The World Through Art

Second Grade

School Tour Packet
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INTRODUCTION

This second grade packet is designed in line with NGSSS: Visual Art Standards to introduce students to elements of math and science in artwork. This tour is also aligned with selected math, language arts, and science standards. A selection of artwork is included in each of our school tour packets, but not every piece of artwork will be included on the school tour. Pieces that are included in the packet and not highlighted on the tour are similar examples of what students will see and expose them to multiple pieces of artwork in our Permanent Collection. Encourage students to look for all the pieces covered in the packet while in the Museum. A PowerPoint has been created to assist in your presentation on materials in this packet. The presentation will accompany the packet in the email sent to each teacher two to three weeks in advance of the scheduled tour. Please email schooltours@cummermuseum.org if the presentation is not included in the email.
STANDARDS

ENGLISH LANGUAGE ARTS:

• LAFS.2.SL.1.1 Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.
• LAFS.2.SL.1.3 Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue.
• LAFS.2.W.3.8 Recall information from experiences or gather information from provided sources to answer a question.
• LAFS.2.RL.1.2 Recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral.
• LAFS.2.RL.3.7 Use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot.

VISUAL ART:

• VA.2.C.1 Cognition and reflection are required to appreciate, interpret, and create with artistic intent.
• VA.2.C.1.2 Reflect on and discuss various possible meanings in works of art.
• VA.2.C.2 Assessing our own and others’ artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth.
• VA.2.C.2.1 Use appropriate decision-making skills to meet intended artistic objectives.
• VA.2.C.2.2 Identify skillful techniques in works by peers and others.
• VA.2.O.1 Understanding the organizational structure of an art form provides a foundation for appreciation of artistic works and respect for the creative process.
• VA.2.H.1 Through study in the arts, we learn about and honor others and the worlds in which they live(d).
• VA.2.H.1.1 Identify examples in which artists have created works based on cultural and life experiences.
• VA.2.H.1.2 Distinguish between appropriate and inappropriate audience behavior.
• VA.2.H.2 The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged.
• VA.2.H.2.1 Identify difference or similarities in artworks across time and culture.
• VA.2.H.2.2 Identify objects from everyday life that have been designed and created using artistic skills.
• VA.2.H.2.3 Identify the physical features and characteristics of artworks displayed in the community.

MATHEMATICS:
• CCSS.Math.Content.2.G.A.1 Recognize and draw shapes having specified attributes, such as a given number of angles or a given number of equal faces. Identify triangles, quadrilaterals, pentagons, hexagons, and cubes.
• MAFS.2.NBT.2.9 Explain why addition and subtraction strategies work, using place value and the properties of operations.

SCIENCE:
• SC.2.E.6 Humans continue to explore the composition and structure of the surface of Earth. External sources of energy have continuously altered the features of Earth by means of both constructive and destructive forces. All life, including human civilization, is dependent on Earth.
• SC.2.E.6.1 Recognize that Earth is made up of rocks. Rocks come in many sizes and shapes.
• SC.2.E.6.2 Describe how small pieces of rock and dead plant and animals parts can be basis of soil and explain the process by which soil is formed.
• SC.2.E.7 Humans continue to explore the interactions among water, air, and land. Air and water are in constant motion that results in changing conditions that can be observed over time
• SC.2.L.17 Plants and animals, including humans, interact with and depend upon each other and their environment to satisfy their basic needs.
• SC.2.L.17 Both human activities and natural events can have major impacts on the environment.
• SC.2.L.17 Energy flows from the sun through producers to consumers.
• SC.2.L.17.1 Compare and contrast the basic needs that all living things, including humans, have for survival.
THE FELDMAN METHOD OF ART CRITICISM

Art educator Edmund Burke Feldman of the University of Georgia developed this technique of art criticism. He separates art criticism into four distinct steps. When these stages are complete, the viewer will have a critical identification of the artwork.

1. Description: What do you see?
2. Analysis: How is it arranged?
3. Interpretation: What does it mean?
4. Judgment: Is it significant?

It is also important to identify the scholarly information of any artwork: the title of the work, the artist, the date it was made, the place and (if possible) the medium and materials used.

1. Description: What do you see?
Describe the work in terms of what can be seen, including the subject and the sensory elements of art: color, line, texture, shape, and space. Scholarly information can also be observed in this step.

