

APPENDIX A

THE “GREAT ART APPRECIATION” PROGRAM

WITH ART PRINT GUIDES

This Art Print Program is designed for use in conjunction with the ARTS ATTACK hands-on art lessons. It provides a complementary and related learning experience, as well as an opportunity for students to reinforce what they have learned by doing the lessons in a number of other ways.

The “Great Art Appreciation” Program provides commentary, analysis and connections to a total of 70 different works of art, grouped into seven Portfolios of 10 works each: one for each grade level (K-6). These works include many masterpieces and represent a wide variety of artworks from different artists, periods, styles, and cultures. In general, the works selected for each level were chosen to correlate with the lessons being taught at that level; however, any of the 70 art prints may be used in conjunction with any grade or unit of the Arts Attack Curriculum.

Each Portfolio consists of 10 Art Print Guides, located in the rear of the associated Teacher's Manual. Each Guide can be removed from the Teacher's Manual and used by the teacher to guide a class discussion of the art print.

The front of each Guide has a small black-and-white picture of the relevant Art Print, as well as background information for the teacher - a section giving biographical information on the artist and a section giving background information on the particular work of art, and includes information on the period, art style, history, culture, etc.

The back of each Guide offers a number of questions for class discussion - intended to develop the students' ability to understand, to critique, to compare, and especially to appreciate a work of art. Hints at what to look for in the students' answers are also given. These are not meant to be the only right answers, but ideas to guide the discussion.

Also, on the back of each Guide, are ideas for several related activities or extensions of the discussion. Often, the focus of these activities is to establish and point out connections between the particular work of art and other school subjects (such as music, dance, drama, language arts, history, social studies, etc.) and/or other parts of life (such as home, community, country, etc.).

Art Print Kits (10 Art Prints in each kit), which correlate with the Guides, are available from Arts Attack as supplementary materials - either in a mounted and laminated format or in a non-mounted and non-laminated format. Alternatively, schools or teachers may already have some or all of the art prints, may order them individually from another source of supply, or may, in some cases, be able to access them on the Internet.

For guidance on how to use the Great Art Appreciation Program, study pages 19- 23 in this manual and see the guidelines on the following pages.

The Art Prints in this program were selected to be used in several ways:

- 1) The art prints can be used as a single lesson on a piece of artwork and the artist who created it. This lesson would provide biographical information about the artist. The focus of the lesson would be "How to Read a Picture" or "How to Critique Art" and would include everything the Art Guide includes. It is a lesson unit of itself.**

- 2) A selection of art prints may be grouped to aid teaching an art element or art principle or to accompany a particular hands-on videotaped lesson. See the chart below for examples.

USING THE ART PRINTS TO ACCOMPANY THE LESSONS	
CONCEPT OR LESSON	ART PRINT / ARTIST
LINE	Deer in the Forest I – Franz Marc Blue Girl Reading – August Macke Starry Night – Vincent Van Gogh
SHAPE	Viaducts – Paul Klee Mains Aux Fleurs – Pablo Picasso Going to Church – William H. Johnson Blue Girl Reading – August Macke
COLOR	Mains Aux Fleurs – Pablo Picasso Going to Church – William H. Johnson Blue Girl Reading – August Macke El Vendedor – Diego Rivera
TEXTURE / PATTERN	Deer in the Forest I – Franz Marc El Vendedor – Diego Rivera Starry Night – Vincent Van Gogh Dancing at the Louvre – Faith Ringgold
SPACE	Starry Night – Vincent Van Gogh Home for Thanksgiving – Currier and Ives Dancing at the Louvre – Faith Ringgold
PICTURES TELL A STORY	Mains Aux Fleurs – Pablo Picasso Home for Thanksgiving – Currier and Ives Dancing at the Louvre – Faith Ringgold El Vendedor – Diego Rivera Going to Church – William H. Johnson Self Portrait – Henri Rousseau Deer in the Forest I – Franz Marc
SELF PORTRAIT	Self Portrait – Henri Rousseau
STARRY NIGHT	Starry Night – Vincent Van Gogh

- 3) Schools who have purchased the whole set of art prints and who have them centrally located for all to check out, may wish to group art prints together to teach other art concepts or concepts which fall into categories such as social science or science. Any number of topics could be discussed this way. A sample list of possible subjects follows.

USING ART PRINTS FOR OTHER SUBJECTS

AFRICAN-AMERICAN ART

Dancing at the Louvre - Faith Ringgold (K)
Sunflowers Quilting Bee - Ringgold (1)
Going to Church - William Johnson (K)
She-Ba - Romare Bearden (6)
Parade - Jacob Lawrence (3)
Boy with a Tire - Hughie Lee-Smith (5)
Victorian Interior - Horace Pippin (2)
The Banjo Lesson - Henry Tanner (4)

THE SEASONS

Home for Thanksgiving - Currier & Ives (K)
Les Sables d'Olonne - Albert Marquet (4)
Harvester's Meal- Pieter Brueghel (1)
Tulip Fields - Claude Monet (6)
Sunflowers Quilting Bee - Ringgold (K)
Luncheon of the Boating Party - Renoir (5)
Plaza After the Rain - Paul Cornoyer (4)
Haystacks - Monet (3)

PICTURES TELL A STORY

Sunflowers Quilting Bee - Ringgold (1)
Snap the Whip - Winslow Homer (1)
Dancing at the Louvre - Ringgold (K)
Mother's Helper - Diego Rivera (1)
The Dugout - Norman Rockwell (4)
Christina's World - Andrew Wyeth (3)
Ballet School - Edgar Degas (2)
Fur Traders on the Missouri - Bingham (5)
Coryell's Ferry - Joseph Pickett (5)
Dismounted - Frederic Remington (5)
Home for Thanksgiving - Currier & Ives (K)
The Harvester's Meal- Pieter Brueghel (1)

HOW DO I FEEL?

The Dugout - Norman Rockwell (4)
The Banjo Lesson - Henry Tanner (4)
Breezing Up - Winslow Homer (5)
Don Manuel Osorio - Francisco Goya (1)
El Vendedor - Diego Rivera (K)
The Scream - Edvard Munch (7)
Mrs. Kuerner - Andrew Wyeth (7)
Portrait of Mlle. Violette - Odilon Redon (1)
Mona Lisa - Leonardo Da Vinci (4)

MAJOR STYLES OF ART

Impressionism:

Boats Leaving the Harbor - Claude Monet (2)
Haystacks - Claude Monet (3)
Woman with Dog - Mary Cassatt (3)
The Ballet School - Edward Degas (2)
Plaza After the Rain - Paul Cornoyer (4)

Post-Impressionism:

Cypress Trees - Vincent van Gogh (4)
Houses at Auvers - Vincent van Gogh (1)
Sunflowers - Vincent van Gogh (1)
Ta Matete - Paul Gauguin (2)
Poster - Moulin Rouge - Toulouse Lautrec (6)
The Purple Robe - Henri Matisse (4)

Expressionism:

