

GREAT MINDS® WIT & WISDOM

# Grades K–8:

## *Wit & Wisdom* Visual Art Lessons

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*Teacher Edition*

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# The Art of *Wit & Wisdom*

## THE POWER OF VISUAL ART INSTRUCTION

In a world increasingly dependent on visual media to communicate meaning, it is essential to teach students visual literacy. Through intentional exposure to great works of art in the *Wit & Wisdom* curriculum, students build understanding, appreciation, and awareness of the ways in which elements of visual language influence people and the world of ideas. The selected works represent a wide cultural vocabulary, providing students with a common visual experience to carry throughout their lives as educated citizens.

## THE *WIT & WISDOM* APPROACH TO TEACHING VISUAL ART

*Wit & Wisdom* recognizes that as one of the earliest modes of human communication, visual art is a universal and essential form of expression and communication, accessible to even the youngest of learners. Each module provides multiple opportunities for students to engage with significant works of art as core and supplementary texts, including paintings, illustrations, prints, sculptures, architecture, and photographs. Rather than serving as illustrations of module content, each selection has been chosen to inspire students to grapple with broader concepts related to knowledge students gain from studying the module.

## VISUAL ART INSTRUCTION IN ACTION

Use the following resources to engage your students in a careful analysis of visual art:

- 1 The Art of Wit & Wisdom (Slide Show):** Share and study the artworks in this slide show to build knowledge and appreciation of artistic elements, genres, styles, and media. These works offer diverse perspectives from a variety of culturally significant artists, artistic movements, and historical contexts. Click on each image for a larger, more detailed version.
- 2 Wit & Wisdom Visual Art Lessons:** Guide students to apply the habits of mind they develop as readers to the analysis of visual art by using the five Content Stages to structure their inquiry. These lessons provide opportunities for all learners, regardless of abilities, to access themes and ideas expressed through visual art.
- 3 Wit & Wisdom Visual Art Glossary:** Establish content-specific vocabulary for naming, describing, and interpreting works of visual art.

GREAT MINDS® WIT & WISDOM

# **The Art of *Wit & Wisdom***

## Early Elementary Visual Art Lesson

In this lesson, students examine their first piece of visual art for the year. The lesson introduces them to a process of reading a visual “text” that they will employ throughout *Wit & Wisdom*.

# Art Lesson: At a Glance

## PAINTING

*I and the Village*, Marc Chagall  
(<http://witeng.link/0114>)

## AGENDA

### Welcome (5 min.)

*Understand the Focusing Question and Content Framing Question*

### Launch (10 min.)

### Learn (28 min.)

*Determine What Is Happening in the Painting (5 min.)*

*Analyze Color and Shape (18 min.)*

*Interpret Essential Meaning (5 min.)*

### Land (6 min.)

*Answer the Content Framing Question*

### Wrap (1 min.)

*Reflect*

## INSTRUCTIONAL ROUTINES IN THIS LESSON

- Echo Reading
- Nonverbal Signals
- Think-Pair-Share
- Tableau
- Word Wall

## MATERIALS

- Handout: Observing Visual Art
- Crayons or colored pencils

## Learning Goal

Describe how Marc Chagall uses color and shape to tell a story in *I and the Village*.

- ✓ Complete the handout, identifying appropriate colors, shapes, and emotions.

## Prepare

### FOCUSING QUESTION

*What can we learn from studying visual art?*

### CONTENT FRAMING QUESTION

*How does this painting build my knowledge?*

Students examine their first piece of visual art for the year: Marc Chagall's enchanting *I and the Village*. *Wit & Wisdom* modules often weave art investigations throughout a module, allowing for multiple exposures to the selected works and offering numerous opportunities to deepen student understanding. However, in this lesson, students apply the thinking behind the five *Wit & Wisdom* Content Stages to their analysis of artwork in a single session. As students apply habits of mind from each Content Stage to the piece, they use the routine of Nonverbal Signals to process information while building their understanding of the artwork's meaning. Finally, at the end of the lesson students reflect on how examining art expands their knowledge.

