

Elements of Art

SCHOOL TOUR PACKET – GRADES 2 AND 3

CUMMER
MUSEUM
ART | GARDENS | EDUCATION



Rolph Scarlett (American, 1889 – 1984), *Abstraction*, c. 1934, oil on canvas, 52 x 39 in., Purchased with funds from the Morton R. Hirschberg Bequest and gifts from Diane DeMell Jacobsen, Ph.D. in loving memory of her husband Thomas H. Jacobsen and James and Diane Burke in memory of Thomas H. Jacobsen, AP.2005.1.1.

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INTRODUCTION

The Cummer Museum of Art & Gardens is excited for your group to participate in the Elements of Art Tour! This tour and resource packet is aligned 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 artwork will be included on the school tour. Works 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 works of art in our Permanent Collection.

Please email schooltours@cummuseum.org with any questions.

TOUR SUMMARY

Objective

Students will make meaningful connections to the art and gardens through observation and dialogue while building critical thinking skills and exploring the elements of art.

Theme

Elements of Art

Big Ideas

- + The Elements of Art (line, shape, color, space, value, and texture) are the basic building blocks used in making art.
- + Two-dimensional and three-dimensional artworks have similarities and differences.
- + Elements work together to form a composition.
- + Elements of Art can be seen everywhere - in art, in details, in gardens, in your surroundings, and on you.

STANDARDS

VISUAL ART

Grade 2

- + 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.

Grade 3

- + 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

Grade 2

- + 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.

Grade 3

- + 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

Grade 3

- + MA.3.G.3.1 – Describe, analyze, compare and classify two-dimensional shapes using sides and angles.

ARTFUL THINKING AND CLOSE LOOKING

The purpose of Artful Thinking and Close Looking is to engage students in meaningful, thoughtful conversation while closely observing artwork. By observing and looking closely at a work of art, students can activate their critical thinking skills through making observations, explaining their reasoning, listening to others, and discussing – all while making personal connections and interpretations.

The process of looking closely can be broken down into different stages (observation, analysis, and interpretation) and is appropriate for and successful with ages PreK through adult. It's helpful to note that this process works not only for observing artwork but can also be applied when making observations in nature or while reading (e.g. observe and notice images/illustrations in a book). Use these looking strategies while viewing the artwork in the packet with your class.

Before launching into Artful Thinking, preview the focus of each of the three phases, to get a sense of the skills that are isolated within each phase and how they build off of each other.

Observation

To begin the Artful Thinking method, encourage students to look closely at the work of art and describe what they notice and see. Questions using the elements of art (line, shape, color, form, value, texture, and space) are particularly helpful in driving the conversation to what students actually see, rather than what they think is

happening (interpretation). Ask students to observe a work of art for 30 to 60 seconds before beginning conversation about the work. After the designated time has ended, ask the following questions:

- + What do you notice/see?
(Encourage students be specific)
 - What colors do you see?
 - What types of lines do you see?
 - What types of shapes and forms do you see?
- + What else do you notice/see?
(Encourage answers from other viewpoints)
- + Can you describe them in more detail?
 - How would you describe the colors?
 - How would you describe the lines?
 - How would you describe the shapes and forms?

Analysis

During this stage, students are analyzing the arrangement of objects and the general composition of the work of art and how the objects work together. The conversation can move to the following line of questioning:

- + How is it all arranged?
 - Where do you see those colors?
 - Where do you see those lines?
 - Where do you see those shapes and forms?
 - How are they grouped?
- + How do these elements of art work together?

Interpretation

Students now use the visual evidence they (and their classmates) have been gathering to support their answers during the interpretation phase. Their responses will depend on what they have identified during the observation and analysis phase. Offer relevant contextual information within the conversation as it flows.

- + What do you think is happening?
- + What makes you say that?
- + What do you think the artist's message is? What is this artwork about?
- + Why do you think that?