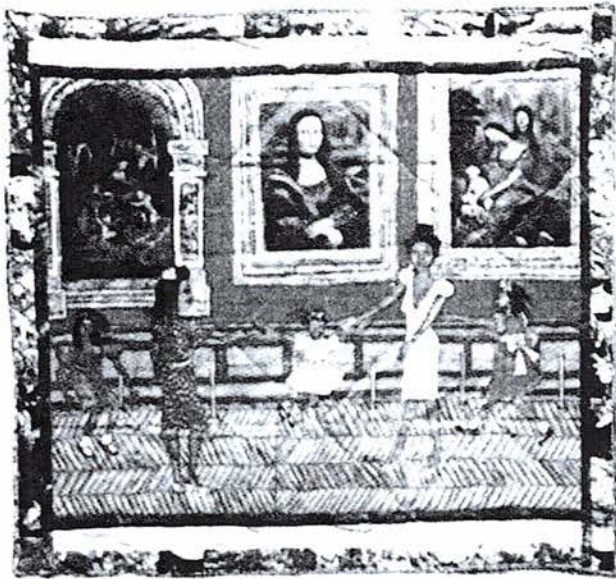
Deer in the Forest I - Franz Marc (K)
Blue Girl Reading - Auguste Macke (K)
Landscape with Cows and Camel - Macke (2)
Hot Springtime - Karl Schmidt-Rottluff (4)

AMERICAN ART

American artists are represented in every grade, and include: Currier and Ives, Henry Tanner, George Bellows, George Bingham, William Michael Harnett, Joseph Pickett, Georgia O'Keeffe, Hughie Lee Smith, Edward Hopper, Ansel Adams, Joseph Stella, Henry Gasser, Edward Hopper, Edward Hicks, Albert Bierstadt, Andy Warhol, Stuart Davis, Robert Rauschenberg, Richard Woodville, Winslow Homer, Faith Ringgold, Horace Pippin, Phillip Evergood, Andrew Wyeth, Grant Wood, Mary Cassatt, Jacob Lawrence, William H. Johnson, Norman Rockwell and Romare Bearden.

WE ALL LEAD DIFFERENT LIVES

The Harvester's Meal- Pieter Brueghel (1)
Sunny Side of the Street - Evergood (2)
Christina's World - Andrew Wyeth (3)
Mother's Helper - Diego Rivera (1)
Ballet School - Edgar Degas (2)
Boy with Tire - Hughie Lee-Smith (5)
Breezing Up - Winslow Homer (5)
Snap the Whip - Winslow Homer (1)



**DANCING AT THE
LOUVRE**
Faith Ringgold
(1930-)

ABOUT THE ARTIST

Faith Ringgold is an American artist who brings to her work many of the African-American traditions of her family background. She was born in the Harlem section of New York City in 1930; her ancestors were former slaves who had received higher education after emancipation and helped to establish Harlem as a vibrant and stable community. Willie Edell Posey Jones, Ringgold's mother, was a successful fashion designer and garment maker who had a pronounced impact on Ringgold's development as an artist. Ringgold was acquainted from an early age with the art in New York's museums and the design traditions in New York's fashionable stores. Quilt making was another important tradition in Ringgold's family: her mother had learned quilt making techniques from a great-grandmother, a former slave. Ringgold's mother also exposed her children to jazz. These seminal contributions of African-Americans to American culture had a powerful impact on Ringgold's mature work. Ringgold began making art as a child. In the 1960's her work often involved strongly colored shapes, reminiscent of stencils; her subjects focused with militant intensity on the oppression of black people in America. By the early 1970's Ringgold was shifting from traditional oil painting to soft cloth sculptures; she also made masks, costumes, and fiber art, and her work confronted issues of both racism and sexism. In the 1980's Ringgold began blending quilt making with painting and narrative. Ringgold's quilts are characteristically bed-sized, but are meant to hang on walls. Works such as Church Picnic (1988) combine painted figures with traditional and innovative quilting techniques; they also include verbal narratives written around borders. African aesthetics can be seen in the quilts' lush colors, repeated patterns, and stylized figures. The quilts' stories often confront issues of race, class, and gender. Her work has been shown at the Whitney Museum of American Art, the women's prison at Riker's Island, and many galleries.

ABOUT THE ARTWORK

This quilt belongs to a series of twelve entitled the French Collection. In these quilts, Ringgold tells a fictional story about a young woman who has moved to France at the age of 16 to become an artist during the 1920's. The woman is named Willia Marie as a tribute to Ringgold's mother, Willi Posey. In the script of the quilts, Willia writes to her Aunt Melissa, telling her stories of her successes and joy mixed with the realities of balancing one's life as a woman, as an artist and as an African American. In this work, Willia goes to the Louvre with a friend and the friend's three daughters. The daughters are running and jumping about - excited about everything. When they see the Mona Lisa, they spontaneously break into a dance. This young exuberance makes Willia stop and think about all that is happening to her as she lives and adapts to life in Paris, and she looks out at us from this story with a mysterious expression that reminds us of the Mona Lisa. We, in turn, gaze back at this juxtaposition of African American children frolicking in front of the Da Vinci paintings, and sense Ringgold's exuberant and colorful redefinition of these traditional works of art. In this painting, Ringgold calls into question the relationship of African-Americans and of women to European art traditions. The women and children in Leonardo's works are passive objects, rather than active human beings. Not so in Dancing at the Louvre! In this colorful work of art, Ringgold is exploring and also questioning just how European art traditions apply to her own world as an African-American and as a female artist.

DISCUSSION QUESTIONS

1. **Where are the women and children in this painting?** (In an art museum - the Louvre, in Paris.) **How do you know this?** (Paintings on the walls; older students will recognize the *Mona Lisa*.)
2. **Do you know where this art museum is?** (Paris, France.)
3. **What is the strongest or most predominant color in the painting?** (Red) **What other colors do you see?**
4. **What shapes do you see?**
5. **The picture is a painting. Can you tell on what kind of surface it is painted?** (Fabric.) **How can you tell?** (You can see the stitching across the painting, and the borders look like fabric.) **Do you know what it is called when fabric pieces are stitched together in layers to form a design?** (A quilt.)
6. **This quilt is called a story quilt. Why do you think it is called this?** (The picture tells a story. Also, the students will see the writing on the borders.)
7. **Let us see if we can tell what the story is in this story quilt. We have said the women and children are in the art museum, the Louvre. Do you think this is a special occasion for them?** (Yes) **How can you tell?** (They are dressed up.)
8. **How do they feel about standing in front of the painting, the Mona Lisa?** (They are happy.) **How are they showing their joy?** (They are so excited that they are dancing.)
9. **If the Mona Lisa were a real person and not a painting, how do you think she would feel about the dancing in front of her?** (She looks amused - like she is enjoying the fun.)
10. **Describe the story you see in this painting.** (Open) **After several students have volunteered, tell the story.** (This quilt is part of a series of twelve quilts that tell the adventures of an African-American woman who goes to Paris to study art. In this part of the story, Willia helps her friend, Marcia, take her 3 daughters to the Louvre. The little girls are so excited when they see the *Mona Lisa* that they break into dance.)
11. **Have you ever been so excited that you break into dance? For those who say "Yes", have them describe when this has happened.** (Open. When I was at the ocean, when I hear music, etc.)
12. **How does this painting make you feel?** (Open.)

