

LANDSCAPE ART STUDY

Lesson Plan for Grade 4, Art
Prepared by Jessie Negropontes

OVERVIEW & PURPOSE

Explore the question, *What does art tell us about where we live?* through reflection and appreciation of landscape paintings

EDUCATION STANDARDS

1. ART 2.1c - Earth and water forms reveal many variations.
2. ART 2.3a - Contextual information (geographical, historical, biographical, cultural) may be needed to understand works of art.
3. ART 2.3.d - Our associations influence the way we experience a work of art.

OBJECTIVES - STUDENTS WILL:

1. Compare and contrast two landscape paintings of differing styles.
2. Identify elements of landscape paintings (horizon, outdoor setting, etc.).
3. Categorize paintings and drawings into Landscape and Non-Landscape.

VOCABULARY

landscape, seascape, horizon, foreground, mid-ground, background

MATERIALS NEEDED

1. Digital images of three landscape paintings:

[Margaret Dorothy Shelton, *Dogtown in July, Rosedale, Alberta*, 1949](#)

[John Hartman, *Chinook Arch Over Livingstones*, 2004](#)

[Katsushika Hokusai, *The Great Wave*, 1830-32](#)

2. Postcards from The Art Box Postcards (Phaidon), selected for appropriate content.
3. Student art journals.
4. Bulletin board divided in two, and labelled with the headings “LANDSCAPE” and “NOT LANDSCAPE”

ACTIVITY

Project two of the paintings onto the wall. On the whiteboard, create a large venn diagram (two overlapping circles). The circle on the left represents **Dogtown in July**, and the circle on the right represents **Chinook Arch**. The area of overlap represents the things the two paintings have in common. Engage in a class discussion to fill in the diagram with observations.

Even though these paintings are very different is there a name for a type of painting that might work for both? *Students might say nature painting, mountain painting, guide them to come to Landscape painting.*

Consider what these two paintings have in common. Could we use this list to come up with some common elements that all paintings need to have in order to be called landscape? Engage in class discussion to develop this list: horizon, foreground, mid-ground, background, outdoor setting, etc.

Introduce another image: **The Great Wave**. Is this a landscape? why/why not? Suggest that this is a specific type of Landscape, called a Seascape. Yet it is still considered a part of the big category of Landscape.

Distribute 10 or 12 postcards to each table group. Ask them to sort them into two piles: landscape and not-landscape.

Students choose their favourite image from the Landscape pile, and make a quick thumbnail sketch of it in their sketchbook, labelling it with the artist, title, and date, three reasons why they think this is a landscape, and the thing they like best about this image.

When finished, each group brings their postcards up to the bulletin board and posts them under the appropriate heading.

DIFFERENTIATION

The sorting activity will be especially engaging for George. Being able to choose the

image he works with in his sketchbook will work well for him. He may need some encouragement with the thumbnail sketch, but he should be able to label the different parts.

ASSESSMENT

1. Students make accurate observations during compare/contrast session. (Teacher observation)
2. Students are able to defend their reasons for categorizing artwork into Landscape or Non Landscape. (Teacher observation)
3. Students create an accurate thumbnail sketch of their favourite landscape artwork, and correctly label the horizon, foreground, mid-ground, and background. (Sketchbook)

Students give 3 reasons for why they believe their favourite artwork is a landscape

painting. (Sketchbook)

LANDSCAPE PAINTING 1

Lesson Plan for Grade 4, Art
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OVERVIEW & PURPOSE

Explore the big question, *What does art tell us about where we live?* through the creation of a mixed-media landscape painting.

