Impressionist Landscape
Table of Contents

Unit Summary ..............................................page(s)

Stage One: Standards
Stage One identifies the desired results of the unit including the broad understandings, the unit outcome statement and essential questions that focus the unit, and the necessary knowledge and skills.

The Understanding by Design Handbook, 1999
.............................................. page(s)

Stage Two: Assessment Package
Stage Two determines the acceptable evidence that students have acquired the understandings, knowledge and skills identified in Stage One.

.............................................. page(s)

Stage Three: Curriculum and Instruction
Stage Three helps teachers plan learning experiences and instruction that aligns with Stage One and enables students to be successful in Stage two. Planning and lesson options are given, however teachers are encouraged to customize this stage to their own students, maintaining alignment with Stages One and Two.

.............................................. page(s)

Appendices .............................................. page(s)
The Department of Fine and Applied Arts has developed a concept-based curriculum which focuses on six areas of understanding; Portraiture, Landscape, Still Life, Architecture, Design, and Cultural Symbol Systems.

Big Idea: Landscape

Students will understand that people have a mutual relationship with the natural and human-made environment (landscape, seascape, cityscape), which has been recorded across cultures and over time.

- Realistic (Observational- depiction of space on a 2D surface)
- Abstract (Impressionist, Symbolic, Idealistic, Expressive)
- Imaginary
- Record of history, place, and time
- Cultural perspective
- Landscape as narrative

This unit on Landscape is designed for grade three students who have had an introduction to this art concept in grades K-2, which is part of a K-12 curriculum strand. Grade three students will use observation, painting and thinking skills to perceive, produce, and reflect on Impressionist Landscape Painting. The overarching concept of Landscape will be revisited in grade five, when students learn about the Hudson River School.
Stage One: Standards

Stage One identifies the desired results of the unit including the broad understandings, the unit outcome statement and essential questions that focus the unit, and the necessary knowledge and skills.

The Understanding by Design Handbook, 1999

Visual Art Essential Understandings and Content Standards

The Department of Fine and Applied Arts uses a model of instruction and assessment known as Arts PROPEL, which was developed by designers Howard Gardner and Nelson Goodman at Harvard’s Project Zero. Arts PROPEL is a hands-on approach, where art production is the core component of the four interdependent skill processes; Production, Perception, Reflection, and Work Ethic.

Essential Understanding #1 PRODUCTION
(the making of art as the basis of the studio model)
As a result of the Farmington Public School’s K-12 Art Program, all students will understand that the making of visual art enables people to develop and express perceptions, ideas, and feelings about themselves and the world.

Content Standard: 1.3
Begin to express ideas, perceptions and feelings in powerful and evocative ways.

Essential Understanding #2 PERCEPTION
(involves viewing and understanding one’s own art and the art of others)
As a result of the Farmington Public School’s K-12 Art Program, all students will understand that skilled perception enables individuals to fully experience their environment and the visual arts.

Content Standard: 2.2
Recognize Realism and Impressionism in the work of selected artists.
Content Standard: 2.3
Develop an awareness of visual and non visual experiences and will be able to draw on those experiences in her/his own work.

Essential Understanding #3 REFLECTION
(thinking about art in terms of generating ideas, improving one’s art through revision, and placing one’s art in a larger context)
As a result of the Farmington Public School’s K-12 Art Program, all students will understand that the process of reflection enables individuals to develop criteria by which they value and judge art.

Content Standard: 3.3
Identify various purposes for creating works of art.
Content Standard: 3.6
Reflect on and evaluate the quality and effectiveness of their own and others’ work using specific criteria.

Carol Kaplan    Avis Turner    June 2006    Farmington Public Schools
Essential Understanding #4 WORK ETHIC
As a result of the Farmington Public School’s K-12 Art Program, all students will understand that seriousness of purpose toward the production and valuing of art results in higher achievement

Content Standard: 4.1
Work hard (best effort) and carry projects to completion
Content Standard: 4.4
Care for tools and materials

Science Essential Understanding #1
Scientific inquiry is an ongoing process, building knowledge about events and phenomena.

Content Standard: 1.2
Recognize that careful observation and systematic investigation are ways of learning about the rules of nature.
Unit Outcome Statement
Consistently aligning all instruction with this statement will maintain focus in this unit.

As a result of this unit students will gain a deeper understanding of landscape painting as it was transformed by Impressionist artists.