ACTIVITIES AND EXTENSIONS

1. These girls are so excited about the *Mona Lisa* that they break into dance. "Let's listen to different kinds of music that make us feel like dancing". Pre-select several different styles of music: dream-like, forceful, rhythmic, rock, rap.
2. Older students: Create "Dancing at the _____", or do a painting or collage. (a) For the collage, you will use small prints of reproductions, clipped from brochures and magazines or copied from books, and glue them to the painting; (b) Students must select a painting they like and find out where it is located; (c) For the painting, students will copy the paintings as Faith Ringgold did; (d) Select two or three paintings for the wall of the museum. Paint them carefully; (e) Paint yourself alone or with friends or family members dancing in front of the painting.



STARRY NIGHT

Vincent van Gogh
(1853-1890)

ABOUT THE ARTIST

Vincent van Gogh, for whom color was the chief symbol of expression, was born in Groot-Zundest, Holland. The son of a pastor, brought up in a religious and cultured atmosphere, Vincent was highly emotional and lacked self-confidence. Between 1860 and 1880, when he finally decided to become an artist, van Gogh had two unsuitable and unhappy romances and had worked unsuccessfully as a clerk in a bookstore, an art salesman, and a preacher in a dreary mining district in Belgium, where he was dismissed for over-zealousness. He remained in Belgium to study art, determined to give happiness by creating beauty. The works of his early Dutch period are somber-toned, sharply lit genre paintings. In 1886 he went to Paris to join his brother Theo, the manager of Goupil's gallery. In Paris van Gogh studied with Cormon, inevitably met Pissarro, Monet, and Gauguin, and began to lighten his very dark palette and to paint in the short brushstrokes of the Impressionists. His nervous temperament made him a difficult companion and nightlong discussions, combined with painting all day, undermined his health. He decided to go south to Arles, where he hoped his friends would join him and help found a school of art. Gauguin did join him, but with disastrous results. In a fit of epilepsy, van Gogh pursued his friend with an open razor, was stopped by Gauguin and ended by cutting off his own ear. Van Gogh then began to alternate between fits of madness and lucidity, and was sent to the asylum in Saint-Remy for treatment. In May of 1890 he seemed much better and went to live in Auvers-sur-Oise. Two months later he was dead, having shot himself "for the good of all." During his brief career he had sold only one painting. Van Gogh's finest works were produced in less than three years in a technique that grew more and more impassioned in brushstroke, in symbolic and intense color, in surface tension, and in the movement and vibration of form and line. Van Gogh's inimitable fusion of form and content is powerful, dramatic, lyrically rhythmic, imaginative, and emotional, for the artist was completely absorbed in the effort to explain his struggle against madness and his comprehension of the spiritual essence of man and nature.

ABOUT THE ARTWORK

This famous work was painted while van Gogh was a patient at the asylum at Saint Remy, near Arles. He worked passionately while he was there, producing a great many canvases. Although van Gogh's life was full of heartbreak, loneliness, and poverty, he sought to give comfort and consolation in his paintings. In this painting, Van Gogh's own inner turmoil seems expressed in the intense, swirling energy erupting on the canvas in a great burst of spontaneous creativity. This is only partially true. Van Gogh's letters reveal descriptions of a scene of a starry night that was obsessing him, and he writes of working well into the night. The letters, however, also reveal several full preliminary drawings that tell us that, despite the painting's spontaneous appearance, it was a well thought-out painting. Here, in *The Starry Night*, the moon and stars seem to be dancing in a sky that is vibrant with the rhythms of powerful music. The great swirl in the sky that moves from left to right curves back on itself in the center of the painting, then moves on again and curls once more to join another river of movement. The halos surrounding the moon and stars accent this movement. The cypress tree to the left, though solidly earthbound, moves upward in quick, flame-like movements, checking the horizontal rush of the currents in the sky. The vertical accent of the tree is repeated in miniature by the church steeple. The little houses express van Gogh's longing for home, as they enfold their sleeping occupants in the great village below. Although van Gogh may have painted this work in a fervor of energy, he based it on careful study and planning. But the work transcends the planned canvas and explodes with spontaneous passion.

DISCUSSION QUESTIONS

1. **Tell me what you see. What is it? Describe the painting. What are the dominant colors?** (Yellow and blue.)
2. **What kinds of lines do you see in this painting? Describe them.** (Curvy, swirling.) **Are the lines still or moving?** (Moving.)
3. **How has the artist created contrast?** (With colors.) **Do you see another kind of contrast?** (The violent, moving sky contrasts with the quiet town below; swirling lines versus straight lines of homes.)
4. **How has the artist created movement and energy?** (With swirling lines and brush strokes.)
5. **What lines are repeated?** (Circular, curvy lines.) **What colors are repeated?** (Blues and yellows.) **Repetition of lines and colors give unity to the picture.** (For example, the cypress tree balances the large yellow moon.)
6. **How is this painting different from most landscapes?** (The sky holds most or all of the viewer's interest.)
7. **How has van Gogh created visual texture?** (With thick swirling rhythmic patterns of paint and brush strokes.)
8. **What would you name this picture?**

ACTIVITIES AND EXTENSIONS

1. In this painting, the moon and the stars seem to be dancing in a sky that is vibrant with the rhythms of powerful music. What kind of music would you use to describe this painting?
2. I am going to play some passages of music for you. Let's see which ones you think will fit the painting. You will not all agree, but we will vote to see which one most of you would pick. Suggested selections: *Hallelujah Chorus* by Handel, *Victory at Sea* by Rodgers, *Sorcerer's Apprentice* by Dukas.
3. Write a description of the sky in *Starry Night*. Pretend that you have seen the sky not in a painting, but in real life. You are excited about what you have seen and want to describe it in every detail to the reader, so he can "see" the sky and share your excitement.



VIADUCTS BREAK RANKS

Paul Klee
(1879-1940)

ABOUT THE ARTIST

Paul Klee was born near Bern, Switzerland. His Swiss mother was an amateur painter and his Bavarian father was a professor of music. As a child, Klee showed both musical and artistic talent, but finally decided to become an artist and went to Munich to study at the Fine Arts Academy. Klee's first exhibition, held in Bern in 1910, showed the influence of Cézanne, Matisse, and van Gogh. In 1912, Klee exhibited with the Blaue Reiter, but by the following year, in a series of essays that appeared in Zurich, he had begun to state his own personal and spiritual approach to art. Until 1914, Klee worked only in black and white or watercolor, but during that year, on a trip to Tunisia with Macke, he saw the possibilities in the use of color. Influenced by Cubism and interested in both children's and primitive art, he created small, jewel-like paintings in a personal language. His basic themes are nature and the man-made world of buildings and machines; and his results, although simple in appearance, are complicated in their inner meaning. Klee's subtly differentiated moods range from laughter to tears. His witty titles are often as important as the painting, and he combines economy and precision of technique with limitless imagination. Klee taught at the Bauhaus from 1921 to 1931, and then became a professor of Fine Arts in Dusseldorf. In 1933, nine of his works were included in the degenerate art exhibition, the Nazis invaded his studio, and he was suspended from his post. Luckily, Klee was able to take his paintings, drawings and writings with him when he sought refuge in his native Bern, where he continued to work until his death in 1940.