EDUCATION STANDARDS

1. Art 2.1 c,d - Earth and water forms reveal many variations. Environments are altered by natural forces..
2. Art 2.4 e,f - E. Landscapes can show middle ground, background and foreground. Size variations among objects give the illusion of depth.
3. Art 2.10(iii) a,b - Use simple drawing methods to indicate depth or perspective; e.g., increase details in the foreground, use lighter tones or values in the background, large objects in foreground. Continue to use paint in combination with other media and techniques. Apply washes, using tempera or watercolour.
4. Social Studies 4.1.2 - examine, critically, the physical geography of Alberta by exploring and reflecting upon the following questions and issues: What are the major geographical and natural vegetation regions, landforms and bodies of water in Alberta (e.g., prairie region, forests, rivers, hoodoos, Rocky Mountains, oil sands)?

OBJECTIVES - STUDENTS WILL:

1. Identify elements of the land in a specific geographical region of Alberta.
(Previous research)
2. Compose a line drawing illustrating the above elements, with an emphasis on the horizon line, and foreground, midground and background.
3. Use conte crayon to indicate important lines in the composition.

MATERIALS NEEDED

1. Images and research materials about Alberta's Geographical Regions
2. 14"x17" watercolor paper, or other heavy art paper (30) prepared with tic marks indicating the beginning and end of the horizon line:
3. Black Conte crayon or charcoal pencils (30)
4. Watercolor paint, brushes, and water containers (30)



ACTIVITY

Consider the research that has already been done about the landforms in your chosen region of Alberta. Imagine you are the first person to be in this region. You are standing in the middle of the region. What would you see on the horizon? If you could take a pencil and draw a line along the horizon, what kind of line would it be? Flat? Bumpy? Jagged? Tree-topped? Smooth? A combination? Will two people in the same region see the exact same horizon line?

Hand out the prepared paper. This is going to become a landscape painting of your region. See the two marks on the edges of your paper? Your horizon line is going to start and end at those two marks; you get to decide if those marks are going to be toward the bottom or the top of your paper. Whatever happens to the line in between those points is up to you.

Using a pencil, lightly draw your horizon line, connecting the two points.

Now use your pencil to add some details to the landscape. No people or animals at this point. You might add rocks, trees, hills, rivers or lakes... remember the closer to the horizon things are, the smaller they will appear. The closer to the bottom of your paper things are, the bigger they will appear. *Model drawing some far-away trees, and some close-up trees.*

When you are satisfied with your landscape, go over your lines with black or sepia conte crayon. This is a kind of chalk that is a little bit less smudgy than regular chalk. It is still smudgy though, so you need to be careful. *Model some different ways to use the conte (side, point, smudge, dot, etc.).*

DIFFERENTIATION

The most challenging part of this assignment for George will be the lack of control when using the Conte crayon. Have gloves available. If he refuses, George could use another medium of his choice to re-enforce his lines (oil pastel, wax crayon, sharpie).

ASSESSMENT

1. Horizon line captures a sense of the topography in students' chosen region.
2. Physical details are represented to create an interesting composition.
3. Consideration is made for the size of details, based on their location in space.
4. Use of conte crayon is careful and deliberate.

LANDSCAPE PAINTING 2

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ACTIVITY

Now we are going to think about the colour in your landscape. You need to decide what season it is going to be in your picture. In some landscapes, the colours change quite a bit from season to season... And what kind of weather is going to be in your picture... maybe there's a certain kind of weather that is more common in your region (chinook arch over the mountains, etc.)

We are going to use watercolours to do this, but since we haven't used this material before, we're going to do a bit of practice...

Using watercolours, add light washes to your picture...

LAND ART

Lesson Plan for Grade 4 Art
Prepared by Jessie Negroponetes

OVERVIEW & PURPOSE

To explore the question *What does art tell us about where we live?* through landscape, specifically the Land Art movement

EDUCATION STANDARDS

1. Art 2.4 b - Many shapes are symmetrical.
2. Art 2.1 a, b - Each class of natural forms has distinguishing characteristics. Natural forms are related functionally to their environment.
3. 2.10(i) a - Everyday activities can be documented visually.
4. Art 2.10(iii) f - Photography and Technographic Arts: Take advantage of the visual art implications of any available technological device, and explore the potential of emerging technologies.

