

Art in the Classroom – Francine Martin *Chinese Lanterns*



Chinese Lanterns
oil paint on canvas

Create, Connect, Communicate!

Create – *Create* is the main outcome strand in Visual Art Education. Students will have the opportunity to create personal unique expressive pieces and to explore a variety of materials and techniques.

Connect – Students will have opportunities to acquire knowledge, understand and develop an appreciation for art in a variety of contexts. Art lends itself well to multidisciplinary or cross-curricular instruction. The Suggestions for Teaching and Learning will make connections to Literacy, You and Your World, Math, Science, and Music.

Communicate – Students should be invited to share their work with their classmates and tell their stories. Students can also use *Visual Thinking Strategies* to have discussions about the artwork and each other's creations. The *Responding to Art Bookmark* has some questions for leading these discussions at any grade level.

Literacy Connections

Students will be expected to:

- *make personal connections to text and share their responses in a variety of ways.*
- *express and begin to support opinions about texts and the work of authors and illustrators.*

use text features (e.g., headings, simple diagrams, captions, labels, font) to gain additional information from the text.

- *make obvious personal connections; relate prior knowledge and make concrete text-to-text comparisons, when similarities are clear and straightforward; explanation may be general and may include some unrelated examples.*

Art Techniques/Vocabulary

Oil Paint, Canvas
Colour Mixing

You can see all the Elements of Art and Principles of Design used in Francine's art, but some are more prominent. Teacher led discussions on how Francine used the following highlighted elements and principles is recommended. An elements and principles guide can be found at the end of this document.

Elements of Art

Line
Shape/Form
Texture
Value (tints and shades)
Space
Colour (complementary colours)

Principles of Design

Repetition
Movement/Rhythm
Contrast
Balance
Emphasis
Unity

Suggestions for Teaching and Learning

Painting from Observation – Sunflowers! (Thanks to Frances Beaudin, Forest Hill Elementary Kindergarten Teacher)

Even our youngest students work well from observation. Bring in some flowers for your students to examine. This teacher used sunflowers because they were in season, but any other flower will work for this. Look at one bloom very carefully. Take it apart and look at each piece. What shape are the petals? Can you see seeds? What shape are the leaves and stems? What colours do you see?

Using liquid tempera/poster paint and large sheets of paper, invite students to paint what they saw in the flower centres, then the petals. Practice mixing different shades of green. Before adding leaves and stems. Choose a contrasting bright colour for the background.

Each of these steps can be done at different times, allowing students to really look at the flowers they are painting. Look carefully, build slowly.



Art & Science – Arthropod Habitat Mural

Arthropod – Any of a large group of animals (including insects & spiders) with segmented bodies, jointed limbs, and a hard covering called an **exoskeleton**.



- Look at scientific illustrations of a variety of arthropods. Examine the physical structure (head/thorax/abdomen). Discuss the number of legs on each, where the legs are attached, does it have wings, how many wings, antennae, etc.
- Create an arthropod stamp by cutting pieces of fun foam and a gluing them to a piece of cardboard or small block of wood. (Tip - you can use fun foam with a peel and stick adhesive backing.)
- Go for a nature walk. Gather a selection of leaves from trees and other plants. Look for leaves that are not too delicate. Dry the leaves off. They should be flexible, not brittle.
- Working collaboratively, use water-based block printing ink and an inking roller (brayer) to roll ink onto the leaves. Press them firmly onto a piece of mural paper. Tip - cover the leaf with a piece of scrap paper before pressing it on. Ink and print the arthropod stamps in a contrasting colour.

Exploring Texture

Francine Martin creates a lot of different *textures* in her paintings. Carefully look at her painting **Chinese Lanterns**. What *textures* do you see? How did she create each texture? How could you create a similar texture?

Using tempera paint, experiment with a variety of textured tools and materials to create a range of textured papers (for example - bubble wrap, plastic forks, scouring pads, sponges, sticks, etc.). Allow time for exploration and discovery, including mixing paints, layering textures, etc.

