I. ABSTRACT
The rich Core Knowledge second grade art curriculum offers many opportunities to reinforce and extend art learning as well as connect art with science, literature, and history. This unit facilitates that connection by not only linking the element of line to the genre of landscape and the concept of abstract art but also linking art to fiction with an American folk hero as well as science and the water cycle. Students will strengthen and deepen their knowledge, understanding, and skills as they look carefully, compare and contrast, create, and evaluate art.

II. OVERVIEW
A. Concept Objectives (from the Core Knowledge Teacher’s Handbook Grade 2)
   1. Deeper investigation of the element of line will increase children’s appreciation of works of art.
   2. Like the portrait and the still life, the landscape is another important genre of art.
   3. Exploring various aspects of abstract art, art that does not (if at all) strongly represent the actual object, will help children understand this type of art.
B. Content (from the Core Knowledge Sequence Grade 2)
   1. Elements of Art
      a. Line
         - Recognize lines as horizontal, vertical, or diagonal
         - Observe the use of line in
           David Hockney, Garrowby Hill
           Kathy Jacobsen, paintings for Johnny Appleseed; a poem by Reeve Lindbergh
           John Constable, Wivenhoe Park and Salisbury Cathedral from Lower Marsh Close
           Vincent van Gogh, The Starry Night
   2. Kinds of Pictures
      a. Landscapes
         - Recognize as landscapes and discuss
           David Hockney, Garrowby Hill
           Kathy Jacobsen, illustrations for Johnny Appleseed
           John Constable, Wivenhoe Park; Salisbury Cathedral from Lower Marsh Close
           Vincent van Gogh, The Starry Night
         - Recognize seascapes as a subgenre of landscapes and discuss
           J.M.W. Turner, The Fighting Temeraire; Keelmen Heaving in Coals by Moonlight; Slave Ship; Approach to Venice
   3. Abstract Art
      a. Compare lifelike and abstract works, including
         John Constable, Wivenhoe Park; Salisbury Cathedral from Lower Marsh Close
         J.M.W. Turner, The Fighting Temeraire; Keelmen Heaving in Coals by Moonlight; Slave Ship; Approach to Venice
         Vincent van Gogh, The Starry Night
C. Skill Objectives
1. The student will develop increased visual literacy by carefully looking at a variety of pictures.
2. The student will recognize and identify specific artists and works.
3. The student will practice using a variety of different types of lines in his or her work to organize the composition, suggest movement, and focus the viewer’s gaze.
4. The student will create artwork with suitable ability using a variety of media.
5. The student will increase skill by imitating techniques of great artists.
6. The student will create original works of art based on observation and imagination.
7. The student will compare and contrast examples of realistic and abstract art.

III. BACKGROUND KNOWLEDGE
A. For Teachers

B. For Students
1. The students will review and build on experiences in art from each previous grade.

IV. RESOURCES
V. LESSONS

Lesson One: Line – a Vital Element of Art

A. Daily Objectives
1. Concept Objective
   a. Deeper investigation of the element of line will increase children’s appreciation of works of art.
2. Lesson Content
   a. Recognize lines as horizontal, vertical, or diagonal.
3. Skill Objectives
   a. The student will practice using a variety of different types of lines in his or her work to organize the composition.
   b. The student will create artwork with suitable ability using a variety of media.
   c. The student will create original works of art based on observation and imagination.

B. Materials
1. Video: Getting to know Line in Art
2. “Focus for Viewing Activity Sheet” (Appendix A) (one for each student)
3. Pencils
4. 12 x 18 inch construction paper in four different colors (one piece in one color for each student)
5. Many strips of construction paper in a variety of colors, lengths, and widths
6. Scissors
7. Glue sticks

C. Key Vocabulary
1. Line – a straight or curved continuous mark. “When a dot moves through space it becomes a line.” From the video Getting to Know Line in Art.
2. Horizontal – straight lines that go from left to right and seem to be resting
3. Vertical – straight lines that go from top to bottom and seem to be standing at attention.
4. Diagonal – straight lines that slant and seem to have energy because they seem to be falling or rising