Key Questions/Prompts:
- What do you see?
  - Landscapes: trees, rivers, clouds, etc.
  - Still lifes: flowers, cups, cloth, etc.
  - Portraits: people, clothing, accessories, etc.
  - Abstracts: line, shape, color, etc.
- How was the piece of art made?
- Describe in more detail the things in the artwork that are familiar.
- Discover as much as possible about the work of art.

Further Questions/Prompts:
- Where are the subjects/objects/elements within the artwork?
- Are there open and closed spaces in the work of art?
- What takes up most of the work of art?
- If there are people, what are they doing?

2. Analysis: How is it arranged?
Analyze how the parts of the artwork that have been described are arranged and work together. Examine how the formal principles of art (balance, movement, proportion, rhythm, unity and contrast) relate to the organizational properties in the work of art.
Key Questions/Prompts:
- How is the work of art arranged?
- Why did the artist arrange the subjects/objects/elements as she/he did?
- Size relationships: Shapes are seen in groups. Which are larger? Which are smaller? Would these shapes have the same importance if their size were altered?
- Color and value: Are the colors of related shapes similar to or different from each other? Are the colors lighter or darker than a nearby area?
- Textural and surface relationships: Compare and contrast the textures. Do areas appear, rough, smooth, scratchy, or fuzzy?

Further Questions/Prompts:
- Is this picture balanced? Is it symmetrical or asymmetrical? Has the artist used color, shape, or space to create balance?
- Do you see pattern or repetition in the work of art? Does it make your eye move around the work of art?
- Unity is the perception that a work of art is “complete” or “harmonious.” Is this work of art unified? What elements has the artist used to create unity?
- Where is the focus? How does the artist make the focal point stand out? Does another color, shape, space, or texture make it stand out?
- Is there depth created in the work of art? Is there a foreground, middle ground, or background?

When you have completed these first two steps, you will have accomplished the following goals:
- You encourage complete examination of the work of art.
- You slow down the viewer’s tendency to jump to conclusions.
- You help build skills in observation.
- You accumulate the visual facts that will form the basis for critical interpretation.

3. Interpretation: What does it mean?
Interpret the meaning based on the description (step 1) and analysis (step 2). Always come back to the things known about the artwork as evidence to support the interpretation. Multiple meanings are appropriate if they make sense based on the evidence, but some interpretations are better than others.
Key Questions/Prompts:
- What does it mean?
- What is the artwork about?
- What are all the possible meanings?

Further Questions/Prompts:
- What mood or feeling seems to be expressed in the work of art? Does it seem quiet, happy, powerful, or dreamy? What in the artwork makes this evident?
- What insights can be made about this artwork after further analysis (step 2)? Has the meaning changed from the first analysis?
- What are the ideas, meanings, and concepts presented? How are they revealed? Are any of the following devices used?
  - Allegory: a representation that illustrates a deeper meaning.
  - Symbol: represents something by association, resemblance or convention.
  - Iconography: the imagery or symbolism of a work of art.

4. Judgment: Is it significant?
Judge the significance or value of the work of art. Judgment requires reasons. Evaluation can be viewed as a way to find value and significance rather than stamping approval or disapproval.

Key Questions/Prompts:
- Is it significant? Decide if it is good/important/worthwhile or bad/trivial/not worth examining.
- Do you like it? Remember to give careful reasons for your opinion.

Further Questions/Prompts:
- Is the artwork good/important/worthwhile or bad/trivial/not worth examining because of what it represents? Why?
- How well does the artwork achieve the interpretation identified?
- What standards are used to judge this artwork? Some standards are derived from traditional Western theories of art:
  - Mimetic: art is an imitation of the world.
  - Expressionistic: art is an expression of an emotion.
  - Pragmatic: art functions toward some practical end.
  - Formal: art is a significant arrangement of sensory elements.
Tell me what you see.

What do you look at first? What did the artist do to make you look at it?
What is the painting about?

Do you like this painting? Why?
VOCABULARY

ABSTRACT ART
A painting or sculpture that does not depict a person, place, or thing in the natural world, but only shape, color, and line.

ENVIRONMENT
Everything, living and non-living, natural and man-made, that surrounds a plant or an animal.

GALLERY
A room where artwork is exhibited.