Share discoveries and discuss how the textures were made. What do the textures remind you of? What could they become?

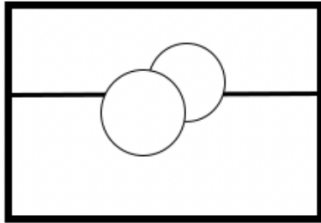
Cut and/or tear and collage the textured paper to create an image. Think about details, background/foreground, layers, etc. Look again at Francine's artwork to see how she included texture. Lay all the parts out before starting to glue things down. Fine details can be added at the end using markers or pencils.



Art & Math – Spatial Sense

Perspective!

Artists use a lot of tricks to create the illusion of space or depth in a work of art. To make things look far away, they might make them smaller, put them higher in the picture, use less detail on them, use softer colours. Francine uses all these techniques, but the one she relies on most is **overlapping**.



Overlapping – placing one item or shape over another to make it appear closer.

Overlapping Activity: Look at any of Francine’s flower pictures (there are examples in the PowerPoint you can post on your Smart Board). Carefully study how everything is arranged. What is in front? What is behind that? What is farthest back? Recreate one of Francine’s pictures by cutting out each shape. You can use construction paper, scrapbook paper, wrapping paper, magazine, paper. Start by building the background. What colour(s) do you need? Cut the vase shape. What shapes do you need to add to the vase? Look for reflections, shapes of the stems, etc. Which flowers are farthest back? Cut them out first. Which ones are in the middle? Cut them out next. Which are in front? Add them last. Keep adding details from back to front. Include leaves, stems, etc. Small details can be added with markers, pastels, or pencils at the very end.

** Follow-up Activity - Using what you learned about overlapping, create your own painting of a vase of flowers. Remember to overlap shapes to show what is closest, what is in the middle, what is farthest away.*



Collage and watercolour photos thanks to Marjorie Lyons.

Art & Math

Math Concepts (Grades K-2)

Estimation & Counting – Look at Francine’s *Chinese Lanterns*. Estimate how many flowers she painted. Estimate how many stems are in the vase. Count them to confirm.

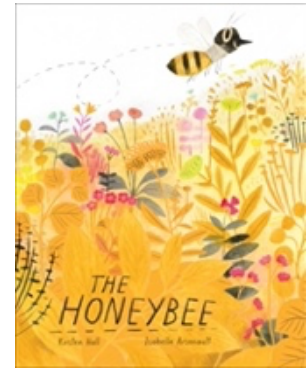
Shapes & Forms – Identify the 2-D shapes in Francine’s painting (triangles, circles, rectangles...). Identify any 3-D forms you see (spheres, cones, etc.)

Spatial Sense – What things in the pictures look closer? What looks farther away? Why do they look that way?

Suggested Literacy Link Project – Honeybee Garden Mural

***The Honeybee/L’Abeille à Miel* by Kirsten Hall, Illustrated by Isabelle Arsenault**

Buzz from flower to flower with a sweet honeybee in this timely, clever, and breathtakingly gorgeous picture book from critically acclaimed author Kirsten Hall and award-winning illustrator Isabelle Arsenault.



Francine’s painting shows a beautiful bouquet of Chinese lanterns. The blossoms are part of a habitat for pollinators. Explore what makes a great pollinator habitat and create your own.

After reading *The Honeybee*, by Kirsten Hall, have students work together to make a list of bee friendly plants. Individually, have students create pastel drawings of a plant or flower from the list. Have each student also each create a pastel drawing of a bee. Have them cut out all the plants and bees.

Working collaboratively, invite students to use tempera paint on mural paper to create a background for the honeybee garden. The young artists could mix shades of green and use a variety of tools to apply the paint (brushes, sponges, bubble wrap, other textured surfaces).



Working together, artists place their plants and bees on the mural background to create a honeybee garden.