D. Procedures/Activities
1. The teacher will introduce the lesson by asking students to list the four elements of art they know. (color, line, shape, and texture)
2. The teacher will next pass out the “Focus for Viewing Activity Sheet”, along with pencils and ask students to pay close attention to the video they are about to watch and look for elements, artists, and art they may recognize. Explain to students that the video will answer the questions on the sheet they have been given. They will be writing the answers to the questions.
3. View video (but not in its entirety if time is short. Chapters 1 – 6 run approximately 15 minutes and cover information pertinent to this lesson.) Stop the video after the definition of a line is given, and have students answer the first question on the Focus for Viewing Activity Sheet. Stop the video again after horizontal, vertical, and diagonal lines, and students will list three kinds of lines. Stop the video once more (in Chapter 3) after the remarks about horizontal, vertical, and diagonal lines for students to answer the last questions on the sheet.
4. After the video is over the teacher will ask students what looked familiar to them. (Answers may include: cave art, paintings by Vincent Van Gogh, a self portrait of Leonardo da Vinci, and lines used to show texture.) Tell students that some things mentioned in the video like architecture, abstract art, and sculpture are previews of coming attractions in second grade art.
5. Focus on three kinds of lines: horizontal, vertical, and diagonal. Draw these lines on the board or chart paper and use body/arms to demonstrate the direction and character of each: horizontal lines are quiet, resting lines; vertical lines are strong lines that are standing up; diagonal lines are on the move.
6. Display a copy of a Gene Davis painting such as Raspberry Icicle and ask students to identify the kind of lines the artist used (vertical.) Turn print on its side and ask, if someone hung this the wrong way what kind of lines do you have (horizontal.) If a train goes by outside and knocks the picture this way, what kind of lines do you have (diagonal.)
7. Introduce the activity: each student will select one piece of colored construction paper (12x18.)
8. On the tables of the classroom students will find paper strips in a variety of colors, lengths, and widths. These strips will be used to make horizontal, vertical, or diagonal lines on the large sheet of paper. Scissors may be used to shorten strips.
9. Students will create line designs by arranging strips of paper all over their “canvas.” Everyone must use all three kinds of straight lines.
10. The teacher will instruct students to be thoughtful about their composition, arranging horizontal, vertical, and diagonal lines in an interesting way.

11. Students will carefully glue the strips down using glue sticks.

E. Assessment/Evaluation
1. The teacher will conclude the lesson by asking students to demonstrate the direction of each line used: horizontal, vertical, and diagonal.
2. Completed Horizontal, Vertical, and Diagonal Line Designs will be displayed on a bulletin board for all to see.

Lesson Two: In Line with Landscapes

A. Daily Objectives
1. Concept Objectives
   a. Deeper investigation of the element of line will increase children’s appreciation of works of art.
   b. Like the portrait and the still life, the landscape is another important genre of art.
2. Lesson Content
   a. Recognize lines as horizontal, vertical, or diagonal
   b. Observe the use of line in David Hockney’s Garrowby Hill
   c. Recognize as a landscape and discuss David Hockney’s Garrowby Hill
3. Skill Objectives
   a. The student will develop increased visual literacy by carefully looking at a variety of pictures.
   b. The student will recognize and identify specific artists and works.
   c. The student will practice using a variety of different types of lines in his or her work to organize the composition, suggest movement, and focus the viewer’s gaze.
   d. The student will create artwork with suitable ability using a variety of media.
   e. The student will create original works of art based on observation and imagination.

B. Materials
1. Poster of painting by Gene Davis such as Raspberry Icicle
2. Leonardo da Vinci, Mona Lisa (Art Resources, 1st Grade)
3. Vincent Van Gogh, Self Portrait (Art Resources, 1st Grade)
4. Vincent Van Gogh, Irises (Art Resources, 1st Grade)
5. Horizontal, Vertical, and Diagonal Line Design made by the teacher in imitation of David Hockney’s Garrowby Hill. (Appendix B)
6. Poster of David Hockney’s Garrowby Hill
7. Sheets of 9 x 12 inch white paper (one piece for each student)
8. Sets of oil pastels

C. Key Vocabulary
1. Review Vocabulary from Lesson One
2. Landscape – a drawing, painting, or print of natural scenery or an outdoor scene
3. Horizon Line – the line where the earth and sky appear to meet
4. Curved – bending line that has no straight part
5. Serpentine – curving line that winds around like a serpent or snake

D. Procedures/Activities
1. The teacher will begin the lesson by holding up a copy of Leonardo da Vinci’s Mona Lisa and asking students what kind of picture this is. (portrait)
2. Next hold up Vincent Van Gogh’s *Self Portrait* and ask what kind of picture this is. (self portrait) Ask how a portrait is different from a self portrait. (A self portrait is a portrait painted by an artist of himself or herself.)

3. Hold up Vincent Van Gogh’s *Irises*, and ask what kind of picture this is. (still life)

4. The teacher will tell the students that today they will learn another kind of picture.

5. Review with students the activity they completed in the last class, and hold up Gene Davis’s picture. Turning the picture in different directions, ask the students to identify the kind of lines they see. (horizontal, vertical, and diagonal)

6. The teacher will hold up the Horizontal, Vertical, and Diagonal Line Design she created (in imitation of David Hockney’s *Garrowby Hill*). Point out that, just as in the designs the students created, the lines here are a variety of lengths and widths. They meet to make shapes and cover the page. Ask the students if the design reminds them of anything. (answers may include a farm, view from an airplane, yard)

7. The teacher will now display David Hockney’s *Garrowby Hill*, and ask students if anyone knows what kind of picture this is. Explain that this is a landscape.

8. Point out to students that there is a very important kind of line in a landscape picture, the horizon line. Define this term and connect the similarity of horizon and horizontal.

