
Write ideas using the thinking routine "Happen-Reason-If."

**The Annunciation** • Robert Campin  
• 1428 • 65 x 118 cm • The Cloisters, NYC, USA • oil on panel • Early Netherlandish



In the center of this three-piece painting there is a scene from the Annunciation, a story in the Bible. There are two figures, an angel and Mary. The angel tells Mary she will have a baby. That baby will be Jesus Christ.

On the left side are the patrons and on the right side is Mary's future husband, Joseph. There are a lot of symbols in this painting, for example the flowers in the vase represent that Mary is pure.

Q: What is **happening** in the image?

A:

Q: What is the **reason** for this action?

A:

Q: **If** you were that person or in that place, what would you do?

A:



**Step 3: Look at the top art. Read the labels.**  
Write ideas to each question in A.

### Madonna and Child with St. John the Baptist

- Raphael • 1507 • 122 x 80 cm
- The Louvre, Paris • oil on panel • High Renaissance

*Here we see Madonna, the mother of Jesus Christ, in the middle with Jesus on the left and St. John on the bottom right. The setting is very natural with grass and leaves in front and trees and hills in the back.*

*A common theme in Raphael's work is a pyramid or triangle grouping. All three figures seem relaxed and calm looking at each other. They do not look out at the viewer. During the 1500s there are three successful styles. These are High Renaissance, Mannerism, and early Baroque.*



A

Q: What is **happening** in the image?

A:

Q: What is the **reason** for this action?

A:

Q: **If** you were that person or in that place, what would you do?

A:

**Step 4: Repeat Step 3 with the bottom art and do a Q&A for A & B with a partner.**  
**Step 5: Look at the top and bottom art. What is different? What is the same?**

### The Incredulity of Saint Thomas

- Caravaggio • 1602 • 107 x 146 cm
- Potsdam, Germany • oil on canvas • Baroque

*Caravaggio*

*This is the story of "Doubting Thomas." Thomas does not believe Jesus has come back to life. Thomas says, "Unless I see the nail marks and put my hand into his side, I will not believe it." A week later Jesus appeared and told Thomas to touch him and stop doubting.*

*In the painting, Thomas's face shows surprise as Jesus holds his hand and guides it into the cut. The work uses a chiaroscuro style, lots of bright lights, dark shadows, and rich colors. It is Caravaggio's most famous painting.*



B

Q: What is **happening** in the image?

A:

Q: What is the **reason** for this action?

A:

Q: **If** you were that person or in that place, what would you do?

A:

**Step 6: Look at the top art. Read the label. Write the thinking routine and ideas in C.**

### Triumph of Bacchus and Ariadne

• Annibale Carracci • 1602 • 1100 x 300 cm  
• Palazzo Farnese, Rome • fresco • Baroque



*The Triumph of Bacchus and Ariadne is center part of a series called The Loves of the Gods. The painting shows a happy parade of animals and creatures carrying Bacchus and Ariadne to bed.*

*Bacchus, the god of wine, had won the heart of the princess, Ariadne. The two are now lovers. The two lovers are seated in white chariots pulled by tigers and goats. It's a joyful scene. At the front is Bacchus's teacher, the fat, ugly, and drunk Silenus. He is riding a donkey.*

Q:

Q:

Q:

A:

A:

A:

C

**Step 7: Repeat Step 3 with the bottom art and do a Q&A for A & B with a partner.**

**Step 8: Look the top and bottom art. Compare again. What about the themes?**



### Metamorphosis of Narcissus

• Salvador Dali • 1937 • 51.1 x 78.1 cm  
• Tate Modern, London  
• oil on canvas • Surrealism

*Salvador Dali*

*This is a Greek story. Narcissus fell in love with his own reflection in a pool, but he became very upset. Narcissus cried because he could not hold the image. To stop him from crying the gods turned him into a flower.*

*Here, Narcissus is sitting in a pool, looking down at the water. Near him is a stone hand holding an egg and flower. In the background, a group of naked figures can be seen. Also, a third Narcissus like figure appears on the horizon.*

Q:

Q:

Q:

A:

A:

A:

D



# Elements

## "Line"

Lines refer to the use of lines in an artwork, which can be straight, curved, diagonal, or various other forms. Lines can create shapes, define contours, and convey movement.



Step 1: Read the descriptions and look at the art below.



Line is one of the fundamental elements in art, and in Vincent van Gogh's painting "Starry Night," you can see swirling lines that create a sense of movement in the night sky.

In Pablo Picasso's famous artwork "Guernica," bold and jagged lines are used to represent the pain and chaos of war, showing how lines can convey strong emotions.



*G. Kates*



In Henri Matisse's painting "The Dance," flowing and curving lines are used to depict the graceful movement of the dancers, demonstrating how lines can convey a sense of rhythm and energy.

The artist Leonardo da Vinci used precise and delicate lines in his drawing "Vitruvian Man" to show the proportions of the human body, illustrating how lines can be used for accurate representation.



In Wassily Kandinsky's abstract painting "Composition VII," bold, colorful, and intersecting lines create a sense of dynamic movement and energy, showing how lines can be purely expressive and non-representational.

Step 2: Look at the art on the last two pages. Describe the "texture" in each image.

L

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\*As you listen, note the movements in the timeline.

# Movements



**Step 1: Discussion Leader: Summarize the movement. Answer audience's questions.**  
**Group Members: Take notes. Ask questions. Compare the two movements.**

## A: Romanesque & Gothic Art

[illegible]

**Step 2: Discussion Leader: Summarize the movement. Answer audience's questions.**  
**Group Members: Take notes. Ask questions. Compare sets A and B.**

## B: *Early Renaissance & Netherlandish Art*

My Q:	
Comparison:	

# Conversation Pieces



Step 1: Look at the art.  
Read each set.  
Then choose one  
and write your ideas  
for both themes.

## Oedipus and the Sphinx

• Gustave Moreau  
• 1864

## Black Jesus (Jesus Noir)

• Titus Kaphar  
• 2020



## Religion Examples:

*g. kaphar*

## Myth Examples:

### 1. It seems.../ It looks like...

*Used when looking at something in a particular way, but not 100% sure about it.*

Q: What is **happening** in the image?

A: Well, **it seems** there are several men. They are listening to Jesus.

Q: What is **happening** in the image?

A: **It looks like** men are worshipping a Jesus that is black, not white.

Idea:

Q: What is **happening** in the image?

A: Let's see. **It seems** that the Sphinx is surprised by Oedipus.

Idea:

Q: What is **happening** in the image?

A: **It looks like** Oedipus is and the Sphinx are looking at each other in a valley.

### 2. ... because... / ... on account of...

*Used to state the reason for something due to evidence seen, read, remembered, etc.*

Q: What is the **reason** for this action?

A: The men are seriously listening **because** they only look at Jesus and...

Q: What is the **reason** for this action?

A: This is strange **on account of** Jesus's hands and arms are white, but...

Idea:

Q: What is the **reason** for this action?

A: The Sphinx is shocked **because** if you look closely, her eyes are...

Idea:

Q: What is the **reason** for this action?

A: This is **on account of** the story of Oedipus and the riddle the Sphinx asks him.

### 3. I would.../ I could see myself...

*Used to express an intention or inclination to do something in an imaginary situation.*

Q: **If** you were a person in the image, what would you do?

A: **I would** be curious as to why Jesus is black and white. I would listen...

Idea:

Q: **If** you were a person in the image, what would you do?

A: **I could see myself** being scared because Jesus is different, but calm. I think...

Q: **If** you were a person in the image, what would you do?

A: **I would** be scared that a half woman half animal is asking me a riddle.

Idea:

Q: **If** you were a person in the image, what would you do?

A: **I could see myself** being surprised, but I know the answer to this riddle. I...

# Dialogue

Step 9: Work with a partner. Look at the left and right art and read the labels.

## Judith Slaying Holofernes

- Artemisia Gentileschi
- 1613
- 158 x 125 cm
- Museo Capodimonte, Naples
- oil on canvas
- Baroque



## The Judgement of Paris

- Ithell Colquhoun • 1930 • 62 x 75 cm
- Brighton Museum, UK • oil on canvas • Surrealism

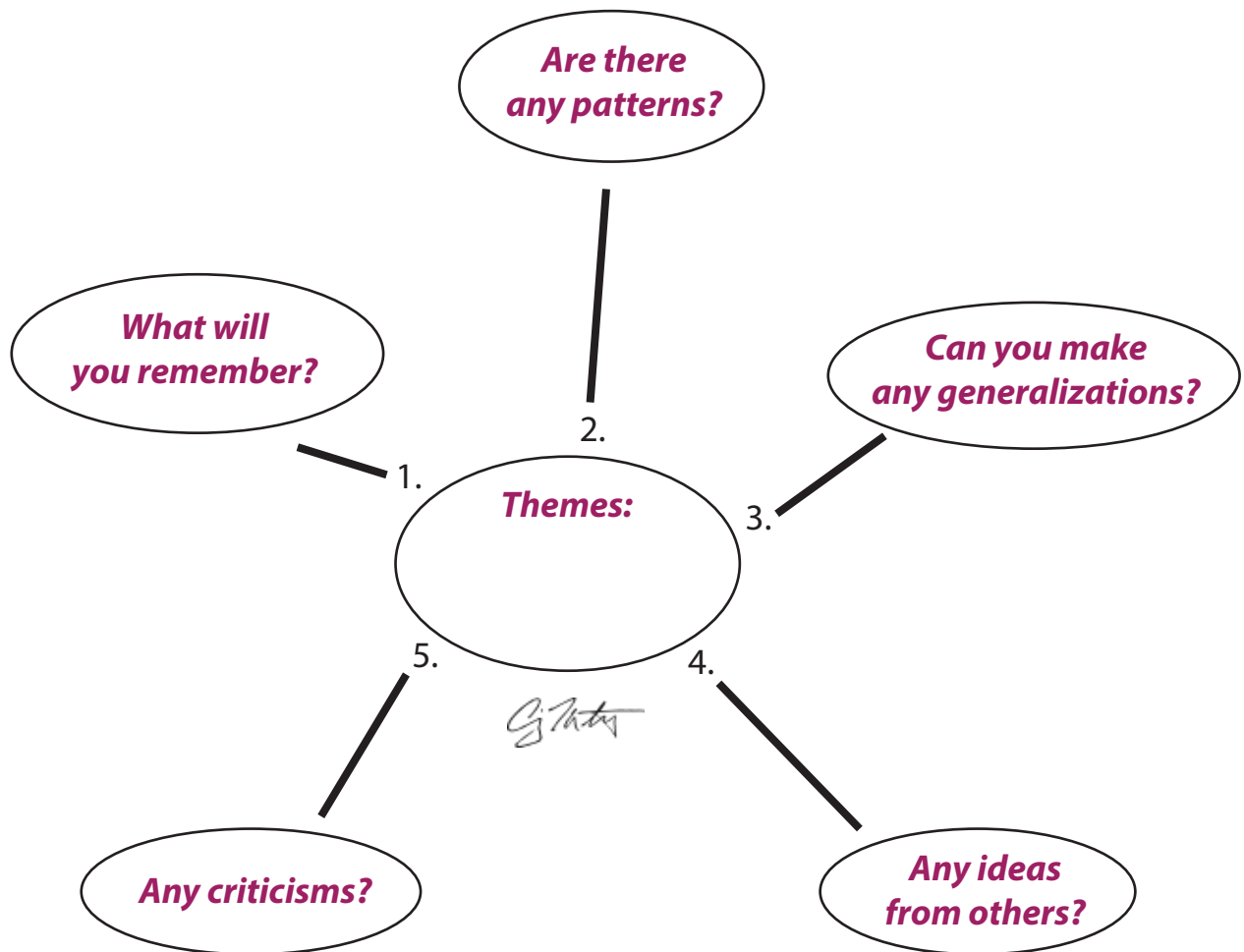


Step 10: Write a dialogue discussing the two images. Use “Recognize - Unique - History” for one image and “Happen - Reason - If” for the other image.

# Reflection

Step 1: Look at Themes, Thinking Routine, Dialogue, Techniques, & Movements pages.

Step 2: Write two themes in the center and then your ideas for each circle.



Step 3: Write ideas for Alterations of famous art and Possibilities for future art projects.

A

P



### 3. Self & Portrait

Step 1: Find one Self image and one Portrait image. Put them in the boxes below.

Se

Po

*g. h. t. s.*

Step 2: Write about your first thoughts of each image.

FI

Step 3: Write about an experience related to one or both of the themes.

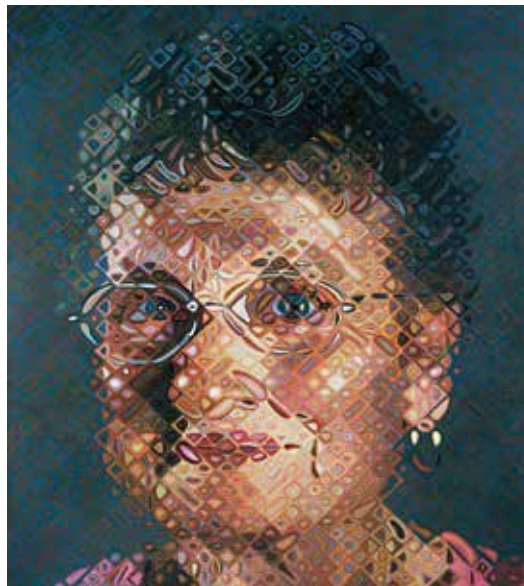
MC

# Vocabulary

Step 1: Look at the art. Read the vocabulary sets. Describe the images appropriately.

## Self-portrait

- Sofonisba Anguissola
- 1554
- 32.5 × 26.5 cm
- Kunsthistorisches, Vienna
- oil on wood
- Renaissance1



## Shirley

- Chuck Close
- 2007
- 243.8 × 213.4 cm
- Pace Gallery
- oil on canvas
- Contemporary Art

*G. H. H.*

## Self

## Vocabulary

## Portrait

- + Her ( ) is very straight and attentive.
- She isn't wearing any ( ).
- ? Were ( ) like this fashionable at the time?

**collar**  
**jewelry**  
**posture**

**boxes**  
**glasses**  
**grid**

- + If you look closely, you can see color filled ( ).
- People don't usually wear ( ) in paintings.
- ? Did you know he painted faces using a ( )?

- + She is ( ) at the viewer with confidence.
- She isn't ( ) a paintbrush. It's a book.
- ? What is she ( ) at in the book?

**create**  
**stare**  
**vibrate**

**look out**  
**hold**  
**point**

- + The space between the boxes seem to ( ) and move.
- I don't like how she is ( ) at me.
- ? I wonder how he ( ) such a way to paint?

- + Her hairstyle is ( ) and nondestript.
- ( ) qualities aren't promoted in the image.
- ? How did Sofonisba get so ( ) and noble?

**austere**  
**dignified**  
**feminine**

**circular**  
**realistic**  
**pixalated**

- + Inside the boxes are ( ) shapes.
- Close up, it doesn't look ( ). It seems abstract.
- ? Is this box-like style the same as ( ) images?

Step 1: Read about the thinking routine and example Q&A.

# Thinking Routine



## Marilyn Diptych

- Andy Warhol
- 1962
- 205 x 289 cm
- Tate Modern, London, England
- acrylic on canvas
- Pop Art

*Marilyn Monroe was an American actress that died in, August, 1962. After that, Warhol used her face in his art. There are two parts of the work. There are the 25 faces in color on the left and 25 black and white faces on the right.*

*The left side has pretty colors. The right side is ugly and only uses black and white. However, both sides use the same face. Warhol thought this image of Monroe combined two themes. One is the world of celebrity and the other is death.*

Q1: What did you think about this image?

A: **First I thought**, the many faces are just a unique design. The artist used Marilyn's face because she was famous and cool.

Q2: Now what do you think?

A: **Now I think** the artist chose Marilyn to represent the best and worst things in life. One is to be popular and beautiful, and the other is to be ugly and dead.

## "First I thought - Now I think"

- 1: Before reading the text, what do you think about the image?
- 2: Now read the text. What is something new that you learned that is different from your first impression.

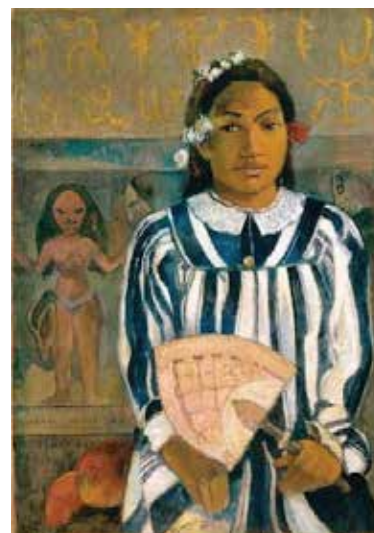
## Step 2: Look at the art. Read the label. Write ideas using "First I thought - Now I think."

Q1: What did you think about this image?

A: **First I thought**,

Q2: Now what do you think?

A: **Now I think**



## The Ancestress of Tehamana

- Paul Gauguin
- 1893
- 76.3 x 54.3 cm
- Art Institute of Chicago, USA
- oil on canvas
- Post-Impressionism

*Tehamana was a Tahitian girl who was Gauguin's close friend. Here she represents his feelings about Tahitian culture. She is wearing the western dress given to her by European Christians. Perhaps Gauguin wanted to promote a modern Tahiti image.*

*The Tahitians believed their ancestors came from the union of two gods, Ta'aroa and Hina. The figure on the wall to the left is Hina. The god's pose is very similar to god's from the Hindu religion.*

**Step 3: Look at the top art. Read the labels.**  
**Write ideas to each question in A.**

### Self-portrait

• Judith Leyster • 1630 • 75.6 × 65.1 cm • National Gallery of Art, Washington D.C. • oil on canvas • Baroque

*Leyster paints herself as an artist with a brush in one hand and a pallet and over a dozen brushes in the other hand. It appears that while she is working, she has been interrupted and turns to look out at the viewer. She isn't upset that she has to stop, but almost laughing. She is in control and confident in her abilities.*

*Leyster was a rising star from a young age. At 19-years old, her works were already getting attention for her talent. In her mid 20s, she would have her own workshop with paying students.*



Q1: What did you think about this image?

A: **First I thought,**

Q2: Now what do you think?

A: **Now I think**

A

**Step 4: Repeat Step 3 with the bottom art and do a Q&A for A & B with a partner.**

**Step 5: Look at the top and bottom art.**  
**What is different? What is the same?**

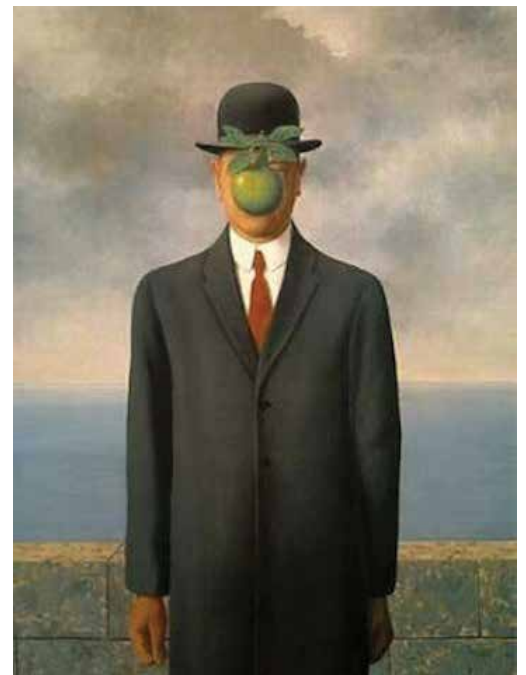
### The Son of Man

• Rene Magritte • 1964 • 116 x 89 cm  
• Private Collection • oil on canvas • Surrealism

*Magritte painted The Son of Man as a self-portrait. The painting shows a man in an overcoat and a bowler hat. He is standing in front of a wall, and behind him is the sea and a cloudy sky. Also, his left arm bends strangely.*

*A large green apple hides the face. Magritte thinks that people are interested in seeing things that are hidden. He also believes that if you are looking at something, you're missing something else. It's like a diversion.*

*Magritte*



Q1: What did you think about this image?

A: **First I thought,**

Q2: Now what do you think?

A: **Now I think**

B





**Step 6: Look at the top art. Read the label. Write the thinking routine and ideas in C.**

**Mona Lisa**

- Leonardo Da Vinci • 1506 • 77 x 53 cm
- The Louvre, Paris, France • oil on poplar • Northern Renaissance

*The Mona Lisa is a half-length portrait of a woman by the Italian artist Leonardo da Vinci. It is the best known, the most visited, the most written about, the most sung about work of art in the world. It was acquired by King Francis I of France and is now the property of the French government.*

*The mystery of Lisa's facial expression, which is often described as a woman with a secret, makes it popular. The triangle shape of her head and shoulders and the fantastic Italian scenery in the background make this work so interesting.*

Q:

Q:

A:

A:

C



**Step 7: Repeat Step 3 with the bottom art and do a Q&A for A & B with a partner.**

**Step 8: Look the top and bottom art. Compare again. What about the themes?**

**Hope (Obama)**

- Shepard Fairey • 2008 • 176.1 x 117.5 cm
- Smithsonian Institute, Washington D.C., USA
- collage, stencil & acrylic on heavy paper • Pop Art

*Shepard Fairey*

*Fairey created this poster to help Barack Obama with his 2008 United States Presidential campaign. He made the poster in one day and made 350 prints. He sold all the prints and printed many more.*

*In 2009, Obama won the election and became President. With the help of the internet the image became very popular. Fairey used a photo from 2006 of Obama to make the image. He got into trouble for breaking copyright laws.*

Q:

Q:

A:

A:

D

# Elements

## "Pattern"

Patterns are repeated elements within an artwork. They can be used to create visual interest and unity in a composition. Repeated patterns can also create a sense of motion or production.

*G. Klimt*



Step 1: Read the descriptions and look at the art below.



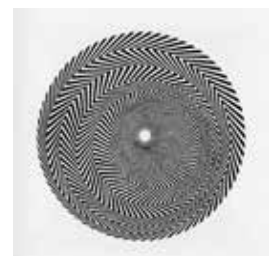
Pattern in art refers to the repetition of shapes, colors, or forms in a regular and organized manner. In Gustav Klimt's painting "The Kiss," the intricate and repetitive use of gold leaf and decorative motifs creates a mesmerizing pattern on the couple's robes.

Artists often use patterns to create visual interest and unity in their artwork. In Henri Matisse's "The Dance," the colorful, circular patterns on the dancers' skirts and the background add rhythm and vitality to the composition.



Patterns can also convey cultural or symbolic meanings. In Navajo rug weaving, like the "Two Grey Hills" rug, intricate geometric patterns have been used for centuries to tell stories and represent the natural world.

Some artists use patterns to play with perception. In Bridget Riley's op art painting "Blaze 1," the repetitive black and white lines create optical illusions that seem to move and vibrate.

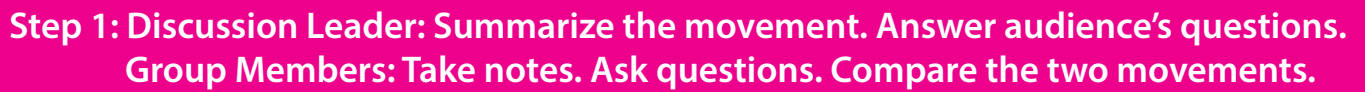


Patterns can be found in nature, and artists often draw inspiration from them. In Vincent van Gogh's "Almond Blossoms," the repeated blossoms and branches create a soothing, harmonious pattern that reflects the beauty of nature.