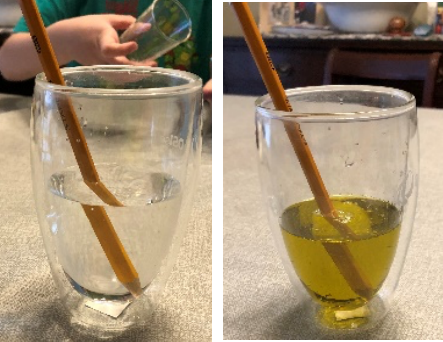

More information on this project, and many others inspired by *The Honeybee*, can be found on the ASD-W Art Teachers’ SharePoint site.



Science Links – Refraction (with thanks to Peter Trusiak, Science Coordinator, ASD-W)

Look carefully at Francine’s painting of a vase of flowers. What happens to the stems of the flowers when they are inside the vase? What happens to them when they are in the water? Do they continue to make a straight Line? Francine noticed **refraction** when she looked at the vase of flowers, and she made sure to include that effect in her painting. Here are some experiments you can try with refraction.

Activity	Materials Needed	Procedure	Science Skills
<p>Compare The Coins</p> 	<ul style="list-style-type: none"> - Water Cup - 2 Coins (same type) 	<ol style="list-style-type: none"> 1) Place one coin on the bottom of the beaker filled with water. 2) The other coin is placed on the table alongside the beaker. 3) What do you observe about the appearance of one coin compared to the other? 4) What do you wonder? Brainstorm some wonder questions! 	<ul style="list-style-type: none"> - I can make observations using my 5 senses. - I can ask a ‘wonder question’ about what I observe.
<p>Disappearing/Reappearing Coin</p> 	<ul style="list-style-type: none"> - Coin - Dixie Cup or Foil Plate 	<ol style="list-style-type: none"> 1) Place the coin in a cup, bowl or foil pie plate. 2) Position yourself so that the coin can just be seen over the edge of the container. 3) Now back up until the coin just disappears. 4) Without moving, have your partner gently pour water into the container. 5) What do you observe? What do you wonder? 	<ul style="list-style-type: none"> - I can make observations using my 5 senses. - I can ask a ‘wonder question’ about what I observe.

Activity	Materials Needed	Procedure	Science Skills
<p>Pencil Perspectives</p> 	<ul style="list-style-type: none"> - Pencil - Cup of Water - Cup of Cooking Oil 	<ol style="list-style-type: none"> 1) Observe the pencil in a glass jar (or plastic cup). 2) Half fill the jar with water and draw what the pencil looks like. 3) In another container, observe the pencil. 4) Half fill the container with cooking oil. Observe the pencil and draw. 5) Is there any difference in cooking oil and water results? 6) Why do you see what you see? 	<ul style="list-style-type: none"> - I can make observations using my 5 senses. - I can explain what I observe in my own words.
<p>Disappearing Glass</p> 	<ul style="list-style-type: none"> - Large pyrex* beaker/container - Small pyrex* beaker/container (Works best with lab grade pyrex) - Baby Oil 	<p>See you-Tube Video for instructions: Click HERE</p>	<ul style="list-style-type: none"> - I can make a prediction based on prior knowledge or experience. - I can observe using my 5 senses. - I can explain what I observe in my own words.

- Learn more about refraction at “Bending Light” (an interactive simulation). [Bending Light 1.1.22 \(colorado.edu\)](http://colorado.edu)

Music Links (With thanks to Jenn Keating, Music Lead for ASD-West)

Choose one of the compositions below and listen to it with your class. Choose questions from the following list to discuss the music.

Flower Themes:

The Flower Duet (Lakmé) by Leo Delibes

<https://www.youtube.com/watch?v=8Qx2IMaMsl8>

(listen from the beginning to 1:29)

Wild Flower by Wayne Shorter

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

Flight of the Bumblebee by Rimsky Korsakov

<https://www.youtube.com/watch?v=aYAJopwEYv8>

Responding to Music Questions

- Have you heard this music before and if so, where?
- What do you like most about this music? Least?
- If you were writing the script for a movie using this music, what might the movie be about?
- Does this music remind you of anything in your life?
- What word best describes this music? Why did you choose that word?
- If the composer were to write a different ending to this piece, how might it sound?
- Do you think the title the composer chose for this piece of music a good one or a poor one? Explain your answer.
- Would you recommend this piece of music to a friend? To your parents? Why?
- What pictures in your mind did the music paint?
- How did this composer's music make you feel? (Explore their ideas. There are no right or wrong answers.)
- Can you think of a story that might go with this music?
- What picture would you paint to go with this music? Listen again and make your picture.