9. Ask students where the horizon line is in this landscape. (very close to the top of the picture) How much sky do you see? (very little) What was more important to David Hockney in this painting, sky or land? (land)

10. Point out the way Hockney used horizontal, vertical, and diagonal lines to depict fields and features in his work. They create a kind of design in the painting. Notice that the fields near the horizon line are small, close together, and contain less detail. They are also similar colors.

11. Ask what other kind of line Hockney used. (curved) Note where these curved lines are in the picture.

12. Point out the road and ask students what kind of line is used.

13. Ask why Hockney would use this serpentine line in his work. Explain to students the way the line draws our eye into the picture and moves us into the space.

14. Instruct the students that they will be creating a landscape like this on their paper using oil pastels. Remind students that oil pastels easily smear. Ask students to draw the horizon line first, and, like Hockney, to place it high on the page. Ask students to concentrate on fields and land features for this picture, not including figures or buildings, and to use horizontal, vertical, and diagonal lines to create patterns in the fields. (This picture will not be completed in one class period.)

E. Assessment/Evaluation
The teacher will observe student responses, participation, and ability to follow directions while working carefully and thoughtfully.

**Lesson Three: In Line With Landscapes Continued**

A. Daily Objectives
1. Concept Objectives
   a. Deeper investigation of the element of line will increase children’s appreciation of works of art.
   b. Like the portrait and the still life, the landscape is another important genre of art.

2. Lesson Content
a. Recognize lines as horizontal, vertical, or diagonal
b. Observe the use of line in David Hockney’s *Garrowby Hill*
c. Recognize as a landscape and discuss David Hockney’s *Garrowby Hill*

3. Skill Objectives
a. The student will develop increased visual literacy by carefully looking at a variety of pictures.
b. The student will recognize and identify specific artists and works.
c. The student will practice using a variety of different types of lines in his or her work to organize the composition, suggest movement, and focus viewer’s gaze.
d. The student will create artwork with suitable ability using a variety of media.
e. The student will create original works of art based on observation and imagination.

B. Materials
1. Poster of David Hockney’s *Garrowby Hill*
2. Landscape pictures the students began in the last class
3. Sets of oil pastels

C. Key Vocabulary
1. Review Vocabulary from Lesson Two

D. Procedures/Activities
1. The teacher will introduce the lesson by asking students what picture they looked at in the last class. Who painted it? What kind of a picture is *Garrowby Hill*? What elements of art did David Hockney use in this work? What did you begin in the last class?
2. Ask students to continue working carefully on their landscapes to complete them by the end of class. Remind students to be careful with the oil pastels so as not to smudge or smear them on the paper. Remember to fill the page, leaving no white paper in the composition.
3. The teacher will move around the room observing progress of students, offering encouraging remarks, and repeating directions of the project when needed.

E. Assessment/Evaluation
1. The teacher will observe student responses, participation, and ability to follow directions while working carefully and thoughtfully.
2. Each student will complete an oil pastel landscape.

Lesson Four: Apple Orchard Landscapes

A. Daily Objectives
1. Concept Objectives
   a. Deeper investigation of the element of line will increase children’s appreciation of works of art.
   b. Like the portrait and still life, the landscape is another important genre of art.
2. Lesson Content
   a. Observe the use of line in Kathy Jakobsen’s paintings in *Johnny Appleseed: a poem by Reeve Lindbergh*.
   b. Recognize as a landscape and discuss Kathy Jakobsen’s painting
3. Skill Objectives
   a. The student will develop increased visual literacy by carefully looking at a variety of pictures.
   b. The student will recognize and identify specific artists and works.
c. The student will practice using a variety of different types of lines in his or her work to organize the composition, suggest movement, and focus the viewer’s gaze.

d. The student will create artwork with suitable ability using a variety of media.

B. Materials
1. Copy of the book *Johnny Appleseed; a poem by Reeve Lindbergh, paintings by Kathy Jakobsen*
2. Sheets of 9 x 12 inch white paper (one piece for each student)
3. Crayons in a large variety of colors

C. Key Vocabulary
1. Landscape – a drawing, painting, or print of natural scenery or an outdoor scene
2. Horizon Line – the line where the earth and sky appear to meet
3. Curved – bending line that has no straight part

D. Procedures/Activities
1. The teacher will begin the lesson by asking students what kind of picture we have been learning about. What is a landscape? Ask what picture and artist we looked at for the last two classes. Explain that we will now be looking at landscapes that were made to illustrate a book.

2. Tell students this lesson is in honor of John Chapman’s birthday (on September 26, 1774.) Ask if anyone knows who John Chapman is. This lesson reinforces the classroom teacher’s Core Knowledge Language Arts unit on American folk heroes and tall tales, so students will recognize that John Chapman is better known as Johnny Appleseed. Ask students to pay special attention to the illustrations in this story, explaining that each picture is a painting created for this book.