Notes about the process of Artful Thinking and Close Looking

- + The stages in this process can happen simultaneously rather than in discrete phases as outlined above. For example, your line of questioning could go from observation to analysis and back to observation. Here is a sample conversation with Kindergarten or First Grade students.
 - You: What do you notice and see?
 - Student 1: A house. (Note: most often, students will initially and naturally jump immediately to interpretation – it's what we're used to doing – to make meaning immediately. Slow them down by asking follow-up questions. Ask for evidence.)
 - You: What makes you say that it's a house? What do you notice? What lines do you see?
 - Student 1: It looks like my grandma's house. I see tall lines

and the color brown. I notice people inside the windows.

- Student 2: The lines make a triangle. It looks like a roof.
 - Student 1: I see a street, and a house lives on a street.
 - You: What do you notice that makes you say that? What lines do you see? Student 1: The lines are flat and long, right next to each other. And the lines that make a square (the house) are next to the lines that make the street.
 - Your role becomes to question and prompt so that the students give the detail and evidence that supports their observations. The direction of questioning depends on how the class responds, so be adaptive, responsive, and flexible to the flow of the conversation.
- + Artful thinking requires a level of active listening:
 - Be open to asking questions unique to the responses to help facilitate the conversation.
 - Be open to a multitude of interpretations, because students are forming their own connections and meanings.
 - + Artful thinking encourages not only close observation but also helps students practice slowing down their looking and seeing.

VOCABULARY

BALANCE – the distribution of visual weight of objects, color, texture, and space

COLOR – has three characteristics: hue (its name), value (how light or dark), and intensity (how pure the color is)

COMPOSITION – the arrangement of visual elements or objects in a work of art

ELEMENTS OF ART- the basic building blocks of two or three dimensional works and are organized by the Principles of Design

FORM - three-dimensional shapes that express length, width, and depth

GARDENS – a plot of land specifically decorated with plants, trees, and shrubs for people to enjoy; also a plot of ground used to cultivate flowers, vegetables, fruits, and herbs

LINE - the most basic element in art; lines define every object and image, regardless if it is two or three dimensional

MOVEMENT – the technique artists use to force the viewer’s eye around the composition or design

PAINTING – a picture or image that is created using paint

PERSPECTIVE- the viewer’s perception of depth or distance represented on a flat, two-dimensional surface

PRINCIPLES OF DESIGN - how the artist uses the Elements of Art to create a final composition

SCULPTURE - the art of making three-dimensional representative or abstract forms, especially by carving wood or by casting metal or plaster

SHAPE – enclosed lines; shapes are flat and two dimensional

TEXTURE - the surface quality that can be seen, felt, or perceived

THREE-DIMENSIONAL– refers to works of art that have height, width, and depth

TWO-DIMENSIONAL- refers to works of art that have height and width, but lack depth; typical examples are paintings and prints

VALUE - the relative lightness or darkness of a color

WORKS OF ART & ACTIVITIES

Abstraction



Rolph Scarlett (American, 1889 – 1984), *Abstraction*, c. 1934, oil on canvas, 52 x 39 in., Purchased with funds from the Morton R. Hirschberg Bequest and gifts from Diane DeMell Jacobsen, Ph.D. in loving memory of her husband Thomas H. Jacobsen and James and Diane Burke in memory of Thomas H. Jacobsen, AP.2005.1.1.

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. Does It Have a Beat?

Repeated shapes create patterns and patterns in an artwork create rhythm. Draw a pattern on the whiteboard. This can be a simple ABA pattern. Assign each part of the pattern a method for making a beat. For instance, for an ABA pattern, A can be a clap and B can be a tap on the desk. Lead students through creating a beat with their pattern.

As students become more proficient in noticing the beat, you can try more challenging patterns and include movements like snapping. You can even assign colors and or shapes to the pattern to connect even more to the Elements of Art.