Step 2: Look at the art on the last two pages. Describe the "texture" in each image.

P

# Movements

[illegible]

**Step 2: Discussion Leader: Summarize the movement. Answer audience's questions.**  
**Group Members: Take notes. Ask questions. Compare sets A and B.**


My Q:  
Comparison:

35

# Conversation Pieces



Step 1: Look at the art. Read the label.  
Read each set. Then choose  
one and write your ideas for  
both themes.

## Self-portrait

- Francis Bacon
- 1969
- 44.5 × 39 cm

## Girl with a Pearl Earring

- Jan Vermmer
- 1665
- 44.5 × 39 cm



Bacon is know to paint the human form in disturbing ways. It seems he takes emotions from different parts of the same face and puts them back together again into one person. Although the features are distorted, the self-portrait is recognizable to his real face.

This painting is "the Mona Lisa of the North." The type of turban worn by the girl is so unusual that no European comparison has been found. It is likely a pearl of such size and shape did not exist. The clothes, blue and yellow colors, and black background are not typical of this time as well.

## Self Examples:

### 1. Actually,... / To be honest,...

Used when saying new or unusual information that the listner might not be ready to hear.

Q: What did you think about this image?

A: **First I thought** is this person is ugly. **Actually**, maybe he hates himself.

Q: What did you think about this image?

A: **First I thought** is this is scary. **To be honest**, he looks like a horror villian.

Idea:

### 2. Me, too. / I think so, too.

Used when after hearing an opinion and one wants to express agreement with the speaker.

Q: Now what do you think?

A: **Now I think** this is a clever way to show feeilngs.  
B: **Me too**. It's like a puzzle.

Q: Now what do you think?

A: **Now I think** this is how he felt at this time. Complex.  
B: **I think so, too**. He's deep.

Idea:

### 3. In fact,... / On top of that,...

Used to express or add on true information that most people believe to be false or unknown.

Q: Anything **else**?

A: Yes, **in fact**, I think he painted this way to have an impact on...

Q: Anything **else**?

A: It is his true self, and **on top of that**, it is a very brutal take on his looks.

Idea:

## Portrait Examples:

Q: What did you think about this image?

A: **First I thought** is she must be popular. **Actually**, I've seen this before.

Idea:

Q: What did you think about this image?

A: **First I thought** is she a model. **To be honest**, her earring looks fake to me.

Idea:

Q: Now what do you think?

A: **Now I think** she is not famous, but the art is.  
B: **Me, too**. The title is "Girl..."

Q: Now what do you think?

A: **Now I think** the clothes are meant to get attention.  
B: **I think so, too**. It's unusual.

Idea:

Q: Anything **else**?

A: Yeah, she may not be even real. **In fact**, she may be from his imagination.

Q: Anything **else**?

A: Nothing about her is realistic. **On top of that**, she probably isn't real.

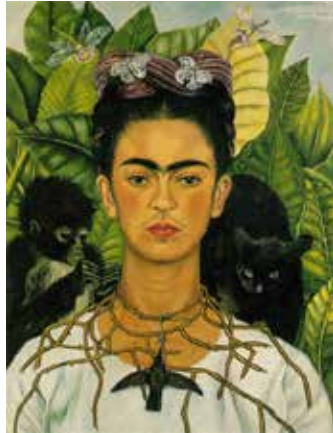


# Dialogue

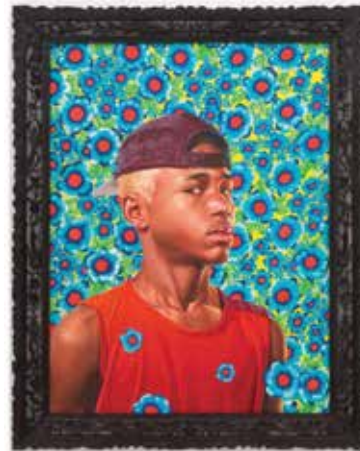
Step 9: Work with a partner. Look at the left and right art and read the labels.

## Self-portrait with Thorn Necklace and Hummingbird

- Frida Kahlo
- 1940
- 62.2 x 48.3 cm
- Harry Ransom Center, University of Texas, US
- oil on canvas on Masonite
- Surrealism



*Frida paints herself. She untied a crown of thorns and is wearing it as a painful necklace. The thorns pierce her neck represent the pain she feels over her divorce.*



## Randerson Romulado Cordeiro

- Kehinde Wiley
- 2008
- 121.9 x 91.4 cm
- Private Collection
- oil on canvas
- (N/A) mix of French Rococo/Urban Landscape

*Wiley is known to paint super realistic Black people in similar poses and compositions of old masters. Wiley uses bright colors and patterned backgrounds in his art.*

Step 10: Write a dialogue discussing the two images. Use "Happen - Reason - If" for one image and "First I thought-Now I think" for the other image.

# Reflection

Step 1: Look at Themes, Thinking Routine, Dialogue, Techniques, & Movements pages.

Step 2: Write two themes in the center and then your ideas for each circle.



Step 3: Write ideas for Alterations of famous art and Possibilities for future art projects.

A

P

## 4. Play & Work

Step 1: Find one Play image and one Work image. Put them in the boxes below.

PI

Wo

Step 2: Write about your first thoughts of each image.

*G. M. H.*

FI

Step 3: Write about an experience related to one or both of the themes.

MC

# Vocabulary

Step 1: Look at the art. Read the vocabulary sets below. Describe the images appropriately.

**The Golfers**

• Charles Lees • 1847

*Charles Lees*



**Hong Kong and Shanghai Bank**

• Andreas Gursky • 1994



## Play

## Vocabulary

## Work

+ The viewer's attention is directed at the ( ).

- The ( ) isn't too big for the best players.

? Are all those ( ) faces real people?

**center  
moment  
individual**

**facade  
employees  
overtime**

+ There are hundreds of ( ) working late.

- I don't know about you, but I hate working ( ).

? Is this ( ) real? We can see it from the street?

+ The action ( ) the lower half of the painting.

- It's hard not to ( ) on the players in the middle.

? Why are so many people ( ) to golf?

**encounter  
repeat  
spy**

**drawn  
focus  
occupy**

+ The windows and floors ( ) over and over.

- The viewer can't help but ( ) on people working.

? Have you ever ( ) this kind of building?

+ This next putt is the most ( ) shot of the day.

- The scene isn't simple, but it is very ( ).

? Who do you think will be ( )?

**complex  
decisive  
victorious**

**elevated  
man-made  
straightforawrd**

+ The artist's shots are true and ( ).

- Old ( ) structures aren't safe and green.

? Why is the camera shot from an ( ) position.



# Thinking Routine

## Garden of Earthly Delights

- Heironymus Bosch • 1515
- 220 x 389 cm • Museo Prado, Madrid, Spain • oil on wood
- Northern Renaissance

Step 1: Read about the thinking routine and example Q&A.

## "Focus - Think - Wonder"

*G. H. H.*

- 1: Identify one part of the artwork. Describe it.
- 2: What do you think about this part?
- 3: Think of a question to learn more about it.



Q: What did you **focus** on?

A: I focused on the people on the left. Two are naked, but the other in the middle is wearing clothes.

Q: What do you **think** about that?

A: I think God is in the middle. Adam and Eve are the others. They seem to be peaceful.

Q: What do you **wonder**?

A: I wonder what happens to Adam and Eve? Are they in the middle image? What happens next?

Step 2: Look at the art. Read the label. Write ideas using "Focus-Think-Wonder."



## Dance at Le Moulin de la Galette

- Pierre-Auguste Renoir • 1876
- 131 x 175 cm • Musee d'Orsay, Paris, France
- oil on canvas • Impressionism

*On Sunday, Parisians would wear nice clothes and go dancing, drinking and eating "galettes" all day long.*

*The composition of the people in this picture is unique. No one is posing. It seems like it was taken as a photo. Renoir's brush strokes give the painting of a sense of motion. He also uses colors well to show shadows and lights*

Q: What did you **focus** on?

A:

Q: What do you **think** about that?

A:

Q: What do you **wonder**?

A:

**Step 3: Look at the top art. Read the labels.  
Write ideas to each question in A.**

**The Swing** • Jean-Honore Fragonard  
• 1776 • 64.2 x 81 cm • Wallace Collection, London  
• oil on canvas • Rococo

*J. Fragonard*



*There is a young man hiding in the bushes, watching a woman on a swing, being pushed by an old man. As the lady goes high on the swing, the young man takes a quick look under her dress. She kicks off her shoe towards a statue of Cupid.*

*This kind of theme was common in Rococo art. Rich people in beautiful clothes with soft colors. Usually people are having a picnic or taking a walk. However, academics did not like these themes. They wanted art to be more serious with noble subjects.*

Q: What did you **focus** on? Q: What do you **think** about that? Q: What do you **wonder**?  
A: A: A:

A

**Step 4: Repeat Step 3 with the bottom art and do a Q&A for A & B with a partner.  
Step 5: Look at the top and bottom art. What is different? What is the same?**

**Harlequin's Carnival** • Joan Miro  
• 1925 • 66 x 93 cm • Albright-Knox Art Gallery, Buffalo, USA • oil on canvas • Surrealism

*In November 1925, Joan Miro showed his Harlequin's Carnival at the first Surrealist exhibition in Paris. The painting has a lot strange shapes and wavy lines. There are lots of black, red, green and blue colors.*

*The room is filled with many types of creatures. There seems to be a party going on, with different costumes. The harlequin is standing on the left. He has a blue and red face with a mustache and a long neck with a guitar base.*



Q: What did you **focus** on? Q: What do you **think** about that? Q: What do you **wonder**?  
A: A: A:

B



**Step 6: Look at the top art. Read the label. Write the thinking routine and ideas in C.**

**February** • The Limbourg Brothers

- 1416 • 29 x 20 cm • Musee Conde, Chantilly, France
- manuscript painting on vellum • Early Netherlandish

*February is part of "The Very Rich Hours of the Duke of Berry" manuscript. The artists were three brothers- Pol, Herman, and Jean. The pages include the jobs of the month and zodiac signs.*

*The breath from the mouth and the smoke from the chimney are small details that characterize the realism in Flemish paintings. The Limbourg brothers' chose a modest farm in a snowy landscape.*

Q:

Q:

Q:

A:

A:

A:

C

**Step 7: Repeat Step 3 with the bottom art and do a Q&A for A & B with a partner.**  
**Step 8: Look the top and bottom art. Compare again. What about the themes?**



**Gross Clinic**

- Thomas Eakins • 1875 • 240 x 200 cm
- Philadelphia Museum of Art, USA • oil on canvas • Realism

*Thomas Eakins*

*In the middle is Dr. Gross. He is a professor giving a lecture on surgery to a group of medical students. Behind Dr. Gross's right shoulder is Dr. West taking notes of the operation. There is also a self-portrait of Eakins, who is seated to the right of the tunnel railing.*

*This painting is important because it shows the history of medicine and how students learned in universities. The bright red blood and very realistic scene of a surgery were very shocking at the time the painting was first exhibited.*

Q:

Q:

Q:

A:

A:

A:

D



# Elements

## "Shape"

Shapes are two-dimensional and can be geometric (e.g., circles, squares) or organic (irregular, freeform shapes). They are used to create patterns and forms within an artwork.

Step 1: Read the descriptions and look at the art below.



*G. Matisse*

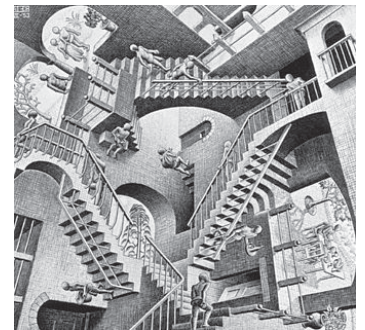
Shape in art refers to the outline or outer form of an object. In Henri Matisse's artwork "The Cut-Outs," colorful, organic shapes like leaves and fish are used to create vibrant compositions.

When we talk about shape in art, we're often discussing whether the objects appear more geometric or organic. In Piet Mondrian's painting "Composition with Red, Blue, and Yellow," he uses simple, rectangular shapes to create a sense of balance and harmony.



Artists use shape to create a visual hierarchy. In Leonardo da Vinci's "The Last Supper," the central figure of Jesus is framed by a halo-like shape, drawing our attention to him.

Sometimes, artists play with shape to create illusions. In M.C. Escher's "Relativity," he uses impossible geometric shapes to confuse our perception of gravity and reality.



Shape can also be used to create a sense of movement. In Jackson Pollock's abstract expressionist painting "Autumn Rhythm (Number 30)," the dynamic and free-flowing shapes convey a feeling of energy and motion.

Step 2: Look at the art on the last two pages. Describe the "texture" in each image.

S




# Movements



## A: Neoclassicism & Romanticism

[illegible]

## B: Realism & Impressionism

[illegible]

# Conversation Pieces

Step 1: Look at the art. Read each set. Then choose one and write your ideas.



Afternoon Tea

• Arturo Ricci  
• 1919

*G. Ricci*



Flower Carrier

• Diego Rivera  
• 1935

## Play Examples:

### 1. On the right/left.../ At the top/bottom.../ In the center/background/foreground...

*Used to express the position or placement of something in an image or on a stage.*

Q: What did you **focus** on?

A: I focused on the couple **in the center on the right** on the sofa.

Q: What did you **focus** on?

A: **In the background on the left** there is a blue and white vase on the...

Idea:

Q: What did you **focus** on?

A: I focused on the man's hands **on the bottom on the left**. They look...

Idea:

Q: What did you **focus** on?

A: **In the center at the top** are the flowers in the large basket. It seems...

### 2. I think... / In my opinion

*Used when expressing ideas that are created in the mind that may not be 100% true.*

Q: What do you **think** about that?

A: I **think** the woman is uncomfortable as the man touches her hand.

Q: What do you **think** about that?

A: **In my opinion**, this all seems too much. Like it is a stage performance.

Idea:

Q: What do you **think** about that?

A: I **think** the simpleness of his hands reflect the simpleness of the work.

Idea:

Q: What do you **think** about that?

A: **In my opinion**, this looks like an ice cream on top of a cone. It's childish.

### 3. I wonder... / My question is...

*Used to state that one is unsure or curious to know the answer to a question or mystery.*

Q: What do you **wonder**?

A: I **wonder** what is the purpose of the visit for these two men.

Q: What do you **wonder**?

A: **My question is**, what room is this in. Where is everyone else?

Idea:

Q: What do you **wonder**?

A: I **wonder** if the artist has ever seen or done work like this before.

Idea:

Q: What do you **wonder**?

A: **My question is** what kind of flowers are these and where is this person going.

# Dialogue

## Marbles Champion

- Norman Rockwell
- 1939
- 71 × 56 cm
- Private Collection
- oil on canvas
- Regionalism

*Rockwell*



Step 9: Work with a partner. Look at the left and right art. Read the labels.



## Gleaners

- Jean-Francois Millet
- 1857
- 83.8 × 111.8 cm
- Musee d'Orsay, Paris
- oil on canvas
- Realism

*Rockwell is famous for painting pictures of American life. His art was on the cover of the Saturday Evening Post 322 times. Here we see a girl doing very well. The boy on the right is sad as the girl wins all the marbles.*

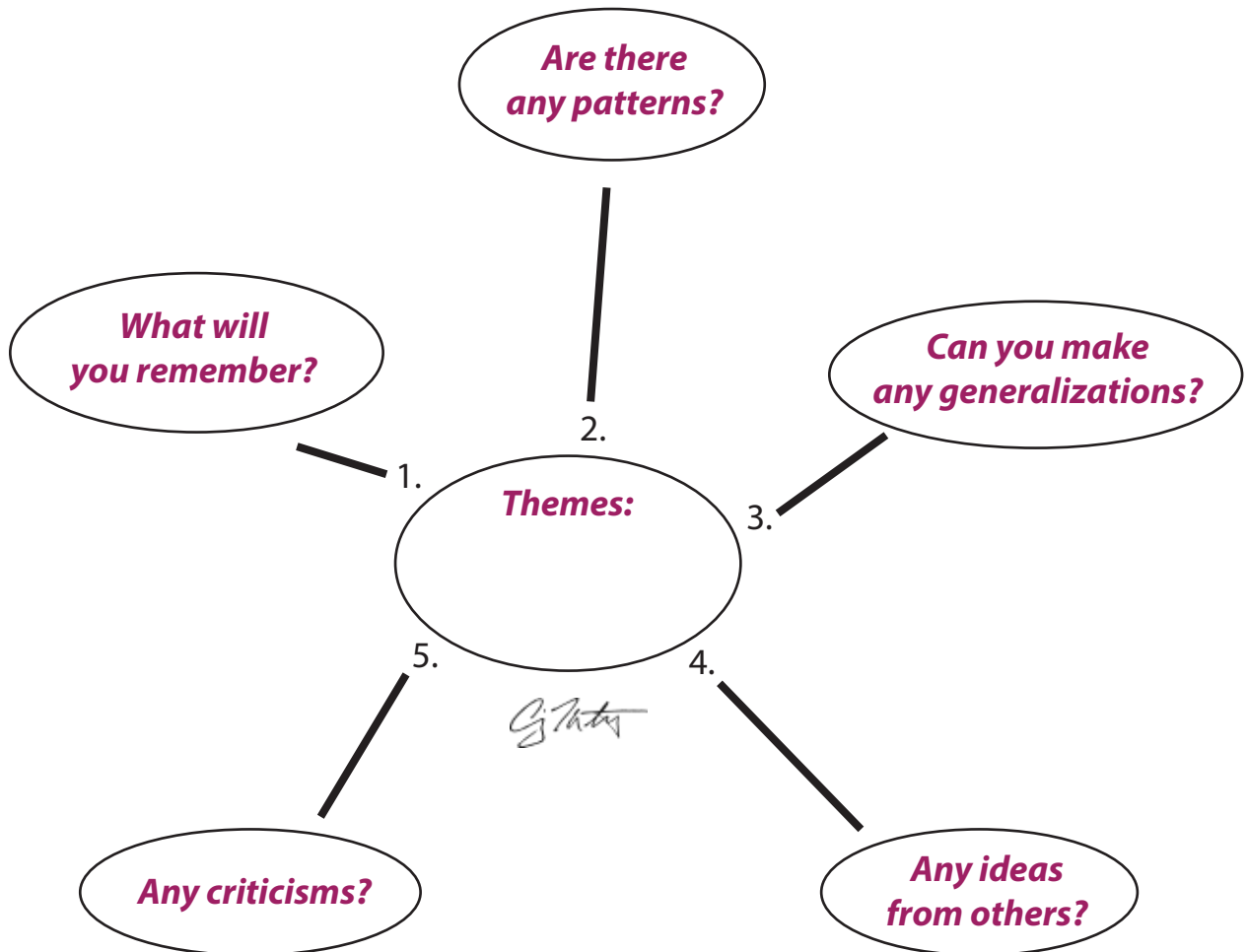
*This is one of Millet's favorite themes, peasants working in a field. Here three women are searching for ears of corn that the harvesters missed. The figures are bent over and one is straightening up. One can feel this is hard job to do.*

Step 10: Write a dialogue discussing the two images. Use "First I thought - Now I Think" for one image and "Focus-Think-Wonder" for the other image.

# Reflection

Step 1: Look at Themes, Thinking Routine, Dialogue, Techniques, & Movements pages.

Step 2: Write two themes in the center and then your ideas for each circle.



Step 3: Write ideas for Alterations of famous art and Possibilities for future art projects.

A

P



## 5. Youth & Adult

Step 1: Find one Youth image and one Adult image. Put them in the boxes below.

Yo

Ad

Step 2: Write about your first thoughts of each image.

*G. K. Taylor*

FI

Step 3: Write about an experience related to one or both of the themes.

MC

# Vocabulary

Girl with Cat

• Fernando Botero • 1989



Step 1:  
Look at the art.  
Read the  
vocabulary  
sets below.  
Describe  
the images  
appropriately.

*G. Botero*

Portrait of Georg Gisze of Danzig

• Hans Holbein the Younger • 1532



## Youth

## Vocabulary

## Adult

- + The girl is wearing a pink ( ) and holding a cat.
- There isn't any ( ) in this image. It's weird to me.
- ? Why are her ( ) so small on her head?

**dress**  
**humor**  
**ribbons**

**clothing**  
**merchant**  
**objects**

- + The ( ) is rich and wants to show his wealth.
- I can't figure out the meaning of the ( ) in the room.
- ? Where did he buy his fancy ( )?

- + She is ( ) her cat with her right hand.
- She doesn't ( ) her muscles. She is just big.
- ? I wonder why she is ( ) in a corner?

**identify**  
**read**  
**remind**

**sit**  
**flex**  
**stroke**

- + The writing in the book ( ) him as Georg.
- The letters in the back are so small. I can't ( ) them.
- ? What does his posture ( ) you of?

- + Her facial features are so ( ). But she is large.
- The girl doesn't look so ( ) and pure.
- ? Why are the bodies so ( )?

**exaggerated**  
**innocent**  
**tiny**

**important**  
**embroidered**  
**symbolic**

- + The ( ) items in the room define him.
- A merchant doesn't seem so ( ) to me.
- ? How much do you think the ( ) clothes cost?

Step 1: Read about the thinking routine and example Q&A.

# Thinking Routine

## "Express - Support - Unsure"



- 1: Say the person's emotions in the artwork.
- 2: Support your opinion with evidence from the art.
- 3: What are not 100% about? What do you see that you don't really know.

### Marilyn Diptych

• Andy Warhol • 1962 • 205 x 289 cm • Tate Modern, London • acrylic on canvas • Pop Art

Q: What feelings does the artist want to **express**?

A: I think the artist wants to express pride and grief. These are two very different feelings.

Q: What **supports** your idea?

A: The faces on the left are bright and exciting. However, the faces on the right are scary. They are like ghosts.

Q: What are you **unsure** about?

A: I'm not sure why some of the faces are different on the right. The ones on the left are all the same.

Step 2: Look at the art. Read the label. Write ideas using "First I thought - Now I think."

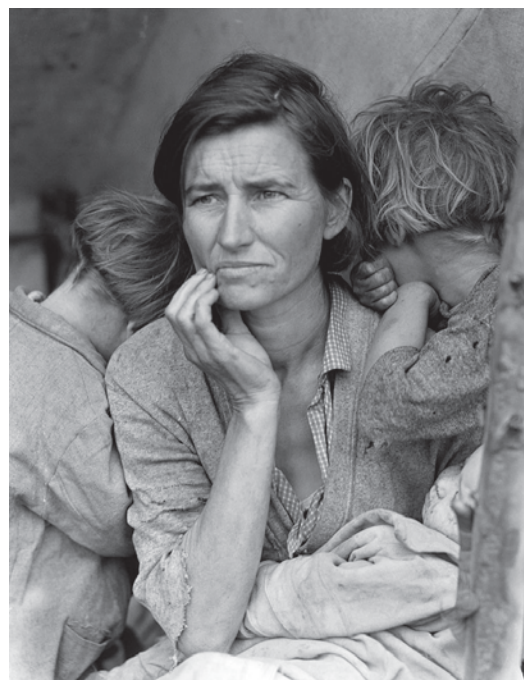
### Migrant Mother

• Dorothea Lange • 1936 • 28.3 x 21.8 cm  
• J. Paul Getty Museum, Los Angeles • Gelatin Silver Print  
• Photography

*This iconic photograph is one of the best representations of the Great Depression, a time in America where many people lost their jobs, especially in the farming community.*

*Here we see a mother and her two children and a baby. Lange found this family living in a tent on a farm. Because the faces of the children are not seen, all of our attention is on the poor mother. She looks out into the distance.*

*John*



Q: What feelings does the artist want to **express**?

