



## 1. Prehistoric Artists, Lascaux Cave, ca. 17,000 B.C.E.

Students analyze a Lascaux cave painting and discuss the ways in which cave paintings represent prehistoric times. They learn about prehistoric art and cave paintings and identify the use of line, color, shape, texture, and space used in cave paintings and as seen in real scenes of animals. They sketch animals, using basic shapes, draw the contours of prehistoric animals on a paper "cave wall," and paint and shade animals in the manner of the cave artists, using powdered, chalk-like, natural pigments.



## 2. Paul Klee, *Head of a Man*, 1922

Students analyze Klee's *Head of a Man* and compare realistic and abstract facial features. They identify the use of line, color, shape, texture, and space in the painting, find the geometric shapes and symmetry used to build the abstract head, and discuss how color creates mood. They describe how Klee showed expression and try to identify these expressions. They sketch faces in proportion and create paper collage portraits, using cutting-and-folding techniques to add detail and depth.



## 3. Li T'ang, *Old Man and Child on Buffalo*, ca. 1100

Students analyze Li T'ang's painting *Old Man and Child on Buffalo* and compare the Chinese style of painting with Western styles. They discuss the way repetition and balance occur in nature and how they are shown in this painting, and they identify various tones of black, from light to dark. They find the foreground, middle ground, background, and horizon line, sketch trees and branches, and paint trees in the Chinese style, using twigs dipped in different tones of black paint.



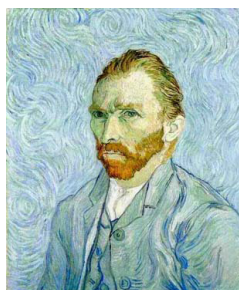
## 4. Nellie Mae Rowe, *Stormey Weather [sic]*, 1980

Students analyze Nellie Mae Rowe's painting *Stormey Weather* and learn about her Folk Art style. They identify organic and geometric shapes, patterns, and curving lines, find contrasting warm and cool colors, and sketch bugs and small animals and draw patterns in and around writings of their names. They use oil pastels to create compositions with lively moods.



## 5. Ernest Ludwig Kirchner, *Hockey Players*, 1934

Students analyze Kirchner's *Hockey Players* and his techniques for showing action. They identify diagonal lines that show action, describe how overlap shows distance, describe the attributes of the painting and how they help tell the story, and sketch figures in action poses. They paint figures in motion on a textured tempera background.



## 6. Vincent van Gogh, *Self Portrait*, 1889

Students analyze van Gogh's *Self Portrait* and discuss the expressive lines and bright colors that are typical of his style. They identify the use of line, color, shape, texture, and space in the portrait and learn how van Gogh used art to express his emotions. They sketch faces using basic proportions and fingerpaint portraits of heroes or people who are admirable, using expressive lines and colors to show personality and create mood.



## 7. Currier & Ives, *Across the Continent*, 1868

Students analyze the Currier & Ives landscape painting *Across the Continent* and learn how they used lithography to capture the American way of life. They identify the vanishing point and the artists' techniques for showing distance. They describe the story told in this painting, sketch landscapes with vanishing points, and create monoprint landscapes showing depth.



## 8. Peter Paul Rubens, *Portrait of Nicolas*, 1621

Students analyze Ruben's *Portrait of Nicolas* and discuss his techniques for creating a rounded form on a flat shape. They identify the correct placement of facial features, describe the character of the boy, using clues in the drawing, and practice sketching faces in proportion. They create expressive facial features, using clay tools, and sculpt clay portraits, using additive and subtractive clay techniques.



## 9. Paul Cézanne, *Still Life*, 1890–94

Students analyze Cézanne's *Still Life* and the composition of fruits and objects. They identify the use of line, color, shape, textures, and space in the painting, learn about Cézanne's Post-Impressionist style and his desire to show form, and sketch fruits and vegetables, using basic shapes and observing details. They color fruits in primary and secondary colors, using oil pastels and using highlights and shadows to show form, and they arrange still lifes in balanced compositions, using cut-out vegetables and fruits.



## 10. El Greco, *View of Toledo*, ca. 1600

Students analyze El Greco's landscape *View of Toledo* and the mood created by color and line. They describe how El Greco showed the illusion of distance, using the relative size and placement of objects in the foreground, middle ground, and background. They sketch landscapes showing distance, draw landscapes and use color expressively to show mood, and create chalk pastel landscapes, using color and line to give unity to their compositions.



## 11. Pablo Picasso, *Three Musicians*, 1921

Students analyze Picasso's *Three Musicians* and discuss his use of abstraction and geometric shapes in creating a balanced composition. They identify the use of line, color, shape, texture, and space in the painting, learn about Picasso and his style, called Cubism, and sketch figures in proportion. They cut geometric shapes to make figures and create cubist collages of musicians and instruments in balanced compositions.



## 12. Wassily Kandinsky, *Color Study*, 1913

Students analyze Kandinsky's *Color Study* and learn about the non-objective style he called Abstraction. They identify the use of line, color, and shape used in the painting and learn new painting techniques. They draw concentric circles, mix primary colors to make secondary colors, and paint non-objective compositions with concentric circles in varying color combinations.