
Elements of Art

Third Grade

School Tour Packet
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>3</td>
</tr>
<tr>
<td>Standards</td>
<td>4</td>
</tr>
<tr>
<td>The Feldman Method of Art Criticism</td>
<td>5</td>
</tr>
<tr>
<td>Vocabulary</td>
<td>10</td>
</tr>
<tr>
<td>Works of Art &amp; Activities</td>
<td>12</td>
</tr>
<tr>
<td><em>Bronco Buster</em></td>
<td>12</td>
</tr>
<tr>
<td><em>Abstraction</em></td>
<td>15</td>
</tr>
<tr>
<td>Resources</td>
<td>18</td>
</tr>
</tbody>
</table>
INTRODUCTION

This third grade packet is designed in line with NGSSS: Visual Arts Standards to introduce students to the elements of art including line, shape, color, form, value, texture, and space. This tour is also aligned with selected social studies, math, and language arts 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

VISUAL ART:
• VA.3.C.1.2 Reflect on and interpret works of art, using observation skills, prior knowledge, and experience.
• VA.3.O.1.1 Demonstrate how the organizational principles of design are used to arrange the structural elements of art in personal work.
• VA.3.S.1.4 Choose accurate art vocabulary to describe works of art and art processes.
• VA.3.S.2.2 Follow procedures, focusing on the art-making process.
• VA.D.H.2.1 Compare differences or similarities in artworks across time and culture.

ENGLISH/LANGUAGE ARTS:
• LA.3.1.6.1 Use new vocabulary that is introduced and taught directly.
• LA.3.1.6.2 Listen to, read, and discuss familiar and conceptually challenging text.

MATHEMATICS:
• MA.3.G.3.1 Describe, analyze, compare and classify two-dimensional shapes using sides and angles.
• MA.3.G.3.3 Build, draw, and analyze two-dimensional shapes from several orientations in order to examine and apply congruence and symmetry.

SOCIAL SCIENCES:
• SS.3.G.2.2 Identify the five regions of the United States.
• SS.3.G.2.3 Label the states in each of the five regions of the United States.
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?
  o Landscapes: trees, rivers, clouds, etc.
  o Still lifes: flowers, cups, cloth, etc.
  o Portraits: people, clothing, accessories, etc.
  o 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.

PRINT OUT THE FOLLOWING ICONS TO HELP STUDENTS FOLLOW THE STEPS
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.

CIRCLE
A plane figure bounded by a single curved line where every point on that line is equidistant from the center point.

COLOR
The element of art that is produced when light, striking an object, is reflected back to the eye.

COMPOSITION
How an artwork is arranged and put together.

CUBE
A solid with six equal, square sides.

FORM
A three-dimensional shape.

GALLERY
A room where artwork is exhibited.

LINE
A continuous mark, made on a surface, by a moving point. A line is long relative to its width. It can define a space, create an outline or pattern, imply movement or texture and allude to mass or volume.

NEGATIVE SPACE
The empty space around the solid material of a sculpture.

ORGANIC
Shapes that are curvy and flowing unlike geometric shapes of squares, triangles or circles.

OVAL
An egg-shaped figure.

PATTERN
A regular or repeated form, order or arrangement.
**POSITIVE SPACE**
The solid material that is the body of the sculpture.

**RECTANGLE**
Any four-sided plane figure with four right angles.

**REPETITION**
The act of doing something over and over again.

**SCULPTURE**
A three-dimensional work of art that is carved from wood, stone or other solid materials or cast in metal, plaster or plastic.

**SHAPE**
A plane figure bounded by a single line.

**SPACE**
Distances or areas around, between or within components of a piece.

**SPHERE**
A three-dimensional round object. The surface of a sphere is equally distant from the center at all points.

**SQUARE**
A plane figure having four sides equal in length.

**SYMMETRY**
The similarity of form or arrangement on either side of a dividing line or plane.

**TEXTURE**
The surface quality or “feel” of an object.

**TRIANGLE**
A plane figure having three angles and three sides.

**VALUE**
Degree of light and dark.

**The Bronco Buster**

**About the Artist**

Frederic Remington (1861-1909) was born in Canton, New York. A relatively poor student who did not enjoy academics, Remington was very athletic and interested in art at a young age. In 1881, Remington took a vacation to Montana and was entranced by the western lifestyle. After attending the Art Students League in New York City during 1886, he began a career that reflected his interest in western themes. Traveling west nearly every year for artistic inspiration, Remington was soon among the best-known American illustrators.
About the Sculpture

Remington was always fascinated by the West and painted it extensively. In 1895, he began to sculpt *The Bronco Buster* was his first sculpture and still one of his most famous works. The design was taken from his drawing entitled *A Pitching Bronco*, which was published by *Harper's Weekly* on April 30, 1892. A total of 163 authorized, lifetime castings of the piece were made. The Cummer casting is number 82 from the Roman Bronze Works. Remington created fifteen more statuettes of cowboys, Native Americans, and Army troopers before his death in 1909.