What Colour is Green?! An Exploratory Adventure!

Look carefully at Francine's painting. What are the main colours you see? Francine notices that there are lots of different kinds of greens, reds, oranges, and pinks. How many kinds of green and red can you make?

For this activity, each student should have their own paint palette with the following colours of tempera (poster) paint: yellow, blue, red, white. Start by having the students mix small quantities of yellow and blue in various combinations. What happens when you use a small amount of yellow and a bigger amount of blue? What happens when you use a small amount of blue and a bigger amount of yellow? Once you make a green, how does white change the colour? Try adding different amounts of white to the green to see how many different "tints" of green you can make. Students can test each colour they make on a piece of paper. Every time a student mixes a new shade of green, invite them to paint a spot on a large piece of paper. At the end of the activity, they can count all the kinds of green they made. Repeat the activity mixing different quantities of red and white. How many different pinks can you make?

Francine chose to create her painting using "tints" of green and red. Green and red are complementary colours (opposites). Notice how she places red on green in her painting. What other colours are complementary pairs? Does Francine use any of them in her other paintings?



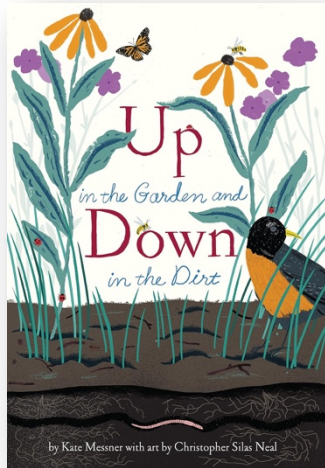
More Suggestions for Teaching and Learning

- Look at the natural areas around your home or school. It could be wooded areas, fields, parks, etc. Use pastels to draw the things that are important there. Include as many details as possible. Include the sky and the ground in your drawing.
- Francine uses some beautiful oil painting techniques in her flower paintings. Another painting technique artists use is watercolour. Practice 2 or 3 techniques (see page 11 of this document for ideas). Choose a subject (such as insects, my room, what's in the fridge? my favourite toy). Lightly draw out your subject on a piece of watercolour paper. Use the techniques you learned to paint your picture. You might want to redraw the outlines with a Sharpie marker at the end.

More Literacy Links

Share the Story!

Multiple readings will increase understanding and appreciation. Invite students to talk about the story. What did they notice? What did they wonder? What did they take to heart?



***Up in the Garden and Down in the Dirt* by Kate Messner, Illustrated by Christopher Silas Neal**

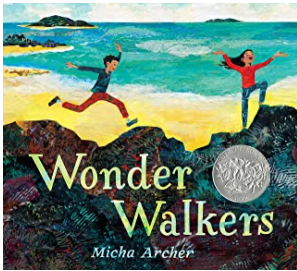
In this exuberant and lyrical follow-up to the award-winning *Over and Under the Snow*, discover the wonders that lie hidden between stalks, under the shade of leaves . . . and down in the dirt. Explore the hidden world and many lives of a garden through the course of a year! Up in the garden, the world is full of green—leaves and sprouts, growing vegetables, ripening fruit. But down in the dirt exists a busy world—earthworms dig, snakes hunt, skunks burrow—populated by all the animals that make a garden their home.



After reading *Up in the Garden and Down in the Dirt*, talk about what they saw happening underground, overground, in the sky. Invite each student to draw one thing they saw happening underground. They can colour it with crayons and carefully cut it out. Draw one thing they saw happening overground and one thing they saw in the sky.