A:

Q: What **supports** your idea?

A:

Q: What are you **unsure** about?

A:

**Step 3: Look at the top art. Read the labels.  
Write ideas to each question in A.**

*Mary Cassatt*

### Little Girl in a Blue Armchair

- Mary Cassatt • 1878 • 89.5 x 129.8 cm
- National Gallery of Art, Washington D.C.
- oil on canvas • Impressionism

*Here we see a young girl sitting or slouching in an armchair. She is in the center right of the frame as she looks at a small dog in the other armchair. The colors are very bright and contrast strongly with the grey flooring in the background. Her brushstrokes are energetic and active.*

*Mary was influenced by Edgar Degas's study of Japanese prints. At the time objects in these prints were off-center or cut off by the edge of the frame. Mary's subjects are often of family members in their natural state. The girl's dress in the picture is not neat, like she is unaware of the viewer.*



Q: What feelings does the artist want to **express**?

A:

Q: What **supports** your idea?

A:

Q: What are you **unsure** about?

A:

A

### Untitled Film Still #96

- Cindy Sherman
- 1981 • 61 x 122 cm
- [www.cindysherman.com](http://www.cindysherman.com)
- color photograph
- Post Modernism

**Step 4: Repeat Step 3 with the bottom art and do a Q&A for A & B with a partner.**

**Step 5: Look at the top and bottom art. What is different? What is the same?**

*This photo is part of a series called, Untitled Film Stills. Each photo is a picture of Cindy Sherman playing a role. Here Cindy is dressed like a teenage girl. She is lying on the floor, holding a paper, and dreaming about a man.*

*Cindy was interested in showing women in various roles. Some of these roles are real and some are fantasy. She didn't want to name the pictures. She wanted the viewer to make their own decisions about art and women.*



Q: What feelings does the artist want to **express**?

A:

Q: What **supports** your idea?

A:

Q: What are you **unsure** about?

A:

B





**Step 6: Look at the top art. Read the label. Write the thinking routine and ideas in C.**

### The Arnolfini Wedding Portrait

• Jan Van Eyck • 1434 • 82.2 x 60 cm • National Gallery, London  
• oil on oak panel of 3 vertical boards • Early Netherlandish

*The man on the left is Mr. Arnolfini and his new wife is on the right. Behind the couple is a mirror. If you look closely, you can see the reflection of Mr. and Mrs. Arnolfini and Jan Van Eyck. Another unique detail is "Jan van Eyck was here" is written above the mirror.*

*There are a lot of symbols. The little dog and the gold necklace mean the couple is rich. The single candle may represent God watching the couple. The shoes represent his business.*

Q:

Q:

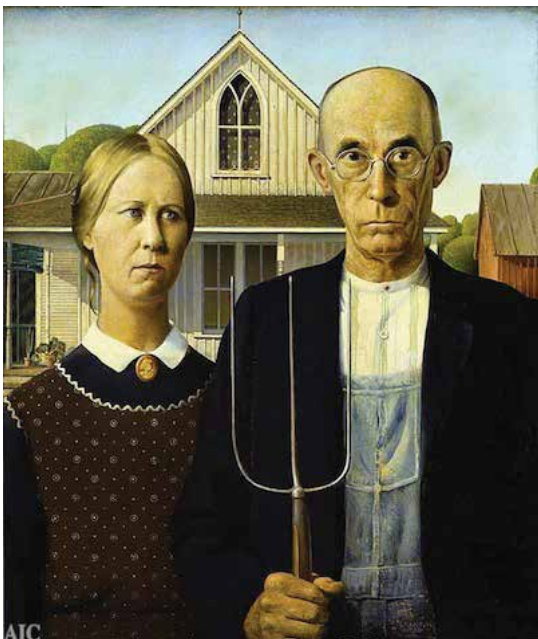
Q:

A:

A:

A:

C



**Step 7: Repeat Step 3 with the bottom art and do a Q&A for A & B with a partner.**

**Step 8: Look the top and bottom art. Compare again. What about the themes?**

### American Gothic • Grant Wood

• 1930 • 74 x 62 cm • Art Institute of Chicago, USA  
• oil on composition board • Regionalism

*Grant Wood was driving and found a house with a strange Gothic style window. After he sketched the house, he decided to paint the type of people he thought would live in the house.*

*On the right is a farmer holding a pitchfork. The pitchfork represents the hard working people in middle American. The woman on the right is the farmer's wife or daughter. She is wearing an old apron. This is a very domestic scene.*

Q:

Q:

Q:

A:

A:

A:

D

# Elements

## "Form"

Unlike shape, form is three-dimensional and has depth. It refers to the physical volume and mass of objects in art, often created through techniques like shading and perspective.

*G. M. H.*

Step 1: Read the descriptions and look at the art below.



Form in art refers to the three-dimensional shape and structure of objects. For example, in the sculpture "David" by Michelangelo, the artist skillfully crafted the form of the human body, showing lifelike muscles and bones.

When we talk about form in art, we're discussing how artists make things look three-dimensional on a flat surface. In Vincent van Gogh's painting "Starry Night," the swirling form of the stars and the cypress tree give the night sky depth and dimension.



Form in art can also be about the physical shape of an artwork itself. For instance, in Pablo Picasso's cubist painting "Les Demoiselles d'Avignon," he fragmented the forms of the female figures, creating a complex and abstract composition.



Artists use form to make objects in their artworks look realistic or abstract. In Georgia O'Keeffe's painting "Red Canna," she magnified the form of a single flower, making it appear both recognizable and larger than life.

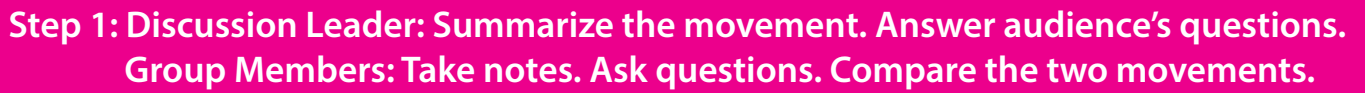


Form is like the skeleton of an artwork. In Leonardo da Vinci's "Vitruvian Man," he carefully studied the proportions and form of the human body, seeking to represent it in a balanced and harmonious way.

Step 2: Look at the art on the last two pages. Describe the "texture" in each image.

F

# Movements

[illegible]

## B: Symbolism & Expressionism

[illegible]

# Conversation Pieces

Step 1: Look at the art.  
Read each set.  
Then choose  
one and write  
your ideas for  
both themes.



Children Eating a  
Melon and Grapes

• Bartolome Esteban Murillo  
• 1650

Street, Berlin  
• Ernst Ludwig Kirchner  
• 1913



## Youth Examples:

### 1. I believe... / It is my feeling that...

Used to state that one accepts something or an opinion is true or correct.

*G. Murillo*

Q: What feelings does the  
artist want to **express**?

A: **I believe** the artist wants  
to express disbelief. Like  
they are lucky to eat them.

Q: What feelings does the  
artist want to **express**?

A: **It is my feeling that** the  
artist wants us to feel  
joy of doing the simple...

Idea:

### 2. Nevertheless,... / Having said that,

Used when expressing a contrary or an usual take on something that was just said or heard.

Q: What **supports**  
your idea?

A: Fruit is so common for us.  
**Nevertheless**, these boys  
look surprised with joy.

Q: What **supports**  
your idea?

A: Everyone has eaten fruit.  
**Having said that**, these  
boys may have never...

Idea:

### 3. I'm not sure.../ What give me pause is...

Used when saying one has doubts or is wary about an opinion, a situation or an event.

Q: What are you  
**unsure** about?

A: **I'm not sure** where  
these boys got the food,  
but they are sure happy.

Q: What are you  
**unsure** about?

A: **What give me pause is**  
how did these boys get the  
food. Did they steal it?

Idea:

## Adult Examples:

Q: What feelings does the  
artist want to **express**?

A: **I believe** the artist wants  
to express a feeling of  
uneasiness of nightlife.

Idea:

Q: What feelings does the  
artist want to **express**?

A: **It is my feeling that** the  
artist wants to feel the  
desire of wanting love.

Q: What **supports**  
your idea?

A: The people are easy to see.  
**Nevertheless**, the street is  
not normal and feels off.

Idea:

Q: What **supports**  
your idea?

A: There are two women.  
**Having said that**, there  
are too many men. Sad.

Q: What are you  
**unsure** about?

A: **I'm not sure** how other  
people felt. Maybe this  
is just his own feeling.

Idea:

Q: What are you  
**unsure** about?

A: **What gives me pause is**  
the the clothes and colors  
seem exciting to me.



# Dialogue

Step 9: Work with a partner. Look at the left and right art and read the labels.

## Therese

- Balthus • 1938
- 100.3 x 81.3 cm
- Metropolitan, NYC
- oil on cardboard mounted on wood
- Contemporary Art

*Therese lived next door to Balthus. He painted several portraits of the girl. She is a "tweener," the age between being a child and a teenager.*



## Elderly Couple in an Interior

- Frans van Mieris • 1655
- 52 x 39.6 cm
- The Leiden Collection, NYC
- oil on panel
- Baroque

*The wealthy man holds his pipe as he watches over his wife plucking feathers off a duck. Mieris often painted wealthy people doing normal everyday activities.*

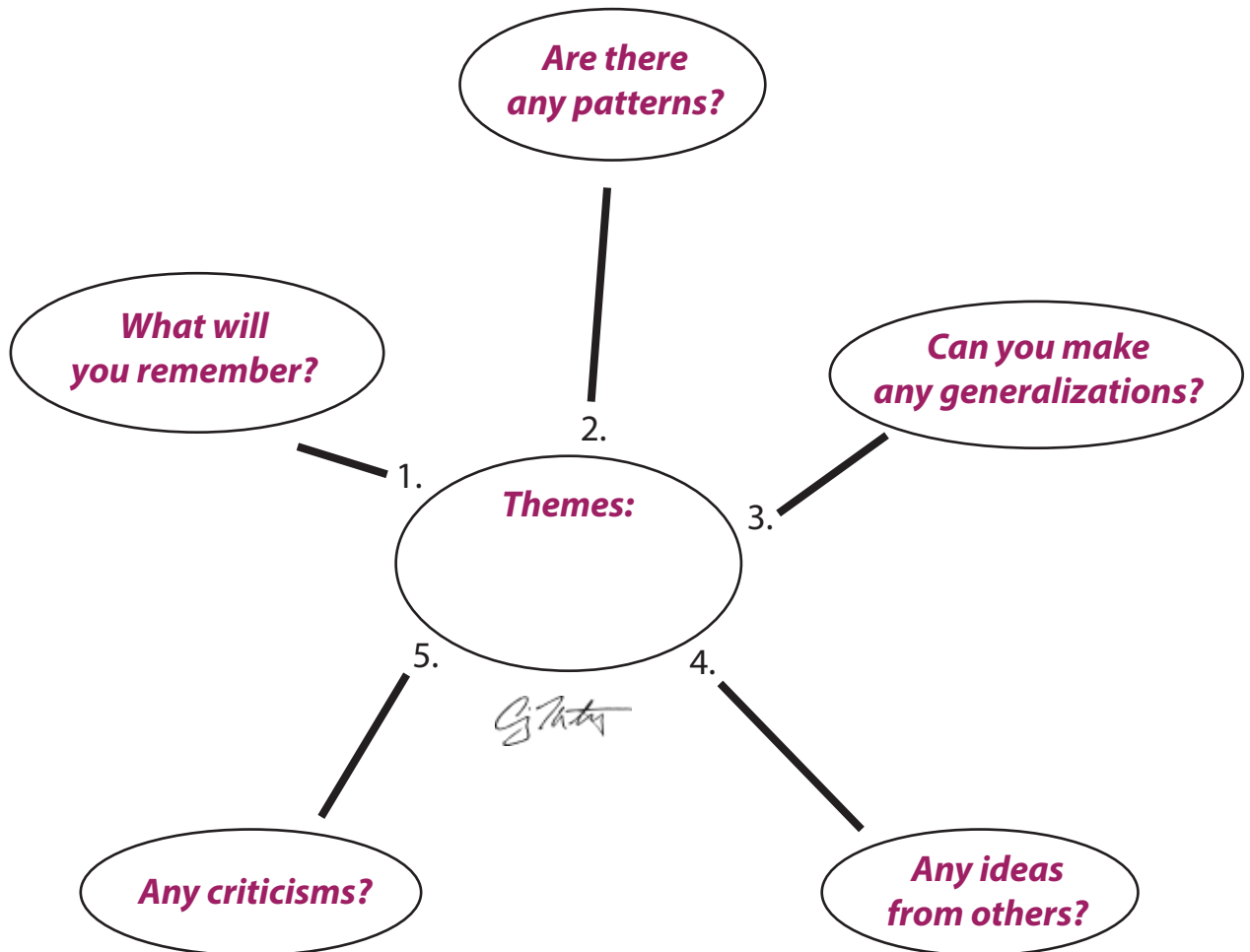


Step 10: Write a dialogue discussing the two images. Use "Focus-Think-Wonder" for one image and "Express-Support-Unsure" for the other image.

# Reflection

Step 1: Look at Themes, Thinking Routine, Dialogue, Techniques, & Movements pages.

Step 2: Write two themes in the center and then your ideas for each circle.



Step 3: Write ideas for Alterations of famous art and Possibilities for future art projects.

A

P

## 6. Glory & Tragedy

Step 1: Find one Glory image and one Train image. Put them in the boxes below.

Gl

Tr

Step 2: Write about your first thoughts of each image.

*Glory*

FI

Step 3: Write about an experience related to one or both of the themes.

MC

# Vocabulary

Step 1: Look at the art. Read the vocabulary sets below. Describe the images appropriately.



**The Spirit of '76**  
• Archibald Willard  
• 1875

*Archibald Willard*

**The Night**  
• Max Beckmann  
• 1918



## Glory

## Vocabulary

## Tragedy

- + In the ( ), a man raises his cap.
- The man playing the ( ) isn't young.
- ? What kind of ( ) do you think they march to?

**fife**  
**rhythm**  
**foreground**

**intruders**  
**table**  
**torture**

- + ( ) is awful and should never happen.
- The ( ) isn't going to support the man for long.
- ? Who will fight off the evil ( )?

- + As he plays, the boy is ( ) his father.
- Isn't it difficult to ( ) an instrument in a battle?
- ? Have you ever seen people ( ) to music?

**invade**  
**take**  
**twist**

**march**  
**play**  
**look up to**

- + They are ( ) the man's arm on the table.
- The man isn't ( ) the child to safety. Slavery.
- ? Why did these men ( ) this home?

- + The three musicians march through the ( ) air.
- The fife player isn't ( ) while marching.
- ? Would you be ( ) to play instruments in war?

**nervous**  
**proud**  
**smoky**

**bound**  
**chaotic**  
**limited**

- + The scene is ( ), and the people will die.
- Evil isn't ( ). It can affect anyone, anytime.
- ? I wonder why they ( ) the woman by her hands?



# Thinking Routine

Step 1: Read about the thinking routine and example Q&A.

## Garden of Earthly Delights

- Heironymus Bosch • 1515
- 220 x 389 cm • Museo Prado, Madrid, Spain • oil on wood
- Northern Renaissance

## “Like - Message - Find”

- 1: Describe the whole image.  
Give a reason why.
- 2: What idea is the artist trying to express?
- 3: What do you want to learn about the image?



Q: What is this image **like**?

A: I think it is chaotic because there are people and creatures doing crazy things all over.

Q: What is the artist's **message**?

A: I think the message is to have a good life, but not a crazy life. If you do, bad things will happen.

Q: What do you want to **find out**?

A: I want to find out what the place is on the right. Is it hell? What happened to Adam and Eve?

Step 2: Look at the art. Read the label. Write ideas using “Like-Message-Find.”



## Washington Crossing the Delaware

- Emanuel Leutze
- 1851 • 378.5 x 647.7 cm
- Metropolitan Museum of Art, NYC
- oil on canvas • Romanticism

Here is a scene on the night after Christmas in 1776, during the American Revolutionary War. This was the first move in a surprise attack by General George Washington in Trenton, New Jersey. The people in the boat represent many different types of Americans from the original 13 states.

*E. Leutze*

Q: What is this image **like**?

A:

Q: What is the artist's **message**?

A:

Q: What do you want to **find out**?:

A:

**Step 3: Look at the top art. Read the labels. Write ideas to each question in A.**

### Liberty Leading the People

- Eugène Delacroix • 1830 • 260 x 325 cm
- The Louvre, Paris • oil on canvas • Romanticism

*This painting proudly shows the July Revolution of 1830 in France, which defeated the French king, Charles X. A woman, representing Liberty, leads the people forward. In one hand she is holding the flag of the French Revolution, and in the other hand, she is holding a gun.*

*The fighters are a mix of social classes. There's a poor kid with pistols and rich man with a rifle. Delacroix decided not to use precise lines like other academic art, but chose to use freely brushed colors.*

*E. Delacroix*



Q: What is this image  
**like?**

A:

Q: What is the artist's  
**message?**

A:

Q: What do you want to  
**find out?:**

A:

**Step 4: Repeat Step 3 with the bottom art and do a Q&A for A & B with a partner.**

**Step 5: Look at the top and bottom art. What is different? What is the same?**

### Whaam!

- Roy Lichtenstein • 1963 • 172 x 406 cm • Tate Modern, London • Acrylic and oil on canvas • Pop Art

*Lichtenstein was a artist looking for his on type of style. He found his inspiration in comic books. 'Whaam!' is based on an image from a comic book. It was called, All American Men of War.*

*Lichtenstein used commercial art sources, like a comic images or an advertisement, to make his art. He would choose emotional or dramatic scenes. He lets the viewer to decide "what is the meaning?"*



Q: What is this image  
**like?**

A:

Q: What is the artist's  
**message?**

A:

Q: What do you want to  
**find out?:**

A:

Step 6: Look at the top art. Read the label. Write the thinking routine and ideas in C.



### The Third of May 1808

• Francisco Goya • 1814 • 268 x 347 cm • Museo del Prado, Madrid • oil on canvas • Romanticism

*Goya tries to proudly show the Spanish resistance to Napoleon's French armies during the Peninsular War. The painting's content, presentation, and emotional force of the horrors of wars make it a powerful image.*

*We can see the faces of the victims on the left, but we can't see the faces of the soldiers on the right. The Third of May 1808 has inspired a number of other painters, including Édouard Manet and Pablo Picasso.*

Q:

Q:

Q:

A:

A:

A:

C

Step 7: Repeat Step 3 with the bottom art and do a Q&A for A & B with a partner.

Step 8: Look the top and bottom art. Compare again. What about the themes?

### Guernica

• Pablo Picasso • 1937 • 349 x 776 cm • Museo Reina Sofia, Madrid • oil on canvas • Cubism

*Picasso*



*Picasso painted Guernica because German and Italian warplanes bombed the village in northern Spain. This painting shows the horrors of war and the terrible suffering it caused the town and its people.*

*The painting went on a world tour and became a symbol for the end of wars and for people to be peaceful. Picasso said that his painting should not be returned to Spain until it was a peaceful again.*

Q:

Q:

Q:

A:

A:

A:

D



# Elements

## "Value"

Value refers to the range of lightness and darkness within an artwork. It is used to create contrast, depth, and a sense of volume. It can also bring emotion to a scene or a feeling of the work of art overall.



*G. Thoms*

Step 1: Read the descriptions and look at the art below.



Value in art refers to the range of lightness and darkness in an artwork. In Leonardo da Vinci's "Mona Lisa," the subtle variations in value create a sense of depth and dimension in her smile and the contours of her face.

When we talk about value in art, we're discussing how artists use shading and contrast. In Rembrandt's "Self-Portrait," the artist used dramatic value to emphasize the play of light and shadow on his face, giving the portrait a sense of depth and mood.



Value can also be used to create a focal point. In Grant Wood's "American Gothic," the high contrast between the dark clothing and the well-lit faces of the figures draws our attention to their stern expressions.

Sometimes, artists use value to convey a sense of atmosphere. In J.M.W. Turner's "The Slave Ship," the use of darker values in the turbulent sea and lighter values in the sky conveys the stormy and ominous mood of the painting.



Value is crucial in creating realistic depictions. In Michelangelo's "The Creation of Adam" on the Sistine Chapel ceiling, the precise use of value gives depth to the figures, making them appear three-dimensional on the flat surface of the ceiling.

Step 2: Look at the art on the last two pages. Describe the "texture" in each image.

V



\*As you listen, note the movements in the timeline.

# Movements



**Step 1: Discussion Leader: Summarize the movement. Answer audience's questions.**  
**Group Members: Take notes. Ask questions. Compare the two movements.**

## A: Art Nouveau & Cubism

[illegible]

**Step 2: Discussion Leader: Summarize the movement. Answer audience's questions.**  
**Group Members: Take notes. Ask questions. Compare sets A and B.**

## B: *Futurism & Dadaism*

[illegible]

# Conversation Pieces



**Battle of Issus**  
• Albrecht Altdorfer  
• 1529

**Step 1: Look at the art. Read each set. Then choose one and write your ideas.**

*G. Sargent*

**Gassed**  
• John Singer Sargent • 1919



## Glory Examples:

### 1. It appears... / My first impression is...

*Used when stating something has just come into sight and first thoughts are expressed.*

Q: What is this image **like**?

A: Well, **it appears** chaotic. At the bottom there are so many horses and soldiers...

Q: What is this image **like**?

A: **My first impression is** that it is a massive battle that has some spiritual...

**Idea:**

### 2. I guess... / I'd venture to say...

*Used when the speaker isn't 100% certain about the meaning of a thing, situation, or event.*

Q: What is the artist's **message**?

A: **I guess** the message is that winning a war is a amazing thing to do.

Q: What is the artist's **message**?

A: **I'd venture to say** that the winners of the war felt praised by god.

**Idea:**

### 3. I'm curious... / I want to find out...

*Used when one is interested in learning more information about something or someone.*

Q: What do you want to **find out**?

A: **I'm curious** to know who won this war and why it was so important.

Q: What do you want to **find out**?

A: **I want to find out** how long it took to paint this painting. It has so many...

**Idea:**

## Tragedy Examples:

Q: What is this image **like**?

A: **It appears** that a several soldiers are walking. They can't see because of the...

**Idea:**

Q: What is this image **like**?

A: **My first impression is** they must be going to a hospital because of injuries. It is bad.

**Idea:**

Q: What is the artist's **message**?

A: **I guess** the message is that war is horrible and there are many ways...

Q: What is the artist's **message**?

A: **I'd venture to say** the artist wants to show war has many awful affects on everyone.

**Idea:**

Q: What do you want to **find out**?

A: **I'm curious** about how many soldiers were blinded from gas attacks...

Q: What do you want to **find out**?

A: **I want to find out** when gas attacks were made illegal. I was surprised...

# Dialogue

Step 9: Work with a partner. Look at the left and right art and read the labels.

## 1807, Friedland

- Ernest Messonier • 1875 • 135.9 × 242.6 cm
- The Metropolitan, NYC • oil on canvas • Classicism

*G. Thoms*



## Aleppo: The Syrian Boy in an Ambulance

- Mahmoud Raslan • 2016 • screenshot
- Aleppo Media Center • video • news media



Step 10: Write a dialogue discussing the two images. Use “Focus-Think-Wonder” for one image and “Like-Message-Find” for the other image.