ABOUT THE ARTWORK

This painting was done just three years before the artist's death and is representative of his last style, when the themes of his paintings became broader, but also more tragic in tone. By this time his teaching days at the Bauhaus were over and he felt freer to express his views in more direct, less cryptic ways - both verbally and in his art. *Viaducts Breaks Ranks* is a strong painting, its forms reduced to a minimum of description against a solid background; there is nothing of Klee's magical fantasy world here. This is the time of the rise of Nazi Germany and, like soldiers, these viaducts advance with heavy tread, their bases resembling feet on the march. As if conscious of their strength, these twelve yellow, red and pink arches present a challenging pose, strengthened by their thick black contour lines. If one looks at them as anthropomorphized figures, they appear cut off at the hip with no hearts, no brains - merely marching in formation, intimidating in their mindless strength and relentless advance.

DISCUSSION QUESTIONS

1. **Describe the painting. What shapes do you see? What do they look like?** (Bridges.) **What colors do you see? What kind of lines do you see?** (Strong, bold, outline, curvy, and straight lines.)
2. **The name of this painting is *Viaducts Break Ranks*. What is a viaduct? How are they used?** (Bridge-like shapes placed in a row to create a channel in which water travels. The Romans built miles of viaducts, gently sloping so that gravity would carry the water to its destination.)
3. **In this picture, does the artist show the viaducts as structures useful to man or use them as a design?** (As a design.)
4. **How has he created a design? Do you see repeated shapes?** (Yes, you see the same viaduct shape over and over.)
5. **What colors jump forward?** (The brightest yellows.) **Is this a warm or cool picture?** (Warm.)
6. **How has the artist created a feeling of space?** (With overlapping viaducts.) **Now imagine this picture as a sculpture with all these brightly colored viaducts standing in a group. Imagine yourself moving between and through them with your whole body. Does it feel as if you are in a maze? Close your eyes and imagine you are shrinking to a very small size. Now, open your eyes and pretend that you are in this picture, standing under one of the viaducts, which has become huge. How do you feel? Now, change your size and become very large. See yourself stepping on the viaducts. Now, imagine yourself to be just the right size to fit through them. Which size is the most exciting?**
7. **Look at the painting again. Do the viaducts look like they have feet? What does it mean to "break rank"? Imagine that the whole group of viaducts is walking toward you. Do the viaducts remind you of any animals or birds? Can you imagine the kind of music that the viaducts might be marching to?**
8. **Do you like this painting? How does it make you feel?**

ACTIVITIES AND EXTENSIONS

1. Pretend that you are walking through viaducts and that you are very small. Create a dance that shows how you feel.
2. Create another dance, along with other members of your class, which shows the viaducts walking. Choose music for the dance that suggests the movement of the viaducts.
3. Kindergarten: With precut colored viaduct shapes in different sizes, arrange 5 or more shapes, overlapping them on a colored background, and glue them down.
4. Upper Grades: Create a maze out of cardboard or on drawing paper. Try to figure out several dead ends and one solution.



DEER IN THE FOREST I

Franz Marc
(1880-1916)

ABOUT THE ARTIST

Franz Marc was born in Munich, Bavaria. His father, an artist, encouraged him to study art, but Marc studied theology and philosophy before entering the Munich Art Academy in 1900. Marc was a moody young man and had difficulty finding a way to express himself in paint. During his first trip to Paris in 1903, he had his first contacts with the Impressionists, and was particularly impressed with the work of Henri Rousseau. In the following year, contact with the avant-garde *Jugendstil* group in Munich helped him to clarify his ideas. When he made a second trip to Paris in 1907, he saw the work of van Gogh. In 1910, he met Macke and Kandinsky and became a member of the *Blaue Reiter*, worked on the first almanac, and participated in the first *Blaue Reiter* exhibition in Germany. Marc, who wrote that “matter is something which the human mind suffers, at best, but does not recognize,” began to develop his own form of expression in 1912 as the result of a meeting with Delaunay. In his effort to paint the spiritual side of nature, Marc painted animals, as Kandinsky sought to paint the spiritual nature of man. Within a year, he was painting landscapes and was well on the road to abstraction, but whether he would have continued on this path is a matter of conjecture. Marc’s career ended abruptly on the battlefield of Verdun in 1916. Our only knowledge of the last two years of his life has come from his notebook, found beside him and filled with nonobjective drawings depicting a world of horror.

ABOUT THE ARTWORK

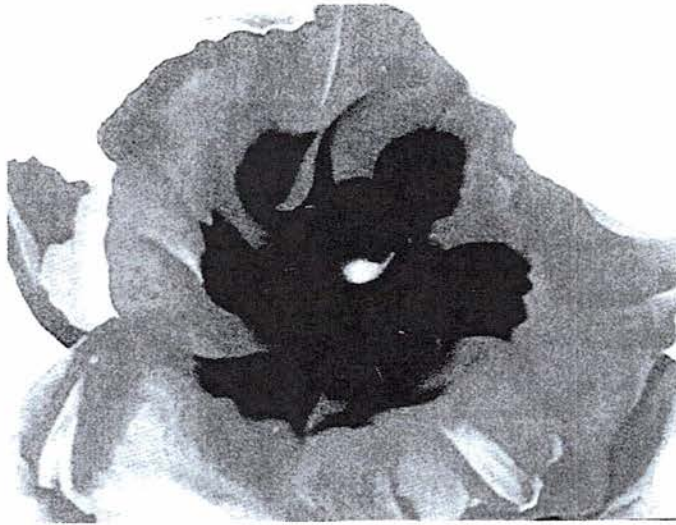
Franz Marc wrote in a 1912 essay for *Der Blaue Reiter*, the almanac of the German avant-garde: “In this time of the great struggle for a new art, we fight like disorganized ‘savages’ against an old, established power. The battle seems to be unequal, but spiritual matters are never decided by number, only by the power of ideas.” For Marc, implementation of art forms was indeed a religious crusade. He saw pure abstract art as truth, and worked toward it with the same fervor he had once directed toward the study of theology. At this time, Marc’s work became representative of Orphism - colorful corollary of the Cubist movement, which emphasized color contrasts. This style enabled Marc to affect a more expressive union of animal forms and background by dissolving various parts into one another and, at the same time, preserve his color symbolism. Although Marc was rapidly moving toward abstraction at the time that *Deer in the Forest I* was painted, his iconography remained precise. Horses, and later deer and birds, personified the spiritual for Marc. He wrote: “Animals, with their virginal sense of life, awakened all that is good in me.” The innocent deer are compositionally blended in with their environment and, according to Marc’s symbolism, at one with the forces of God and nature. The bird can be seen either as a representation of hope or as a predator.