MYTHOLOGY
A traditional story of unknown authorship, serving usually to explain some phenomenon of nature.

PATTERN
A regular or repeated form, order or arrangement.

REALISM
Depicting a subject matter in a straightforward manner, as close to what is seen by the eye as possible.

SOIL
The top layer of most of the Earth's land surface consisting of small pieces of dead animals and plant parts, water, air, minerals, and organic matter.

WEATHER
The state of the atmosphere in regard to the temperature, cloudiness, rainfall, wind and other meteorological conditions.
WORKS OF ART & ACTIVITIES

Artist unknown (Greek), Attic Black-figure Amphora c. 520-510 B.C., Terracotta, Museum Purchase, AP.1966.21.1.

**Attic Black-figure Amphora**

**About the Greeks**

The fifth century is known as the Golden Age of Greece due, in large part, to the leadership of Perikles (460 – 429 B.C.). Under Perikles, the Parthenon and countless other monuments were built and many new policies were enacted.
Art and architecture of the period focused on man. According to Protagoras, a sophist philosopher of the period, man was the measure of all things. Sculptors created idealized forms. Men and woman were shown in their prime, as ideal, athletic types, rather than as naturalistic individuals.

During the Archaic period in Greece (ca. 650 B.C. to 480 B.C.), the Attic region played an important role in pottery production. Throughout the period, a progression in pottery techniques is evident, beginning with the black-figure technique and then the red-figure technique. The black-figure technique involved decoration that silhouetted dark, painted figures against a light background of natural, red clay. The red-figure technique, however, allowed greater detail in the composition. In the reverse of the black-figure technique, red figures of natural, red clay were silhouetted against the black painted background. This later technique was introduced in 530 B.C. and was the preferred method of decoration by 500 B.C.

The intended use of a Greek vase dictated its shape and form. The kylix was a shallow, stemmed drinking cup. The hydria was a water jar with three handles, two for lifting and one for pouring. The lekythos was an oil flask with a long narrow neck that was chiefly used for funeral rites. The narrow neck prevented the special oils or ointments from pouring out too fast. The krater was a bowl used to mix wine and water, the preferred beverage of the Greeks. The amphora was a vessel designed to store provisions, with an opening large enough to admit a ladle and usually fitted with a cover. The oinochoe was a wine jug; the lip was pinched into a trefoil shape to facilitate pouring.

About the Artwork

The Greek god of wine and wine-making, Dionysus' worship involved drunken orgies and the consumption of raw animal flesh. One tale relating to the god mentions that Dionysus fell into a deep sleep on the shore of a beach. While he was sleeping, a pirate ship sailed by and the pirates spotted the richly dressed youth. Thinking him to be a prince or king, the pirates took the sleeping god aboard their ship and made plans to ransom him. Upon awakening, Dionysus tried to persuade his captors to set him free. The pirates laughed scornfully and sailed without heading his request. Their laughter died when huge vines loaded with grapes began to grow from the sea. The vines twined around the oars of the ship, winding up the mast and spreading over the vessel as if it was an arbor. Blood-red wine dripped down the sail and the air was filled with the sound of roaring tigers and other wild animals. Dionysus seemed to grow until he filled the ship. Horrified, the pirate-sailors threw themselves into the sea. Dionysus, being a kind god, did not let them drown. Instead he changed them into dolphins, thus providing the ancient Greeks with an explanation for the human-like intelligence of those sea creatures.
ACTIVITY 1  Greek Theater

Discuss how masks were used in the Greek Theater. Students can act out their own classroom drama based on Greek Mythology. Chose a story from ancient Greek mythology and read to the class. After reading, have students draw their own mask of a character in the story and use them to perform the play together. Alternatively, the class could write their own play to perform with the masks.

ACTIVITY 2  Ancient Greek Art

Discuss other types of Greek art including sculpture, pottery, metalwork, architecture, and frescos. Show images to the class and discuss similarities and differences. How were they used? Did they serve a purpose?

- Greek sculpture played an important part of the Greek daily life. Sculptures took the form of full statues, busts (sculptures of just a person’s head), reliefs (sculptures that were part of a wall), and sarcophagi (sculptures on tombs). The Ancient Greeks decorated with sculptures in a number of places including public buildings, public parks, and private homes and gardens.