(Note: Impressionists painted outside in natural light, using everyday subject matter, with a focus on light and color. Challenges of painting “en plein air” required changes in paint handling and brush techniques due to time and weather constraints.)

By the end of this unit students will:

- Compare and contrast work of major artists with a focus on Realism vs. Impressionism. (Arts PROPEL perception/ reflection)
- Demonstrate the ability to perceive the optical effects of light and color in landscape. (Arts PROPEL perception / production)
- Use observation and painting skills to produce a landscape in the Impressionist Style (Arts PROPEL production)
- Reflect on their own and other’s artwork. (critique) (Arts PROPEL reflection)

Essential Questions

- What is a landscape?

- How do observation and scientific inquiry help us learn about the natural world? What is the connection between art and science?

- How can you look at your work and the work of others help you to see more clearly?

Knowledge/Concepts

- Landscape
- Depicting space on a 2D surface, view-finder
- Realistic v. Impressionist
- Major Artists (Monet, Bierstadt)
- Observation of light and color (shadows, reflections)
- Color theory (complements, additions of white (tints), no use of black)
- Creativity and risk-taking

Skills/Processes

- Painting a landscape outdoors
- Practicing brush strokes
- Using a medium in a new style
• Craftsmanship
• Effort and work completion

Thinking Skills

• Compare/Contrast
• “Read” a visual image; describe, analyze, interpret, evaluate
• Distinguish and reflect upon what one actually sees and what one thinks one sees
• Apply information to creating a landscape in the Impressionist style
• Reflect on one’s own work and the work of others
• Discover connections between art and science
**Stage Two: Assessment Package**

Stage Two determines the acceptable evidence that students have acquired the understandings, knowledge and skills identified in Stage One.

**Authentic Performance Task**

**Goal:** Your task is to create a landscape painting in the Impressionist style, after comparing and contrasting the work of Albert Bierstadt and Claude Monet, practicing brush strokes associated with the style, and observing/recording light and color in the natural world.

**Role:** You are an artist who is preparing for an art exhibit to show your landscape painting done in an Impressionist style.

**Audience:** Guests at the show include your art teacher, peers, and school community.

**Situation:** You will create a landscape painting “en plein air” (outdoors) in the Impressionist style. The painting should depict a part of the landscape (view-finder) with a clear horizon line and show objects that are near and far. You should use short brush strokes, demonstrate an understanding of color theory, light and shadow, and strong craftsmanship. Upon completion of the painting, you will reflect on the process and product in a group critique and a written journal entry.

**Performance:** You will create a landscape painting in the Impressionist style, which will be displayed at the art show in your school and will be critiqued by you, your peers, and your art teacher.

**Standards and Criteria for Success:**
The standard and criteria will be addressed in a rubric: E= exceeds standard, M= meets standard, P= progressing towards standard. Work Ethic (effort) is assessed √-, √, √+

*(See rubrics in appendices)*

**Content standards addressed in this assessment:**
**Content Standard: 1.3**
Begin to express ideas, perceptions and feelings in powerful and evocative ways.

**Content Standard: 2.2**
Recognize Realism and Impressionism in the work of selected artists.

**Content Standard: 2.3**
Develop an awareness of visual and non visual experiences and will be able to draw on those experiences in her/his own work.

**Content Standard: 3.3**
Identify various purposes for creating works of art.

**Content Standard: 3.6**
Reflect on and evaluate the quality and effectiveness of their own and others’ work using specific criteria.
Work hard (best effort) and carry projects to completion

**Content Standard: 4.4**

Care for tools and materials

**Science Content Standard: 1.2**

Recognize that careful observation and systematic investigation are ways of learning about the rules of nature.
Tests, Quizzes, and Other Quick and Ongoing Checks for Understanding

Formative assessments:

- **Class discussion of exemplar artists, verbal assessment**
  (2.2, Recognize Realism and Impressionism in the work of selected artists, 3.3; Identify various purposes for creating works of art)
- **One-on-one conferencing**
  (Ongoing checks for understanding, all standards, depending on day)
- **Process folio completion**
  (4.4 Care for tools and materials, 4.1; Work hard and carry projects to completion)

“Process folio” will include:

- **Venn diagram**
  (2.2, recognize Realism and Impressionism in the work of selected artists)
- **Pages of practice brush strokes**
  (4.4 Care for tools and materials)
- **Journal entry recording prediction/observation/findings of light and color**
  (2.3, developing an awareness of visual and non-visual experiences and will be able to draw on those experiences in her/his own work, ESU 1.2 recognize that careful observation and systematic investigation are ways of learning about the rules of nature.
- **Diagram and collage of color theory exploration (warm and cool colors, complements, tints, no use of black)**
  (2.3, developing an awareness of visual and non-visual experiences and will be able to draw on those experiences in her/his own work, ESU 1.2 recognize that careful observation and systematic investigation are ways of learning about the rules of nature.