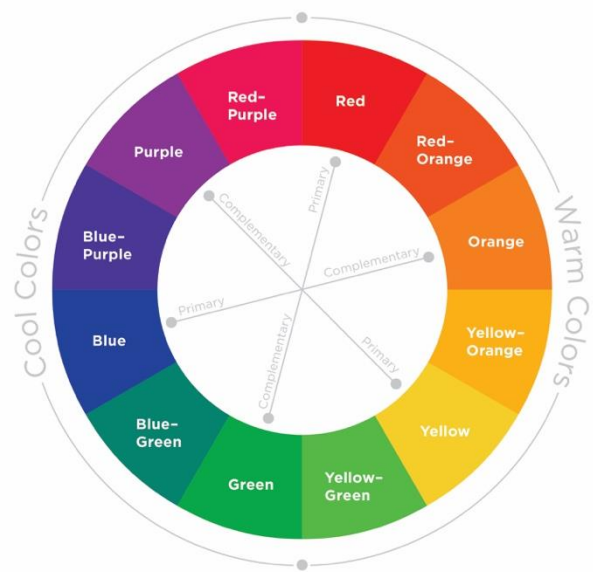
2. Create Your Own Abstract

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" in. 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.

Color Wheel



3. 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 a sense of motion.

Italian Garden



Cummer Museum of Art & Gardens

In 1902, Mr. and Mrs. Cummer began building a Tudor-style home on Riverside Avenue. Mrs. Cummer soon started designing the gardens that would envelop the house and reach to the banks of the St. Johns River. Mrs. Cummer revealed her creative sensibility and eye for color and design in the planning of her gardens. Eventually, three distinctly different areas formed the finished gardens. The English Garden, or the Azalea Garden, includes wisteria, roses, agapantha lilies, sculptures, and fountains. The central garden area was an open lawn and putting green where the family picnicked and played games, including croquet and golf.

The formal Italian Garden, often seen depicted in a needlepoint done by Mrs. Cummer, was developed after a trip to the Villa Gamberaia gardens in Florence, Italy. The Italian Garden features vine-covered arched walls, brick pathways (made up of 3,000 bricks), reflecting pools, fountains, and sculpture. Towering over the gardens is a giant live oak tree with spreading branches that create a magnificent canopy.

Currently, The Cummer Gardens have a total of five sections: The English Gardens, The Upper Tier, The Lower Lawn, The Italian Gardens, and the Olmsted Gardens.

ACTIVITY

1. Patterns in Nature

For this activity students will work in pairs and each pair will need a crayon (preferably flat sided) and several sheets of paper. The teacher will need a tree identification book or resources from online sources.

Bringing their art materials, take the students on a walk around your school to look at different trees. At each tree where the group stops, find a leaf to identify the tree. Ask the students to feel the bark. Is it rough? Is it smooth? Is it scratchy? Now, have each pair make a rubbing of the bark. One student can hold the paper, while the other student rubs the crayon to make the rubbing. Repeat this at each tree where you stop.

When the students return to the classroom, help them label their rubbings. Talk about what they found, then direct the students to make one large collage of their rubbings using butcher paper or large construction paper as the background. They can add shapes they cut from textured paper and use crayons or oil pastels to enhance their rubbings.

Further Questions:

- + Explain why a different pattern is created for the different rubbings.
- + What word(s) best describe the different leaves?
- + What word(s) best describe the different patterns?
- + Where else could you find similar patterns/textures?

2. Design Your Own Landscape

Have students use their imagination to create their landscape drawing. Make sure to include plants, animals, and even people. Encourage students to share their drawing with others.

Are people interacting with land and nature in their artwork? What kinds of animals and plants live in their landscape?

RESOURCES

Reading Resources

- + *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
- + *Triangles: Shapes in Math, Science and Nature*, Catherine Sheldrick Ross
- + *Native Florida Plants: Low Maintenance Landscaping and Gardening*, Robert G. Haehle and Joan Brookwell

Music Resources

- + "The Planets" by Gustav Holst
- + "Better Git It In Your Soul" by Charles Mingus
- + "Four Seasons" by Antonio Vivaldi

Visual Resources

- + Piet Mondrian (1872-1944)
- + Joan Miro (1893-1983)
- + Ellen Biddle Shipman (1869-1950)

Internet Resources

- + [Science Central](#), a hands-on museum that teaches math, science and, technology
- + [University of Florida](#), Gardening Solutions, tree identification
- + [Florida Hikes!](#), plant identification
- + [Arts EdNet](#), an art site for students and teachers from the Getty Museum
- + [Museum of Modern Art's](#) official site
- + [Abstract Art Video](#)
- + [Interactive Color Wheel](#)
- + [Color Wheel Activities](#)

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