# Reflection

Step 1: Look at Themes, Thinking Routine, Dialogue, Techniques, & Movements pages.

Step 2: Write two themes in the center and then your ideas for each circle.



Step 3: Write ideas for Alterations of famous art and Possibilities for future art projects.

A

P




## 7. Music & Dance

Let's apply what we've been learning. In this section of the text we will start Academic Conversations and your Presentation. Both of these tasks are peer reviewed. Warning: your teacher may collect your reviews of other students. If they are not done well, you may face a penalty in your own grade. Do well.

### "Academic Conversations on Art"

So far we have been using a variety of thinking routines to look at art and write dialogues. As you may have noticed in the Dialogue pages, you can't randomly put any thinking routines together and expect magic. That is because they work better in certain stages of thinking. Below are six thinking routines set in three different times of observation and thinking. They are The First Look, Digging In, and Going Deeper. When done in order, you can better start to develop an understanding of what you are looking at. Read the routines and questions below.



**The First Look:** Just starting to read and look into an image.

#### "Recognize - Unique - History"

- Q: What do you **recognize** in the label?
- Q: What **unique** information is in the label?
- Q: What **history** can you add to information the label?

#### "Happen - Reason - If"

- Q: What is **happening** in the image?
- Q: What is the **reason** for this action?
- Q: **If** you were that person or in that place, what would you do?

**Digging In:** Just starting to organize ideas and get more information.

#### "Like - Message - Find"

- Q: What is this image **like**?
- Q: What is the artist's **message**?
- Q: What do you want to **find out**?

#### "Express - Support - Unsure"

- Q: What feelings does the artist want to **express**?
- Q: What **supports** your idea?
- Q: What are you **unsure** about?

**Going Deeper:** Just starting to focus more and make some conclusions.

#### "Focus - Think - Wonder"

- Q: What did you **focus** on?
- Q: What do you **think** about that?
- Q: What do you **wonder**?

#### "First I thought - Now I think"

- Q1: What did you think about this image?  
A: **First I thought,**
- Q2: Now what do you think?  
A: **Now I think**

*Let's look into how we will do Academic Conversation tasks on the next page. You will be working in groups.*

# Thinking Routines

Coming up on the next two pages is an Academic Conversation section of the text. Here we will practice a longer form of talking about art in front of your peers. Below are instructions on what you will do and scoring rubrics.

Instructions: There are two Conversation pages. Each Conversation page has two rounds. To start the task, make a group of four, (Student A, B, C, & D). The first Conversation page has Round 1 and 2 and the second Conversation page has Round 3 and 4. In Round 1 and 4, A and B are speaking, while C and D are listening and scoring the checklist. To do the checklist, if a speaker asks a question successfully or gives an answer correctly, their box gets checked.) In Round 2 and 3, the roles are reversed; C and D are speaking and A and B are listening and scoring.

To start Round 1 for Conversation 1, A and C look at the LEFT art and Student B and D look at the right art. **ALL** students write notes for their art for 3 minutes. Next, A and B will start to speak while C and D listen and score. Speaking time is 5 minutes. When A and B finish, C and D will write feedback for a minute. After that, Round 2 starts with C and D speaking. Do the exact same process for Conversation 2. Here, C and D will start while A and B will listen and score checksheet.

## Conversation 1.

Student A/C: \_\_\_\_\_ Student B/D: \_\_\_\_\_

<div><div></div><div></div><div></div></div> <div><div></div><div></div><div></div></div> <div><div></div><div></div><div></div></div>	<div><div></div><div></div><div></div></div> <div><div></div><div></div><div></div></div> <div><div></div><div></div><div></div></div>	<b>The First Look</b> "Recognize - Unique - History" "Happen - Reason - If"	<div><div></div><div></div><div></div></div> <div><div></div><div></div><div></div></div> <div><div></div><div></div><div></div></div>	<div><div></div><div></div><div></div></div> <div><div></div><div></div><div></div></div> <div><div></div><div></div><div></div></div>	
<b>A/C Questions</b>	<b>B/D Answers</b>	<b>Digging In</b> "Like - Message - Find" "Express - Support - Unsure"	<b>B/D Questions</b>	<b>A/C Answers</b>	
		<b>Going Deeper</b> "Focus - Think - Wonder" "First I thought - Now I think"			

Feedback  
& Total Score

*G. H. H.*

## Conversation 2.

Student C/A: \_\_\_\_\_ Student D/B: \_\_\_\_\_

<div><div></div><div></div><div></div></div> <div><div></div><div></div><div></div></div> <div><div></div><div></div><div></div></div>	<div><div></div><div></div><div></div></div> <div><div></div><div></div><div></div></div> <div><div></div><div></div><div></div></div>	<b>The First Look</b> "Recognize - Unique - History" "Happen - Reason - If"	<div><div></div><div></div><div></div></div> <div><div></div><div></div><div></div></div> <div><div></div><div></div><div></div></div>	<div><div></div><div></div><div></div></div> <div><div></div><div></div><div></div></div> <div><div></div><div></div><div></div></div>	
<b>C/A Questions</b>	<b>D/B Answers</b>	<b>Digging In</b> "Like - Message - Find" "Express - Support - Unsure"	<b>B/D Questions</b>	<b>A/C Answers</b>	
		<b>Going Deeper</b> "Focus - Think - Wonder" "First I thought - Now I think"			

Feedback  
& Total Score

# Conversation 1

Step 1: Look at your art. Read the labels.  
Write ideas & questions below.



**The Rehearsal** • Edgar Degas  
• 1878 • 41 x 61 cm • Fogg Art Museum, Cambridge  
• oil on canvas • Impressionism

*Edgar Degas disliked being known as an impressionist painter, but his works have many impressionistic qualities. Today we think of ballerinas as a romantic theme, but in the 1870s ballerinas were not a beautiful subject for art.*

*He was interested in showing the everyday life of the dancers practicing and waiting. Degas was influenced by Japanese art. For example, in this painting the violin player is cut off by the edge. The arms, legs, and windows create a lines, drawing attention away from the left.*



*Frans Hals*

**Buffoon Playing the Lute**

• Frans Hals • 1624 • 70 x 62 cm  
• The Louvre, Paris • oil on canvas • Baroque

*The Buffoon, or maybe an actor, appears very close. It seems like he is about to come out of the frame. There is a sense of movement or turning. His head and shoulders are twisted, going in opposite directions.*

*The lute player has this wide, foolish smile that gives the painting a happy, funny life to it. Many people feel that this painting has a secret meaning, that musicians are stupid and vain. Paintings with meanings or lessons represented by other objects and people are called allegorical.*

Step 2: Round 1: A & B start speaking. C & D listen, score, and write feedback.

Step 3: Round 2: C & D start speaking. A & B listen, score, and write feedback.

C1

# Conversation 2



## Mandora

- Georger Barque • 1910 • 92.6 x 80.2 cm
- Tate Modern, London • oil on canvas • Cubism

*Braque was interested in collecting musical instruments. In this painting we see a small lute called a mandora. The painting's style has a sense of rhythm. The small little pieces of shapes match the musical subject.*

*Since Braque liked to collect musical instruments, he liked to include them in his cubist works. Another reason why he liked painting instruments is because of the different shapes and sizes. They were fun to paint.*

Step 4: Look at the art. Read the labels.  
Write ideas & questions below.



## The Dance I

- Henry Matisse • 1909 • 259.7 x 390.1 cm
- MoMA, New York City • oil on canvas • Fauvism

*There are two painting of The Dance. This is the first version. The second version has darker colors. There are five figures dancing on a green ground and a blue sky. These soft colors are usual in Fauvism.*

*Matisse was interested in Primitive Art. This means art from very old Native American or African cultures. The Dance was paired with another painting called, Music. The Music painting shows figures playing instruments.*

Step 7: Round 3: C & D start speaking. A & B listen, score, and write feedback.  
Step 8: Round 4: A & B start speaking. C & D listen, score, and write feedback.

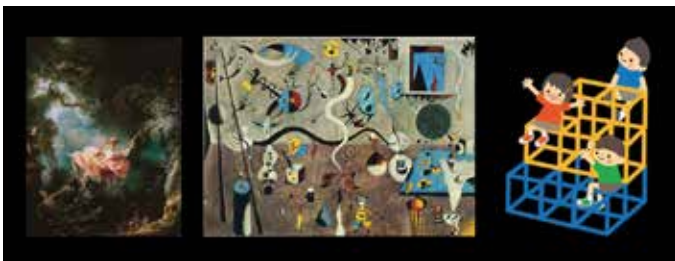
C2



# Sample Presentation

Below are some sample images of student choices for the presentation. Notice how the images progress from oldest to NEW. Students had to describe the images and explain the connections between each of the images as they progressed from first image to the last one. Can you see the connections in each?

## Play! Boats



*G. H. H.*

## Moon Work

On the following pages is a sample of a student's presentation based on the theme of "Music." You can see how they wrote their ideas in the Presentation Prep section. Again, this was a student's assignment, so it is not perfect. There are some mistakes. Some comments are written under each slides. Please consider these as you build your presentation. One final note, your teacher may ask you to do a video presentation. Check with them for design and other protocols.

# Presentation Prep

Presentation Theme:

Music

*G. H. H.*

Choose one theme and two works of art from the text for your presentation. The third image must be from outside the book. No graphic images, please. You must present the art chronologically and use thinking routines to express your ideas about the first two images. Then identify those same ideas in the third image, suggesting these two past works of art possibly had influenced the creation of the final image.

**Image 1**



**Image 2**



**Image 3**



## Introduction:

Think of a story about yourself that connects with the theme. What emotions did you feel? The best stories for presentations have humor or show self-deprecation. Personal stories about failure, awkwardness, or danger connect with an audience.

Many people love music. There are a lot of people who is listening to music everywhere. Everywhere we can listen to music matching the atomosphere of the place. For example, the quite place is playing a classical music. Also we are listening to music when we want to relax, encourage or concentrate. To be honest, I can't concentrate on study in my house. So I listen to music then I'm switched on myself. Futhermore, I listen to music when I want to be happy feeling. Music makes our happy. We surely were helped by music. Were you helped by music? I have been helped by music. Personally, I think music and people will continue to build a deep relationship.

**Throughline:**

"Artists have used the theme of music to express their ideas in creative ways. Let's look at art from the past and see how their interpretations of music have changed over time."

# Slides & Critique

## Starting Your Presentation:

The most important thing to think about when creating a presentation is “Does this fit into my throughline?”

The throughline (or thesis statement) is purpose sentence that connects all parts of your presentation. Think of it like a spine of a body. It holds everything together. If one of your ideas in your presentation doesn't fit into the throughline, it will confuse your audience.

*G. Kates*

Next is the introduction, a personal story connecting you to the theme shows how interested you are. Watch any long TED Talk and they do it. In this text the student wrote, “I can't concentrate on study in my house. So I listen to music then I'm switched on myself.” This is NOT A STORY. This is a reaction or something you normally do. Be specific. For example, “I had a math test to study for, and I was in my living room, but my mom was doing dishes and my dad was watching TV. I couldn't concentrate. So I went to my room and put on my earbuds. Hip Hop gets me in a zone. I felt better then.” It's might seem like same thing, but we are into you more because we can picture it.

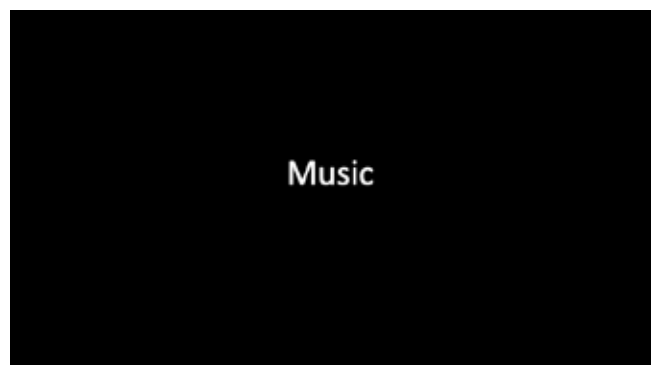
That's my advice for introductions. I'll write some notes under each slide going forward. Your teacher may have some other ideas for the presentation, so it is best to ask them what is best. Not “good luck,” but “Do well!”



**Title slide: Black background, theme, title, your name, and class. That is all. There should be one slide/image at the start and at the end of the presentation.**



**Image fits with the theme = Good! Is this person or the person's action connected to the speaker though? I don't see dancing. Connect your words to the image.**



**Limit the words on the screen. For this presentation, you don't need many words at all. But they should be big enough to read. The throughline goes here.**

## Context & Observations:

What do you know about the theme? How does the theme relate to you and the audience? Show the two images separately. What observations can you make?

Many people think listening to music is good, but playing music is difficult. Also musical instruments are expensive, so it is hard for us to get them. To be honest, I want to buy a guitar and a drum set. But I can't buy them because of expensive. So. It is hard for us to play music with musical instruments. Did you know, musical instruments cost maintenance. Also it takes time and effort.

So, I can see orange, black on his clothes. And I see flax on his back. I see some circles. They look like eggs. And I see a lot of stripes. All stripes line regular. when I focused on the lute and the buffoon. The lute is very big. I think the lute plays nice sounds. And I think the buffoon is happy because he is smiling. I wonder what song he is playing? After that, I think the buffoon feels joy. But he seems he contrives bad things. He knew he is unusual. I think he acts the fool. And he doesn't care about how people look about him. He does what he wants to do. Finally, the buffoon reminds me of a clown. His atmosphere is wired. They both have funny faces. These faces make me funny. This picture's buffoon doesn't make up, but usual clowns wear a lot of makeup.

So, I see green, yellow, and black sparsely. I see a lot of squares. It looks like block of marble. And I see three straight lines. The mandora has them at the center. Then, I focused on the mandora. Because the mandora's shape is strange. I think these small pieces are rhythm. It seems sounds shake the space. I wonder why this picture is so chaotic? I hard to see the mandora. After that, I think this picture makes people to feel rhythm. It seems like rhythm is about to come out of the frame. I think the mandora knows it plays beautiful sounds. A mandora's sounds make me relaxed. I think the mandora cares about sounds. Because the mandora should make people fun. Finally, the mandora reminds me of an acoustic guitar. Because both of them are same shapes. They both have string. String is very important to make beautiful sounds. The mandora is not popular in public, but an acoustic guitar is popular.



## Main Ideas & Digging Deep:

Present your two images together. What is interesting about them? How are they they the same? Different? What is important to the artists? What are the emotions?

Buffoon Playing the Lute and Mandora have the theme of music. In both images, the left side is warm, but the right is cool. In both images, you see stringed instrument at the center of these pictures. There is a people in Buffoon Playing the Lute, but there isn't people in Mandora. In Buffoon Playing the Lute is based on musician, but Mandora is based on instrument. It is interesting to see type of instrument is same, but atmosphere of instrument is different. The thing music is fun any period doesn't change, trend of music change each other period.



# Slides & Critique

## Musical Instruments



*I don't think the words are necessary, but good attempt to talk about music. It is important to DEFINE terms here. What is music? What does it mean to you?*



*When first introducing an image, it is important to say the main info (the label). Title, Artist, Date, Size, Location, Material, and Movement.*

*G. H. H.*



*The student does a good job with thinking routines here. However, the grammar needs checked (in other places, too). Be sure to edit after typing.*



*Say the label for the new image. It is really interesting to see the art with people around it. We can understand the size a lot more. The art is behind the man.*



*I can tell thinking routines are used, but some are not done correctly. For example, "I focused on the mandora," but it is most of the picture. Which part of the mandora?*



*It's good to see the images side-by-side. However, the grammar needs work. Try to focus more on the process of change from the left art to the right art done much later.*

## Practical Implications:

Show your choice image here. How does it fit the theme? How is it the same and different from the two other images? How does it relate to you? Why is it creative?

The influence of the two images can be seen here in Taylor Swift with guitar. So, I see pink, red, blue, yellow, green, orange, purple. There are bright colors in this picture. I see many squares and triangles. They are thin. I see a lot of lines. They are lively. Then, I focused on objects jump out of the guitar. My eyes were glued to these vivid colors. I think she enjoys playing the guitar. She is on a roll. I wonder where she is playing the guitar. I want to go her concert. After that, I think she feels ecstasy. She is having a lot of fun. She knows how to play the guitar. I think she loves playing the guitar so much. She cares about how people feel her music. I think she wants to give people having a good time. Finally, she reminds me of country music. Her music style is country music. They both have mild atmosphere. That makes people happy. She is visible, but country music is invisible.

Some elements from Buffoon Playing the Lute can be found in Taylor Swift with guitar. In both images their situation are same. In Buffoon is playing the lute, and in Taylor is playing the guitar. The reason is same. I think they want to people make happy for their playing music. To be honest, I think if I were Taylor, I would go many places to hold concerts. It must be fun.

Some more elements from Mandora can also be found in Taylor Swift with guitar. I think both images are feeling the rhythm. They both have objects like rhythm jump out of musical instruments. I think the message in both is music is alive. It can see in these pictures. I want to find out what happened in these picture's world. Why I can see objects jump from instrument? If it were real, it was amazing.



## Conclusions & Ending:

What does it mean to be creative. Why is it important? How does artists' creativity in the past influence people today? Are the messages different from those of today?

Artists have used the theme of Music to express their ideas in creative ways. First I thought Music didn't have relate to painting. They are two different things. But now I think Music is involved with painting. Because Music is art. The one word or phrase to describe these images is "love for a musical instrument." I think musical instruments are treasure of them. Artists give me a lot of ideas, so I want to find out about artist. Thank you.

# Slides & Critique



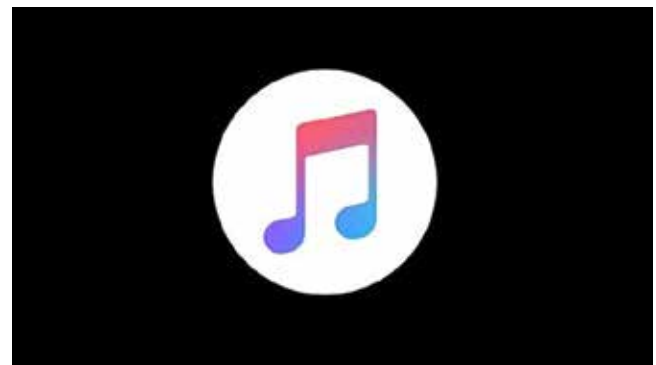
*Really good choice here. The image looks modern, but I don't know where it is from. That needs to be included. Good use of thinking routines to describe the image.*



*Good start with the similarities. I want to know more though. Are they the same type of people. What is the artist saying in both. Is it the same? Different? How?*



*Good descriptions of the action in both images. The student could add lines and shapes are similar or the mood between the two are different, yet have purpose.*

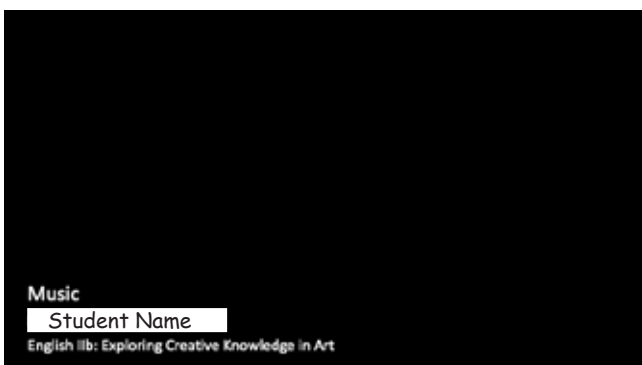


*This image is nice because everyone knows it. Intro: personal. Conclusion: general. Nice use of the "one phrase" thinking routine at the end.*

*G. H. H.*

## Final Thoughts on Presentations:

Please remember, the people that are watching and scoring your presentation are giving their time to you. In today's world, your time and your attention is very valuable. Do not take it for granted. Give people a reason to watch you do what you do. And show gratitude by smiling and saying "Thank you." Do well!



*There were no references or sources cited during the presentation. For a stronger message, include "According to..." a person, book, video, or article.*

# Presentation Prep

*g. m. t.*

## Presentation Theme: \_\_\_\_\_

Choose one theme and two works of art from the text for your presentation. The third image must be from outside the book. No graphic images, please. You must present the art chronologically and use thinking routines to express your ideas about the first two images. Then identify those same ideas in the third image, suggesting these two past works of art possibly had influenced the creation of the final image.

**Image 1**

**Image 2**

**Image 3**

## Introduction:

Think of a story about yourself that connects with the theme. What emotions did you feel? The best stories for presentations have humor or show self-deprecation. Personal stories about failure, awkwardness, or danger connect with an audience.

**Throughline:** "Artists have used the theme of \_\_\_\_\_ to express their ideas in creative ways. Let's look at art from the past and see how their interpretations of \_\_\_\_\_ have changed over time."



## Context & Observations:

What do you know about the theme? How does the theme relate to you and the audience? Show the two images separately. What observations can you make?

## Main Ideas & Digging Deep:

*G. Thayer*

Present your two images together. What is interesting about them? How are they the same? Different? What is important to the artists? What are the emotions?

## Practical Implications:

*G. H. H.*

Show your choice image here. How does it fit the theme? How is it the same and different from the two other images? How does it relate to you? Why is it creative?

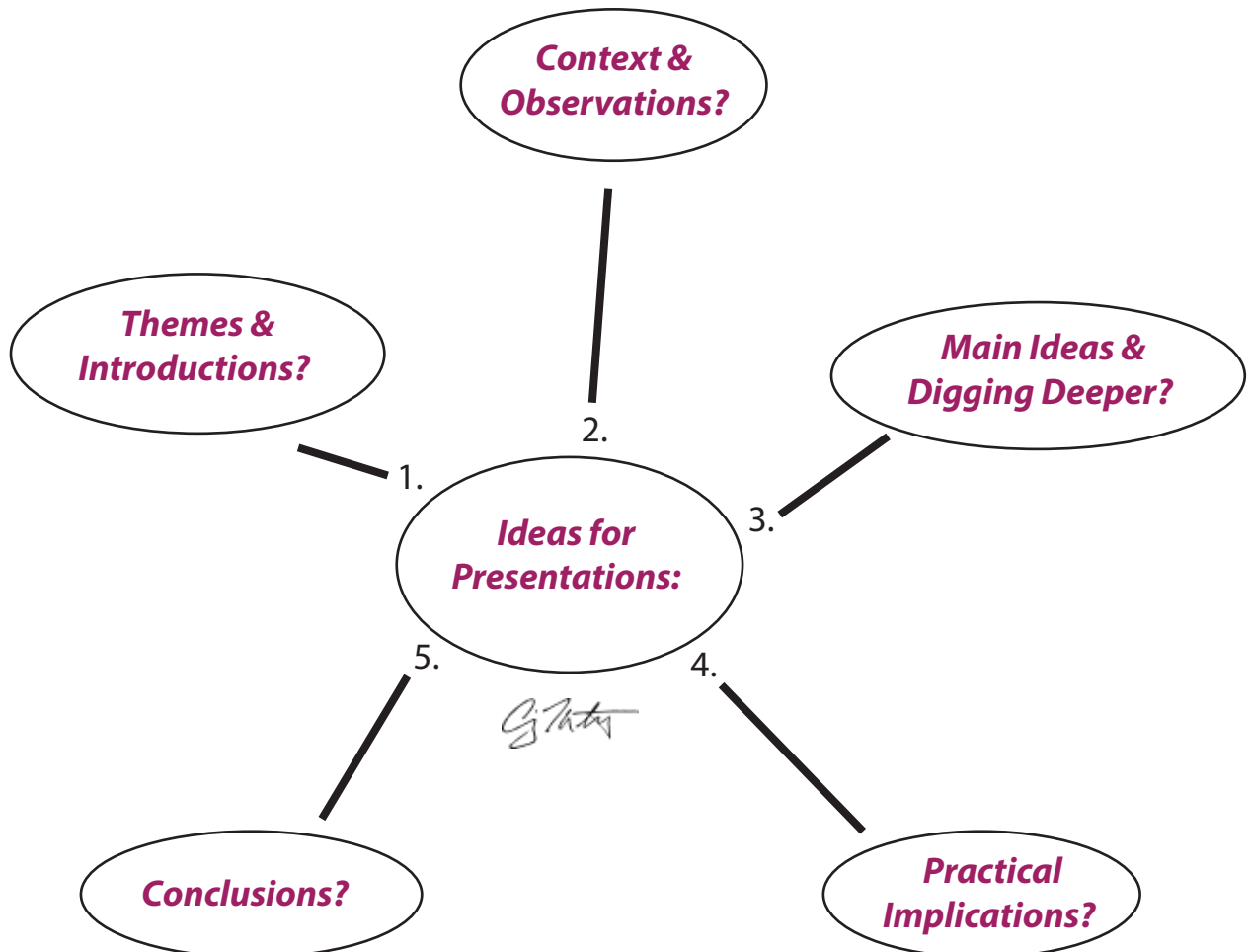
## Conclusions & Ending:

What does it mean to be creative. Why is it important? How does artists' creativity in the past influence people today? Are their messages different from those of today?