3. The teacher will read *Johnny Appleseed.* Focusing on the two page landscape towards the end of the book, ask students how Kathy Jakobsen’s painting is like David Hockney’s. (fields, lots of lines, horizon line high on the page) How is it different? (lines are more curving than straight) Reinforce these observations by looking carefully at the amount of sky in the Jakobsen painting. Point out that the artist made the sky lighter closer to the horizon line. Note the curving lines dividing the fields. Notice that things farther away are smaller than things closer.

4. Explain to students that they will be drawing another landscape picture. This time they will use crayons, and they will include apple orchards to honor Johnny Appleseed. Ask students to draw the horizon line first. Unlike the straight, horizontal line used in the last landscape for the horizon line, this horizon line will be a bit curvy. Instruct students to pay special attention to the sky, trying to make the color darker towards the top of the page and lighter as it gets closer to the horizon line. Tell students they must include at least three apple orchard fields and use more curving lines in this picture. (This landscape will be completed in the following class.)

E. Assessment/Evaluation
1. Teacher will observe students work and check for understanding of directions by the way students proceed.

Lesson Five: Apple Orchard Landscapes Continued
A. Daily Objectives
1. Concept Objectives
   a. Deeper investigation of the element of line will increase children’s
appreciation of works of art.

b. Like the portrait and the still life, the landscape is another important genre of art.

2. Lesson Content
   a. Observe the use of line in Kathy Jakobsen’s paintings in Johnny Appleseed: a poem by Reeve Lindbergh.
   b. Recognize as a landscape and discuss Kathy Jakobsen’s painting

3. Skill Objectives
   a. The student will develop increased visual literacy by carefully looking at a variety of pictures.
   b. The student will recognize and identify specific artists and works.
   c. The student will practice using a variety of different types of lines in his or her work to organize the composition, suggest movement, and focus the viewer’s gaze.
   d. The student will create artwork with suitable ability using a variety of media.
   e. The student will create original works of art based on observation and imagination.

B. Materials
   2. Apple orchard landscape pictures the students began in the last class.
   3. Crayons in a large variety of colors.
   4. Video: Melody Time (Walt Disney Masterpiece Collection) cued to “The Legend of Johnny Appleseed.”

C. Key Vocabulary
   Review vocabulary from Lesson Four

D. Procedures/Activities
   1. The teacher will introduce the lesson by inviting students to enjoy another version of the legend of Johnny Appleseed. Ask students to look for examples of landscapes in the video.
   2. Show “The Legend of Johnny Appleseed” from the video Melody Time (Walt Disney Masterpiece Collection.) (approximately 20 minutes)
   3. The teacher will instruct students to complete the apple orchard landscapes they began last class reminding them of the directions given at the beginning of that exercise.

E. Assessment/Evaluation
   1. The teacher will observe students as they work.
   2. Each student will complete an apple orchard landscape in crayon.

Lesson Six: Clouds: Connecting Cycles and Constable

A. Daily Objectives
   1. Concept Objectives
      a. Deeper investigation of the element of line will increase children’s appreciation of works of art.
      b. Like the portrait and the still life, the landscape is another important genre of art.
   2. Lesson Content
      a. Recognize lines as horizontal, vertical, or diagonal
      b. Observe the use of line in John Constable’s Wivenhoe Park and Salisbury Cathedral from Lower Marsh Close
c. Recognize as a landscape and discuss John Constable’s *Wivenhoe Park* and *Salisbury Cathedral from Lower Marsh Close*

3. Skill Objectives
   a. The student will develop increased visual literacy by carefully looking at a variety of pictures.
   b. The student will recognize and identify specific artists and works.
   c. The student will create artwork with suitable ability using a variety of media.

B. Materials
   1. Copy of John Constable’s *Wivenhoe Park*
   2. Copy of John Constable’s *Salisbury Cathedral from Lower Marsh Close*
   3. *Water Dance* by Thomas Locker
   4. Sheets of 9 x 12 inch water color paper (one sheet for each student)
   5. Water colors
   6. Brushes
   7. Tissues (facial tissues)
   8. Cups of water

C. Key Vocabulary
   1. Horizon line – the line where the earth and sky appear to meet
   2. Horizontal – straight lines that go from left to right and seem to be resting
   3. Vertical – straight lines that go from top to bottom and seem to be standing at attention.

D. Procedures/Activities
   1. The teacher will introduce the lesson by reading John Locker’s *Water Dance*. This lesson reinforces the classroom teacher’s Core Knowledge Science instruction of the water cycle. Students should recognize that *Water Dance* tells the story of the water cycle. The book beautifully illustrates the water cycle with paintings by Thomas Locker that are all landscapes. Ask students to explain the water cycle. What do they notice about the pictures in the book? What is an important subject in each picture? (clouds) Remind students that clouds play an important part in the water cycle. Ask where clouds fall in the cycle. (condensation)

2. The teacher will tell students about another artist, before Thomas Locker, who liked to paint clouds. This artist is John Constable. Explain that John Constable grew up in England. He was born the same year as our country, 1776. His father ran a mill, and as a boy John had to learn to “read” the sky to help set the sails on the windmills. He recognized different types of clouds and when he grew up he used clouds in his paintings. He would go “skying” to sketch or paint cloud formations. Constable believed that painted landscapes should be based on observations of nature, and he said that the sky was “the key note” of a painting.