**ACTIVITY 1 The Wild West**

Have student’s research the life of a cowboy in the 1800’s. What were there daily duties and responsibilities? Was it dangerous to be a cowboy? How did they contribute to the expansion of the West? How are cowboys from the 1800s different from the cowboys of today? Does the sculpture accurately depict the life of a cowboy?

**ACTIVITY 2 Write a Story**

The sculpture portrays a moment frozen in time. Have students write a detailed story about the sculpture. What happened before and after this “frozen” moment? Have students share with the class.
ACTIVITY 3 Where do cowboys live?

Ask your students which regions of the United States they think cowboys still live in? Then ask them to label the states in those regions on the map.

Abstraction
About the Artist

Rolph Scarlett (1889-1984) was an industrial and theatrical designer as well as an acclaimed abstract artist. Inspired by an encounter with the Swiss artist Paul Klee in 1919, Scarlett created abstract paintings using cubist shapes and freely applied areas of pure color. In 1936 he saw the paintings of Vassily Kandinsky, at the Museum of Non-Objective Painting (later known as the Guggenheim Museum). This encounter inspired him to create paintings without recognizable subject matter. By the middle of the last century, his paintings were among those that defined early American abstraction.
About the Painting

In *Abstraction*, geometric and organic shapes and lines fill a vertical canvas. The bright colors, shapes, and diagonal lines create a composition that is dynamic and full of movement. Some of the geometric shapes seem to be three-dimensional, others are flat, some are transparent and others are opaque. The gray shaded background holds the shapes in an environment and helps to give the painting a lighter focal point near the center of the swirling shapes.

**ACTIVITY 1 The Color Wheel**

In the painting, *Abstraction*, the use of the color red is one of the ways the artist gives the composition a sense of motion. Explore how the use of this color facilitates this.
ACTIVITY 2 Does it Have a Beat?

Repeated shapes create patterns and patterns in an artwork create rhythm. Are there repeated shapes or are the objects seemingly placed at random with no pattern?

ACTIVITY 3 Create Your Own Abstract

Have students create a picture using geometric shapes. Ask students to choose five different geometric shapes. Using a variety of colors and sizes of construction paper, tell them to cut many examples of their five shapes.

- Next, pass out 12” X 18” black pieces of construction paper. Allow students to move their shapes around on the black paper to help them decide what image or design they want to create. Suggestions: houses, flowers, people and abstract designs.

- Students may use a glue stick to glue their shapes to the black construction paper.

- After they have finished their collage, select a few students to sit in an “artist’s chair.” Encourage the students to talk about their collages and how they used shapes to create their pictures.
RESOURCES

Reading Resources:
- *Commodore Perry in the Land of the Shogun* by Rhoda Blumberg
- *Cowboys* by Glen Rounds
- *Discovering Patterns (Math for Fun)*, Andrew King
- *Frederic Remington* by Mike Venezia
- *How Artists Use Color* by Paul Flux
- *How Artists Use Pattern and Shape* by Paul Flux

Music Resources:
- “Cowboys Songs” by Riders in the Sky
- “The Planets” by Gustav Holst
- “Rodeo” by Aaron Copland

Visual Resources:
- Piet Mondrian (1872-1944)
- Charles Marion Russell (1864-1926)
- Hiroshige (1797-1858)
- Joan Miro (1893-1983)

Internet Resources:
- Science Central, a hands-on museum that teaches math, science and, technology - [www.sciencecentral.org](http://www.sciencecentral.org)
- Arts EdNet, an art site for students 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)
- Abstract Art Video - [www.youtube.com/watch?v=AnkoRUNfrpw&list=PLWCzYQSgrmL0fXH8eIP6HCB8WZtXS2y6u](http://www.youtube.com/watch?v=AnkoRUNfrpw&list=PLWCzYQSgrmL0fXH8eIP6HCB8WZtXS2y6u)
- Color Wheel Activities - [www.kidzone.ws/science/colorwheel.htm](http://www.kidzone.ws/science/colorwheel.htm)
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