

Lesson Title:

# Monet: Master of Light

Grade(s): 7 &amp; 8

## Rationale

This project has been designed in response to the material that the class learned in their previous lesson. They had learned about cave paintings which depicted animals and their use for meat and traveling; these depictions existed to render form objectively, above all else.

In contrast, this lesson is designed to approach art making from an entirely different perspective. Rather than focusing upon the rendering of form, *students are challenged to focus rather on the representation of light*. Essentially, the purpose of this unit is to contrast the difference between painting to capture form and detail, and painting to capture light and the “spirit” of the moment.

In addition to this, the students are being introduced early on to color theory, which encompasses the concepts of analogous and complementary colors. Understanding color schemes is essential in every aspect of art because it is the most basic, foundational element of any art work. Using particular colors together can automatically, without the use of line or objects, create a mood, and it is essential for students to master color theory as early as possible so that they can apply what they have learned for the rest of the school year.

## Standards To Be Met

### 9.2.8. Historical and Cultural Contexts

- A. Explain the historical, cultural and social context of an individual work in the arts.
- C. Relate works in the arts to varying styles and genre and to the periods in which they were created.
- D. Analyze a work of art from its historical and cultural perspective.
- G. Relate works in the arts to geographic regions:
  - Europe
  - Central America
- I. Identify, explain and analyze philosophical beliefs as they relate to works in the arts.
- J. Identify, explain and analyze historical and cultural differences as they relate to works in the arts.

### 9.3.8. Critical Response

- A. Identify critical processes in the examination of works in the arts and humanities.
  - Compare and contrast

- Analyze
- Interpret
- Form and test hypotheses
- Evaluate/form judgments

D. Compare similar and contrasting important aspects of works in the arts and humanities based on a set of guidelines using a comprehensive vocabulary of critical response.

E. Describe and use types of critical analysis in the arts and humanities.

- Contextual criticism
- Formal criticism
- Intuitive criticism

#### 9.4.8. Aesthetic Response

B. Investigate and communicate multiple philosophical views about works in the arts.

D. Explain choices made regarding media, technique, form, subject matter and themes that communicate the artist's philosophy within a work in the arts and humanities.

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### Educational Objectives

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Students will be able to identify the differences between an artist's ability to either render form naturalistically, or capture the effects of light.

Students will be able to demonstrate their understanding of color theory by properly mixing and adding colors in the proper ratio and order.

Students will be able to identify artists, vocabulary and works of art related to the Impressionist movement.

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### Motivational Activity

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Students will be introduced via PowerPoint to the work of Monet, so that they can personally see his artwork (some of which sold for multi millions of dollars). They will learn of his life struggles and how he overcame adversity to pursue his dream of becoming a professional artist.

Students will be engaged in the lesson because of the interactive nature of the Smart board, and their experience will be both educational and motivational.

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### Vocabulary Words

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1. *En plein air* – this is a method of painting where an artist paints outside (contrary to the academic method of painting).

2. *Academic art* – this refers to a period of art where artists had to go to an art school, and paint traditionally.
3. *Impressionism* – an art movement pioneered by Claude Monet, where the intention of the artist is to capture the effects of light.
4. *Complementary Colors*– an element of color theory where colors that are opposite on the color wheel, when used together, create a feeling of tension.
5. *Analogous Colors*– when colors that are next to one another on the color wheel are used together, they create a feeling that is soothing and harmonious.
6. *Chromatic palette* – refers to all colors that are neither black, white, or in the gray scale.

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### **Materials**

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- Color wheel worksheet
- Brushes
- Clip boards
- Water color paint (primary and secondary color set)
- Water cups
- Styrofoam boards

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### **Process**

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1. First, students will add water to the primary colors, and paint them into their own respective slot on the color wheel.
2. Next, students will mix each of the primary colors to produce green, purple and orange, and will paint each color onto its respective place on the color wheel.
3. Finally, students will mix their secondary colors to create the six tertiary colors, which they will then paint onto their respective places on their color wheel
4. Once students have finished, they are to wash their brushes in their water cup, and place them on a paper towel to dry.
  - **Note:** Primary colors are to be painted in the shape of a circle, secondary colors are to be painted in the shape of a triangle, and tertiary colors are to be painted in the shape of a square so that these categories of color can be distinguished easily.

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### **Differentiated Instruction**

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This introduction to color has been adapted to meet the needs of those with learning disabilities or behavioral disorders. Such students will be required to complete both a vocabulary worksheet, and also a color wheel; however, it is simplified, and does not require as much detail and technical precision.

#### **The general education students are being graded based upon:**

1. *Use of materials* (cleaning up after themselves).
2. *Color usage* (the three primary, secondary, and six tertiary colors are painted in their respective slot).

3. *Form* (primary colors are painted as circles, secondary as triangles, and tertiary as squares).
4. *Craftsmanship* (their worksheet must be free from water stains, and colors must be painted neatly and with technical precision).

This differentiated instruction was designed to reduce the amount of required technical precision and craftsmanship because in many cases the student may not physically be able to manipulate a paintbrush in the same way that a general education student can.

**Thus, the following criteria are required for students with learning disabilities:**

1. *Color Usage* (the three primary and secondary colors are present).
2. *Form* (primary colors and secondary colors were painted in their respective places).
3. *Completion* (their worksheet has their name, period, grade, colors, and is not severely damaged or water soaked).

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**Evaluation**

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See attached rubric for more information

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**References**

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A Survival Kit for the Secondary School Art Teacher, by Phil Metzger, *North Light Books*, 1996, (p. 04).

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**Clean Up**

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Every student is responsible for restoring his/her area to the condition it was when he/she entered the art room. This includes ensuring that all brushes are in water containers, that their work space is dry and free from paint residue. Students are to close the caps on their watercolor containers and push in their seats before they leave.

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**Time Budget**

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- I. PowerPoint presentation on Monet (30 minutes)
- II. Bringing the class outside the art room (5 minutes)
- III. Painting primary, secondary and tertiary colors (35 minutes)
- IV. Bringing the class back into the art room (10 minutes)

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**Extension**

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If students are to finish early, which is quite feasible, they are to complete whatever remains of their color worksheet, and then create sketches of their next project (haystacks).