3. Hold up a copy of *Wivenhoe Park*, telling students that this is a painting by John Constable. Ask them what they notice about this landscape. The horizon line is much lower than other landscapes the class has seen thus far; it is half way down the page. Why is the horizon line so low? (to paint more sky)

4. Hold up a copy of *Salisbury Cathedral from Lower Marsh Close*, another example of Constable’s painting. What do the students notice? The horizon line is far down at the bottom of the page. Notice that the land at the bottom of the painting makes a strong horizontal line across the work. Horizontal lines can look quiet and restful. Does Constable use only horizontal lines in his composition? Where do you see vertical lines? The trees on the left side provide a strong vertical to balance the horizontal on the bottom of the page. Any other
vertical lines? The spire of the cathedral is a vertical line. Look at the sky. What do you see? Lots of clouds. Notice the shadows in the clouds. Clouds are not really all white.

5. The teacher will explain and demonstrate the exercise the students will do. Using water colors and tissue, students will fill a page of water color paper with cloud studies. Demonstrate use of water color paint, varying the amount of water being used. Show students how to blot a wet section of paper with a tissue to remove paint and create a cloud. Add detail with drier application of blue or purple. Use black to create a storm cloud. Try painting blue around a white area of paper to create a cloud a different way. Add shadow with heavily diluted color.

6. Students will experiment with these techniques to create their own cloud studies.

E. Assessment/Evaluation
1. The teacher will circulate around the room observing and assisting students as they try painting clouds.
2. Students will fill a page with cloud studies.

Lesson Seven: Turner: Seascapes that Become More and More Abstract

A. Daily Objectives
1. Concept Objectives
   a. The landscape is another important genre of art.
   b. Exploring various aspects of abstract art, art that does not (if at all) strongly represent the actual object, will help children understand this type of art.
2. Lesson Content
   a. Recognize seascapes as a subgenre of landscapes
   b. Recognize as seascapes and discuss examples of J.M.W. Turner’s work
   c. Compare lifelike and abstract works, including John Constable’s Wivenhoe Park and Salisbury Cathedral from Lower Marsh Close to J.M.W. Turner’s The Fighting Temeraire, Steamboat in a Snowstorm, Slave Ship, Approach to Venice.
3. Skill Objectives
   a. The student will develop increased visual literacy by carefully looking at a variety of pictures.
   b. The student will recognize and identify specific artists and works.
   c. The student will create artwork with suitable ability using a variety of media.
   d. The student will increase skill by imitating techniques of great artists.
   e. The student will create original works of art based on observation and imagination.
   f. The student will compare and contrast examples of realistic and abstract art.

B. Materials
1. Copy of John Constable’s Wivenhoe Park
2. Copy of John Constable’s Salisbury Cathedral from Lower Marsh Close
3. Copy of the book Joseph Turner (The Life and Work of...) by Jayne Woodhouse
4. Copy of J.M.W. Turner’s The Fighting Temeraire
5. Copy of J.M.W. Turner’s Keelmen Heaving in Coals by Moonlight or any examples of Turner’s painting such as Steamboat in a Snowstorm, Slave Ship, Approach to Venice
6. Sheets of 11 x 13 inch white poster board (one for each student)
7. Sheets of white tissue paper
8. Brushes
9. Diluted white glue

C. Key Vocabulary
1. Seascape – a landscape whose main natural feature is the sea or ocean
2. Realistic art – Accurate representation of an actual object or scene
3. Abstract art – art that does not (if at all) strongly represent the actual object or scene.

D. Procedures/Activities
1. The teacher will introduce the lesson by asking students what kind of pictures we have been studying. What is a landscape? What artist painted Garrowby Hill? What artist illustrated Johnny Appleseed? What artist did we meet last class? Tell me about John Constable.
2. Hold up copies of Wivenhoe Park and Salisbury Cathedral from Lower Marsh Close and ask what the subject of each painting is. Do these pictures look real?
3. The teacher will explain that today we will meet an artist who was born the same year as John Constable, in the same country, and also painted landscapes but in a different style. The teacher will read Joseph Turner. Looking at the illustrations in the book, note that Turner’s early drawings are quite realistic.
4. After reading the book, hold up examples of Turner’s later works (or use the illustrations in the book,) and ask students what they think. (Answers may include “smeary,” “out of focus,” “fuzzy.”) Explain that these paintings are more abstract than realistic. Compare Turner’s and Constable’s work. Remember the subject of Constable’s paintings? (The cathedral, the sky, clouds) What is the subject of Turner’s abstract paintings? Color! Point out the thick application of paint.
5. The teacher will explain the activity students will do for this class. In preparation for painting a seascape like J.M.W. Turner, the students will prepare their paper to give it some texture. Demonstrate how to paint some diluted glue onto the page, add torn pieces of tissue paper, and paint over the top of the tissue until all edges are glued down. Overlapping and layering is good. Cover the page in this manner.