### TEACHER NOTE

In this lesson, students work briefly through each *Wit & Wisdom* Content Stage:

- 1 Wonder: What do I notice and wonder about this text or image?
- 2 Organize: What is happening in this text or image?
- 3 Reveal: What does a deeper exploration reveal about this text or image?
- 4 Distill: What is the essential meaning of this text or image?
- 5 Know: How does this text or image build my knowledge?

# Welcome 5 MIN.

## UNDERSTAND THE FOCUSING QUESTION AND CONTENT FRAMING QUESTION

Tell students that they will begin by Echo Reading and thinking about the important questions for the lesson. Ask: "What does it mean to echo something?"

Confirm that *echo* means "to repeat something back." Explain that when students Echo Read, they echo the reader by repeating the sentence aloud as a group.

Post the Focusing Question: “What can we learn from studying visual art?” Read it aloud. Point to each word as students Echo Read.

Highlight the words *visual art*. Share that students will not read a book today but will work with a different type of text. Ask: “What do you think we will explore today?”

Use responses to confirm that students will examine a painting today. Explain that *visual art* is “artwork that is created for people to look at.” Provide examples, such as paintings, photographs, sculptures, and videos.

Post the Content Framing Question: “How does this painting build my knowledge?” Read it aloud. Students Echo Read the question.

Ask: “What is knowledge?” Use responses to confirm that *knowledge* is “information that someone has learned and understands.” Explain that building knowledge of the world and ideas is a big part of what learning is all about. As people learn, it is like they are building in their brains.

Emphasize that today students will look at a painting and then think about the knowledge they have built in their brains through their work with that painting.

## Launch 10 MIN.

### TEACHER NOTE

Like reading, viewing visual art requires concentration. Examining visual art requires the use of many of the same analytical skills and habits of mind. Throughout the *Wit & Wisdom* curriculum, students observe art to enrich their appreciation of the arts, strengthen their analytical skills, and develop writing, speaking, and listening skills. This seemingly simple process of observing a work of art is essential. Give students ample silent viewing time to observe the entire work, to notice details and the big picture. Allow students time to grapple with the confusion that sometimes arises from seeing an image for the first time.

Explain to students that as they explore the painting today, they will look at the image several times, for different reasons. Repeated viewings build their understanding of the work, and help them answer the Content Framing Question.

Instruct students to start by thinking about what they notice and wonder about the painting.

Display the painting *I and the Village* by Marc Chagall (<http://witeng.link/0114>). Do not provide the artist’s name or the title of the painting at this stage in the lesson. Give students time to notice and infer from the work itself.

**TEACHER  
NOTE**

The link to the painting displays the title and painter's name. Click on the image of the painting to view it without the title and painter's name. Consider having this image ready for viewing before class so students do not see the title or painter's name.

Invite students to observe the painting silently. Gently suggest that students look from top to bottom and from left to right and notice details, lines, and colors.

**Kindergarten Scaffold**

If students struggle to remain quiet and focused on the painting, consider using a pointer to direct their attention to different parts of the painting, including the top, bottom, middle, and corners.

Instruct students to share what they see in the painting. Explain that after one student shares, other students will use Nonverbal Signals to let the class know whether they see the same detail. Explain that Nonverbal Signals help students communicate without speaking. For this activity, students use thumbs-up if they see the detail and thumbs-down if they do not.

Ask: "What do you see in this painting?"

If students are not responding, encourage them to use Nonverbal Signals to let the class know whether they, too, can find the given detail. If other students indicate they do not see the detail in the painting, ask the speaker to point out its location.

**TEACHER  
NOTE**

Throughout this lesson, gray font indicates example student responses. These responses represent possible responses for each grade level. For example, the first response represents a sample Kindergarten response, the second response, that of a Grade 1 student, and the last, that of a Grade 2 student.

Students may share responses such as the following to the question of what they see in the painting.

- *I see a green man.*
- *The man is holding a plant.*
- *I see a man walking and a woman floating upside down!*

**TEACHER  
NOTE**

At this point in their art exploration, students should not interpret the imagery but simply describe what they see. Try to steer students away from analyses of what is going on (e.g., "I see a happy man talking to his horse"), and instead guide them to use observation skills to say what they see without adding commentary (e.g., "I see a green man looking at an animal").



Post and read aloud the sentence frame: **I notice** \_\_\_\_\_ .