# Reflection

Step 1: Get in a small group. Take turns reading your ideas for each presentation stage.

Step 2: While listening, write notes about other students' ideas for each stage.



Step 3: Compare your presentation ideas with the notes from above. Can you use anything? Do you want to cut anything? What about app techniques?

R

# Half Way There

“Wooah! Livin’ on a Prayer!” (Bon Jovi, J. 1986)

Sorry. I can’t help it. We are at the midway point of the course, and I felt it was time to open with a little levity. Note to students, ask your teacher what they like to listen to. Odds are that if they are using this book, they are (were, Ha!) pretty cool, so they probably have some excellent choices in music. Like me and Bon Jovi. Zing! I am on fire!

Anyway, back to you, the student. How are things? How has life been recently? Anything stressing you out? Hope not, but if so, find a healthy outlet to decompress. Talk to a friend, teacher, family, go for a walk, listen to some Bon Jovi (Ok, sorry. That’s the last one. I swear.), or here is an idea...

Ask someone to go to a museum, or better, a gallery with you! It could be anyone. It could be a best friend, it could be a date, it could be with your brother or sister, whoever it is, just go! Plan a whole day of it! Seriously. Start off by going online and seeing what is out there in your town or city. Check the dates and pick one. (Advice: If it’s a big exhibition try to go during the week. If you can’t do weekdays, go in the late afternoon to avoid the crowds. Then contact someone you want to spend some quality time with. Check the weather. Is it going to be rainy? Do you need to drive? How much money are you going to take?

Look around the area where you are going. Is there a nice cafe or little restaurant nearby? Somewhere you can go to have a bite or drink afterwards and chat about your museum or gallery experience. Think about the gift shop. Is there someone else in your life you want to buy a souvenir for? Even just a postcard is a cool gift for your little cousin or whoever.

And when you go to the museum or gallery, use the ideas in this book to talk to your friend or colleague or special someone. Act as the guide. You can buy the listening guide, but I prefer to talk to the person I’m with because usually you will learn something more interesting about that person than some voice from a machine. That is what one of the cool things about art is: sharing experiences with people you care about and making deeper connections with them. Art can hit you and make you feel emotions you have never known, but keeping that to yourself limits your experience with it.

By sharing your thoughts and feelings about visuals you encounter with someone you want to connect with, it creates a deeper experience that allows you to learn about the art, your companion, and most of all you and what you value.

So get out of the house! Find someone! Take in some visuals. Talk about them! It’s ok if you “don’t get it,” just enjoy the shared experience. And also, “Have a Nice Day!” (Bon Jovi, J. 2005).

I had to get in one more shot. Enjoy the rest of the book!

Craig Mertens (M.S.Ed)  
Kwansei Gakuin University  
March 2023.





## 8. Colors & Lines

Step 1: Find one Colors image and one Lines image. Put them in the boxes below.

Co

Li

*g. h. k.*

Step 2: Write about your first thoughts of each image.

FI

Step 3: Write about an experience related to one or both of the themes.

MC

# Vocabulary

## Around the Blues

- Sam Francis
- 1963

Step 1: Look at the art. Read the vocabulary sets below. Describe the images appropriately.

## Castle and Sun

- Paul Klee
- 1928



*G. Klee*

## Colors

## Vocabulary

## Lines

- + The different blue colors are meant to be ( ).
- They aren't real items. Colors have symbolic ( ).
- ? What is ( )? Does white go on forever?

**infinite**  
**skies**  
**value**

**metropolis**  
**reality**  
**shape**

- + The artist wants to ( ) with us.
- It doesn't ( ) to machines, but nature.
- ? What do the yellow and red colors ( )?

**bring**  
**form**  
**break up**

**correspond**  
**represent**  
**communicate**

- + The colors and composition seem ( ).
- The lines aren't linear, but ( ) like veins.
- ? What is the vantage point for this ( ) piece?

**aerial**  
**fluid**  
**random**

**geometric**  
**lone**  
**strong**

- + The ( ) is made up of squares and triangles.
- This isn't ( ). It is more like a fantasy.
- ? Why did the artist use simple ( ) for a city?

- + The rectangles ( ) the scene into two parts.
- The shapes aren't random, but they ( ) buildings.
- ? What does the circle ( ) to the scene?

- + The ( ) shapes give the impression of a cityscape.
- The lines aren't weak, but ( ) and create structure.
- ? Why does the artist sign neat the ( ) circle?

Step 1: Read about the thinking routine and example Q&A.

# Thinking Routine

## “Objects - Unusual - Purpose”

- 1: Say the colors you see. Also, dark, light, bright, ...
- 2: Say the shapes you see. Also, big, small, tall, ...
- 3: Say the lines you see. Straight, curved, thin, thick, Also, direction? Left and right, up and down, ..

### Garden of Earthly Delights

• Heironymus Bosch • 1515 • 220 x 389 cm • Museo Prado, Madrid, Spain • oil on wood • Northern Renaissance



Q: What **things** do you see?

A: I see only three people on the left, but so many strange creatures and weird activities in the middle and right.

Q: What is something **unusual**?

A: The middle section seems like earth, but there are odd houses and strange animals around. Is it a fantasy?

Q: What might be **purpose**?

A: I guess the purpose is that this is a warning, like a story. If you live a crazy life, bad things will happen to you.

Step 2: Look at the art. Read the label. Write ideas using “Things-Unusual-Purpose.”



### Beat the Whites with a Red Wedge

• El Lissitzky • 1919 • 51 x 62 cm  
• Museum of Fine Arts, Boston, USA  
• lithograph • Suprematism

*In 1919, Russia was about to go into a civil war. Lissitzky wanted to help support the Lenin Socialist government. In this poster Lissitzky chose to use geometric shapes to represent the fight between the two armies. The red triangle represents the Russian government Red Army and the white circle represents the White Guard. The red triangle pierces the white circle and is winning the war. These simple shapes have a deep meaning.*

Q: What **colors** do you see?

A:

Q: What **shapes** do you see?

A:

Q: What **lines** do you see?

A:

**Step 3: Look at the top art. Read the labels. Write ideas to each question in A.**

### Composition 3 with Red Yellow Blue

- Piet Mondrian • 1935 • 56 x 52 cm
- Tate Modern, London • oil on canvas • Neo-Plasticism

*Mondrian wanted to create a new style of art. He wanted to focus on simple colors, shapes, lines and spaces. He decided to use only three colors (red, yellow, and blue), two shapes (a square and a rectangle) and black lines.*

*There is no depth in the painting, nothing far or near. There is also no subject or person or thing. It is only art. The thin and thick black lines, position of colors, and the size of squares and rectangles are balanced nicely.*

*G. Roth*



A

Q: What **things** do you see?

A:

Q: What is something **unusual**?

A:

Q: What might be the **purpose**?

A:

**Step 4: Repeat Step 3 with the bottom art and do a Q&A for A & B with a partner.**

**Step 5: Look at the top and bottom art. What is different? What is the same?**

### White Center (Yellow, Pink, Lavender, and Rose)

- Mark Rothko • 1950 • 205.4 x 141 cm
- Royal Family of Qatar's home, Qatar • oil on canvas • Abstract Art

*Mark Rothko was a Russian abstract painter. He is famous for his large geometric color field paintings. Here we see white, yellow and pink rectangles with a lavender line. The edges of the shapes are soft.*

*Rothko was interested in the feelings people had when they viewed these very large colorful paintings in small rooms. This painting was sold by Sotheby's in New York City. The Royal Family of Qatar bought it for \$83 million.*



B

Q: What **colors** do you see?

A:

Q: What **shapes** do you see?

A:

Q: What **lines** do you see?

A:



Step 6: Look at the top art. Read the label. Write the thinking routine and ideas in C.



### Composition VII

- Wassily Kandinsky • 1913 • 200 x 300 cm
- The State Tretykov Gallery, Moscow
- oil on canvas • Abstract Art

*G. J. J.*

*Kandinsky loved to go to concerts. He wanted to try to paint the emotions he felt from listening to music. Composition VII is his best work. He prepared for a long time, but completed the work in just four days.*

*He used a new technique called, Abstraction. In this style there is no subject, no real thing, only colors and lines. Maybe the lines and colors represent the sounds of music. Below is a single black. Maybe one can imagine the line representing a conductor.*

Q:

Q:

Q:

A:

A:

A:

C

Step 7: Repeat Step 3 with the bottom art and do a Q&A for A & B with a partner.

Step 8: Look the top and bottom art. Compare again. What about the themes?

### No.5. 1948

- Jackson Pollock • 1950 • 200 x 120 cm • Private Collection, NYC • oil on fiberboard • Abstract Art



*No. 5, 1948 is one of Pollock's best examples of the American abstract expressionist movement. The painting was done on an 8' x 4' sheet of fiberboard. He dripped brown and yellow paint all over it.*

*The way Pollock painted was an event. He uses different methods and materials to create art. Photos of Jackson Pollock action painting were popular. Pollock wore a black T-shirt and jeans while painting.*

Q:

Q:

Q:

A:

A:

A:

D

# Elements

## "Color"

Color is a fundamental element that adds emotion and interest to art. It includes aspects like hue (the actual color), value (lightness or darkness), and saturation (intensity).

*G. Thayer*



Step 1: Read the descriptions and look at the art below.



Color is one of the most important elements in art. In Vincent van Gogh's "Sunflowers," he used vibrant yellows and blues to create a sense of warmth and harmony in the painting.

When we talk about color in art, we're often discussing how artists use different hues to convey emotions. In Edvard Munch's iconic painting "The Scream," the use of intense, swirling colors like red and orange expresses a sense of anxiety and fear.



Color can also create contrast and balance in art. In Johannes Vermeer's "Girl with a Pearl Earring," the rich blue and yellow colors in the girl's clothing complement the warm tones of her skin, creating visual harmony.

Sometimes, artists use color to represent symbolism. In Picasso's "Guernica," the use of stark black, white, and gray conveys the bleakness and suffering caused by war.



Color can evoke different moods in art. In Claude Monet's "Water Lilies" series, the soft, pastel colors used in the paintings create a tranquil and serene atmosphere, reflecting the beauty of nature.

Step 2: Look at the art on the last two pages. Describe the "texture" in each image.

C



# Conversation Pieces



Step 1: Look at the art.  
Read each set.  
Then choose  
one and write  
your ideas for  
both themes.

**A Bigger Splash**  
• David Hockney • 196

**Barrier 3**  
• Carl Krull • 2017



## Colors Examples:

### 1. To start,... / At first glance,...

*Used to begin saying a list of facts or observations with the expectation there is more to come.*

Q: What **colors** do you see?

A: **To start**, I see blues, yellow, white, and I think light brick...

Q: What **colors** do you see?

A: **At first glance**, there is dark and light blue, white, yellow, and some...

**Idea:**

### 2. Then... / Following that,...

*Used to state more information or opinions from a list of information previously told.*

Q: What **shapes** do you see?

A: **Then** I see a long rectangle with the diving board and...

Q: What **shapes** do you see?

A: **Following that**, there's rectangles for the house, windows, the ground...

**Idea:**

### 3. Finally,... / To wrap it up,...

*Used to end a list of things or conclude a series of items or events that was just stated.*

Q: What **lines** do you see?

A: **Finally**, I see a lot of horizontal and vertical lines with the trees and...

Q: What **lines** do you see?

A: **To wrap it up**, there two diagonal lines that go against every line in the...

**Idea:**

## Lines Examples:

Q: What **colors** do you see??

A: **To start**, there are only two colors in the whole image, black and white.

**Idea:**

Q: What **colors** do you see?

A: **At first glance**, it appears there is only black and white. I wonder if...

Q: What **shapes** do you see?

A: **Then** there are a lot shapes. Cylinders make up the shapes of arms...

**Idea:**

Q: What **shapes** do you see?

A: **Following that**, there seems to be two flat panels that look like walls as a figure sits in a...

Q: What **lines** do you see?

A: **Finally**, lines make up the entire image. Some are close and far apart.

**Idea:**

Q: What **lines** do you see?

A: **To wrap it up**, there are some very long lines that seem to run along the figure and...



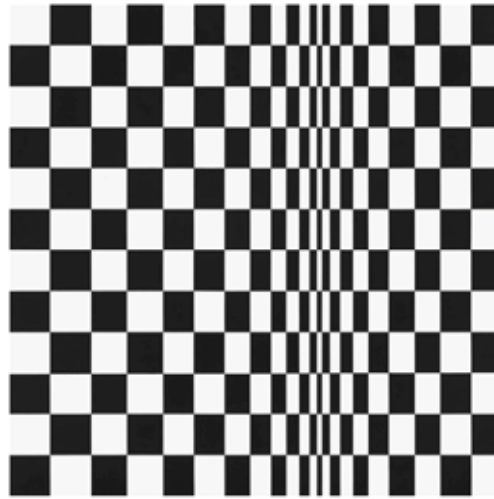
# Dialogue

## Mendrisiotto with Church of Obino

- Hermann Scherer • 1926
- 110 × 120 cm • Private Collection
- Oil on canvas • Expressionism



Step 9: Work with a partner. Look at the left and right art and read the labels.



## Movement in Squares

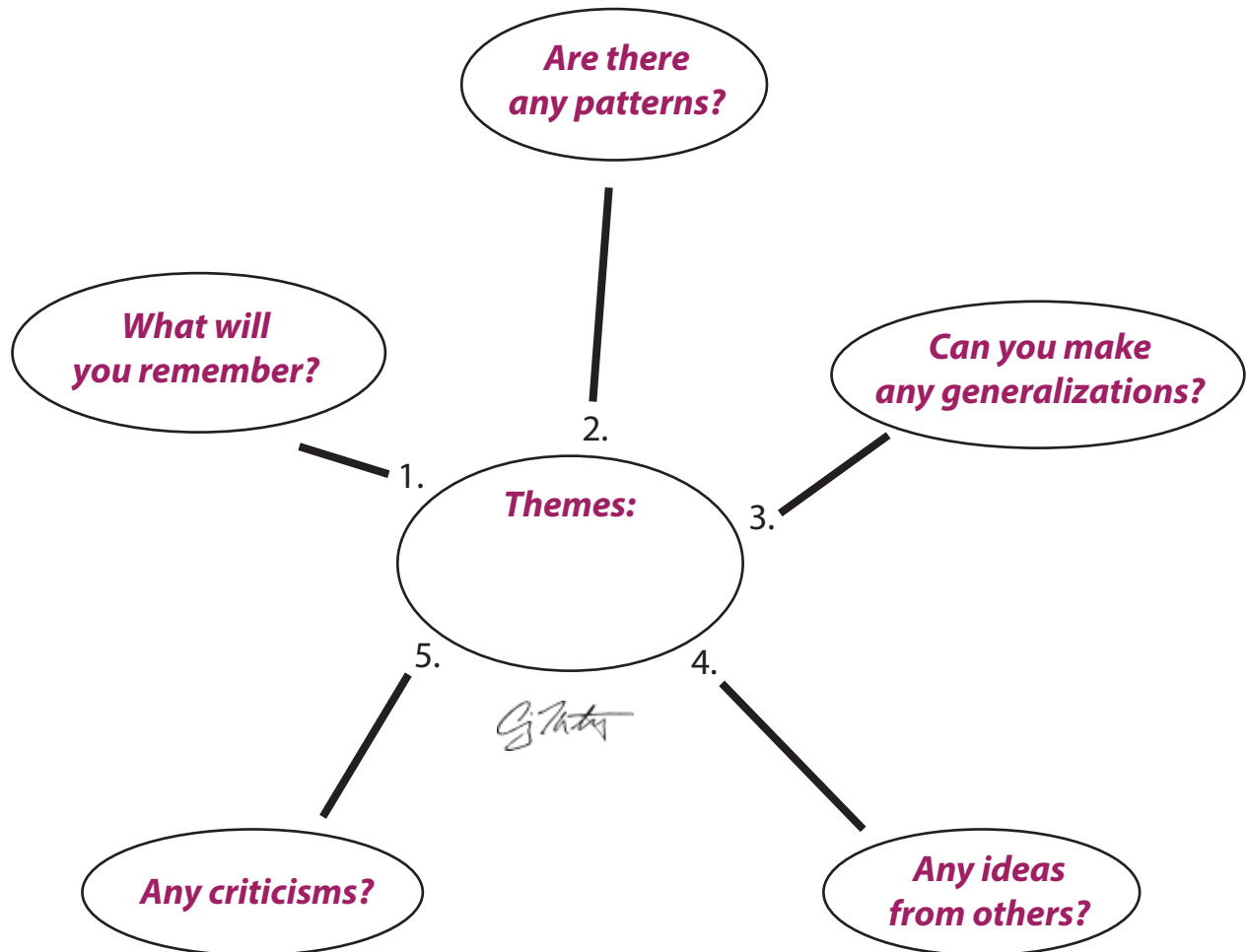
- Bridget Riley
- 1961
- 34.1 × 26.8 cm
- Arts Council Collection, London
- synthetic emulsion on board
- Op Art

Step 10: Write a dialogue discussing the two images. Use “Things-Unusual-Purpose” for both images and any other thinking routines if necessary.

# Reflection

Step 1: Look at Themes, Thinking Routine, Dialogue, Techniques, & Movements pages.

Step 2: Write two themes in the center and then your ideas for each circle.



Step 3: Write ideas for Alterations of famous art and Possibilities for future art projects.

A

P

## 9. Figure & Motion

Step 1: Find one Figure image and one Motion image. Put them in the boxes below.

Fi

Mo

Step 2: Write about your first thoughts of each image.

*g. h. t. s.*

FI

Step 3: Write about an experience related to one or both of the themes.

MC

# Vocabulary

Step 1: Look at the art. Read the vocabulary sets. Describe the images appropriately.



**The Toilette of Venus**  
• Francois Boucher • 1751



**On the Southern Plains**  
• Fredric Remington • 1907

## Figure

## Vocabulary

## Motion

+ The artist wants to show a lot of ( ) for fun.

- There aren't just a few ( ) but so many!

? Why aren't the ( ) neat? They seem unkept.

+ Her arms and legs ( ) her private areas.

- The angels aren't afraid to ( ) Venus with jewels.

? Who ( ) the drapes like that? Or the wind?

+ The scene is ( ) with positioning everywhere.

- The gods aren't poor, but have ( ) homes.

? Did people at this time like ( ) bodies?

**flesh**  
**drapes**  
**pearls**

**cavalry**  
**pack**  
**riders**

**attack**  
**charge**  
**lead**

**adorn**  
**cover**  
**unfurl**

**asymmetrical**  
**luxurious**  
**voluptuous**

**dynamic**  
**rapid**  
**unusual**

+ The ( ) is a tight group patrolling the plain.

- Most formations didn't move in a ( ) like this.

? Who are the ( ) coming after? Thieves?

+ The scout is in front ( ) the other troops.

- The riders aren't being ( ) from behind.

? Why are they ( ) in a position like this?

+ Seeing guns in the back makes it more ( ).

- It not ( ) to see horses in early 1900s American art.

? Have you ever heard the sound of ( ) horses?



Step 1: Read about the thinking routine and example Q&A.

# Thinking Routine

## "Remind - Same - Different"



- 1: Say a person or thing you think about when looking at the artwork.
- 2: Say two things that are similar for both.
- 3: Say two things that are different for both.

### Marilyn Diptych

• Andy Warhol • 1962 • 205 x 289 cm • Tate Modern, London, England • acrylic on canvas • Pop Art

Q: What does it **remind** you of?

A: This painting reminds me of the multiple TVs in an electronic store. But only half of them are on. The right side is turned off.

Q: How are they the **same**?

A: They both have the same image and colors repeating over and over again. Like they are all copies.

Q: How are they **different**?

A: TVs have images that move and are in different sizes. In this painting, the image isn't moving at all. Like they are lifeless.

Step 2: Look at the art. Read the label. Write ideas using "Remind-Same-Different."

### Crouching Nude Girl

- Egon Schiele • 1914 • 31.5 x 48.2 cm
- Leopold Museum, Vienna, Austria
- Black chalk on gouache • Expressionism



Schiele is an Austrian painter known for his self-portraits and nudes of women. The model is his lover, Walburga Neuzil. They were possibly introduced by Gustav Klimt. He was Schiele's mentor, and she was a model for Klimt.

Schiele's art usually show figures in twisted positions with bold contour lines. Critics describe his work as erotic and disturbing, which may reflect his struggles with his sexuality.

Q: What does it **remind** you of?

A:

Q: How are they the **same**?

A:

Q: How are they **different**?

A:

**Step 3: Look at the top art. Read the labels.  
Write ideas to each question in A.**

*Diego Velázquez*

### Venus at her Mirror

- Diego Velázquez • 1651
- 122 x 177 cm • National Gallery, London
- oil on canvas • Baroque

*The goddess Venus is lying on a bed and looking into a mirror held by the Roman god of physical love, Cupid. She is often looking at herself in the mirror, but here she is looking at the viewer. This is known as the "Venus effect."*

*Velázquez used the nude Venuses of Italian painters for inspiration, but this painting's composition is unusual. The reflection of her face is in mirror in the center, but the body of Venus is turned away from the viewer.*

*This painting was attacked and badly damaged in 1914 by the suffragette Mary Richardson.*



Q: What does it  
**remind** you of?

A:

Q: How are they the  
**same**?

A:

Q: How are they  
**different**?

A:

A

**Step 4: Repeat Step 3 with the bottom art and do a Q&A for A & B with a partner.  
Step 5: Look at the top and bottom art. What is different? What is the same?**

### Olympia

- Edouard Manet • 1863 • 130.5 x 190 cm
- Musee d'Orsay, Paris • oil on canvas • Realism

*Olympia was accepted in the Paris Salon in 1865. This caused a controversy with the public. Many people felt that this painting is awful and dirty. Manet got the ideas for this painting from Titian's Venus. Venus is a goddess, but Olympia is not.*

*On the right is a maid with flowers and a black cat. The cat represents that Olympia is a prostitute. Olympia is not looking at her maid, but looking out toward the viewer, or maybe her next customer.*



Q: What does it  
**remind** you of?

A:

Q: How are they the  
**same**?