Summative assessments:

- **Landscape painting in the Impressionist style**
  (1.3; Begin to express ideas, perceptions and feelings in powerful and evocative ways, 2.3; Develop an awareness of visual and non-visual experiences and will be able to draw on those experiences in her/his own work, 4.4; Care for tools and materials, 4.1; Work hard and carry projects to completion)

- **Journal entry of self-reflection (rubric sheet)**
  (2.2, recognize Realism and Impressionism in the work of selected artists, 3.3; Identify various purposes for creating works of art, 3.6; Reflect on and evaluate the quality and effectiveness of their own and others’ artwork using specific criteria

- **Group critique/final exhibit** (3.6; Reflect on and evaluate the quality and effectiveness of their own and others’ artwork using specific criteria)
# Stage Three: Learning Experiences and Instruction

Stage Three helps teachers plan learning experiences and instruction that align with Stage One and enables students to be successful in Stage Two.

## Learning Experiences and Instruction

<table>
<thead>
<tr>
<th>Guiding Questions</th>
<th>Instructional strategies</th>
<th>Check for Understanding</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Day 1: Introduction to Impressionist Landscape Unit</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Essential Question:</strong> What is a landscape?</td>
<td><strong>Hook:</strong> Read aloud to class; <em>Monet</em> by Mike Venezia. Display posters of landscape paintings by Bierstadt and Monet. Teacher will initiate discussion on Claude Monet and Impressionist landscapes making connections to the book.</td>
<td>• Group discussion about book and posters. • List of reasons created as a group on why landscapes are created.</td>
</tr>
<tr>
<td><strong>Guiding Questions:</strong> Why do people create landscapes?</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Guiding Questions:</strong> Why do people create landscapes?</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Day 2: Introduction (continued)</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Essential Question:</strong> What is a landscape?</td>
<td><strong>Hook:</strong> Display posters of landscape paintings by Bierstadt and Monet. One landscape will be Realistic and others Impressionist, so that students can compare and contrast. Teacher will facilitate the discussion as students describe, analyze, and interpret the images. Part of the discussion will be a review of how artists depict space (show distance) on 2D surface. They will then complete the Venn diagram comparing and contrasting characteristics of each painting.</td>
<td>• Group discussion • Venn diagram</td>
</tr>
<tr>
<td><strong>Guiding Questions:</strong> Does a landscape painting have to look like a photograph?</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Guiding Questions:</strong> How did painting outdoors transform landscape painting?</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Day 3: Impressionist Brush Technique</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Essential Question:</strong> What is a landscape?</td>
<td><strong>Hook:</strong> Display Monet poster. Have students as a group look at it far away and then close up to distinguish differences and to notice visible brush strokes and use of color. Teacher will have “Impressionist” palettes of paint set up at each table with water, brushes, and heavy paper or tagboard. Colors will not include brown or black, but will include white paint.</td>
<td>• Class discussion of Impressionist brush stroke techniques and use of color. • Class will circulate throughout room looking at other students’ work, and conduct an informal critique.</td>
</tr>
<tr>
<td><strong>Guiding Questions:</strong> How can you look at your work and the work of others to help you see more clearly?</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Guiding Questions:</strong> How did painting outdoors (“en plein air”) transform landscape painting?</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Carol Kaplan    Avis Turner    June 2006    Farmington Public Schools
Why do you think this quick short brush stroke technique was used by the Impressionist painters?

Teacher will lead guided practice on painting with short brush strokes, emphasizing NOT to paint shapes directly, rather to have strokes of colors next to each other create the shapes. They will paint a landscape from their imagination or by looking at a poster for inspiration, with a clear horizon line (where sky meets land or water.)

Additional Resources:
What Makes a Monet A Monet?
"Afternoon of a Faun " by Debussy

---

**Day 4: Where Science Meets Art**

**Essential Questions:**
How do observation and scientific inquiry help us learn about the natural world? What is the connection between art and science?

**Guiding Questions:**
- What can observation of prisms and sunlight teach us about color?
- Why did Impressionists say that color is light and light is color?

**Hook:** Teacher will ask students to think about what will happen when light shines through a prism. They should not share this prediction with other students at this point.