Working together, divide a large piece of mural paper into two sections - above and below the ground. Paint below the ground to look like earth and above to look like sky. Work as a team to decide where each item they made should go. Fast finishers can make extra plants and to add to the above ground section.

Take time to reflect on the group project. What do you like about it? What did you learn?

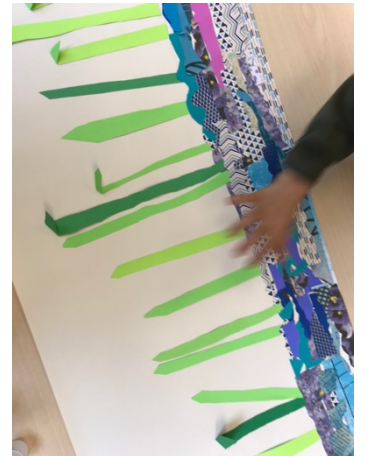


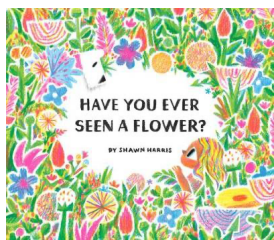
Wonder Walkers by Micha Archer

When two curious kids embark on a "wonder walk," they let their imaginations soar as they look at the world in a whole new light. They have thought-provoking questions for everything they see: *Is the sun the world's light bulb? Is dirt the world's skin? Are rivers the earth's veins? Is the wind the world breathing? I wonder . . .*

Suggestions for Teaching and Learning

After reading *Wonder Walkers*, go back and look carefully at how Micha Archer made the illustrations. What kinds of papers is she collaging together to make water, trees, or sky? Look at some pictures of flowers. What are the parts of a flower? What are the different shapes of flowers? Using patterned papers in warm colours, each student builds 2 or 3 flowers. Using bright construction paper they create stems, leaves and reeds. Using patterned paper in cool tones they work together to create a pond or river. Overlapping is used to make the water solid. Students collaborate to place the reeds and lastly, add the flowers. How are the flowers standing out from the background? Why do warm colours "pop" against cool colours?



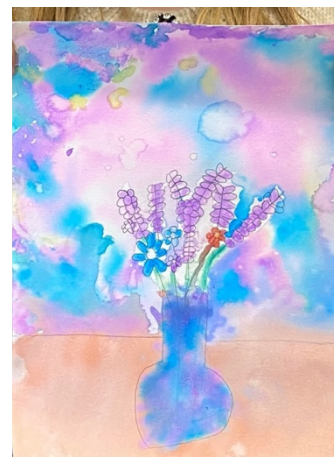


***Have You Ever Seen a Flower?* By Shawn Harris**

An enchanting picture book exploring the relationship between childhood and nature. In this simple yet profound story, one child experiences a flower with all five senses—from its color to its fragrance to the entire universe it evokes—revealing how a single flower can expand one's perspective in incredible ways.

Suggestions for Teaching and Learning

After reading *Have You Ever Seen a Flower*, take some time to really look at some flowers. They could be gathered from the wild or you could bring in a bouquet or flowering plant. Invite students to really look closely – maybe even with a magnifying glass. What do they see? What do they know? What do they wonder? Using materials of your choice (pastels, watercolour, tempera paint, collage), invite students to create a picture of what they see. Ask them to “think big” and fill their page with their creation. Encourage them to make their picture uniquely theirs. What they see will be different from what their friend sees. Invite them to tell their friends about their picture and what they saw.



Student flower study photos thanks Vicki Thompson, BrES, Sarah Cogswell, BrES, and Marjorie Lyons, FES

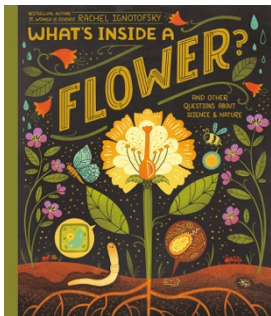
Additional Suggestions for Literacy Links



***Tout commence par une graine* par Laura Knowles**

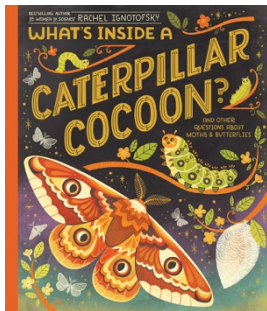
Comment au fil des étés une graine aussi menue peut-elle se transformer en véritable géant feuillu?

