

Appropriation: Haystacks

Rationale

In their previous lesson, students had been introduced to the work of Impressionist founder and master Claude Monet. They learned of his life struggles, his ambitions, and how he progressed during the course of his artistic journey. Students were also introduced to color theory, which examines the relationships that particular colors can have when paired with one another. Students have learned that analogous colors create a soothing feeling, while complementary colors create tension.

Students had experience painting using watercolor, and were able to sharpen their technical skills by painting inside of various shapes. Students were able to practice mixing primary and secondary colors, and gained experience as to how complementary colors interact with one another. Their previous lesson has set the foundation for what they are learning and creating next, which is to emulate the haystack paintings done by Claude Monet utilizing their knowledge of color theory.

In this lesson, students will also apply their understanding of foreground, middle ground and background, and will also utilize the concepts of linear perspective and atmospheric perspective.

Standards To Be Met

9.1.8. Production, Performance, Exhibition

A. Know and use the elements and principles of each art work in the arts and humanities.

- Elements
 - Visual Arts: color, form/shape, line, space, texture, value.
- Principles
 - Visual Arts: balance, contrast, emphasis, movement, proportion, repetition, harmony.

B. Recognize, know use and demonstrate a variety of appropriate art elements and principles to produce, review and revise original works in the arts.

Visual Arts: paint, draw, craft, sculpt, print, design for environment, communication, multi-media

C. Know and use fundamental vocabulary within each of the art forms.

D. Demonstrate knowledge of at least two styles within each art form through performance or exhibition of unique works.

E. Communicate a unifying theme or point of view through the production of works in the arts.

H. Demonstrate and maintain materials, equipment and tools safely at work and performance spaces.

- Analyze the use of materials.
- Explain issues of cleanliness related to the arts.
- Demonstrate methods for storing materials in the arts.

9.2.8. Historical and Cultural Contexts

B. Relate works in the arts chronologically to historical events (e.g., 10,000 B.C. to present).

C. Relate works in the arts to varying styles and genre and to the periods in which they were created.

E. Analyze how historical events and culture impact forms, techniques and purposes of works in the arts.

F. Know and apply appropriate vocabulary used between social studies and the arts and humanities.

I. Identify, explain and analyze philosophical beliefs as they relate to works in the arts.

9.3.8. Critical Response

A. Know and use the critical processes in the examination of works in the arts and humanities.

- Compare and contrast
- Analyze
- Interpret

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

- Contextual criticism
- Formal criticism
- Intuitive criticism

F. Apply the process of criticism to identify characteristics among works in the arts.

G. Compare and contrast critical positions or opinions about selected works in the arts and humanities.

Educational Objectives

Students will be able to demonstrate their knowledge of perspective by painting objects that exist in the foreground, middle ground, and background.

Students will be able to apply their knowledge of color theory by integrating a complementary color scheme into one isolated painting, while integrating an analogous color scheme into a second isolated painting.

Students will be able to demonstrate their knowledge of the color wheel by mixing and applying primary and secondary colors.

Students will be able to demonstrate their knowledge of the Impressionist movement by using thick brush strokes (impasto), and by focusing mainly upon rendering the effects of light on objects.

Motivational Activity

Students will be shown a collection of Claude Monet's greatest haystack paintings so that they can understand not only the genius of his work, but also to get an idea of what I will be looking for when grading their projects. By looking at the work of a master who has sold work for tens of millions of dollars, students will be engaged and ambitious to paint haystacks of their own, as the legendary artist Monet once did.

Vocabulary Words

1. *Color Shadows* – a term coined due to the work of Impressionist master Claude Monet, this term refers to the concept that no shadow is truly black, but rather contains a slight pigment of the object from which the shadow is casted from.
2. *Linear Perspective* – a technique of depicting volumes and spatial relationships on a flat surface.
3. *Atmospheric Perspective* – the perception of depth in nature is depicted by the use of blue hues to give the illusion that objects in the background are a considerable distance away from those in the middle, and foreground.
4. *Foreground* – the portion of a scene nearest to the viewer, which is characterized by objects that appear larger, with more detail and brighter colors.
5. *Middle Ground* – an intermediate position, area, or recourse between two opposites or extremes.
6. *Impasto* – Paint applied in outstanding heavy layers or strokes; also, any thickness or roughness of paint or deep brush marks, as distinguished from a flat, smooth surface.

Materials

- Colored pencils
- Acrylic paint
- Brushes
- Water containers
- Gel medium
- Matted windows
- Cellophane (red, blue, yellow, clear)
- Watercolor paper
- Pastels
- Pencils
- Erasers

Process

Day 1:

1. After examining the paintings of Claude Monet, students will begin their projects by sketching a composition into their sketchbook that contains a minimum of two haystacks.
2. Student's will repeat step one until they have a minimum of six sketches, from which point they will meet with Mrs. Seymour or I to choose which four utilize space most efficiently, and create the most interesting compositions.
 - Note: If students complete their sketch, and meet with Mrs. Seymour or I to choose their four most complete sketches, they are to move onto the first step described in day 2.

Day 2:

1. Students will continue into the final step of their project by re-sketching their initial designs onto watercolor paper.
2. Next, students will choose one of their sketches to paint with acrylic paint (using only secondary colors)
3. Once this painting is complete, students will choose a second sketch which will be recreated using pastels (primary colors only).
4. Following this, students will select a third sketch which will be recreated using colored pencils (complementary colors only).
5. Finally, students will use acrylic paint for their fourth sketch (analogous colors only).
6. Once these steps are completed, students will glue a matted window over their work to finalize their project.

Differentiated Instruction

This project and its accompanying requirements have been adapted to meet the needs of those with learning disabilities or behavioral disorders. Such students will be required to complete a haystacks painting; however, it is simplified, and does not require as much detail and technical precision.

This project has been adapted in the following ways:

- A template will be created so that such students can trace the haystack, rather than needing to draw it using hand eye coordination.
- Such students will not be graded on the basis of having four separate paintings, but will only need to create two.
- Such students will not be graded on craftsmanship nor on using the proper color scheme, but rather on completeness and having a minimum of two haystacks present in each painting.

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

In addition to this, grading has also been modified and simplified to meet the needs of such students.

Evaluation

See attached rubric for more information.

References

A Survival Kit for the Secondary School Art Teacher, by Phil Metzger, *North Light Books*, 1996, (p. 05).

Drawing: Space, Form, and Expression, by Wayne Enstice and Melody Peters, *Pearson Education*, 2003, (p. 145 – 147).

Clean Up

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 there is no paint residue on the table, that all brushes have been washed and returned to their respective area, and that their table is free from water and pastel residue. Students are to throw away scrap paper and push their seats in when the period has ended.

Time Budget

- I. PowerPoint introduction (15 minutes)
- II. Description of assignment (10 minutes)
- III. Sketches (30 minutes)
- IV. Sketch selection (5 minutes)
- V. Begin final project (15 minutes)
- VI. Clean-up (5 minutes)

Extension

If students are to finish their final projects early, they are to begin their assigned homework where they are to write a 300 – 500 word reflective paper that addresses what they learned about color theory, their experience painting outside, and what they learned about the life of Claude Monet.