A:

Q: How are they  
**different**?

A:

B



**Step 6: Look at the top art. Read the label. Write the thinking routine and ideas in C.**

**Nude Descending a Staircase, No. 2**

- Marcel Duchamp • 1902 • 147.3 x 90 cm
- Philadelphia Museum of Art, USA • oil on canvas • Cubism

*Duchamp tries to show all the movements of a person walking down a staircase. The lines of motion are important. Duchamp decides to use Cubism elements in his painting. The body has geometric shapes and lines.*

*On the left side you can see the front of the figure coming down the stairs. As the figure continues its descent it turns. On the right side you can see the figure's side view. Duchamp leaves out the head to really emphasize motion.*

Q:

Q:

Q:

A:

A:

A:

C



**Step 7: Repeat Step 3 with the bottom art and do a Q&A for A & B with a partner.**

**Step 8: Look at the top and bottom art. Compare again. What about the themes?**

**Woman III**

- Willem de Kooning • 1953 • 172.7 x 123.2 cm
- Private Collection • oil on canvas • Abstract Art

*W. de Kooning*

*Woman III is part of a series of six paintings. This painting shows a woman with large and uncomfortable features. In this painting de Kooning chose to paint a woman using abstract techniques with large violent brush strokes.*

*In the Renaissance style there was Venus by Botticelli. In Realism there was Olympia by Manet. For Abstract Expressionism, de Kooning wanted to represent the female nude like the masters in a contemporary style.*

Q:

Q:

Q:

A:

A:

A:

D

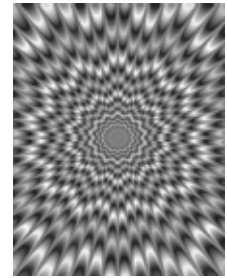


# Elements

## "Motion"

Motion elements convey a sense of movement or change within an artwork. Techniques like blur, repetition, and implied motion can be used to achieve this effect.

*G. M. K.*



Step 1: Read the descriptions and look at the art below.



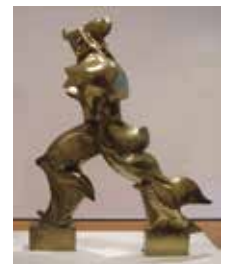
Motion in art is the illusion of movement or action captured within a still artwork. In Marcel Duchamp's "Nude Descending a Staircase, No. 2," the overlapping, abstracted forms create the sensation of a figure in motion descending a staircase.

Some artists explore motion through the repetition of forms. In Giacomo Balla's "Dynamism of a Dog on a Leash," the dog's legs and leash are depicted in multiple positions, creating a sense of rapid movement.



Motion can also be suggested through the arrangement of objects or figures. In Edgar Degas' painting "The Dance Class," the ballerinas' various poses and positions create a feeling of fluidity and motion within the dance studio.

Artists can use brushstrokes and lines to convey motion. In Umberto Boccioni's sculpture "Unique Forms of Continuity in Space," the dynamic lines and streamlined forms of the sculpture give a sense of forward movement and speed.



Motion in art doesn't always involve physical movement; it can also convey emotional or psychological motion. In Edvard Munch's painting "The Scream," the swirling sky and contorted figure express a profound sense of inner turmoil and emotional motion.

Step 2: Look at the art on the last two pages. Describe the "texture" in each image.

M



\*As you listen, note the movements in the timeline.

# Movements



**Step 1: Discussion Leader: Summarize the movement. Answer audience's questions.**  
**Group Members: Take notes. Ask questions. Compare the two movements.**

## A: Surrealism & Abstract Expressionism

[illegible]

**Step 2: Discussion Leader: Summarize the movement. Answer audience's questions.**  
**Group Members: Take notes. Ask questions. Compare sets A and B.**

## B: *Pop Art & Op Art*

[illegible]

# Conversation Pieces

Step 1: Look at the art. Read each set. Then choose one and write your ideas for both themes.



**The Arts: Dance**  
• Alphonse Mucha  
• 1898

*G. Goncharova*

**Cyclist**  
• Natalia Goncharova  
• 1913



## Figure Examples:

### 1. It reminds me... / I remember when...

*Used when something is observed and then causes a memory to be recalled in the mind.*

Q: What does it **remind** you of?

A: **It reminds of** going to dance class when I was in elementary school.

Q: What does it **remind** you of?

A: **I remember when** I was young and going to my sister's dance recitals.

**Idea:**

### 2. Do you know... / Have you heard of...

*Used when asking a listener about information that the listener already may know.*

Q: How are they the **same**?

A: **Do you know** most kids buy their dance outfits? Mine were the same colors.

Q: How are they the **same**?

A: **Have you heard of** the ballet Swan Lake. They do similar poses I think.

**Idea:**

### 3. Did you know... / Between you and me...

*Used when asking or telling the listener about information that the listener may not know.*

Q: How are they **different**?

A: **Did you know** the outfits are really expensive? The costume here looks cheap.

Q: How are they **different**?

A: **Between you and me**, I the kids' ballet was bad, but this poster looks cool.

**Idea:**

## Motion Examples:

Q: What does it **remind** you of??

A: **It reminds me** of riding my bike to school for soccer practice when I...

Q: What does it **remind** you of?

A: **I remember when** I was 5 and I go my first bike. It was green with white...

**Idea:**

Q: How are they the **same**?

A: **Do you know** most kids have bikes? This person looks fast and so was I.

Q: How are they the **same**?

A: **Have you ever heard of** bike classes? This guy is in a city. I learned in town, too.

**Idea:**

Q: How are they **different**?

A: **Did you know** I have a mountain bike? But this man is riding a street bike.

Q: How are they **different**?

A: **Between you and me**, I don't ride anymore. Although, this man still rides as an adult.

**Idea:**

# Dialogue

Step 9: Work with a partner. Look at the left and right art and read the labels.



**Madonna with the Long Neck**

• Parmigianino • 1540 • 216 × 132 cm • Uffizi, Florence • oil on wood • Mannerism



**The Swimmers**

- Carlo Carrà
- 1912
- 105.3 × 155.6 cm
- Carnegie Museum of Art, Pittsburgh
- oil on canvas
- Futurism

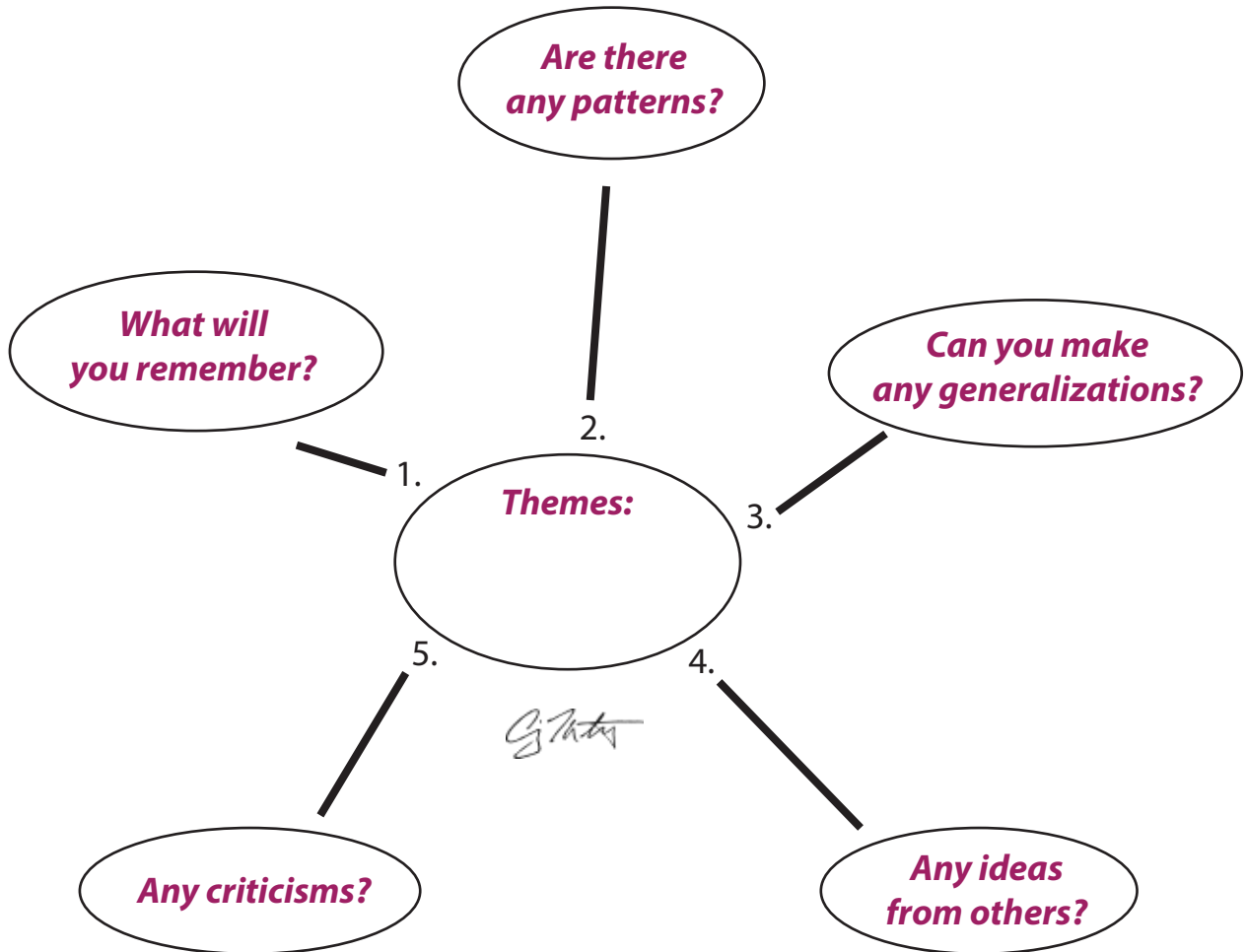
*Carlo Carrà*

Step 10: Write a dialogue discussing the two images. Use “Colors-Shapes-Lines” for one image and “Remind-Same-Different” for the other image.

# Reflection

Step 1: Look at Themes, Thinking Routine, Dialogue, Techniques, & Movements pages.

Step 2: Write two themes in the center and then your ideas for each circle.



Step 3: Write ideas for Alterations of famous art and Possibilities for future art projects.

A

P



# 10. Birth & Death

Step 1: Find one Birth image and one Death image. Put them in the boxes below.

Bi

De

*g. M. H.*

Step 2: Write about your first thoughts of each image.

FI

Step 3: Write about an experience related to one or both of the themes.

MC

# Vocabulary

Step 1: Look at the art. Read the vocabulary sets. Describe the images appropriately.



**The Birth of Baby X**

• Marni Kotak • 2011  
• view of installation

*M. Kotak*

**The Matryrdom of St. Andrew**

• Charles Le Brun • 1647



## Birth

## Vocabulary

## Death

+ There's a large birthing  
( ) on the left.

- The artist doesn't look  
( ) to me.

? What is the ( )  
like to give birth?

+ She ( ) a room  
in a gallery to have a baby.

- I have never seen a woman  
( ) to a baby.

? Do you ( ) any  
of the symbols in there?

+ I'm sure she is ( )  
after the birth of her child.

- She doesn't look ( ).  
What if something happens?

? Do you think a pregnant  
woman is ( )?

**pain**  
**pregnant**  
**pool**

**composition**  
**expressions**  
**heaven**

**fill**  
**reach**  
**react**

**give birth**  
**prepare**  
**recognize**

**beautiful**  
**confident**  
**exhausted**

**raucous**  
**silent**  
**theatrical**

+ The angels are coming from  
( ) for Andrew.

- The ( ) isn't  
simple. It's very ccomplex.

? What different facial  
( ) do you see?

+ Chaos ( ) the  
streets as people fight.

- The sitting emperor doesn't  
( ) to the riot.

? Who is Anderw ( )  
out to, the angels?

+ Andrew is ( ) with  
his arms are throw wide.

- Andrew isn't ( ) as he  
implores to heaven for help.

? What does this ( )  
scene remind you of?

Step 1: Read about the thinking routine and example Q&A.

# Thinking Routine

## "1 Word - 1 Phrase"

- 1: Choose the most important word and explain why?
- 2: Choose the most important phrase (*different from word*) and explain why?

### Garden of Earthly Delights

- Heironymus Bosch
- 1515 • 220 x 389 cm
- Museo Prado, Madrid • oil on wood
- Northern Renaissance



*The three scenes are intended to be read from the left to the right. The left panel shows God presenting Eve to Adam. The central panel is a panorama of sexually engaged nude figures, fantastical animals, and oversized fruit. The right panel is a type of hell and shows ugly creatures and hopeless figures being tortured.*

*People believe that this painting is a warning. If you are like the center panel, you will go to hell. During his lifetime, Bosch painted large triptychs. Each panel has a meaning with a theme of history and faith.*

Q: What **one word** did you choose and why?

A: The one word I chose is "warning." Because it is the main idea of the story. People should live a clean and healthy life or else.

Q: What **one phrase** did you choose and why?

A: The one phrase I chose is "go to hell." This is a scary idea. Some people believe if you do bad things in life, you will go to hell forever. Hell is a terrible place.

Step 2: Look at the art. Read the label. Write ideas using "Remind-Same-Different."

### The Death of Socrates

• Jacques-Louis David • 1787 • 130 x 196 cm • Metropolitan Museum, NYC • oil on canvas • Neoclassicism

*After years of the Rococo style, David uses a classical subject again in a period called, Neoclassicism.*

*In the painting, Socrates is in a white robe sitting upright on a bed about to take a drink of poison. Socrates has been punished for refusing to recognize the gods, so he uses his death as a final lesson for his students.*

*He is surrounded by his students. Unlike the bold Socrates, they are emotionally upset that their teacher will die.*



Q: What **one word** did you choose and why?

A:

Q: What **one phrase** did you choose and why?

A:

**Step 3: Look at the top art. Read the labels. Write ideas to each question in A.**

**The Birth of Venus** • Alessandro Botticelli  
• 1485 • 280 x 180 cm • Galleria degli Uffizi,  
Florence, Italy • tempera • Early Renaissance

*In the center of this painting is the beautiful goddess, Venus, coming from the sea. On the left is the god of winds and the goddess of breezes. They are blowing Venus to the shore.*

*Venus arrives on shore naked. This shows that she is innocent and pure. On the right is the goddess of seasons. She is putting a cloak on Venus to protect her. The figure of Venus is based on a Greek sculpture. The Greeks believe Venus is the goddess of love.*



Q: What **one word** did you choose and why?

A:

Q: What **one phrase** did you choose and why?

A:

**Step 4: Repeat Step 3 with the bottom art and do a Q&A for A & B with a partner.**

**Step 5: Look at the top and bottom art. What is different? What is the same?**

**Self Portrait Pregnant 2**

• Chantal Joffe • 2004 • 29.2 x 21.8 cm  
• Victoria Miro, London • oil on board • Portrait

*Joffe often painted herself. When she became pregnant she was excited. She was interested in the idea of painting her body as it changed throughout her pregnancy.*

*Her art reflects not only her, but shape but her emotion at the time. Joffe would continue to paint her daughter after she was born and as she grew up.*

*Chantal Joffe*



Q: What **one word** did you choose and why?

A:

Q: What **one phrase** did you choose and why?

A:

B





**Step 6: Look at the top art. Read the label. Write the thinking routine and ideas in C.**

### Assumption and Coronation of the Virgin

• Titian • 1518 • 690 x 360 cm • Santa Maria Gloriosa dei Frari, Venice  
• oil on wood • High Renaissance

*"The Assumption" shows different events in three layers. In the lowest layer are the dramatic Apostles. In the center, the Virgin Mary, wrapped in a red robe and blue mantle, is raised to the heavens while standing on a cloud.*

*God flies in the wind and watches over the earth. Next to him, flies an angel with a crown for Mary. "The Assumption" shows the rising of Mary to heaven after her death. It is a sign of her passing into eternal life. The heroic figures, bold colors, and size were new ideas when it was placed in the Basilica.*

Q:

Q:

A:

A:

C

**Step 7: Repeat Step 3 with the bottom art and do a Q&A for A & B with a partner.**

**Step 8: Look the top and bottom art. Compare again. What about the themes?**

### A Burial at Ornans

• Gustave Courbet • 1850 • 315 x 668 cm • Musee d'Orsay, Paris • oil on canvas • Realism

*G. Courbet*



*Here we see the burial of Courbet's great uncle. This painting is one of the turning points in French art. In Romantic paintings people show great emotions and make passionate gestures, but here people are quiet and still.*

*This change in style received good and bad reviews. The painting is very large. Most large paintings are for religious or heroic scenes, not normal people. Courbet used the real people who had actually been at the burial, not actors.*

Q:

Q:

A:

A:

D

# Elements

## "Space"

Space in art refers to the illusion of depth and the arrangement of objects within the composition. Artists use techniques like perspective and overlapping to create the illusion of space.

Step 1: Read the descriptions and look at the art below.



Space in art refers to the area or distance between and around objects in an artwork. In Leonardo da Vinci's "The Last Supper," the use of linear perspective creates the illusion of deep space, with the receding lines converging on the figure of Jesus at the center.



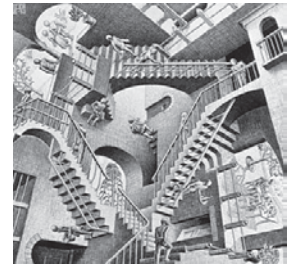
Artists use space to create a sense of balance and harmony in their compositions. In Johannes Vermeer's "Girl with a Pearl Earring," the empty space around the subject draws attention to her and enhances the intimacy.



Space can also be used to convey a sense of atmosphere and mood. In Claude Monet's "Water Lilies," the vast, open space of the pond and the reflections on the water's surface create a tranquil and serene atmosphere.



Artists often play with positive and negative space. In M.C. Escher's "Relativity," the intricate staircases and figures challenge our perception of space, making it appear impossible and surreal.



Space can be used to emphasize the relationships between objects. In Grant Wood's "American Gothic," the close placement of the stern-faced farmer and his daughter in front of the farmhouse creates a sense of confinement and suggests a strong connection between them.

Step 2: Look at the art on the last two pages. Describe the "texture" in each image.

S

\*As you listen, note the movements in the timeline.

# Movements



**Step 1: Discussion Leader: Summarize the movement. Answer audience's questions.**  
**Group Members: Take notes. Ask questions. Compare the two movements.**

## A: Kinetic Art & Minimalism

[illegible]

**Step 2: Discussion Leader: Summarize the movement. Answer audience's questions.**  
**Group Members: Take notes. Ask questions. Compare sets A and B.**

## B: Conceptual & Performance Art

[illegible]

# Conversation Pieces



Step 1: Look at the art. Read each set.  
Then choose one and write  
your ideas for both themes.

**Selfportrait on 6th  
Wedding Anniversary**  
• Paula Modersohn-Becker  
• 1906

*This size of this painting is the same as the artist, so it is as though she is looking into a mirror. Her arms seem to cradle her stomach to protect the baby within. Interesting to note, at the time she painted this, she was not pregnant, but she left her husband and was starting a new life in Paris to become a serious artist.*

**Still Life with  
Skull and Polaroid**  
• David Ligare  
• 1983



*This painting emphasizes the morality we all must face. At the top is a skull facing left, a laurel wreath in the center and a file on the right are traditional items for this theme. However, the painted polaroid photo and the sun casting a shadow are new ideas. A shadow meaning day must turn to night, like life will eventually turn to death.*

## Birth Examples:

### 1. What stands out... / What really hits me...

*Used when saying something is easy to see or notice because it is unique or unusual.*

Q: What **one word** did you choose and why?  
A: **What stands out** to me is the word mirror. Because a mirror is a true reflection...

Q: What **one word** did you choose and why?  
A: **What really hits me** is cradles. It means to hold and love. To cherish.

Idea:

## Death Examples:

Q: What **one word** did you choose and why?  
A: **What stands out** to me is "shadow." I never thought of it being death.

Q: What **one word** did you choose and why?  
A: **What really hits me** is "polaroid." It is an old tech and shows his age.

Idea:

### 2. What do you mean? / What are you trying to say?

*Used when asking for clarification or better understanding of information that was just heard.*

Q: What **one phrase** did you choose and why?  
A: For me it is "was not pregnant." Such a lie!  
B: **What do you mean?**

Q: What **one phrase** did you choose and why?  
A: "A new life," and I get it.  
B: **What are you trying to say?**

Idea:

Q: What **one phrase** did you choose and why?  
A: "We all must face." I think it is scary.  
B: **What do you mean?**

Q: What **one phrase** did you choose and why?  
A: "Casting a shadow" because it is like our time on Earth.  
B: **What are you trying to say?**

Idea:

### 3. I mean... / What I'm trying to say is...

*Used when clarifying an opinion or a statement previously said by using different words.*

Q: What do you mean?  
A: Well, **I mean**, she isn't pregnant when she painted it, so it's not a true self-portrait!

Q: What are you trying to say?  
A: **What I am trying to say** is her life in Paris is like a baby born, a new beginning.

Idea:

Q: What do you mean?  
A: **I mean** there is no escape from death. We will all die. I don't like talking about it.

Q: What are you trying to say?  
A: **What I'm trying to say** is like the sun's time during the day, our time is limited, too.

Idea:



# Dialogue

Step 9: Work with a partner. Look at the left and right art and read the labels.

## **The Birth of the Virgin**

- Francesco Solimena
- 1690
- 204.5 x 170.8 cm
- Metropolitan, NYC
- oil on canvas
- Baroque



*This painting served as an altarpiece to a church in Naples. There are two groups. In the foreground is the newborn Virgin Mary held by nurses being shown to the father. In the background, the mother is lying in bed. She is attended to by servants. Above her head heavenly lit clouds seem to drift in the room.*



## **Knight, Death, and the Devil**

- Albrecht Durer
- 1513
- 24.5 x 19.1 cm
- The Metropolitan Museum of Art, NYC
- Engraving
- Mannerism

*A Christian knight is riding a horse between a pig-nosed devil and the figure of death. Death is holding an hourglass to remind the knight of the shortness of his life, but the rider keeps moving forward. The devil and death seem to threaten the knight. The knight, brave and true, looks straight ahead. He is protected by his armor, which is a symbol his faith.*

Step 10: Write a dialogue discussing the two images. Use "Remind-Same-Different" for one image and "1 Word-1 Phrase" for the other image.

# Reflection

Step 1: Look at Themes, Thinking Routine, Dialogue, Techniques, & Movements pages.

Step 2: Write two themes in the center and then your ideas for each circle.



Step 3: Write ideas for Alterations of famous art and Possibilities for future art projects.

A

P

# 11. Love & Pain

Step 1: Find one Love image and one Pain image. Put them in the boxes below.

Lo

Pa

*g. h. t. s.*

Step 2: Write about your first thoughts of each image.

FI

Step 3: Write about an experience related to one or both of the themes.

MC

# Vocabulary

Step 1: Look at the art. Read the vocabulary sets. Describe the images appropriately.



Untitled (Love)  
• Keith Haring  
• 1988

*Keith Haring*

Love's  
Melancholy  
• Constant Mayer  
• 1866



## Love

## Vocabulary

## Pain

+ The figures' ( ) is unknown, so it appeals to all.

- The ( ) aren't thin, but black and thick.

? Is the ( ) supposed to be heavy or light?

**contour**  
**heart**  
**gender**

**disposition**  
**wedding ring**  
**vantage point**

+ She is wearing a ( ) on her left hand.

- Her ( ) isn't cheerful. She is hurting.