- The walls of the homes of wealthy Greeks were often decorated with paintings. These paintings were frescos painted directly on the walls. Most of these paintings have been destroyed over time.

ACTIVITY 3  Mythological Creatures

Discuss how many of the monsters that Greek Gods and Goddesses defeated in Greek Mythology were composite creatures. They were made up of two or more creatures, such as man and horse.

Provide students with the opportunity to create their own composite creature. Encourage them to choose at least two creatures and illustrate it. Next, students should write several paragraphs about the mythological creature they have created. The essay should include a description of the creature, where it can be found, and unique qualities that it has.
Paul Camille Guigou (French, 1834 – 1871), L’Entrée de la Rivière à Lourmarin (Mouth of the Lourmarin River), c. 1867, oil on canvas, 37 ⅛ x 56 ⅝ in., Purchased with funds from the Morton R. Hirschberg Bequest, AP.1989.16.1.

**Mouth of the Lourmarin River**

**About the Artist**

Paul Guigou was a French landscape painter born in Villars, Vaucluse on February 15, 1834. He did not start painting full time until he reached the age of 27 after working as a notary in Apt and Marseille. He died ten years later. In that relatively short span, he produced approximately 400 paintings, which are almost exclusively views of the natural environment of his native Provence.

In mid-nineteenth-century France, many writers and artists feared that the natural beauty, traditions, and language of Provence (la langue d’oc) were being threatened by an increasingly centralized French bureaucracy. Guigou was active in this nationalistic movement for the preservation of this beautiful part of France.
About the Painting

Guigou’s style of painting bridges the interests of the Barbizon School of artists with the emerging Impressionist painters, all of who championed open air painting. His keen interest in identifiable locations resulted in paintings of panoramic views rendered in broad brushstrokes and lively colors. This painting was exhibited in the Paris Salon of 1868 and received favorable notes in the artistic press.

ACTIVITY 1 Weather Observation

Have your students describe the weather in the art work. Compare and contrast with the current weather conditions. Track and record weekly weather changes and patterns with your students using weather charts noting changes in temperature and rainfall. Have the students use the information from the week to make reasonable predictions about the weather on Saturday and Sunday.
ACTIVITY 2 Nature

Show students pictures of different landscapes from around the world (desert, rainforest, mountains, etc.) Discuss what plants and animals might live there? How would people survive in those environments?

ACTIVITY 3 The Color Wheel

In the painting, *The Mouth of the Lourmarin River*, the artist uses many colors to depict nature and the beauty of the outside world. Review the color wheel with your students. Then ask them to compare the colors in the painting to colors the color wheel. Are most of the colors warm or cool? Notice how the artist used the same color but in different shades and values.
RESOURCES

Reading Resources:
• *If I Were a Kid in Ancient Greece*, Ken Sheldon
• *Discovering Patterns (Math for Fun)*, Andrew King
• *How Artists Use Color*, Paul Flux
• *How Artists Use Pattern and Shape*, Paul Flux

Music Resources:
• *Ancient Greek Music recreated*:
  [www.oeaw.ac.at/kal/agm/](http://www.oeaw.ac.at/kal/agm/)

Visual Resources: Artwork by any of the following -
• Anthony Frost, (1951)
• Jean-Baptiste-Camille Corot, (1796-1875)

Internet Resources:
• Hands-on museum that teaches math, science, and technology -
  [www.sciencecentral.org](http://www.sciencecentral.org)
• National Geographic Kids-
  [http://www.ngkids.co.uk/history/10-facts-about-the-ancient-greeks](http://www.ngkids.co.uk/history/10-facts-about-the-ancient-greeks)
• Guide to Ancient Greece-
  [http://www.historyforkids.net/ancient-greece.html](http://www.historyforkids.net/ancient-greece.html)
• Arts EdNet, art site for kids and teachers from the Getty Museum -
  [www.getty.edu](http://www.getty.edu)
• Museum of Modern Art’s official site - [www.moma.org](http://www.moma.org)
• The Metropolitan Museum of Art’s official site - [www.metmuseum.org](http://www.metmuseum.org)
• Greek Mythology Matching Game -
• Color Wheel Activities - [www.kidzone.ws/science/colorwheel.htm](http://www.kidzone.ws/science/colorwheel.htm)
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