Traversons ensemble les saisons et les années pour voir une petite graine se transformer en arbre immense, et débusquons les mille et une créatures qui en ont fait leur maison.



***What's Inside a Flower?* by Rachel Ignotofsky**

Budding backyard scientists can start exploring their world with this stunning introduction to these flowery show-stoppers--from seeds to roots to blooms. Learning how flowers grow gives kids beautiful building blocks of science and inquiry.

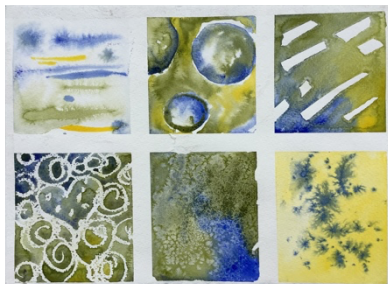
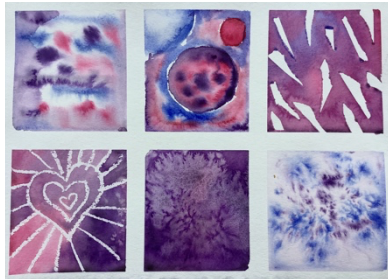


***What's Inside a Caterpillar Cocoon?* By Rachel Ignotofsky**

Butterflies soar in the sunlight. While moths flutter under the moon and stars.

Find out more about these mysterious and majestic insects similarities and differences, and their awe-struck metamorphosis!

Watercolour Sample Sheet – Building your Teaching Skills



Why Do A Sample Sheet?

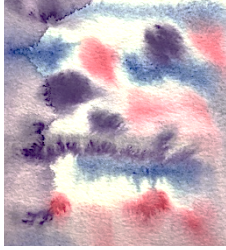
When teaching a new medium, it is a great idea to spend some time getting comfortable with the materials yourself. I always recommend that teachers try some simple and complex techniques with watercolours to see the range of possibilities with your students. Depending on the age group you teach, you can design a sample sheet exercise for them using 3 or 4 of the techniques you want them to try in their paintings. Young students particularly like the wet on wet, pastel resist, and salt techniques. Giving them a chance to practice and experiment will give your students far more confidence when creating their personal images.

Material & Setup

- Watercolour set
- Masking tape
- White oil pastel or wax crayon
- Table salt
- Paper towel
- Watercolour brushes (soft bristles) 1 large, 1 small
- Two containers of water (one to clean the brush, one to wet your paper)
- Watercolour paper – It is important to use actual watercolour paper for this. It is designed to absorb the paint and will allow the effects to happen.
- Optional – Painting Board – I use 3/16-inch Masonite that I purchase at the local hardware store in 4x8 foot sheets and cut into 12x18 inch panels. These also double as drawing boards. My students clip their paper to them for working outside or moving around the art room.



Paper Setup – Tape your paper to a board or to a tabletop. Tape all four sides completely (do not leave gaps). Use the masking tape to divide the paper into the number of frames you will need for your exercises. For the examples above, I used 11x15 inch watercolour paper and divided it into 6 frames.



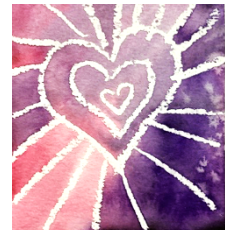
Block 1 – Wet on Wet – Wet the entire block with clean water (use a large brush). Use your small brush to apply strokes or dots of colour to the wet surface. Let the colour “bleed” on its own – don’t move it around with your brush once you’ve painted it on.