? Why do you think the ( ) is low?

+ The big red heart ( ) for everyone to see.

- The figures aren't fighting. They are ( ).

? What's the last thing you ( ) over your head?

**mourn**  
**stand**  
**wilt**

**celebrate**  
**lift up**  
**shine**

+ The flowers seem like they are starting to ( ).

- She hasn't moved on. She is still ( ).

? Where do you think she is ( )? Near a grave?

+ The lines and objects are so ( ) yet powerful.

- When in love, the heart isn't ( ). It's light.

? When have you felt so ( ) in your life?

**heavy**  
**radiant**  
**simple**

**elated**  
**empathetic**  
**windblown**

+ The ( ) hair makes it feel so lonely and cold.

- She isn't ( ) at all, but completely forlorn.

? Were Americans in the 1860s ( ) seeing this?



Step 1: Read about the thinking routine and example Q&A.

# Thinking Routine

## "Emotions - Relate - Core"



- 1: Look at page 7. What can you feel and why?
- 2: Choose one emotion. Tell a story that relates.
- 3: Think of the topic. Start an idea that connects you, emotions, and the situation in the image.

### Marilyn Diptych

• Andy Warhol • 1962 • 205 x 289 cm • Tate Modern, London • acrylic on canvas • Pop Art

Q: What **emotions** do you feel about this?

A: I feel disgust because some faces are dirty. I feel perplexed because I wonder why one side has color but the other side is black and white.

Q: How can you **relate**?

A: I can relate with disgust. To me, this looks like photo booth pictures. I can never take a cool picture. I look bad.

Q: What is at the **core** of this work?

A: Perhaps that we are not the same person all the time. We can have different faces at different times, good and bad.

Step 2: Look at the art. Read the label. Write ideas using "Emotions-Relate-Core."

### John Lennon & Yoko Ono

• Annie Leibovitz • 1980 • 30.5 x 25.4 cm  
• www.rollingstone.com • photograph • Pop Art

On December 8th, 1980, Leibovitz had a photo shoot with John Lennon for Rolling Stone magazine. She wanted only John in the picture, but, John wanted his wife in the picture, too.

Here, John is naked and cold. Yoko is clothed and warm. They are different, but they love each other very much. Hours after the photo shoot, John was shot and killed in Central Park.

*John*



Q: What **emotions** do you feel about this?

A:

Q: How can you **relate**?

A:

Q: What is at the **core** of this work?

A:

**Step 3: Look at the top art. Read the labels.  
Write ideas to each question in A.**

**The Kiss** • Gustave Klimt • 1908 • 180 x 180 cm  
• Belvedere Museum, Vienna, Austria  
• oil and gold leaf on canvas • Art Nouveau

*G. Klimt*



*The Kiss is probably Gustav Klimt's most famous work. In the artist's Gold Period, he used gold leaf in his work. Usually Klimt paints a single woman as a powerful, sexual person. But here he paints two people in love.*

*The woman is on her knees. The man is holding the woman's head and face with two hands. The bright flowers and green grass with gold background make this a dramatic and romantic scene.*

Q: What **emotions** do you feel about this?

A:

Q: How can you **relate**?

A:

Q: What is at the **core** of this work?

A:

A

**Step 4: Repeat Step 3 with the bottom art and do a Q&A for A & B with a partner.**

**Step 5: Look at the top and bottom art. What is different? What is the same?**

**Birthday**

• Marc Chagall • 1915 • 80.6 x 99.7 cm  
• MoMA, NYC • oil on cardboard • Naïve Art

*Marc Chagall painted The Birthday a few weeks before his wedding. He paints himself and his wife, Bella. Chagall is floating above Bella. He is about to surprise her with a kiss in their living room. Bella is holding bouquet of flowers. She also starts to float in the air above a bright red carpet.*

*The scene is like a dream. The painting expresses the amazing and powerful love shared between Marc and Bella. They are both happy.*



Q: What **emotions** do you feel about this?

A:

Q: How can you **relate**?

A:

Q: What is at the **core** of this work?

A:

B

**Step 6: Look at the top art. Read the label. Write the thinking routine and ideas in C.**



### Bathsheba at Her Bath

- Rembrandt • 1654 • 142 x 142 cm
- The Louvre, Paris, France • oil on canvas • Baroque

*Bathsheba is at her bath with her servant on the left. She looks sad after reading a letter from King David. In the Bible, King David wants Bathsheba, but she is already married. So, David sends her husband to war to die.*

*Bathsheba's feet, hands and stomach are unusually big, but she seems very natural and noble. She is very emotional. David's letter tells her to choose: be faithful to her husband or to the king and marry him.*

*G. M. K.*

Q:

Q:

Q:

A:

A:

A:

C

**Step 7: Repeat Step 3 with the bottom art and do a Q&A for A & B with a partner.**

**Step 8: Look the top and bottom art. Compare again. What about the themes?**



### Waiting in Vain

- Banksy • 2013 • 180 x 100 cm • New York City, USA
- stencil graffiti • street art

*When you first look at Waiting in Vain, you see a sad man dressed in a suit holding a bouquet of flowers. It seems like he is waiting for a date or someone he loves. However, the place of the painting changes our feelings.*

*Banksy painted Waiting in Vain on the side of Larry Flint's Hustler Club. A strip club New York City. "Waiting in vain," means to wait for something that will never come. Who is this man waiting for? What happened?*

Q:

Q:

Q:

A:

A:

A:

D

Elements

"All Elements"

Step 2: Look at the art on the last two pages. Describe the "texture" in each image.

T



\*As you listen, note the movements in the timeline.

# Movements



**Step 1: Discussion Leader: Summarize the movement. Answer audience's questions.**  
**Group Members: Take notes. Ask questions. Compare the two movements.**

## A: Photorealism & Installation Art


My Q:  
Comparison:

**Step 2: Discussion Leader: Summarize the movement. Answer audience's questions.**  
**Group Members: Take notes. Ask questions. Compare sets A and B.**

**B: Earth & Street Art** *G. H. H. H.*


**My Q:**  
**Comparison:**

# Conversation Pieces

Step 1: Look at the art. Read each set. Then choose one and write your ideas.



**A Foregone Conclusion**

• Lawrence Alma-Tadema  
• 1885

**Take Care of Yourself**

• Sophie Calle  
• 2007



## Love Examples:

*G. H. H.*

### 1. It fills me with... / My gut tells me...

*Used when upon experiencing something, it causes a lot of emotion or a particular opinion.*

Q: What **emotions** do you feel about this?

A: **It fills me with** joy and excitement. He is going to propose.

Q: What **emotions** do you feel about this?

A: **My gut tells me** that she is going to say "Yes," so I am relieved.

**Idea:**

## Pain Examples:

Q: What **emotions** do you feel about this?

A: **It fills me with** dread. It seems she isn't happy about the breakup note.

**Idea:**

Q: What **emotions** do you feel about this?

A: **My gut tells me** she is so not happy. I feel sorry, but wonder what she is doing.

### 2. This sounds strange... / You know what? ...

*Used to get the listener's attention and to indicate something odd or interesting will be said.*

Q: How can you **relate** to this?

A: **This sounds strange**, but my mom would tell us a funny story about my dad...

Q: How can you **relate** to this?

A: **You know what?** I got a ring from an ex-boyfriend long ago. He was my...

**Idea:**

Q: How can you **relate** to this?

A: **This sounds strange**, but I broke up with my girl by text, just like she got a mail.

**Idea:**

Q: How can you **relate** to this?

A: **You know what?** I saw a movie about a similar break up. The guy did the same thing!

### 3. How's this? / Picture this...

*Used when the speaker wants the listener to listen and imagine or envision an idea or scene.*

Q: What is at the **core** for a work?

A: **How's this?** The core that women know everything. Men not so.

Q: What is at the **core** for a work?

A: **Picture this.** Men will go to great lengths to do what their heart tells them.

**Idea:**

Q: What is at the **core** for a work?

A: **How's this?** Women can take a awful thing and turn it into a work of art.

**Idea:**

Q: What is at the **core** for a work?

A: **Picture this:** Women are much better at expressing their true feelings than men.

# Dialogue

**Step 9: Work with a partner. Look at the left and right art and read the labels.**

## **In Bed, The Kiss**

- Henri de Toulouse-Lautrec
- 1892 • 45 × 60 cm
- Private Collection
- oil on canvas
- Post Impressionism



*Toulouse-Lautrec feels this painting is his best attempt at expressing the happiness and bliss of a couple in love. The two women in the painting are holding each other in a tender moment. Perhaps they are afraid of losing each other or what others might think of their love. Toulouse-Lautrec is known to create art from the lavish and lively times in Paris in the late 1800s.*



## **Ashes**

- Edvard Munch
- 1894 • 120.5 × 141 cm
- National Gallery of Norway
- oil on canvas
- Expressionism

*Here we see Munch painting two individuals. They are separated and in obvious discomfort. The woman has her arms up, not victorious, but in a agonizing gesture. The man is in cold colors. His hand is also on his head, but he is looking down. The two may have had a burning love affair, but now the fire is out and all that is left is ash. This may be autobiographical with Munch and a lover.*

**Step 10: Write a dialogue discussing the two images. Use "1 Word-1 Phrase" for one image and "Emotions-Relate-Core" for the other image.**

# Reflection

Step 1: Look at Themes, Thinking Routine, Dialogue, Techniques, & Movements pages.

Step 2: Write two themes in the center and then your ideas for each circle.



Step 3: Write ideas for Alterations of famous art and Possibilities for future art projects.

A

P



## 12. Morning & Night

Let's apply what we've been learning. In this section of the text we will revisit Academic Conversations and the Presentation. For Academic Conversations, the format is the same and students will use the same thinking routines, but four more thinking routines will be added. As for the Presentation, students will work in groups and rehearse their presentation. Also, students will learn how to score presentations and give feedback before the final one is due.

### "Academic Conversations on Art"

Before we used six thinking routines set in three different times of observation and thinking to look at and talk about art. Since then we added four more. Below you will see where they fit in The First Look, Digging In, and Going Deeper stages. Also included are the original six from earlier in the text.

**Beginning Observations:** Just starting to read and look into an image.

**"Things - Unusual - Purpose"**  
Q: What **things** do you see?  
Q: What is something **unusual**?  
Q: What might be the **purpose**?

**"Recognize - Unique - History"**  
**"Happen - Reason - If"**  
**"Focus - Think - Wonder"**

**Digging In:** Just starting to organize ideas and get more information.

**"Remind - Same - Different"**  
Q: What does it **remind** you of?  
Q: How are they the **same**?  
Q: How are they **different**?

**"Emotions - Relate - Core"**  
Q: What **emotions** do you feel about this?  
Q: How can you **relate**?  
Q: What is the **core**?

**"Like - Message - Find"**      **"Express - Support - Unsure"**

**Going Deeper:** Just starting to focus more and make some conclusions.

**"1 Word - 1 Phrase"**  
Q: What **one word** did you choose and why?  
Q: What **one phrase** did you choose and why?

**"First I thought - Now I think"**



# Thinking Routines

Coming up is another Academic Conversation section. Here we will practice an even longer form of talking about art in front of your peers. Before you start, look back at the last Academic Conversation section. The format is the same with two Conversations, four Rounds, and four students in a group. However, there are more thinking routines. Read the instructions below.

There are two changes from the last Academic Conversation. One speaking time is **7** minutes. Two is the added thinking routines. Each stage has purple (old) and red (new) routines. Speakers must use two in The First Look, two in Diggin In, and two in Going Deeper for a total of SIX.

## Conversation 1.

Student A/C: \_\_\_\_\_ Student B/D: \_\_\_\_\_

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<b>A/C Questions</b>	<b>B/D Answers</b>		<b>B/D Questions</b>	<b>A/C Answers</b>				

Feedback  
& Total Score

*G. H. H.*

## Conversation 2.

Student A/C: \_\_\_\_\_ Student B/D: \_\_\_\_\_

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<b>A/C Questions</b>	<b>B/D Answers</b>		<b>B/D Questions</b>	<b>A/C Answers</b>				

Feedback  
& Total Score

# Conversation 1

Step 3: Step 1: Look at your art. Read the labels. Write ideas & questions below.



**Starry Night**

• Vincent Van Gogh • 1889 • 73.7 x 92.1 cm  
• MoMA, NYC • oil on canvas • Post Impressionism

*Van Gogh's night sky is with filled bright stars and roiling energy. Below, the village is quiet and calm. The church is from van Gogh's imagination. Van Gogh painted this picture looking out of a window from his room in a lunatic asylum.*

*Connecting the earth and sky is the flame-like cypress tree. Usually these trees represents death and sadness, but this painting is not about sadness. It might be about the afterlife. There is a happiness of going to heaven and being with the stars.*

*G. J. H. K.*



**The Embarkation of the Queen of Sheba**

• Claude Lorrain • 1648 • 149.1 x 196.7 • National Gallery, London, England • oil on canvas • Baroque

*This painting shows part of the Bible story of the Queen of Sheba visiting King Solomon in Jerusalem. There's a group of people on the steps to the right. They are escorting the queen. She is in a pink tunic.*

*Although the subject is about the queen, the early morning sun lighting the sea and the city with tall classical buildings dominate the space. This type of painting is a landscape painting. There is a vanishing point in the middle, with all the lines of the buildings and sun going towards it.*

Step 4: Use thinking routines to build a dialogue. Write your ideas below.

Step 5: With a partner, have a paired discussion about art. (Peer scored.)

C1

# Conversation 2



## Impression-Sunrise

- Claude Monet • 1872 • 48 x 63 cm
- Musee Marmottan Monet. Paris, France
- oil on canvas • Impressionism

*When this painting was first displayed, an art critic used the term "Impressionistic" to describe it. They said it is worse than wallpaper! Most of the other paintings in the exhibition had a similar style, so they called this new style, "Impressionism." Artists liked it, but critics did not.*

*The brightness of colors and the use of the brush strokes in the water make this painting a fresh life. This painting was stolen in 1985, but was recovered in 1990, and was put back in the museum in 1991.*

Step 3: Look at the art. Read the labels.  
Think. Generate ideas & questions.



## The Sleeping Gypsy

- Henri Rousseau • 1897 • 129.5 x 200.7 cm
- MoMA, New York City • oil on canvas • Naïve Art

*Rousseau paintings were not liked at first. Many people thought that since he had no art training, it was not good. Rousseau's art style is called, Primitivism or Naïve Art. This means art done by people who are self-taught.*

*A gypsy is sleeping next to her mandolin and a jar of water. While sleeping, a lion comes by to check out the gypsy. Lions are scary animals, but in this painting it seems kind. The full moon in the sky gives the painting a poetic feel.*

Step 7: Use thinking routines to build a dialogue. Write your ideas below.

Step 8: Change partners. Have a paired discussion about art. (Peer scored.)

C2

# Presentation Practice

Today you will practice your presentation in front of your peers. In a group of six, one person does their presentation, one person only watches (Presenter, this is your target person for eye contact), the other four score the performance. There are five stages with four categories each. 5 pts: Hollywood! 4 pts: GREAT job. 3 pts: pretty good. 2 pts: "meh." 1 pt: uh-oh. And 0 pts: NG.

## Rubric Example:

	Intro	Contex	Main	Pract	Concl
1. <b>Visuals:</b> slides, appearance, etc.					
2. <b>Audio:</b> volume, clear, rhythm, etc.					
3. <b>Content:</b> English, story, sense, etc.					
4. <b>Attitude:</b> NRG, smile, gestures, etc.					
<b>Add the totals of each section. Max 20 points each.</b>					

Total  
Score:

=

## Rubric Explanation:

1. **Visuals:** Everything you can see. The images and text, video, stage, presenter's appearance, etc.



5 pts. Looks like a pro made it!  
4 pts. This looked almost great.  
3pts. Some mistakes, but good!



2 pts. It was just ok. I got it, but clean it up.  
1 pt. This looks rushed and not done well.  
0 pts. There was no effort to make this look good.

2. **Audio:** Everything you can hear. The sound, volume, clarity, pronunciation, rhythm, BGM, etc.



5 pts. It sounded great! Just perfect.  
4 pts. I could hear it. Well done.  
3pts. I think I got everything.



2 pts. I could hear some things, but not all of it.  
1 pt. I could hardly hear it. Not sure what it was.  
0 pts. I couldn't hear it at all. No idea. Nothing.

3. **Content:** Everything you can understand. The language, story, meanings, connections, etc.



5 pts. It all made sense. 100% got it!  
4 pts. That was pretty good. Ok!  
3pts. I can see what the point was.



2 pts. Some parts I didn't get. It was just ok.  
1 pt. Maybe I get it, but not really sure. Anyone else?  
0 pts. This was just blah. Didn't understand it at all.

4. **Attitude:** Everything you can feel. The energy, gestures, smiles, emotion, engagement, etc.



5 pts. Completely convinced. All in.  
4 pts. This was really good for school.  
3pts. Everything was there, but...



2 pts. There was some good things, but not a lot.  
1 pt. There wasn't much effort in doing this.  
0 pts. I felt nothing from the speaker. Zero.



## Presentation 1:

Presentation assessment for... Student: \_\_\_\_\_ Date: \_\_\_\_\_

Theme: \_\_\_\_\_

	Intro	Contex	Main	Pract	Concl
1. <b>Visuals:</b> slides, appearance, etc.					
2. <b>Audio:</b> volume, clear, rhythm, etc.					
3. <b>Content:</b> English, story, sense, etc.					
4. <b>Attitude:</b> NRG, smile, gestures, etc.					
Add the totals of each section. Max 20 points each.					

Total  
Score:

=

Feedback:

## Presentation 2: *G. Thater*

Presentation assessment for... Student: \_\_\_\_\_ Date: \_\_\_\_\_

Theme: \_\_\_\_\_

	Intro	Contex	Main	Pract	Concl
1. <b>Visuals:</b> slides, appearance, etc.					
2. <b>Audio:</b> volume, clear, rhythm, etc.					
3. <b>Content:</b> English, story, sense, etc.					
4. <b>Attitude:</b> NRG, smile, gestures, etc.					
Add the totals of each section. Max 20 points each.					

Total  
Score:

=

Feedback:

# Presentation 3:

Presentation assessment for... Student: \_\_\_\_\_ Date: \_\_\_\_\_

Theme: \_\_\_\_\_

	Intro	Contex	Main	Pract	Concl
1. <b>Visuals:</b> slides, appearance, etc.					
2. <b>Audio:</b> volume, clear, rhythm, etc.					
3. <b>Content:</b> English, story, sense, etc.					
4. <b>Attitude:</b> NRG, smile, gestures, etc.					
Add the totals of each section. Max 20 points each.					

Total Score: =

Feedback:

# Presentation 4: *G. Th...*

Presentation assessment for... Student: \_\_\_\_\_ Date: \_\_\_\_\_

Theme: \_\_\_\_\_

	Intro	Contex	Main	Pract	Concl
1. <b>Visuals:</b> slides, appearance, etc.					
2. <b>Audio:</b> volume, clear, rhythm, etc.					
3. <b>Content:</b> English, story, sense, etc.					
4. <b>Attitude:</b> NRG, smile, gestures, etc.					
Add the totals of each section. Max 20 points each.					

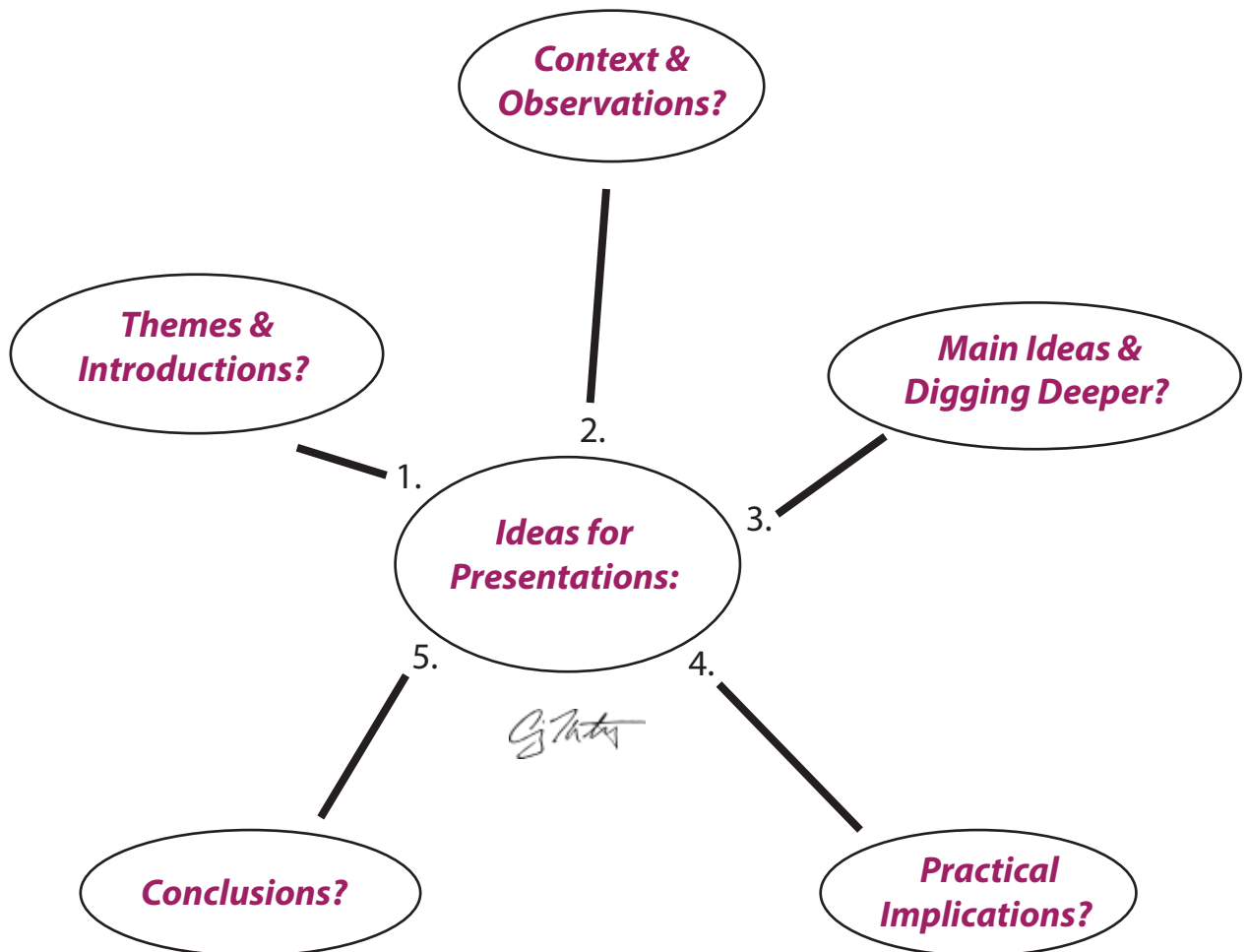
Total Score: =

Feedback:

# Reflection

Step 1: After all presentations are done, collect your score sheets from each member.

Step 2: Write the scores and any feedback for each stage in the mind map below.



Step 3: Look at your notes from page ??. What differences do you see from the last reflection to today's performance? Any changes before the final performance?

R

# 13A. Inside & Outside

Here we go! Last lesson students practiced having academic conversations with a partner and other students listened and scored the interaction. This lesson will follow the same format, but the entire process has been doubled. This is to help eliminate student complaints about potential bad pairings or students blowing it in one session. For each conversation, students must do one purple and one red thinking routine in each stage. This is Part 1.