Students will write their prediction in their journals.

Teacher will take students outside (if possible) to observe the effects of sunlight passing through a prism. Students will record observations and see if they match their predictions. “My prediction was correct (or not) because….”

Inside the classroom, students will discuss their findings as a result of this scientific inquiry.

---

**Day 5: Color Theory**

**Essential Questions:**
How do observation and scientific inquiry help us learn about the natural world? What is the connection between art and science?

**Guiding Questions:**
- Do colors appear different in different situations (such as next to or on top of others)?

**Hook:** Color theory exploration: Teacher will demonstrate how the color wheel is used and explain warm, cool, complementary colors, and tints. Students will use colored pencils on black paper to draw the color spectrum and to experiment with color blending and creating tints by adding white. They will also create small

---

- Roving dialogues: Teacher will review landscape elements, and give reminders on paint application and brush handling.
- Class discussion of guiding questions
- Journal entry of scientific observations
- Color diagram on black paper
- Color theory collage
collages to discover what happens when complements are placed next to each other as compared with other combinations. They will record their observations in their journal.

**Days 6-7: Painting “en plein air”**

**Essential Question**
What is a landscape?

**Guiding Questions:**
Why do you think the quick short brush stroke technique was used by the Impressionist painters?

How does a painter “select” his view of the landscape to paint?

**Hook:** Teachers and students will gather materials and supplies to paint outdoors.

Teacher will review elements of a landscape (horizon line, foreground, middleground, and background) and ways to show distance such as size, placement, detail, diagonal lines, overlapping, and atmospheric perspective). Teacher will demonstrate how to use a view-finder to focus on a section of the landscape to depict on canvas. She will also remind them to observe their surroundings and the play of light to create an authentic Impressionist landscape using a limited palette of colors.

- Roving dialogues
- Landscape painting in the Impressionist style

**Day 8: Reflection**

**Essential Questions:**
How can you look at your work and the work of others help you to see more clearly?

What is a landscape?

**Guiding Questions**
After you have learned to see more like an Impressionist artist how will you look at things differently?

At the beginning of this unit we looked at two landscape painters, one Realistic (Bierstadt), one Impressionistic (Monet). What have you learned about Impressionism that has that changed the way you view those two paintings?

How does this knowledge change the way you think about

- Landscape painting
- Self-reflective journal entry
What were the challenges that you faced while painting outdoors? How did you solve these challenges?

Did these challenges affect your craftsmanship?

If there is time, teacher can do small informal group critiques of the work on students’ tables.

---

### Day 9: Art Show/Critique

**Essential Questions:**

How can you look at your work and the work of others help you to see more clearly?

**Guiding Questions:**

How does the identification of similarities and differences help you to evaluate the strengths and weaknesses in yours and others’ work?

Teacher will take students to view displayed work in the show and facilitate group critique.

Teacher will ask students to look at their work and pick one successful element (not a “favorite”) and then look at the other works and find something that is similar in another artist’s work.

For example “I painted trees that were bending to show that they blowing in the wind. I noticed that Elijah did too and he wasn’t even sitting next to me!”

Then Elijah will do the same with another student’s work…and so on….

- Landscape painting
- Group Critique of each other’s work in Art exhibit
Impressionist Landscape Painting  
(Teacher Assessment-Production)

<table>
<thead>
<tr>
<th>Production</th>
<th>Exceeds</th>
<th>Meets</th>
<th>Progressing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Depiction of distance on a 2D surface (beginning understanding of perspective)</td>
<td>Horizon line, foreground, mid-ground, background, size, detail, placement, diagonals, overlapping, etc.</td>
<td>Horizon line, foreground, mid-ground, background, size, placement</td>
<td>Minimal understanding of “near and far”, or where the sky meets the land</td>
</tr>
<tr>
<td>Impressionist style brush strokes to create shapes</td>
<td>Short brush strokes of varying length and intensity</td>
<td>Mostly short brush strokes</td>
<td>Long conventional strokes, “coloring in”</td>
</tr>
<tr>
<td>Color Theory, Scientific Inquiry</td>
<td>Colors applied showing a strong knowledge of warm and cool colors, complementary colors, tints, and scientific inquiry</td>
<td>Colors applied showing an average knowledge of warm and cool colors, complementary colors, tints, and scientific inquiry</td>
<td>Color application with little knowledge of color theory and scientific inquiry</td>
</tr>
<tr>
<td>Craftsmanship</td>
<td>All surfaces on the canvas were covered thoughtfully with paint in an Impressionist style with added detail and creativity</td>
<td>Most surfaces on the canvas were covered thoughtfully with paint in an Impressionist style.</td>
<td>Unpainted parts of the canvas, paint applied with little thought</td>
</tr>
<tr>
<td>Holistic “impression” of landscape scene transferred to canvas</td>
<td>Student closely observed outdoor scene and transferred effectively to painting with exemplary skill and detail</td>
<td>Student observed outdoor scene and transferred effectively to painting</td>
<td>Student did not transfer observed outdoor scene to canvas</td>
</tr>
<tr>
<td>Effort</td>
<td>Focused on all tasks (√+)</td>
<td>Focused on most tasks (√)</td>
<td>Needed reminders to focus (√-)</td>
</tr>
</tbody>
</table>