Tell students that one way they will work with partners in this lesson is to participate in an instructional routine called Think-Pair-Share. Explain that when students participate in Think-Pair-Share, they think about their response, pair up to discuss their ideas, and then share their thinking with the larger group.

Instruct students to Think-Pair-Share, and ask: “What else do you notice in this painting?”

Remind students to use the sentence frame to answer the question.

- *I notice that there are lots of colors.*
- *I notice a lot of circles in the painting.*
- *I notice that the man and the animal are very big and the other people and animals are small.*

### **Scaffold**

If students have difficulty with this question, you might ask follow-up questions, such as, “What is the first thing that catches your eye? Then what do you see? What is unusual about this painting?”

Post and read aloud the sentence frame: **I wonder** \_\_\_\_\_ .

Instruct students to Think-Pair-Share, and ask: “What do you wonder about this painting?”

- *I wonder why the man’s face is green.*
- *I wonder why that woman is upside down.*
- *I wonder if that is a horse, cow, sheep, or goat.*

### **Scaffold**

If students have difficulty with this question, you might ask follow-up questions. such as, “What is confusing about this painting? What do you want to know more about?”

## Learn 28 MIN.

### DETERMINE WHAT IS HAPPENING IN THE PAINTING 5 MIN.

#### Whole Group

Shift students’ thinking to look at the painting for a different purpose. Ask: “What is happening in this painting?”

Explain that just as students need to figure out what is happening in a written text, they can learn a lot about a painting by asking the same questions. If possible, zoom in on different areas of the painting for closer examination.

Ask: “What are the people doing in this painting?”

- *The green man is looking at an animal.*
- *A man is walking with a farming tool over his shoulder.*
- *A woman is floating upside down. Another woman is milking a goat. A face is peering out of the yellow house in the background.*

Ask: “What do notice about how the people and animals are arranged, or positioned, in the painting?”

- *The green man and the horse are very big.*
- *The woman milking the goat and the goat are very small and look like they are sitting on the horse’s face.*
- *The man walking and the upside-down woman in the middle are very small, but they look big compared to the houses behind them.*

Ask: “What do you think the setting is for this painting? When and where is this scene happening? How can you tell?”

- *I think it’s on a farm because there are cows and goats.*
- *I think it’s a long time ago because the people’s clothes look old-fashioned.*
- *I think it’s in someone’s imagination because the people, colors, and houses are all mixed up. It doesn’t look like a real place.*

### **Extension**

Invite students to act out parts of the painting in a Tableau. For example, ask two students to act as the goat and the green man in the foreground. Ask: “What expressions do they have on their faces?”

### **TEACHER NOTE**

One way to express understanding of what happens in a story or a work of visual art is to act out a frozen image—or Tableau—of a moment in the story or the depicted scene in the artwork. Creating a Tableau helps a reader or viewer imagine and step into a scene. Just like a picture or photograph, once the Tableau is set, it does not move or make a sound. When students have selected their characters, instruct them to freeze into position, creating a snapshot. Follow up by asking how creating a Tableau helped them understand or imagine what was happening.

## ANALYZE COLOR AND SHAPE 18 MIN.

### Individuals

Explain that, just as readers examine a text closely to learn more from it, students can also better understand a painting by looking at it closely. Direct students to look at the painting, and ask: “What does a deeper exploration of color and shape reveal in this painting?” As necessary, explain that a *deeper exploration* is “a closer look at something” and *reveal* means “show.”

Explain that artists make choices about color and shape when they create works of art. Ask students to identify at least two different colors and shapes in the painting.

#### **Scaffold**

As you begin this activity, provide picture cards with the words *color* and *shape* and examples of each to English learners and other students who may need additional support. These students may hold up the cards whenever they hear these words, or point to the specific shapes and colors on their cards as the class discusses the shapes and colors.

#### **Alternate Activity**

Invite students to add the words *color* and *shape* to a Word Wall or a Vocabulary Journal, depending on your classroom practices. A Word Wall, or designated space on the classroom wall to post words, definitions, and examples, can help students track, use, and deepen their understanding of new words. For students who are reading and writing, a Vocabulary Journal can serve as an individual record for students to keep track of new words and record the definitions of key words.

Display and distribute the student handout, and read aloud the directions.