Block 2 – Controlled Wet on Wet – Draw 3 or 4 circles, or other shapes in this block. Wet one of the circles with clean water. Apply paint to the edge of the circle and tilt your board to help the colour run (don’t brush it around). This process is like block one, but you are only spreading the colour in a selected area. Complete each circle this way. When the circles are **completely** dry, do the same process in the background. The colours will only spread where the paper is wet.



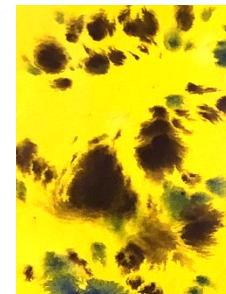
Block 3 – Masking Tape Resist – Apply bits of masking tape inside this block. Use your large brush to wet the entire block (you can paint the water right over the tape). Apply colour to the wetted paper with your large brush. You can overlap colours to blend them together. You can move the colours around with your brush. When the paint is completely dry you will remove the tape.



Block 4 – Pastel Resist – Draw a design in this block with a white pastel (a white wax crayon will work too). Wet the entire block and apply colour (like in block 3). The design will magically appear as the oil pastel resists the paint.



Block 5 – Salt Effects – Wet the paper with your large brush. Make sure it is completely wet. Apply paint over the entire area and sprinkle with salt while the paint is wet. Do not brush the paint after the salt has been applied. After about 15 minutes you will see a “frost” effect in the paint.



Block 6 – Splatter Wet on Wet Wash – Wet the paper with a large brush. Apply a thinned-out layer of paint (it should look quite light). Splatter a darker colour on top of this by flicking the metal ferrule on your brush with your finger. (The ferrule is the metal band that connects the bristles to the handle.) Be sure to hold the brush close to the page to avoid a big mess!!

Finishing – When the entire sample sheet is dry, carefully remove the masking tape. Pull the tape off slowly, at a 45-degree angle to avoid tearing.

Elements of Art

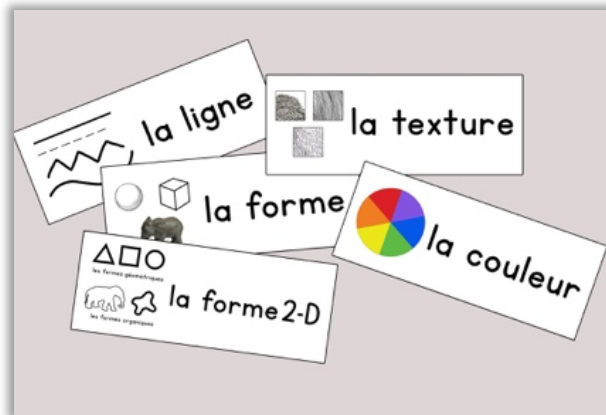
Line	Line is the most basic visual element. Lines can be used to define shapes and figures, but also to indicate motion, emotion, and other elements.
Shape/Form	Formed when a line begins or ends at the same point, shapes have two dimensions. If another dimension is added, the shape becomes a <i>form</i> . Irregular shapes (often found in the natural environment) are known as <i>organic</i> while regular shapes like triangles, circles, rectangles, etc., are known as geometric. <i>Positive shapes</i> are the actual objects or elements in a composition. <i>Negative shapes</i> , are formed by the spaces between and around the positive shapes.
Colour	Primary = red, yellow, blue Secondary = orange, green, violet Tertiary = 1 primary + an adjacent secondary Colours, or hues, are arranged on a colour wheel. Colours next to each other on the colour wheel are <i>analogous</i> . These colours are harmonious together. Colours opposite on the colour wheel are <i>complementary</i> . These colours make strong contrasts. Colours can be divided into groups of <i>warm</i> and <i>cool</i> . Reds, oranges and yellows are warm. Blues, violets and greens are cool. When used together, warm colours appear to advance, cool colours appear to recede. <i>Shades</i> are created by adding black to a hue. <i>Tints</i> are created by adding white to a hue. You can change the <i>saturation</i> of a colour by adding its opposite (its complement).
Value	Value is the relative darkness and lightness (also called shade or tone).
Texture	The look or feel of a surface. Could be actual texture like thick paint, or visual texture, like a drawing of fur.
Space	Sculpture has its own 3D space or depth, but in two-dimensional art, depth is an illusion. Artists use perspective, make distant objects smaller, overlap shapes, vary detail and make colours more or less intense, to help create the illusion of space or depth.