F. Assessment/Evaluation
1. The teacher will circulate around the room observing and assisting students as they glue tissue paper to their poster board.
2. Students will completely cover their poster board with glued tissue paper.

Lesson Eight: Turner: Seascapes that Become More and More Abstract Continued
A. Daily Objectives
1. Concept Objectives
   a. The landscape is another important genre of art.
   b. Exploring various aspects of abstract art, art that does not (if at all) strongly represent the actual object, will help children understand this type of art.
2. Lesson Content
   a. Recognize seascapes as a subgenre of landscapes
   b. Recognize as seascapes and discuss examples of J.M.W. Turner’s work
   c. Compare lifelike and abstract works, including examples by John Constable and J.M.W. Turner.
3. Skill Objectives
   a. The student will develop increased visual literacy by carefully looking at a variety of pictures.
b. The student will recognize and identify specific artists and works.
c. The student will create artwork with suitable ability using a variety of media.
d. The student will increase skill by imitating techniques of great artists.
e. The student will create original works of art based on observation and imagination.
f. The student will compare and contrast examples of realistic and abstract art.

B. Materials
1. Copies of examples of J.M.W. Turner’s paintings
2. The 11 x 13 inch poster board covered with glued tissue paper completed in the last class
3. Brushes (4 or 5 for each student)
4. Acrylic paints: red, yellow, blue, green, black, and white
5. Paper plates for palettes (one for each student)
6. Copy of word search (Appendix C) (one for each student)
7. Pencils

C. Key Vocabulary
Review vocabulary from Lesson Seven

D. Procedures/Activities
1. The teacher will introduce the lesson by holding up prints of paintings the students have studied in previous lessons and ask them to identify the artist who created each. End with J.M.W. Turner, and ask students what the subject was of Turner’s late paintings. Remind students that they will paint a seascape emulating Turner in this class, using color to create drama and showcase light. Ask students to observe how many colors Turner used for the water and the sky. Students will paint on the poster board they prepared in the last class. They will paint with acrylic paints.
2. The teacher will invite students to do the word search at their place, looking for words that apply to the painters John Constable and J.M.W. Turner while she puts the acrylic paint on each student’s paper plate “palette.” (Because acrylic paint dries quickly it is better if it is not set out earlier.)
3. Ask a student helper to collect the word search as the teacher hands out the prepared poster board.
4. The teacher will point out what colors each student has on the palette: red, yellow, blue, green, black, and white. Students are encouraged to mix other colors they may need. The teacher will demonstrate mixing and blending, pointing out that the paint may be blended right on their painting. Students are also encouraged to use the texture on the surface of the poster board to enhance their work.
5. The teacher will tell students that this painting must be completed by the end of class. While students paint, the teacher will circulate around the room observing each student at work and offering individual instruction.
6. Students will clean up by placing used brushes in cups of water.

E. Assessment/Evaluation
1. The teacher will observe student responses, participation, and ability to follow directions while working carefully and thoughtfully.
2. Each student will complete an acrylic seascape.

Lesson Nine: Vincent Van Gogh’s The Starry Night
A. Daily Objectives
1. Concept Objectives
   a. Deeper investigation of the element of line will increase children’s appreciation of works of art.
   b. Like the portrait and the still life, the landscape is another important genre of art.
   c. Exploring various aspects of abstract art, art that does not (if at all) strongly represent the actual object, will help children understand this type of art.

2. Lesson Content
   a. Recognize lines as horizontal, vertical, or diagonal
   b. Observe the use of line in Vincent Van Gogh’s *The Starry Night*
   c. Recognize as a landscape and discuss Vincent Van Gogh’s *The Starry Night*.
   d. Compare lifelike and abstract works, including Vincent Van Gogh’s *The Starry Night*.

3. Skill Objectives
   a. The student will develop increased visual literacy by carefully looking at a variety of pictures.
   b. The student will recognize and identify artists and works.
   c. The student will practice using a variety of different types of lines in his or her work to organize the composition, suggest movement, and focus the viewer’s gaze.
   d. The student will create artwork with suitable ability using a variety of media.
   e. The student will increase skill by imitating techniques of great artists.
   f. The student will compare and contrast examples of realistic and abstract art.