OBJECTIVES - STUDENTS WILL:

1. Describe the physical attributes of Andy Goldsworthy's Land Art. (Teacher observation)
2. Explain how seeing this art makes them feel, and what it makes them think about. (Teacher observation)
3. Apply collaboratively developed "rules" for making Land Art to individual and group creation. (Photograph)
4. Use photographic technology effectively to document their temporary art. (Photograph)

MATERIALS NEEDED

1. [Andy Goldsworthy Video](#)

2. White board
3. Ipads/cameras (one per group of 3)

ACTIVITY

15 min - show an image from richard shilling:

<http://artfulparent.com/2010/01/richard-shilling-on-land-art-for-kids.html> imagine you are going on a hike with your family and you come across this on the path. What would you think? This was made by an artist named Richard Shilling. He makes art using only things he finds in nature. This kind of art is called Land Art.

Relate the following information about Andy Goldsworthy: Andy Goldsworthy is a British artist, who is famous for making temporary art by working with nature. Many of his creations are made solely by using his bare hands, teeth and any “natural” tools that he happens to find. His art is often temporary, so photography plays a key role in his artwork – capturing the art, before it decays, falls apart or floats away. This kind of art is called Land Art.

Watch the Andy Goldsworthy video:

<https://www.youtube.com/watch?v=JTnHiOA6a0E&index=8&list=PL13VihkWfErPNdW7q1KxubOz-EOszZ6KJ...> Pay close attention because I am going to ask you some questions about what you saw. (Record answers on whiteboard).

What kinds of places did Mr Goldsworthy make his art?

What were some of the materials he used? Where do you think he got his materials?

How do you think he feels about nature?

What do you think some rules might be that Mr Goldsworthy follows when making his art?

What do you think happens to his art after he makes it?

I wonder what Mr Goldsworthy would include in his art if he was making it here?

10 min - Now we are going to go outside and make some land art of our own.

We will use ipads (cellphones/digital cameras, etc.) to document our art.

You can work in groups of three, but you need to make at least one piece of art per person. At least one of your pieces must show symmetry.

Four rules: 1. Take care of your ipad!

2. Use only what you find on the ground (no picking or breaking live plants).

3. Be careful not to destroy someone else's art. You'll have to look carefully and move around slowly to notice your surroundings.

4. Be safe! Stay in the school yard. If you see something that might be dangerous, DO NOT PICK IT UP! Come and get a teacher to deal with it.

We will wash our hands after we are done, but if you want to wear gloves, it might be a good idea.

30 min - Go outside in the school yard, and make/photograph land art.

15 min - Return to the classroom, wash hands, upload photographs. Students give their photographs a title indicating a feeling or idea they had when they were making their image.

Images can be made into a large photo-collage to be posted or projected during our final unit celebration.

DIFFERENTIATION

George will be presented with the same assignment as everyone else, but I will be ready to allow him to work with just one partner, since the chaos of larger groups can overwhelm him. Giving him the option to wear gloves will help him with his need to stay clean. If he doesn't want to manipulate the materials, he could just photograph the things he notices instead.

ASSESSMENT

1. Students engage in the discussion about the video. Students can identify natural materials, how they were manipulated, and how they felt when viewing the work. (Teacher observation)
2. Students collaborate and cooperate in creating their art. (Teacher observation)
3. Students submit at least one photo each. One photo per group uses symmetry in its design. (Photograph)

MATERIALS AND RESOURCES

<http://artfulparent.com/2010/01/richard-shilling-on-land-art-for-kids.html>

<https://www.youtube.com/watch?v=wyRcRrDZyWw>

Andy Goldsworthy:

<https://www.youtube.com/watch?v=JTnHiOA6a0E&index=8&list=PL13VihkWfErPNdW7q1KxubOz-EOszZ6KJ>

6th grade project:

<https://www.youtube.com/watch?v=YhzENh2H53w&index=111&list=PL13VihkWfErPNdW7q1KxubOz-EOszZ6KJ>