*G. H. H.*

## Conversation 1.

Student A/C: \_\_\_\_\_ Student B/D: \_\_\_\_\_

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## Conversation 2.

Student A/C: \_\_\_\_\_ Student B/D: \_\_\_\_\_

<div><div><div></div><div></div><div></div></div><div><div></div><div></div><div></div></div><div><div></div><div></div><div></div></div><div><div></div><div></div><div></div></div><div><div></div><div></div><div></div></div><div><div></div><div></div><div></div></div></div> <div><b>A/C Questions</b></div>	<div><div><div></div><div></div><div></div></div><div><div></div><div></div><div></div></div><div><div></div><div></div><div></div></div><div><div></div><div></div><div></div></div><div><div></div><div></div><div></div></div><div><div></div><div></div><div></div></div></div> <div><b>B/D Answers</b></div>	<div><b>The First Look</b> "Recognize - Unique - History" "Happen - Reason - If" "Things - Unusual - Purpose"</div> <div><b>Digging In</b> "Like - Message - Find" "Express - Support - Unsure" "Remind - Same - Different" "Emotions - Relate - core"</div> <div><b>Going Deeper</b> "Focus - Think - Wonder" "First I thought - Now I think" "1 Word - 1 Phrase"</div> <div><b>Feedback &amp; Total Score</b></div>	<div><div><div></div><div></div><div></div></div><div><div></div><div></div><div></div></div><div><div></div><div></div><div></div></div><div><div></div><div></div><div></div></div><div><div></div><div></div><div></div></div><div><div></div><div></div><div></div></div></div> <div><b>B/D Questions</b></div>	<div><div><div></div><div></div><div></div></div><div><div></div><div></div><div></div></div><div><div></div><div></div><div></div></div><div><div></div><div></div><div></div></div><div><div></div><div></div><div></div></div><div><div></div><div></div><div></div></div></div> <div><b>A/C Answers</b></div>
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# 13B. City & Country

This is Part 2. I suggest taking a break to relax everyone before starting. During this time, switch group members so that every group has different members from the original group. Again, this is to help unlucky students with bad pairings and/or scoring. Same format as Part 1. When finished collect all the data and score appropriately (easier to do online for sure.) If there is extra time, allow students to discuss next lesson's presentation day.

*G. H. H.*

## Conversation 3.

Student A/C: \_\_\_\_\_ Student B/D: \_\_\_\_\_

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## Conversation 4.

Student A/C: \_\_\_\_\_ Student B/D: \_\_\_\_\_

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# 14. Presentation Day

Today is presentation day! Students will perform (or show) their presentation in front of their peers. If the presentation is performed in front of the class, I'd suggest having a large portion of the class just watching and a few students scoring in the back. 5 pts: Hollywood! 4 pts: GREAT job. 3 pts: pretty good. 2 pts: "meh." 1 pt: uh-oh. And 0 pts: NG. All 5s would add up to 100%.

## Rubric Example:

	Intro	Contex	Main	Pract	Concl
1. <b>Visuals:</b> slides, appearance, etc.					
2. <b>Audio:</b> volume, clear, rhythm, etc.					
3. <b>Content:</b> English, story, sense, etc.					
4. <b>Attitude:</b> NRG, smile, gestures, etc.					
<i>Add the totals of each section. Max 20 points each.</i>					

Total  
Score:

=

## Some other notes:

*G. H. H.*

Presentation classes can be fun or they can be such a drag. Switching up roles for everyone works best I feel. Those roles are Presenter, Audience, and Judge. Of course, the Presenter only performs once in front of a class. However, the other two can be juggled a bit. The Audience is just watching and smiling and nodding appropriately (it's a good idea to teach students how to be a good audience member). The Judges are scoring and should be seated behind the Audience. By rotating roles between the Audience and Judge, it keeps the class fresh and gives time for Judges to score correctly and not have to hurry to score the next presentation.

Recently, I have been doing more video presentations. There are a few benefits to this. One is that if there is a scheduling issue, the video is already made. Viewing and scoring can be done in class or on-demand. Another benefit is that videos can be stopped or watched again. So if a Judge is scoring misses something, they can stop and watch again. Therefore, scoring tends to be more accurate. For the presenters, the pressure and anxiety of getting it right in one shot is decreased. I often suggest students need not to memorize every word, but do their presentation in multiple takes and use your "own voice." Finally, with video Presenters can watch their own presentation and do a self scoring.

One final note about peer scoring. I strongly suggest taking the rubric and copying it into, for example, Google Forms, and have students score in real time on their smartphone while watching the presentation on a different screen. Set it up so that there is minimal typing, as in press 0, 1, 2, 3, 4, or 5. Also, to stop students from being lazy or review bombing, have them include their name in the review and check what they write for feedback. I suggest telling students that points will be subtracted from their own presentation if scoring looks suspect, which you can see when looking at the data in a spreadsheet.

## Presentation 1:

Presentation assessment for... Student: \_\_\_\_\_ Date: \_\_\_\_\_

Theme: \_\_\_\_\_

	Intro	Contex	Main	Pract	Concl
1. <b>Visuals:</b> slides, appearance, etc.					
2. <b>Audio:</b> volume, clear, rhythm, etc.					
3. <b>Content:</b> English, story, sense, etc.					
4. <b>Attitude:</b> NRG, smile, gestures, etc.					
Add the totals of each section. Max 20 points each.					

Total  
Score:

=

Feedback:

## Presentation 2: *G. H. H.*

Presentation assessment for... Student: \_\_\_\_\_ Date: \_\_\_\_\_

Theme: \_\_\_\_\_

	Intro	Contex	Main	Pract	Concl
1. <b>Visuals:</b> slides, appearance, etc.					
2. <b>Audio:</b> volume, clear, rhythm, etc.					
3. <b>Content:</b> English, story, sense, etc.					
4. <b>Attitude:</b> NRG, smile, gestures, etc.					
Add the totals of each section. Max 20 points each.					

Total  
Score:

=

Feedback:

## Presentation 3:

Presentation assessment for... Student: \_\_\_\_\_ Date: \_\_\_\_\_

Theme: \_\_\_\_\_

	Intro	Contex	Main	Pract	Concl
1. <b>Visuals:</b> slides, appearance, etc.					
2. <b>Audio:</b> volume, clear, rhythm, etc.					
3. <b>Content:</b> English, story, sense, etc.					
4. <b>Attitude:</b> NRG, smile, gestures, etc.					
Add the totals of each section. Max 20 points each.					

Total  
Score:

=

Feedback:

## Presentation 4: *G. H. H.*

Presentation assessment for... Student: \_\_\_\_\_ Date: \_\_\_\_\_

Theme: \_\_\_\_\_

	Intro	Contex	Main	Pract	Concl
1. <b>Visuals:</b> slides, appearance, etc.					
2. <b>Audio:</b> volume, clear, rhythm, etc.					
3. <b>Content:</b> English, story, sense, etc.					
4. <b>Attitude:</b> NRG, smile, gestures, etc.					
Add the totals of each section. Max 20 points each.					

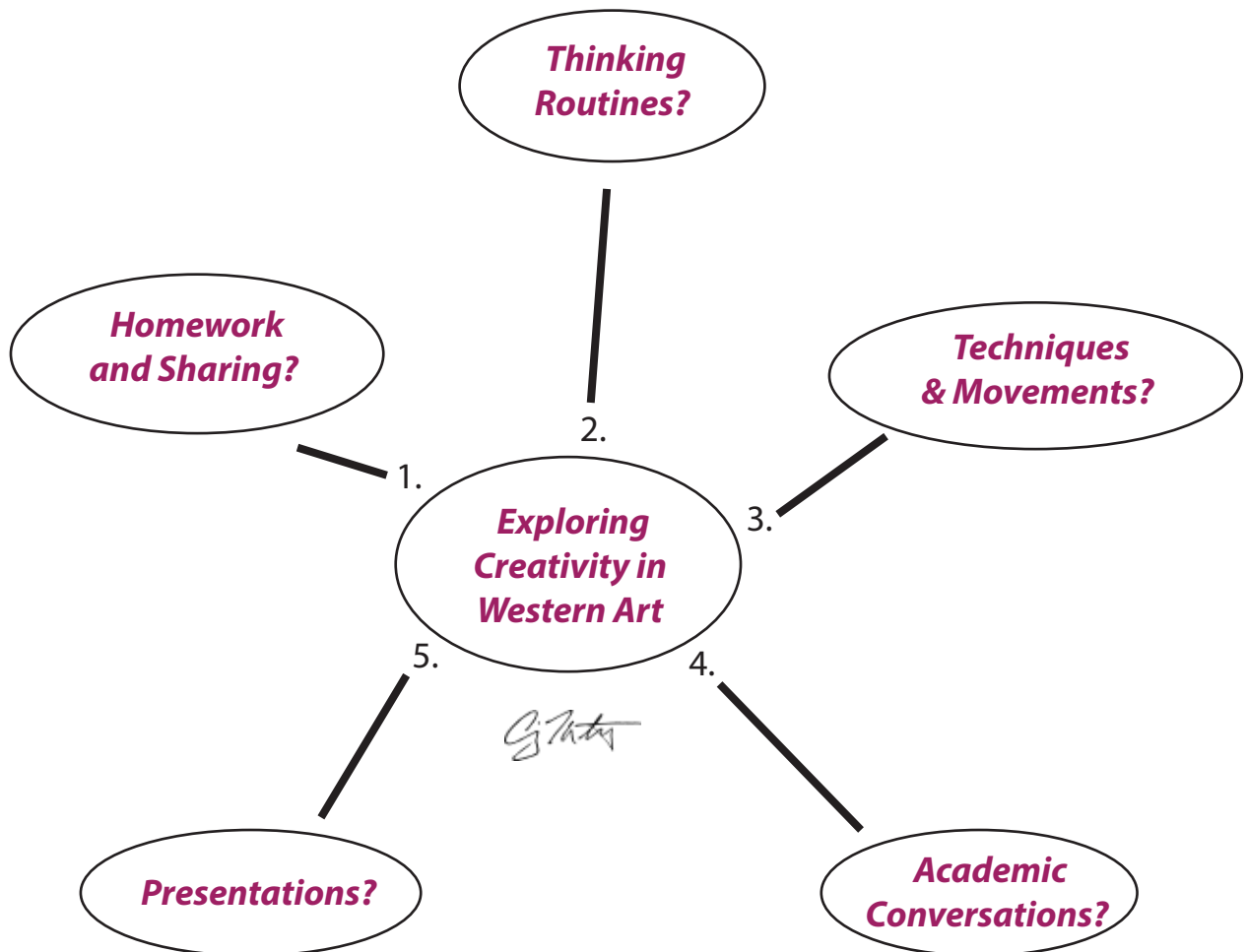
Total  
Score:

=

Feedback:

# Reflection

Step 1: Look at each part of the course and think about your experiences. Write one positive comment, one criticism, and one question for each section.



Step 2: Write any other comments about the course or what you think about how the knowledge and skills you learned can be applied in your future.

R

# 15. Field Trip

Let's get out of the classroom and apply what we've been learning in class and practice it in the "real" world. Walk around campus, go to a gallery, take a virtual museum tour; wherever you want to go that is filled with visuals.

Step 1: Set the scene. Where are you at? Who are you with? What is going on? How are you feeling? What is can you see? Any other first impressions you have about where you are. Do you have any questions to start?

Sc

Step 2: Let's do a scavenger hunt. Look at the themes below. If you find one, cross it off! (Example: Colors) How many of these themes can you find?

Boats & Trains  
Religion & Myth  
Self & Portrait  
Play & Work  
Youth & Adult  
Glory & Tragedy  
Music & Dance

*g. h. t. s.*  
~~Colors~~ & Lines  
Figure & Motion  
Birth & Death  
Love & Pain  
Morning & Night  
Inside & Outside  
City & Country



# Field Trip 15.

Step 3: When going to a visual place, it is fun to find something new. Find two images and copy and paste or draw them below.

N1

N2

*g. h. t. s.*

Step 4: Choose one of the images and write about it.

FI

Step 5: Think about the knowledge and skills you learned and practiced in this course. Look at the ideas you wrote in First Look & Write on page 8. Look at the ideas above for you new art. Write about changes you observe from that first lesson and now.

KS

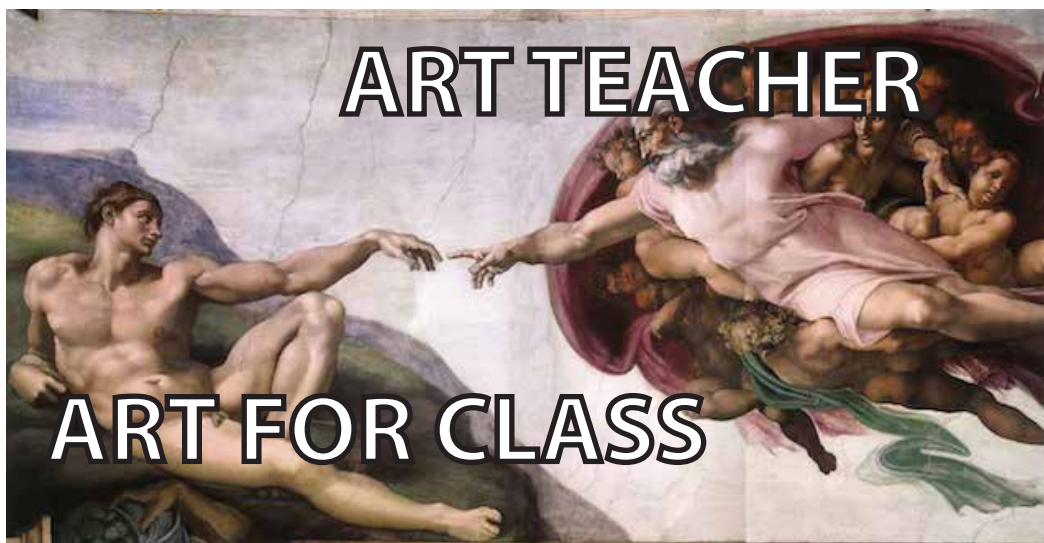
# The Art

Hello, there! The next few pages are references to the decisions I've made on the language and art for the book. On this page and the next is a list of all the art in the book (minus the images used in the Techniques pages. Sorry, guys!). This was the most fun part of the book, like making a top ten list of your favorite movies or athletes. However, I did have two rules. No. 1: Only one work of art per artist. This was so important to me. It stopped me from choosing favorites and it also forced me to research and explore new artists. And No. 2: it must fit a theme. This was hard because I had to eliminate some of the greatest works out there.

The result of this search and collection is 140 artists and works of art. I feel that is a pretty good start. By no means you should stop there. The more art one sees, reads about, talks to friends and family about, the more of an understanding they will have about the history of art and the ideas of creation. Answers to the questions "Why did they do that?" or "What makes that art good?" doesn't feel so elusive. You can start to join conversations, get the jokes and memes you see, and feel not so left out! Anyway, here is the list. Enjoy!



- 1416 - The Limbourg Brothers - February
- 1428 - Robert Campin - Triptych with the Annunciation
- 1434 - Jan Van Eyck - The Arnolfini Wedding Portrait
- 1485 - Alessandro Botticelli - The Birth of Venus
- 1507 - Raphael - The Virgin, Christ, St. John the Baptist
- 1512 - Michaelangelo Buonarroti - Creation of Adam
- 1513 - Albrecht Durer - Knight, Death, and the Devil
- 1515 - Heironymus Bosch - Garden of Earthly Delights
- 1518 - Titian - Assumption of the Blessed Virgin Mary
- 1519 - Leonardo Da Vinci - Mona Lisa
- 1529 - Albrecht Altdorfer - Battle of Issus
- 1532 - Hans Holbein the Younger -  
Portrait of Georg Gisze of Danzig
- 1540 - Parmigianino - Madonna Long Neck
- 1554 - Sofonisba Anguissola - Self-portrait
- 1563 - Giuseppe Arcimboldo - Summer
- 1565 - Pieter Bruegel the Elder - Hunters in the Snow
- 1602 - Annibale Carracci - Triumph of Bacchus and Ariadne.
- 1602 - Caravaggio - Doubting Thomas
- 1614 - El Greco - The Adoration of the Shepherds
- 1620 - Artemisia Gentileschi -  
Judith Beheading Holofernes
- 1624 - Frans Hals - Buffoon Playing the Lute
- 1625 - Peter Paul Rubens -  
The Landing of Marie de Medici at Marseilles
- 1630 - Judith Leyster - Self Portrait
- 1630 - Nicolas Poussin - The Poet's Inspiration
- 1647 - Charles Le Brun - The Martyrdom of St. Andrew
- 1648 - Claude Lorrain -  
The Embarkation of Queen of Sheba
- 1650 - Bartolome Esteban Murillo -  
Children Eating a Melon and Grapes
- 1651 - Diego Velazquez - Venus at her Mirror
- 1654 - Rembrandt - Bathsheba at Her Bath
- 1655 - Frans van Mieris - Elderly Couple in an Interior
- 1665 - Jan Vermeer - Girl Pearl Earring
- 1690 - Francesco Solimena - The Birth of the Virgin
- 1751 - Francois Boucher - The Toilette of Venus
- 1767 - The Swing - Jean-Honore Fragonard
- 1787 - Jaques-Louis David - Death of Socrates
- 1809 - Caspar David Friedrich -  
The Abbey in the Oak Forest
- 1814 - Francisco Goya - The Third of May 1808
- 1830 - Eugène Delacroix - Liberty Leading the People
- 1844 - JMW Turner - Rain Steam and Speed
- 1847 - Charles Lees - The Golfers
- 1850 - Gustave Courbet - A Burial at Ornans
- 1851 - Emanuel Leutze -  
Washington Crossing Delaware
- 1857 - Jean Francois Millet - Gleaners
- 1860 - Fitz Hugh Lane - Becalmed off Halfway Rock
- 1862 - Augustus Leopold Egg -  
The Travelling Companions
- 1863 - Edouard Manet - Olympia
- 1864 - Gustave Moreau - Oedipus and the Sphinx
- 1866 - Constant Mayer - Love's Melancholy
- 1871 - Camille Pissaro - Lordship Lane Station, Dulwich
- 1872 - Claude Monet - Impression-Sunrise
- 1875 - Archibald Willard - The Spirit of '76
- 1875 - Ernest Messonier - 1807, Friedland
- 1875 - Thomas Eakins - The Gross Clinic
- 1876 - Paul Friedrich Meyerheim - Working on a Train
- 1876 - Pierre-Auguste Renoir -  
Dance at Le moulin de la Galette
- 1878 - Edgar Degas - The Rehearsal
- 1878 - Mary Cassatt - Little Girl in a Blue Armchair
- 1885 - Lawrence Alma Tadema - A Foregone Conclusion
- 1885 - Winslow Homer - The Fog Warning
- 1886 - Georges Seurat - A Sunday on La Grande Jatte
- 1889 - Van Gogh - Starry Night
- 1892 - Henri de Toulouse-Lautrec - In Bed, the Kiss
- 1893 - Henry O. Tanner - The Banjo Lesson
- 1893 - Paul Gauguin - The Ancestors of Tehamana
- 1894 - Ashes - Edvard Munch
- 1895 - Paul Cézanne - Still Life Basket Apples
- 1897 - Henri Rousseau - The Sleeping Gypsy
- 1898 - Alphonse Mucha - The Arts. Dance
- 1902 - Marcel Duchamp - Nude Descending Staircase
- 1906 - Paula Modersohn-Becker -  
Selfportrait on 6th Wedding Anniversary



1907 - Frederic Remington - On the Southern Plains  
 1908 - Gustav Klimt - The Kiss  
 1909 - Henry Matisse - The Dance (1)  
 1910 - Carlo Carra - The Swimmers  
 1910 - Georges Barque - Mandora  
 1911 - Robert Delaunay - Eiffel Tower  
 1911 - Umberto Boccioni - States of Mind. The Farewells  
 1912 - Giacomo Balla - Dynamism of a Dog on a Leash  
 1913 - Ernst Ludwig Kirchner - Street, Berlin  
 1913 - Natalia Goncharova - The Cyclist  
 1913 - Wassily Kandinsky - Composition VII  
 1914 - Egon Schiele - Crouching Nude Girl  
 1915 - Marc Chagall - Birthday  
 1918 - Max Beckmann - The Night  
 1919 - Arturo Ricci - Afternoon Tea  
 1919 - Edward Wadsworth - Dazzle-ships in Drydock at Liverpool  
 1919 - El Lissitzky - Beat the Whites with Red Wedge  
 1919 - John Singer Sargent - Gassed  
 1925 - Joan Miro - Harlequin's Carnival  
 1926 - Hermann Scherer - Mendrisiotto with Church of Obino  
 1928 - Paul Klee - Castle and Sun  
 1930 - Grant Wood - American Gothic  
 1930 - Ithell Colquhoun - The Judgement of Paris  
 1935 - Diego Rivera - Flower Carrier  
 1935 - Georgia O'Keefe - Ram's Head  
 1935 - Piet Mondrian - Composition 3 with Red Yellow and Blue  
 1936 - Dorothea Lange - Migrant Mother  
 1936 - Julian Trevelyan - A Symposium  
 1937 - Pablo Picasso - Guernica  
 1937 - Salvador Dali - Metamorphosis of Narcissus  
 1938 - Balthus - Therese  
 1939 - Charles Sheeler - Rolling Power  
 1939 - Norman Rockwell - Marbles Champion  
 1940 - Frida Kahlo - Self-Portrait.jpg  
 1942 - Ansel Adams - The Tetons Snake River

1942 - Edward Hopper - Nighthawks  
 1950 - Jackson Pollock - No.5. 1948  
 1950 - Mark Rothko - White Center (Yellow, Pink, Lavender, Rose)  
 1953 - M. C. Escher's - Relativity  
 1953 - William de Kooning - Woman 3  
 1955 - Jasper Johns - Flag  
 1956 - Richard Hamilton - What is it Homes so Different Appealing  
 1961 - Bridget Riley - Movement in Squares  
 1961 - M. C. Escher - Waterfall  
 1962 - Andy Warhol - Marilyn Diptych  
 1963 - Around the Blues - Sam Francis  
 1963 - Roy Lichtenstein - Whaam  
 1964 - Rene Magritte - The Son of Man  
 1967 - David Hockney - A Bigger Splash  
 1968 - Paul Delvaux - The Sacrifice of Iphigenia  
 1969 - Francis Bacon - Self-Portrait  
 1977 - Jacob Lawrence - Self-Portrait  
 1980 - Annie Leibovitz - Lennon Ono  
 1981 - Cindy Sherman - Untitled FilmStill #96  
 1983 - David Ligare - Still Life with Skull and Polaroid  
 1988 - Keith Haring - Untitled (Love)  
 1989 - Fernando Botero - Girl with Cat  
 1994 - Andreas Gursky - Hong Kong and Shanghai Bank  
 2001 - Robert Gonsalves - The Sun Sets Sail  
 2004 - Chantel Joffe - Self Portrait Pregnant 2  
 2007 - Chuck Close - Shirley  
 2007 - Sophie Calle - Take Care of Yourself  
 2008 - Kehinde Wiley - Randerson Romualdo Cordeiro  
 2008 - Shepard Fairey - Hope (Obama)  
 2011 - Marni Kotak - The Birth of Baby X  
 2013 - Banksy - Waiting in Vain  
 2016 - Mahmoud Raslan - Aleppo: The Syrian Boy in an Ambulance  
 2017 - Carl Krull - Barrier 3  
 2019 - Leonid Afremov - Last Train  
 2020 - Titus Kaphar - Black Jesus (Jesus Noir)