✔ Individuals use drawing materials to complete the handout.

Circulate, posing questions to further student thinking about color and shape. Questions may include the following:

- Which colors does the artist use the most in the painting? Which does the artist use the least?
- How do you describe the colors?
- Where do you see curved shapes? Shapes with straight lines? Regular shapes? Uneven shapes?

The Art of Wit & Wisdom > Early Elementary > Handout: WIT & WISDOM™

**Name:** \_\_\_\_\_

**Handout: Observing Visual Art**

**Part 1 Directions:** Look at the painting. What colors do you see? Use crayons or colored pencils to show which colors you see.

How do these colors make you feel? Circle all that apply.

happy    sad    calm    excited    other feeling

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Gather the whole group and ask students to hold up their handouts for others to see. Ask: “What colors do you see in the painting?” Ask volunteers to point to all the places where they see each color in the painting.

Ask: “How might you describe the colors in the painting?”

- *There are lots of bright colors.*
- *There are many bright, cheerful colors, like pink, orange, bright blue, and green.*
- *It is a lively combination of colors, with lots of light pink, some bright blue, some orange, a big green face, a little yellow, and smaller areas of black, grey, and white.*

Ask: “How does this combination of colors make you feel? Why?”

- *Happy because they are bright, fun colors.*
- *They make me feel joyful because there are so many different colors together.*
- *All the different colors so close to each other make me feel mixed up and confused.*

Instruct students to Think-Pair-Share, and ask: “Why might an artist choose these colors to include in his painting?”

- *These colors make him feel happy.*
- *Maybe he wanted to show a happy place.*
- *I think he wanted to show the animals and people mixed up but living peacefully together.*

Ask: “What shapes do you see?” Point to them and ask: “What do these shapes remind you of?”

- *I see a white circle. It looks like the moon.*
- *I see a big circle in the middle of the painting. It crosses over the faces of the man and the animal. There is a smaller circle that crosses it below. They remind me of the sun and moon.*
- *I see triangles in the large animal’s face, in the houses, and in the gray part around the branch at the bottom. The triangles remind me of building blocks and pyramids.*

### **Extension**

If time allows, include the following questions and activity:

- *What colors might you use to show a mad feeling? A sad feeling?*
- *What shapes do you like to use when you draw pictures? Why?*
- *Draw your own picture by using the same shapes and colors as this painting.*

## **INTERPRET ESSENTIAL MEANING** 5 MIN.

### **Pairs**

Share that students are now ready to look at the painting as a whole and think about the question, “What is the essential meaning of this painting?” Explain that *essential* means “extremely important.”

The *essential meaning* is “an important message of the image or text.” It can also be a lesson we learn through reading a story. Explain that students will try to pick out an important message the artist wants us to learn by looking at the painting some more and learning a little about the artist.

Post and read aloud the title of the painting: *I and the Village*. Explain that an artist named Marc Chagall painted it in 1911. Chagall was born in a village in Russia (in present-day Belarus), and this painting is set in his childhood home there. Some art historians think that the green man in the foreground is Chagall himself. Explain that Chagall often painted scenes from dreams, folktales, and his childhood home. If possible, point to Belarus on a world map and then show where the year 1911 would fall on a class timeline.

Instruct students to Think-Pair-Share, and ask: “What makes this painting seem like a dream?”

- *People and houses are upside down.*
- *It doesn't look real—the colors, people, and objects are all mixed up.*
- *It's like a story that doesn't make sense. There are lots of things happening at the same time in different sizes and places.*

Instruct students to Think-Pair-Share, and ask: “After learning more information about Marc Chagall, how do you think he felt about his childhood home? What makes you think this?”

- *He felt silly there. People and things are upside down.*
- *He was happy there. He used bright, happy colors to show his village.*
- *He liked living with animals. There is a line that connects the man and the animal's eyes, like they are friends looking into each other's eyes.*

### **Extension**

Some additional questions you might ask include the following:

- How do you think Chagall felt about nature? How does he show this in his painting?
- What parts of this image look like they could be part of a folktale?

You might also invite students to draw pictures of themselves in their own communities. Ask: “What colors will you use? What shapes? What objects or scenes will you include?” Before they draw, instruct students to Think-Pair-Share their answers to these questions. Then distribute art materials for students to draw their pictures.