Additional Feedback:
Impressionist Landscape Painting
(Student/Teacher Assessment-Perception/Reflection)

<table>
<thead>
<tr>
<th>Perception/Reflection</th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>Did you show the land meeting the sky in your painting? (horizon line)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Did you use mostly short Impressionist brush strokes?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Did you choose colors using knowledge of the Impressionist style of painting? (Lots of white, warm and cool colors, etc.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Did you paint thoughtfully and carefully? (Good craftsmanship)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Did you give your best effort at all times?</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

What other techniques did you use to show that things were near and far in your landscape?

What challenges did you have painting outdoors? Do you think that short quick brush strokes was a solution to a problem for Impressionist painters when they were outdoors? Why?

Do you think your painting looks like an “impression” of the landscape you observed? Why?

At the beginning of this unit, you were introduced to the realistic painting style of Albert Bierstadt and the new Impressionist style of Claude Monet. Now that you have become an Impressionist painter, has this changed the way you think about landscapes? Why?
Appendices

Vocabulary

Impressionist
Landscape
“En plein air”
Brush stroke
Canvas
Horizon Line
Foreground, Middleground, Background
Ways to show distance (size, placement, detail, overlapping, and diagonal lines)
Color Theory- Warm and Cool colors, Complementary Colors, Tints
View Finder
Inquiry
Prediction
Findings
Prism
Critique- Reflection

Artists’ Pool

Claude Monet (Bio information: en.wikipedia.org/wiki/Claude_Monet)
Albert Bierstadt (Bio information: en.wikipedia.org/wiki/Albert_Bierstadt)
Childe Hassam
CT Impressionists

Hudson River School Artists
Resources

Books

Monet *** (from series: Getting to Know the World’s Artists/ paperback)
by Mike Venezia; Children’s Press ISBN 0-516-02276-8
Farm. Pub. Lib. JBMonet
This is a great book that appeals to young children. It covers all the basics including Impression Sunrise, the invention of tube paints, and of course painting outside in sunlight. We recommend having enough copies so that each student can hold one as you do an in class re-aloud. It makes for a great introduction of the basic material!

Linnea in Monet’s Garden *** (R&S Books ISBN 91 29 583144)
by Christina Bjork & Lena Anderson / Farm. Pub. Lib. 759.05
Very nice book, a fictional account of a little girl who travels to France with her friend Mr. Bloom. This book can be used as a resource in many ways. Read parts of it out loud to students. Use it as an inspiration for students to create their own journals. Contains both drawings and real photographs of flowers and gardens, with lots of historical. Kids love the video & it’s well done.

The best reproductions! Includes “zoom-ins” from well known paintings. Includes paintings: Poplars, Haystacks, Rouen Cathedral, Gare St. Lazare, and Poppy Field. Interesting anecdotal stories. Nice summary page.

Claude Monet ** (Tell Me About Books; Carolrhoda Books/ Lerner Pub.)
by John Malam ISBN 1-57505-250-4
Easy reader level. OK pictures somewhat abbreviated story.

Claude Monet; The Life and Works of** (Heinemann Library Series)

Blue Butterfly ** by Bijou Le Tord (Double Day) ISBN 0-385-31102-8
A nice picture book of few words.

Claude Monet ** (First Impressions Series Abrams Pub. ) by Ann Waldron
This book is for the more advanced reading for 3rd/4th grade. Good documentation of the artist’s life. Some wonderful photographs of Monet and studio.