DISCUSSION QUESTIONS

1. **Describe what you see in the painting.** (Deer, a bird, trees, a forest.)
2. **Describe the colors you see.** (Red, blue, green, brown, black, white.)
3. **What kinds of lines do you see in the painting?** (Curvy, rounded, straight, hard, soft.) **Where do you see the repetition of curvy lines?** (Throughout the painting. There are curvy lines in the trees branches. The deer body shapes are rounded and curved. The background colors are swirled into curves.) **Where do you see the repetition of straight lines?** (The vertical straight lines of the trees repeated across the canvas, combined with the curvy lines in the branches, create the fabric of the forest.)
4. **What time of year or season do you think it is? Tell what the clues are.** (It looks like late autumn. The trees are bare of leaves, yet the colors are warm.)
5. **How has Marc hidden the deer in the forest?** (The colors, shapes and lines of the deer are similar to the colors, shapes and lines in the forest or in the rest of the painting, so that they blend into the background.) **Why do you think Marc has hidden the deer?** (Younger children: Deer protect themselves from their enemies by hiding in the forest. At a higher level, Marc is blending the deer with their environment as a symbol of their oneness with the forces of God and nature.)
6. **This painting is an example of Expressionism. Expressionist artists exaggerated and distorted line and color or simplified style, so that their paintings would carry a great emotional impact. Describe why you think this is an example of an expressionistic painting. For example: How has the artist used line to create an emotional impact? How has the artist used color to create an emotional impact? How has the artist simplified the painting? What is the emotional impact of the painting?** (The repeated straight lines of the tree trunks create a feeling of solidarity. The blending of the colors and curvy lines of the deer and the background create a feeling of peacefulness. The simplified shapes of the deer add to the feeling of calm.)
7. **Do you like this painting? Why or why not?**

ACTIVITIES AND EXTENSIONS

1. This painting shows deer in the forest. The artist has created an expression with lines, colors and shapes. Take a few minutes to study the picture. Next, create an expression of this painting with words. What does it look like? Use descriptive words. What does it sound like? What does it smell like? Go beyond the picture. Describe things in the forest that you do not see in Marc's painting. Next, make up a story about this painting. What do you think happened before this picture? What do you think will happen next?
2. Play a nature tape of a forest environment. The tape might include birds singing, wind blowing through treetops or the sound of a flowing stream. Instruct students to create a picture of animals blending into a forest background, using color and repeated shapes and lines. The animals are to cover the whole paper. Media: gray construction paper with colored drawing chalk or soft pastels.



POPPY
Georgia O'Keeffe
(1887-1986)

ABOUT THE ARTIST

Georgia O'Keeffe was born on a dairy farm in Sun Prairie, Wisconsin. Her first artistic interest was music, but by the time she was ten, she had decided to become a painter. Her formal training began at a Madison convent school in 1901. In 1905 she moved to Chicago to study anatomical drawing with John Vanderpoel at the Art Institute of Chicago. She made her first trip to New York in 1907 and attended classes at the Art Students League. She then returned to Chicago and supported herself by working as a commercial artist. In the summer of 1912, she studied abstract design with Alon Bement, a follower of the art educator Arthur Wesley Dow. The oriental mysticism of Dow's theories of composition had a deep influence on O'Keeffe. She developed a distinctive form of landscape abstraction over the next 4 years while teaching in western Texas. Her work came to the attention of the photographer Alfred Stieglitz, and he featured it at his New York Gallery 291 in 1916. O'Keeffe, who had not been consulted about this, came to New York intending to close down the exhibition, but instead she found in Stieglitz a sympathetic friend and supporter. He gave her a solo exhibition in 1917, and in the following year granted her financial assistance to permit her to paint full time. They were married in 1924. Although O'Keeffe lived and worked in New York, her true source of inspiration lay in the landscape of the American West. She began regular visits to Taos, New Mexico in 1929 and settled near there after Stieglitz's death in 1949. She has become one of America's most respected artists, and was among the first to exploit the full possibilities of abstraction allied to nature.

ABOUT THE ARTWORK

One of the subjects for which O'Keeffe is well-known is her giant flowers. One can certainly recognize them as flowers, but their giant scale is far from realistic. O'Keeffe's flower studies, enlarged to fill the entire canvas, undergo a transformation as a result of their magnification. The simple beauty of nature's forms becomes exalted, a thing of mystery. The simplified forms undergo a purification; they exist only in and of themselves, totally unrelated to their surroundings. This painting of the poppy is one enormous flower covering the whole canvas. In the rounded, sometimes velvety petals and dark shadows of the flowers, O'Keeffe seems to repeat some of the forms she was always painting in earlier works, as if she had an instinct for what was deep in nature. The lovely red petals create a sharp contrast to the velvety black interior of the flower. The central mass is surrounded by soft petals of bright shimmering color with rippled edges. O'Keeffe painted several studies of Poppies. She used color not in the established ways, but in bold ways as she felt it. She used flowing lines, bold curves of color, and lots of spaces. Space was as important to her as the lines that defined it.

DISCUSSION QUESTIONS

1. **Describe the painting. Have you ever looked at a flower this closely?**
2. **How does O’Keeffe show you where one petal ends and another begins?** (With color. She varies the red poppy petals by adding yellows and oranges. She tints and shades them with white and black.)
3. **Describe the texture of the petals? How do you think they feel?** (Velvety. She does it with the variations of the color. The black part of the petals looks especially velvety. The contours of the black shapes where they blend into the red give this effect.)
4. **How does O’Keeffe use space to create emphasis?** (The entire space is filled with the poppy. She makes the flower the only thing important in the painting.)
5. **Why is the white important in this painting?** (It creates contrast, defining the shape of the flower, and adding focus and emphasis on the flower.)
6. **How do you think O’Keeffe felt about flowers?** (Open. She must have loved flowers to paint one so big and so beautiful.)
7. **Why do you think O’Keeffe created this painting?** (She wanted other people to pay attention to flowers and to appreciate them.)

ACTIVITIES AND EXTENSIONS

1. Make a list of words that describe the poppy in the painting. Write a poem or a paragraph about it.
2. Find an object that you think is important and that other people should pay attention to. It could be a flower, a leaf, a toy, a book, a person, or you. Blow it up big on a piece of paper. Draw it so big that it goes off the edges of the paper and it is the only thing in your artwork. Paint with watercolors or tempera or color it with oil crayons. Use a big piece of paper.



SELF PORTRAIT

Henri Rousseau
(1844-1910)

ABOUT THE ARTIST

Henri Julien Felix Rousseau called Le Douanier, the first and greatest of the naive or primitive artists, was born in Laval, the son of a tinker. After elementary schooling, he entered the army as a saxophonist. Rousseau's claim that he was sent to Mexico with the forces of Napoleon III is discounted entirely by French biographers, but is accepted by others at face value. He became a minor customs official in 1869, then took part in the Franco-Prussian War and at its close was appointed to a customs post in Paris. He was able to retire on a very small pension at the age of forty, and supplemented his income by giving lessons in music, elocution, and painting. He also painted portraits of a neighborhood shopkeeper, whom he measured with a tape measure before beginning to draw. When his work was shown for the first time at the *Salon des Champs Elysses* in 1885, it attracted the attention of many journalists and noted painters, including Gauguin, Redon, Pissarro, Seurat, and Signac. As a result, in 1886 he was invited to show with the *Indépendents*, a practice he continued until the year of his death. Entirely self-taught, with a natural talent and style that constantly improved, Rousseau was as delightful a personality as he was an artist. He gave little evening parties at which his students performed, sending out hand printed invitations that were eagerly accepted by Parisian artists and writers. In 1908, the artists returned the compliment by giving him a huge party in Picasso's studio on the Rue Ravignan. Rousseau's final years were clouded by an unrequited love affair and an arrest for fraud that ended in a suspended sentence (on the grounds that he was a first offender and so naive he could believe anything). When he died in September 1910, of gangrene from a neglected minor leg wound, only seven people attended his funeral; most of his artist friends were still in the country. He later received their homage in the form of a tombstone designed by Robert Delaunay and an epitaph written by the poet Apollinaire. Rousseau's work constantly improved as he labored over his paintings "like an embroiderer." His composition was careful, with broad planes and monumental forms that he achieved by magnifying the plants and trees he presented. His sense of color was extraordinary and his palette ranged from inky blacks to palest pinks. His works indicate a freshness of spirit, a lively imagination and an understanding of people and of the world that affords constant delight, for Rousseau presented basic realities with the candor of a wise child.