Principles of Design

(Principles help to organize the elements in a composition.)

- Repetition** Lines, shapes, colours, etc, are often repeated in a composition. This repetition helps create *unity* in a composition and can also be used to create movement or patterns.
- Movement** is meant to show activity in a picture. A picture showing skating or running shows a *physical* movement. A picture might also show *compositional* movement which is usually created through repetition.
- Contrast** adds interest to a work of art. Contrast is created by putting things that are different together. Artists might contrast light with dark, warm colours with cool colours, large shapes with small shapes, or rough surfaces with smooth surfaces.
- Balance** There are 3 classifications of balance – formal (symmetrical), informal (asymmetrical), and radial. With formal balance the parts of a composition are visually equal. (a close-up of a face for example). With informal balance the parts are visually unequal. Two small shapes could balance one large shape for example.
- Radial balance revolves around a real or imaginary central point. (Hubcap, orange half)
- Emphasis** Emphasis means that one part of the composition stands out. An artist may emphasize an area by making it different from all the things around it. (a red shape among a sea of green shapes, a large object next to small objects, etc.). An artist can also create emphasis by distorting an element in some way or placing it in the centre of the composition.
- Unity** is achieved when the elements and principles work together in harmony. Unity without variety can be boring, but too much variety is not unity. A balance between the two must be kept.

Responding to Art – Visual Thinking Strategies



Elements of Art word-wall cards and Visual Thinking Strategies questions (in both French and English) help teachers explore all 3 Visual Arts outcome strands of “Create”, “Connect”, and “Communicate”.

Use the Responding to Art bookmarks to help start conversations about art. Explore questions from each category of Describe, Analyze, Interpret, and Evaluate. Remember, there are no wrong answers for this. It is a chance for students to communicate what they see, what they know, what they wonder.



Responding to Art Visual Thinking Strategies

Describe

What things do you see?
What kind of lines, shapes, colours, textures, etc. do you see?
Describe the people, animals, plants, etc. Are they alike or different?
Describe the place.

Analyze

Which objects are closer? further away?
What do you think is the most important part? Why?
How do you think the artist made it?
What is repeated in the artwork?
What would you like to ask the artist?

Interpret

What is happening?
What will happen next?
Put yourself in the artwork. Walk around. What do you see? What do you hear?
What title would you give it?

Evaluate

What do you think is the best thing about this artwork?
What would you do with this art if you owned it?



Faire la critique d'art

Décrire

Quels objets voyez-vous?
Quelles sortes de lignes, de formes, de couleurs et de textures voyez-vous?
Décrivez les personnes, les animaux, et les plantes. Comment sont-ils semblables ou différents?
Décrivez la scène.

Analyser

Quels objets sont les plus proches, lesquels sont les plus éloignés?
Quelle partie de l'œuvre est la plus importante?
Comment est-ce que l'artiste a créé cette œuvre d'art?
Qu'est-ce qui se répète dans l'œuvre?
Que voulez-vous demander à l'artiste?

Interpréter

Que se passe-t-il dans cette œuvre d'art?
Qu'est-ce qui arrivera par la suite?
Imaginez-vous que vous êtes à l'intérieur de la pièce d'art. Faites un petit tour.
Que voyez-vous? Qu'entendez-vous?
Quel titre donnerais-tu cette œuvre?

Évaluer

Qu'est-ce qui est la meilleure partie à propos de cette œuvre?
Que ferais-tu avec cette œuvre si elle vous appartenait?

Thank You!



Art in the Classroom is an Andrew & Laura McCain Art Gallery initiative. Contact the gallery with questions or comments.
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