The Magical Garden of Claude Monet ** (Barron’s Artist Series by Laurence Anholt)
Fictionalized story of Berthe Morisot’s daughter visiting Monet….fair.
Web Sites

giverny.org *****

This is a fantastic site! It would be great to show on a large screen to whole class. There are many extremely beautiful photos of the house and gardens. The site includes links to: plants lists with photos, maps, commentary, calendars, museum visitation information, workshops (with photos of current artists painting in the gardens!), the village of Giverny and much more. Site is available in French and English.

fondation-monet.com ***

Music

“Afternoon of a Faun” by Claude Debussy (part of the Farmington Music Department K-4 listening portfolio)
**Auxiliary Components**

**Journals:** Students will use journals as part of their process folio to be used in the following ways:
- For sketches, brush stroke practice, small postcard practice copies
- Written Reflections
- Record vocabulary
- Paste in pen-pal letters
- Add handouts
- Add photographs
- Attach color & light theory work sheets
- Venn diagram
- Classroom Collaborations (i.e. writing pieces)
- *Linnea in Monet’s Garden* for further ideas (scrapbook)

*Journals can be as simple as a blue book or could be handmade and decorated as an extension lesson in either the art room or the home classroom.*

**Color and Light Theory:**
- **Prisms** ~ Take children outside on sunny day. Slowly turn real glass prisms in the light until a *rainbow* is projected onto white paper. Students may “hold” rainbows, shine them on their shirts, faces, legs, sneakers, etc. Return inside for class discussion on the “bending of light” and the fact that white light is made up of particle/waves of colored light called *photons*. Every color has its own wave pattern. (kind of like musical notes ~ sound waves).

- **Color Spectrum** ~ Help students make connections to paint mixing; to primary and secondary colors and the observed color spectrum by recording these observations on paper. A really neat way is to use quality black paper and colored pencils to create luminous illustrations of rainbow light emerging from prisms. Colored pencils may be overlapped to form new colors, just like mixing paint. Another way is to use watercolor paints or markers on round coffee filter paper.

- **Bending light experiment** ~ Place a new yellow pencil in a clear beaker of water that is half full. Look closely. What do you see? (the pencil appears to be split as it passes through the surface of the water.)

- **Painting shadows** ~ In any color, the light moving to shadow follows the color wheel (see Impressionist paintings, paintings of snow scenes, and works by Wayne Thiebaud, etc.). Emphasize with students that the Impressionists never used black or brown for shadows. So, yellow objects in bright light would have orange or green shadows. Greens will have blue and purple shadows. Orange would move to red, while red would move to purple. Students may observe shadows under spot lights or in the sun. But they will not readily “see” the blue-purple as Monet did. You may explain that in part, this is due to “atmosphere”, or small particles (of water moisture and dust) in the air which serve to make things
distant appear fussy and blue-ish (i.e. mountains). Let students practice painting “extreme shadows” of small still life objects!

- **Brush strokes** ~ Besides their use of bright sun-light color contrasting with deep shadows, the Impressionists were also known for their bold brush strokes. In order to *capture the “moment in time”* pure strokes of color were rapidly painted on the canvas. See some of the books listed in the reference guide and or use posters of Impressionist painting to *let students observe this*. Move far away from a poster, then have students slowly move closer. Let students practice strokes using real paint and scrap paper. Have students *choose a small postcard* reproduction of a Monet painting to copy. Experiment with this technique of applying color filled brush strokes.

**Museum Experience:**
The **Hill-Stead Museum** in Farmington offers an excellent package for older elementary students studying **Impressionism**. The Museum collection contains several Monet paintings including the “grainstacks”. Other local museums include the Wadsworth Atheneum in Hartford and the New Britain Museum of American Art


**New Britain Museum of American Art** ([www.NBMAA.org](http://www.NBMAA.org))

**Wadsworth Atheneum** ([www.wadsworthatheneum.org](http://www.wadsworthatheneum.org))

**Authentic Experience:**
Giving children authentic experiences deeply enriches their learning, expands their knowledge base, and develops their comprehension. Some ways to provide authentic experiences are using school gardens and grounds to paint “en plein air”, having a “guest” artist visit (perhaps a parent), letting students see and touch such things as real canvas, easels, pigments, etc. The sky’s the limit!
Claude Monet
(1840-1926)
French Impressionist Painter

Impression: Sunrise, 1874
Painting from which the name of the Impressionist movement was derived
Boats leaving the harbor, Claude Monet

Regattas in Argenteuil, Claude Monet
Japanese bridge, Claude Monet

Grainstacks, Claude Monet
In the Mountains, Bierstadt

Otter Creek, Frederick Church