ABOUT THE ARTWORK

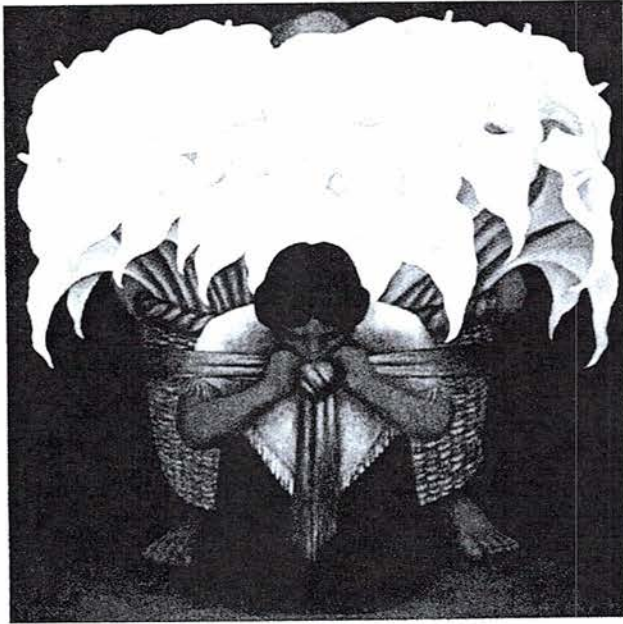
Rousseau's original title for this work was *Myself Portrait - Landscape*. The portrait dominates the symbolic landscape for it is, in proportion, more than life size. Rousseau wears a Rembrandt cap, sports in his lapel the button of the *Palmes Acadamiques*, and has inscribed across his neat palette the names of his wife and daughter. The scene is a Paris quay, and we may see lined up in the background a row of barrels outside a tollhouse to remind us that Rousseau was a douanier (customs official). Directly beside the painter a sailboat, its tall masts brightly adorned with real and imaginary flags (the British Red Ensign floats on top), becomes part of the view of the Pont des Arts that connects the Beaux-Arts and the Louvre, almost directly opposite across the Seine. Beyond the bridge a group of houses is identifiable as French by the slim black chimney pots reaching for the sky. Like his other works, this portrait, quite original in conception, combines fantasy and reality.

DISCUSSION QUESTIONS

1. **What kind of painting is this?** (A portrait.)
2. **This is a very special self-portrait, because in it Rousseau includes all the details of his life. Let's be detectives and see what we can find out about Rousseau from all the details or clues he has put in his painting. The students should find:**
 - (a) On his head he wears an artist's cap.
 - (b) He carries an artist's palette.
 - (c) A large ship bearing the flags of many nations along with the row of barrels lined up outside a tollhouse shows that he was a "douanier", a toll collector.
 - (d) The bridge connects the side of the river on which he stands to the other side where the famous Louvre art museum is located.
 - (e) He has a pin on his lapel - a button awarded him for his teaching of drawing in a city school.
3. **How has Rousseau made himself the most important thing in the painting?** (He is bigger than life; the black suit stands out.)
4. **What shapes do you see?** (Clouds, tents, boats, flags, buildings and chimneys.)
5. **How do you think Rousseau feels about himself and his life?**
6. **A symbol is an object that represents something else. Example: A flag is a symbol for a country. What symbols do you see in the painting?** (The Rembrandt style hat, the palette, etc.)

ACTIVITIES AND EXTENSIONS

1. After discussing this painting, write a description of Rousseau using all the clues in the painting that help you know what he is like.
2. Rousseau showed many things about himself in one painting. Paint your own self -portrait, putting into the painting as many things and objects that tell something about you as you can. You might include home and school activities, hobbies, sports or clubs you enjoy. Rousseau used hats, badges, flags and other symbols to put many ideas in a small space. Can you do the same?



EL VENDEDOR

Diego Rivera
(1886-1957)

ABOUT THE ARTIST

Diego Rivera was born in Guanajuato, Mexico. From 1898-1905, he studied at the academy of San Carlos, where he first discovered the beauty of pre-Columbian art and gained his understanding of the laws of perspective. From 1907-1921, he traveled in Europe, where he encountered such artists as Braque, Derain, Cézanne, Picasso and Mondrian; and their work influenced him greatly. In 1920, a visit to Italy exposed him to the murals of the Italian painters of the quattrocento. He envisioned a new and revolutionary public art that could help advance his revolutionary ideals. He was appalled at the political and social conditions that greeted him when he returned to Mexico in 1921, and he vowed to fight Mexico's feudal society with his art. Through murals, he could paint a better future. He was able to transmit these ideas to the public with dazzling force and beauty. The post-Revolutionary Mexican government commissioned these murals, and officially recognizes his work as a national monument. By the late 1920's, Diego Rivera had become the most sought-after artist in the country. He was commissioned to paint murals in the United States, allowing his fascination with technology to become revealed when his murals did not have to deal with Mexican Nationalist ideals. Throughout his career, Diego Rivera incorporated many diverse interests and influences into his work. His academic interests led him into various fields: science, medicine, archaeology, social, cultural and political history, philosophy, mythology and industrial technology. He was a draftsman, painter, printmaker, sculptor, illustrator, costume and set designer, and architect. He experienced and rejected traditional training, and considered his European and American experiences as preparation for his post-Revolutionary murals. He had the ability to see a potential masterpiece in everything - crowds, markets, festivals, and workers in shops or fields. He was able to present universal ideals using images, colors, and masterful composition in both social and political murals and in traditional renderings of everyday Mexican culture.

ABOUT THE ARTWORK

Using a floral theme, Diego Rivera has again succeeded in showing us the weighty burden carried on the backs of his people. We admire the beauty of the white lilies in their dramatic contrast against the dark ground. We are also compelled to see the vendor, *El Vendedor*, with bowed head carrying an insurmountable load. The symmetry of the composition makes you focus on the central figure without diminishing the beauty of the floral composition.