B. Materials
1. Vincent Van Gogh, *Self-Portrait (Art Resources 1st Grade)*
2. Vincent Van Gogh, *Irises (Art Resources 1st Grade)*
3. Video: *Vincent Van Gogh (Getting to Know the World’s Greatest Artists)*
4. “Focus for Viewing Activity Sheet” (Appendix D) (one for each student)
5. Pencils
6. Vincent Van Gogh, *The Starry Night (Art Resources 2nd Grade)*
7. Photocopies of coloring page of *The Starry Night* (one for each student)
8. Crayons in a large variety of colors

C. Key Vocabulary
1. Horizontal – straight lines that go from left to right and seem to be resting
2. Vertical – straight lines that go from top to bottom and seem to be standing at attention
3. Diagonal – straight lines that slant and seem to have energy because they seem to be falling or rising
4. Curved – bending line that has no straight part
5. Landscape – a drawing, painting, or print of natural scenery or an outdoor scene
6. Horizon Line – the line where the earth and sky appear to meet
7. Abstract – art that does not (if at all) strongly represent the actual object or scene

D. Procedures/Activities
1. The teacher will introduce the lesson by holding up a copy of Vincent Van Gogh’s *Self-Portrait* and asking students to identify the painting and the artist. Ask students how they knew this was a self-portrait. Hold up a copy of
Irises and ask students to identify the kind of painting and the artist. Ask students what is distinctive about Vincent Van Gogh’s work. Remind students of the pictures they drew in first grade using short, little lines to look like Vincent Van Gogh’s brush strokes. The teacher will tell the class that Vincent Van Gogh also painted landscapes. We will be looking at one of his most famous landscapes today.

2. The teacher will introduce the video Vincent Van Gogh, telling students it is based on the book by Mike Venezia that we read together in first grade. Also hand out “Focus for Viewing Activity Sheets” and pencils. Ask students to answer the questions with information learned from the video. Show video (running time: approximately 23 minutes.)

3. Following the video, the teacher will display a copy of The Starry Night and ask students if they recognize the picture. This is one of Vincent Van Gogh’s most well known works. Ask students how it makes them feel. Why. Ask students if this landscape is similar to any of the other landscapes we have studied. (Students may mention the placement of the horizon line lower on the page so that more sky is seen, as in Constable and Turner’s paintings. They may mention the color. They may notice the use of lines.)

4. The teacher will dismiss students to their seats and explain that they will be coloring a copy of The Starry Night as a way to help them look at the painting very carefully.

5. Ask students if they see any vertical lines in the painting. The steeple is a short vertical line, and the Cyprus tree is a prominent vertical in the painting. Does this remind you of another painting? (John Constable’s Salisbury Cathedral.) Ask students to color in the church and Spire. Describe the tree. (Curving lines, wavy, dark colors.) Ask student to color in the tree.

6. Ask students if they see any horizontal lines in the painting. The land on the bottom of the page is rather horizontal. Ask students to look very carefully. Are there any truly horizontal lines? Some areas of the land and some roof tops have horizontal lines. Are there any diagonal lines? There are roof tops with diagonal lines. Does this remind you of another picture? (David Hockney’s lines in Garrowby Hill.) Carefully color in the horizontal and diagonal lines, following Van Gogh’s example.

7. Ask students to describe the horizon line in this picture. It is not a flat horizontal line. There are hills on the horizon. Ask students if this reminds them of another landscape? (Kathy Jacobsen’s apple orchard landscape had hills on the horizon.) Vincent Van Gogh used short, little lines to paint the hills. In what direction do the lines go? They go diagonally. Ask students to color in the hills and the vegetation between the hills and the village.

8. Ask students what is the most dominant part of this landscape. The sky is the “star” of this painting! Ask students if they have ever seen a sky like this one. Is it realistic? How would you describe it? Has the night sky ever felt like this to you before? Why did Vincent Van Gogh paint the sky this way? Van Gogh wanted to express the way the night sky made him feel. The abstract interpretation of the sky and stars tells us less about how stars in the night sky really look and more about the emotion of seeing a star filled night sky. Point out the rings around the stars and the moon. Are all of the stars painted alike? No, each is different. Notice the swirling, curving lines in the sky. Ask students to color in the sky.

E. Assessment/Evaluation

1. The teacher will note student responses and observations.
Lesson Ten: Vincent Van Gogh’s *The Starry Night* Continued

A. Daily Objectives

1. Concept Objectives
   a. Deeper investigation of the element of line will increase children’s appreciation of works of art.
   b. Like the portrait and the still life, the landscape is another important genre of art.
   c. Exploring various aspects of abstract art, art that does not (if at all) strongly represent the actual object, will help children understand this type of art.

2. Lesson Content
   a. Recognize lines as horizontal, vertical, or diagonal
   b. Observe the use of line in Vincent Van Gogh’s *The Starry Night*
   c. Recognize as a landscape and discuss Vincent Van Gogh’s *The Starry Night*.
   d. Compare lifelike and abstract works, including Vincent Van Gogh’s *The Starry Night*.

