

1. Marc Chagall, *I and the Village*, 1911

Students analyze Chagall's painting *I and the Village* and learn about his fantasy and realistic images. They identify the use of primary and secondary colors, geometric shapes, and abstract images and compare the design of everyday objects in this painting with similar objects in today's culture. They sketch faces and basic objects, mix and paint with secondary colors, and create self-portraits to tell a "Story About Me".



2. Nigeria, African Tribal Art, *Banda Mask*, 19th c.

Students analyze an African tribal mask and learn about masks from various time periods and cultures. They learn how tribal masks are carved from wood and identify curving and angular lines, natural colors, geometric shapes repeated in patterns, and rough and smooth textures. They describe geometric patterns found in nature and in the decoration of the Banda mask, sketch faces in proportion, and create symmetrical paper masks, using lines and patterns inspired by tribal masks.



3. Paul Klee, *Sinbad the Sailor*, 1923

Students analyze *Sinbad the Sailor* and discuss realistic and abstract designs and patterns in nature and in this painting. They identify the use of vertical, horizontal, curving, and angular lines and geometric shapes, describe how contrasting colors create mood, and identify the ways movement is shown with diagonal lines. They draw fish and sea creatures and create underwater scenes, using fingerpaints, with expressive jagged and curving lines and patterns.



4. Polynesian Art, *Tapa Cloth*, 21st c.

Students analyze a tapa cloth from Fiji and feel its rough texture. They learn how tapa cloth is made and what it is used for, identify symmetrical patterns and geometric shapes in real Polynesian tapa cloth, and sketch symmetrical designs. They print patterns with positive and negative shapes based on Polynesian designs.



5. Georges Seurat, *The Circus*, 1890-91

Students analyze *The Circus* and discuss Seurat's method of letting the viewers' eyes mix the colors and his use of color to create a mood. They identify how Seurat shows the illusion of distance using size and placement and describe his use of line and color to create movement. They sketch butterflies with symmetrical patterns and paint butterflies using Seurat's Pointillist style.



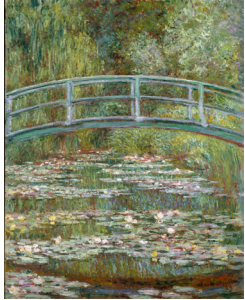
6. Pieter Bruegel, *Winter Scene*, 1565

Students analyze Bruegel's *Winter Scene* and how people lived in Holland during the 16th century. They compare everyday objects, such as toys and houses, from 16th-century Holland with those in modern-day America, identify horizontal, vertical, and diagonal lines, and describe how size, placement, detail, and foreground, background, and middle ground show the illusion of space. They sketch houses, trees, birds, and figures in action poses and color and paint winter landscapes showing people engaged in wintertime activities.



7. Native American Sculpture, Bear Sculpture, 1966

Students analyze a Haida animal carving and learn about Native American sculptures, including materials and techniques used to create them. They identify use of color, line, shape, and texture in the rattle, describe how the artist carved realistic features in the creation of a composite animal, and sketch animals, using geometric shapes. They sculpt animals from clay using the pinch-pull method and create texture on sculpted animals.



8. Claude Monet, *Bridge over a Pool of Water Lilies*, 1899

Students analyze Monet's use of small brush strokes and bright colors to show texture and light. They identify the way color, line, texture, and patterns are used in this painting, learn about Monet and the Impressionists, and discuss how an artist uses foreground, middle ground, and background to show distance. They sketch landscapes and paint Impressionist landscapes with actual and visual texture using tempera paint.



9. Romare Bearden, *She-Ba*, 1970

Students analyze Bearden's use of collage and paint to tell the story of the Queen of Sheba. They identify how Bearden's use of color, line, shape, and texture gives rhythm to the collage, describe the use of positive and negative space, angular lines, and geometric shapes, and sketch figures in proportion. They create abstract figure collages, using textured and colored paper, that communicate the feeling of rhythm.



10. Egyptian Stela, *Lector Priest of Amun*, ca. 1420 B.C.

Students analyze an Egyptian stone stela depicting an Egyptian-style portrait, a still life on an offering table, and hieroglyphics. They identify the use of line, color, shape, and texture in the stela, learn about stylized Egyptian portrait painting and how Egyptians carved pictures in stone, and describe and compare Egyptian stylized profiles with realistic ones and Egyptian styles with modern ones. They sketch contour figures in Egyptian stylized poses and draw Egyptian-style figures and hieroglyphics, using variations in line, color, shape, and texture, to tell stories.



11. Joan Miró, *People and Dog in the Sun*, 1949

Students analyze *People and Dog in the Sun* and Miró's use of line and color to express feelings and ideas. They identify the use of line, color, shape, and texture in the painting and discuss Miró's use of positive and negative spaces and his abstract composition. They draw using Miró's automatic drawing techniques and create abstract works of art, using chalk pastels.



12. Jackson Pollock, *Composition*, 1946

Students analyze how the expressive lines in Jackson Pollock's *Composition* show movement and describe the way colors create the appearance of depth and how shapes are balanced by lines and colors. They identify primary colors and overlapping shapes and lines, paint expressive lines to show movement, overlap colors to show depth, and create non-objective compositions.