DISCUSSION QUESTIONS

1. **Describe what you see in the picture.**
2. **Do you see any lines in this painting? Where?** (The blue fabric binding the basket, the contour lines around the basket, figure and flowers, the stems.)
3. **Do you see any texture?** (Flowers are soft; the basket is rough and woven.)
4. **Do you see any shapes repeated to make a pattern?** (Yes- the flower shape.)
5. **What other shapes do you see?** (The black shapes of hair and dress, the shape of the shawl, and the blue fabric hanging down.)
6. **How has the artist used space?** (He has filled it up completely.)
7. **What do you think of when you see this picture?** (Work.)
8. **The name of this picture is *El Vendedor*, meaning a person who sells something. What is the woman going to sell?** (Flowers.)
9. **Does her job look difficult? (Yes) Why?** (The basket of flowers looks heavy. She is bent over by its weight.)
10. **What do you look at first when you look at the painting?** (The beautiful lilies.)
11. **How has the artist made the lilies important?** (They fill up most of the space; and he has painted them in detail with a black background, creating a dramatic contrast.)
12. **What lines give us a feeling of strength?** (The blue fabric [horizontal] bound tightly around the basket. The diagonal lines of arms intersecting the horizontal blue lines.)
13. **Is this painting symmetrical?** (Yes - Perfectly balanced.)
14. **How has the artist used symmetry in this composition?** (To focus on the central figure without detracting from the beauty of the floral composition.)
15. **Can you guess what country this artist is from? (Mexico) What clues helped you know?** (The flowers, the dress, the bare feet.)
16. **What is Rivera telling us about his people?** (Simple, hardworking; using a floral theme, he shows us the weighty burden carried on the backs of the people.)

ACTIVITIES AND EXTENSIONS

1. Make a list of jobs where you have to carry a heavy load.
2. Using air-drying salt play-dough, flatten and roll dough into a lily. Add a stem and leaves. Paint it with tempera and spray it with varnish when it is dry.
3. The flower vendors of Mexico especially sell many flowers to celebrate a holiday called "The Day of The Dead." Find out more about this holiday.
4. Make a list of holidays or events you can think of where flowers make appropriate gifts or decorations.



MAINS AUX FLEURS

Pablo Picasso
(1881-1973)

ABOUT THE ARTIST

Pablo Ruiz Picasso was born in Malaga, Spain. The son of a Basque art teacher, Picasso showed a very early talent for drawing. He was fourteen when his family moved to Barcelona where his father was a professor at the School of Art. Two years later Picasso had his first exhibition of rather somber, quite classical paintings. Between 1900 and 1904 he made three trips to Paris, where he studied the works of the Impressionists and of Cézanne. In 1904, he settled in France, where he remained all his life. From 1901 onwards, Picasso's work may be divided into periods, each showing different influences and personal interests. From 1901 to 1904, the Blue Period, his paintings were melancholy in mood and subject matter, flat of form and strong contour, nearly monochromatic, and of intense blue. In some of these works, the Mannerist influence of El Greco is easily visible. The Rose Period (1905-1906) offers the same flat forms but with a softer contour, a more romantic mood, and a delicate ink tonality that is often used with the blue of the earlier works. In 1906, Picasso met Matisse, with whom he shared an interest in the works of Gauguin and Cézanne. At the time, he also was influenced by primitive African carvings. His translucent, blocky planes led to the Analytical Cubism practiced by Picasso from 1909 to 1911, in which familiar objects such as glasses and pitchers were broken down into geometric planes. From about 1912 to 1915, the collage or paste-up method of Synthetic Cubism, in which bits of cloth or paper were used to build up an image, was developed. From 1915 until 1936, Picasso painted in various Cubist manners, experimented with Surrealism, and entered his classical (sometimes called white) period in the early 1920's, producing works that are sculptural and yet tender in mood. In the 1930's he was working in a Cubist style that is metamorphic in its visual approach. In 1948 Picasso returned to themes of women, children, animals, and birds, painting in various manners and synthesizing all of his previous styles. He has also produced lithographs and etchings on classical and literary subjects, sculpture, murals, jewelry, and ceramic works. Picasso's enormous talent, imagination, and vitality add up to an artistic temperament that can be called genius. Picasso's influence upon modern art has been immeasurable.

ABOUT THE ARTWORK

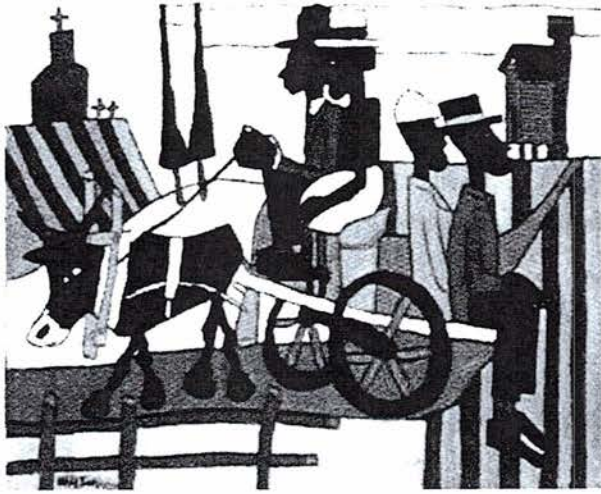
Picasso painted images of amazing complexity and distortion; yet at times he would cease his tireless analysis of form and produce a disarmingly simple image, such as this one of two hands grasping a small bouquet of flowers. With great economy of line, Picasso shows us the hand of a man handing the flowers to the hand of a woman, who grasps the bouquet above. He has caught the moment before the man releases his hand, so that both share this quiet gesture of affection. The sinuous contour line of the lower half of the image serves as a counterpoint to the splashes of color that create the flowers of the upper half in a composition whose simplicity belies its skill.

DISCUSSION QUESTIONS

1. **Describe what you see in this painting.** (Hands and flowers.)
2. **What colors do you see?** (Red, yellow, orange, violet, green, blue.)
3. **Where do you see lines?** (The hands, the stems.)
4. **Describe the shapes you see?** (Flower centers - oval shapes - and petal shapes.)
5. **Do you think this painting has a message?** (Yes) **What is it?** (It is about giving and receiving.)
6. **Why do you think the artist kept this painting so simple?** (So that viewers would get the message.)
7. **Do you like this painting? Why or why not?**

ACTIVITIES AND EXTENSIONS

1. Think of a message you would like to convey in a picture. Make a list of some ideas ("Save the trees!"; "Don't pollute!"; "I am happy!"; "Be kind to your dog!"; "I love you!"; etc.). Make a picture to convey your message. Keep it simple and fill up the whole paper. Use simple lines and simple shapes. Use both color and line.



GOING TO CHURCH

William H. Johnson
(1901-1970)

ABOUT THE ARTIST

William H. Johnson was born into a working-class black family in Florence, South Carolina. He moved to New York City at the age of seventeen and lived there with his uncle. He was educated in the academic and formal traditions of art at the National Academy of Design, which he entered at the age of twenty. In 1926, Johnson went to Paris, where he not only painted but also began the study of modernist art. He soon moved to the south of France, where he began rapidly developing his own style, a realist-Impressionism strongly influenced by van Gogh and Cézanne. One of the most powerful influences on Johnson during this period was the work of Soutine, with its use of distorted forms to express emotion and mood. In 1930 Johnson married a Danish textile artist and moved to Kerteminde, Denmark, a small fishing village, where he worked productively. He and his wife also traveled throughout Norway and North Africa, studying traditional crafts and art in both cultures. Those travels strongly influenced Johnson's later style: he found in indigenous works an expressive boldness and naiveté of form on which he would base much of his mature work. In 1938, with the gathering threat of war in Europe, Johnson returned to New York and encountered another important influence: the intensity and excitement of life in Harlem. It was in the late 1930's and the 1940's, bringing together his interests in modernism, primitive art, and African-American life, that Johnson found a mature style. His best paintings characteristically place flattened figures, in a limited and high-keyed palette, on abstracted ground, depicting scenes of daily life with great personality and intensity. *Cafe* (1939-1940) depicts a nattily dressed Harlem couple and shows the influence on Johnson of the favored modernist subject of cafe life. The strikingly colored *Going to Church* (1940-1941) reverts to the rural settings of Johnson's childhood.