3. Skill Objectives
   a. The student will develop increased visual literacy by carefully looking at a variety of pictures.
   b. The student will recognize and identify artists and works.
   c. The student will practice using a variety of different types of lines in his or her work to organize the composition, suggest movement, and focus the viewer’s gaze.
   d. The student will create artwork with suitable ability using a variety of media.
   e. The student will increase skill by imitating techniques of great artists.
   f. The student will compare and contrast examples of realistic and abstract art.

B. Materials

1. Copy of Neil Waldman’s *The Starry Night*
2. Vincent Van Gogh, *The Starry Night* (*Art Resources 2nd Grade*)
3. 9 x 12 inch canvas sheet (one for each student)
4. Brushes (4 or 5 for each student)
5. Acrylic paints: red, yellow, blue, green, brown, black, and white
6. Paper plates for palettes (one for each student)

C. Key Vocabulary

Review vocabulary from Lesson Nine

D. Procedures/Activities

1. The teacher will introduce the lesson by reading Neil Waldman’s *The Starry Night*. After reading the story, discuss the way Neil Waldman has copied Vincent Van Gogh’s style to paint pictures of New York City today. Notice the “starry night” pictures on the end pages of the book that were created by children. (Ideally, while the teacher is reading the book to students, a parent volunteer is putting acrylic paint on each “palette.”)

2. The teacher will hold up a copy of Van Gogh’s *The Starry Night* and remind students how we looked carefully at the picture during the last class. Ask students to recall some of the observations made. Instruct students that they will
be painting a version of *The Starry Night* of their own. This painting must be completed in this class period. Students need to work conscientiously.

3. The students will paint as the teacher walks around the room observing progress and offering instruction and encouragement as needed.

**E. Assessment/Evaluation**

1. The teacher will note student responses and observations.*
2. The students will complete a “starry night” painting

*I provide no rubrics or grades for second grade students. I am evaluating and assessing constantly while the students are working and in the process of creating. The completed art work is the true evaluation of the unit.

**VI. CULMINATING ACTIVITIES**

A. The class will take a field trip to The National Gallery of Art to look at original paintings in the collection by John Constable, J.M.W. Turner, and Vincent Van Gogh. (An on-line tour of the National Gallery of Art’s Constable and Turner paintings may be found at [www.nga.gov/collection/gallery/gg57/57-main1.html](http://www.nga.gov/collection/gallery/gg57/57-main1.html) or teachers could visit a local art gallery and view landscapes of your choice.) Returning to the classroom students will write a few sentences about a favorite painting they saw, explaining why they like this work.

B. Drawing upon all of the knowledge students have gained from carefully looking at, studying, and comparing and contrasting a number of landscapes throughout this unit as well as from creating several works in a variety of media, students will draw an original landscape using colored pencils.

**VII. HANDOUTS/WORKSHEETS**

A. Appendix A: Focus for Viewing Activity Sheet for *Getting to Know Line in Art*
B. Appendix B: Horizontal, Vertical, and Diagonal Line Design made by the teacher in imitation of David Hockney’s *Garrowby Hill*.
C. Appendix C: Word Search
D. Appendix D: Focus for Viewing Activity Sheet for *Vincent Van Gogh*

**VIII. BIBLIOGRAPHY**


Getting to Know **L**i**n**e in Art

**What is a line?**

[When a dot moves through space it becomes a line.]

**Name 3 kinds of lines:**

[Horizontal, Vertical, and Diagonal]

**What do horizontal lines remind us of?**

[Rest / Firmness of the earth]

**What do vertical lines remind us of?**

[People / Buildings]

**What do diagonal lines seem to do?**

[Move]
Linking Lines To Landscapes
Appendix B: Horizontal, Vertical, & Diagonal Line Design by Teacher
Second Grade Word Search

R W O M N A T U R E  CONSTABLE
E V A U J L F P K R  LANDSCAPE
A B S T R A C T D O  REALISTIC
L I G H T P M I L B  NATURE
I C S T O R M S C S  OBSERVATION
S E A S C A P E O E  CLOUDS
T N U K L E D L N R  SKY
I C M Y S P A E T V  PAINT
C O N S T A B L E A  HORIZON/LINE
S L H L U I D A M T  CONTEMPORARY
N O O L R N D N P I  TURNER
A R R E N T N D O O  SEASCAPE
W H I T E L E S R N  ABSTRACT
E D Z J R V E C A I  COLOR
C L O U D S Z A R P  DRAMA AWE
L I N E C E S P Y D  SUN LIGHT
S E D R A M A E N D  STORMS WHITE
Getting to Know Vincent Van Gogh

What shows up in Vincent Van Gogh's early paintings that we will see in his later work?

[Strong lines, shapes, feelings]

What kind of colors are in Vincent's early paintings?

[Dark and sad]

How did Van Gogh paint the stars in The Starry Night?

[They seem to shine / swirling in the heavens]

How did Van Gogh make his paintings feel?

[Alive with color]