ABOUT THE ARTWORK

With a black family in an ox-drawn wagon heading toward the lapis-hued church in the upper left, *Going to Church* opposes stolid, visual dyadic rhythms to bright, almost garish colors. By twinning elements, Johnson turns the parents toward the secular building in the upper right, painted the same vivid blue as the church. Two similar blue crosses on the ground near the church echo two green trees nearby. Two purple and red wagon wheels follow four blue oxen hooves, paired in front and in back. The artist reinforces these plodding rhythms with stripe-like patterns: vertical brown rows in the green field on the right, repeated on the left as earth-colored diagonals against chartreuse grass, red-tipped blue fencing in the foreground, the horizontal siding of the church and the building, as well as the effect of the figure's limbs. Recalling the patterning of West African and African-American textiles, Johnson's striping further links his work to the black sensibility.

DISCUSSION QUESTIONS

1. **What colors do you see in this painting? How would you describe them?** (Bright, bold colors.)
2. **What shapes do you see?** (House and church shapes, wheel shapes, figure shapes, tree shapes, etc.)
3. **Where do you see lines?** (The flower fields, the fence, the wheels, etc.)
4. **Do you see pattern or lines where the same shapes are repeated?** (Stripe-like patterns, vertical brown rows in the green field on right, repeated on the left against chartreuse grass.)
5. **What is happening in the picture?** (We see a family being pulled in an ox-drawn cart.) **Where do you think they are going?** (To church.) **Why?** (They have on their hats and the church is in the distance.)
6. **What is a pair?** (Something that comes in two's.) **Where do you see pairs of shapes?** (Pair of buildings, pairs of trees, two pairs of legs and hooves, pair of wagon wheels, two pairs of people, pair of crosses.) **With all these pairs, the artist creates rhythm in his painting.**
7. **How has the artist used space?** (Filled it up. Some depth created by smaller buildings in the background, but it is very flat. There is no shading; flat color.)
8. **Why would you think this is not a picture of today?** (The ox-drawn cart - no cars.) **Could this be some place today?** (Yes- in poorer rural areas.)
9. **What type or style of picture is this?** (Landscape.)
10. **Is this picture balanced?** (Yes) **How?** (Two figures are right in the center, the weight of the two other figures and the house is balanced by the church and oxen.)
11. **Do you like this picture? Why or why not?**

ACTIVITIES AND EXTENSIONS

1. Create a landscape in the style of William Johnson. Draw it with black marking pen (no pencil). Put four figures in your landscape. Make them so big they touch the edges of the paper. Put them in the middle ground. Make your drawing simple with simple shapes. Fill background with flat patterned colors and shapes. Put something in the foreground. Use bright, flat color. Fill up the whole paper with color.



HOME FOR THANKSGIVING

Currier and Ives
(1813-1895; 1824-1895)

ABOUT THE ARTISTS

The lithographic process of printing from a specially prepared stone was discovered by accident in Munich in 1796, and was introduced into the United States by Pendleton thirty years later. Nathaniel Currier was apprenticed to this first American lithographer at about the age of eighteen. Currier went into the printing business for himself in 1834, and a few years later he saw the possibilities of using lithographed pictures for the news media. His first three important prints recorded fires, the third showing the 1840 fire on the steamboat *Lexington*. However, it was not until 1857, when Currier took James Ives as a partner, that the real flood of over 5,000 prints began and the coverage was extended to include news, sports, transportation, patriotic, juvenile, landscape, and genre subjects. Three new prints appeared each week until about 1875, when the appearance of illustrated magazines and news photos by daguerreotype put the partners out of business. Based upon original drawings, watercolors, and oil paintings, the folios of art prints reached a level of excellence far beyond that of any of the firm's competitors. Carefully applied color, fine drawing, solid composition, and lively interesting subjects distinguished these wonderfully rendered Currier and Ives productions.

ABOUT THE ARTWORK

George Henry Durrie (1820-1863), the talented Connecticut artist who painted the original work from which this lithograph was made, was much more interested in portraying the small details of everyday local occurrences than he was in recognition as an artist. Heavy snow lies on the landscape here, blanketing roofs and ground with white that takes on a blue sheen from the low mountains and the winter sky. The composition is well balanced, the tonalities quite subtle, the textures well rendered, and the little touches have great charm as well as accuracy - for they are not obtrusive and do not detract from the general air of cheerful good living. Although snow may cover the ground, we sense an interior warmth of good fires and hearty meals enjoyed by a happy family gathering together for this American holiday.

DISCUSSION QUESTIONS

1. **The name of this picture is "Home for Thanksgiving". At what time of the year does the Thanksgiving holiday occur?** (Some may say autumn; some may say winter; it depends on where you are located.)
2. **Is there snow on the ground at Thanksgiving time where you live?**
3. **Describe what you see happening in this picture.**
4. **Would you like to be going to this house for Thanksgiving dinner?**
5. **This picture is of a scene from long ago. What things are different from going to Thanksgiving dinner today?** (Clothes, cattle pulling sled, horse-drawn sleigh, etc.)
6. **Look at the colors. Are they warm or cool? (Cool.) What colors make the picture appear cool?** (Blues, grays, white snow.)
7. **Does it look like a very cold day? Why or why not?** (No. In spite of the snow, animals are out, it looks bright, it is not snowing at the time and does not appear windy. The man in the barn does not look warmly dressed.)
8. **Describe the lines you see in the picture. Describe the shapes you see in the picture.**
9. **What does "detail" mean?** (Small images, attention to visual information, lots of little touches that convey information and help to interpret the scene.) **Has the artist used detail to tell a story.** (Open)
10. **Does this picture remind you of the song *Over the River and Through the Woods*? Sing this song as a class, and discuss what details in the picture show that the song could be describing the picture.**
11. **Do you like this picture? Why or why not?**

ACTIVITIES AND EXTENSIONS

1. Divide the class into four groups. Have each group act out the things that occur during each season of the year. (Leaves falling, flowers growing, etc.)
2. Kindergarten and Lower Grades: Discuss what it would be like in this picture if it were summer instead of winter. Ask: "What happens to the land? To the trees and the leaves on the trees? To the kinds of clothing that people wear?"
3. Write: Do you have a favorite season of the year? Write a paragraph describing your favorite season and tell why it is your favorite.
4. If your school has the entire collection of Arts Attack art prints, pull these prints for a discussion on seasons and weather: *Harvester's Meal* (Brueghel), *Snap the Whip* (Homer), *Les Sables d'Olonne* (Marquet), *Tulips in Holland* (Monet).