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# Land

6 MIN.

## ANSWER THE CONTENT FRAMING QUESTION

Instruct students to Think-Pair-Share, and ask: “How does Marc Chagall use color and shape to tell a story in this painting?”

- *He uses bright colors to show his home as a happy place.*
- *He uses mixed-up colors and upside-down things to show stories from his dreams.*
- *He uses different shapes from nature to show people and nature happy together.*

Display and read the Content Framing Question: “How does this painting build my knowledge?” If necessary, add, “How does looking at this painting help you think about other paintings?”

- *We can look for colors and shapes.*
- *We can figure out what is happening in a painting by looking at the setting, colors, and shapes.*
- *We can use color and shape to try to find the essential meaning of a painting.*

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# Wrap

1 MIN.

## REFLECT

Display and read the Focusing Question: “What can we learn from studying visual art?”

Give students a few moments to share answers with a partner. Then invite volunteers to share answers to the Focusing Question.

## Analyze

### Context and Alignment

Throughout *Wit & Wisdom*, students observe and analyze multiple and varied works of visual art. This lesson establishes the routine of close viewing and discussion. Students engage in thoughtful analysis of a work of art by using content-specific vocabulary and referring directly to the artwork to support claims. On the handout and in discussion, notice the following:

- Do the colors students identify match the predominant colors in the painting? They should identify pinks, reds, oranges, greens, and blues.
- Do the shapes they name match those in the painting? They should identify circles, half-circles, triangles, and squares.
- Do students identify areas in the painting where they see each art element of shape and color?
- Do students identify evidence from the artwork to support their ideas?

### Next Steps

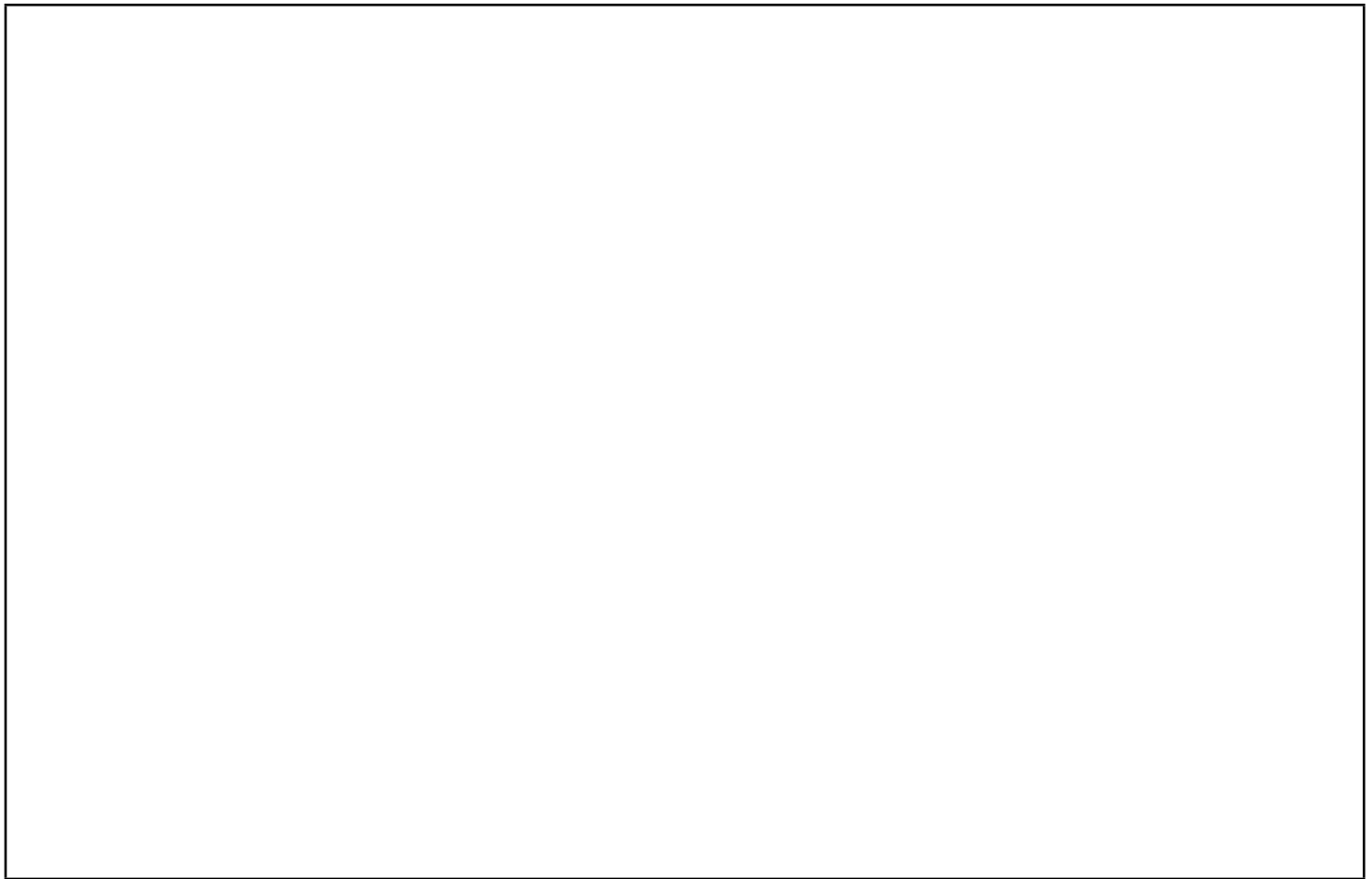
For students struggling to refer to the work of art to support their ideas, consider doing the following:

- Provide additional exposure to works of art throughout the year. Hang posters of beloved works of fine art on the walls and engage in casual discussion during transitions and other relaxed times of the day.
- Collect art magazines, and allow students to choose works of art to study. Ask them to circle specific colors and shapes in the pictures or reproduce certain shapes or lines.
- Ask students to create drawings of the scenes or subjects of their choice. Have students describe the colors, shapes, and lines they drew and explain why they included those elements in their images.

Name: \_\_\_\_\_

## Handout: Observing Visual Art

**Part 1 Directions:** Look at the painting. What colors do you see? Use crayons or colored pencils to show which colors you see.



How do these colors make you feel? Circle all that apply.

happy

sad


calm

excited

other feeling



**Part 2 Directions:** Look at the shapes in the painting. What shapes do you see? Draw them here.



**Optional:** What do these shapes remind you of?

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GREAT MINDS® WIT & WISDOM

# **The Art of *Wit & Wisdom***

## Upper Elementary Visual Art Lesson

In this lesson, students examine their first piece of visual art for the year. The lesson introduces them to a process of reading a visual “text” that they will employ throughout *Wit & Wisdom*.

# Art Lesson: At a Glance

## PAINTING

*Reading at a Table*, Pablo Picasso  
(<http://witeng.link/0066>)

## AGENDA

### Welcome (3 min.)

*Define Art*

### Launch (7 min.)

### Learn (30 min.)

*Understand What Is Happening in the Painting* (10 min.)

*Examine Color and Line in the Painting* (10 min.)

*Analyze Meaning in the Painting* (10 min.)

### Land (6 min.)

*Answer the Content Framing Question*

### Wrap (4 min.)

*Reflect on the Focusing Question*

## INSTRUCTIONAL ROUTINES IN THIS LESSON

- Notice and Wonder T-chart
- Stop and Jot
- Think-Pair-Share
- Whip Around

## MATERIALS

- Notebooks or paper
- Chart paper
- Markers

## Learning Goal

Express an idea based on the painting, *Reading at a Table*.

- ✓ Participate in a Whip Around to share knowledge gained from observing and analyzing the painting.

## Prepare

### FOCUSING QUESTION

*What can we learn from studying visual art?*

### CONTENT FRAMING QUESTION

*How does this painting build my knowledge?*

Students examine their first piece of visual art for the year: Pablo Picasso's atmospheric and compelling *Reading at a Table*. *Wit & Wisdom* modules often weave art investigations throughout a module, allowing for multiple exposures to the selected works and offering numerous opportunities to deepen student understanding. In each module, students reflect on texts and visual art and explore the ties between them. In this lesson, students apply the thinking behind the five *Wit & Wisdom* Content Stages to their analysis of artwork. As students apply habits of mind from each Content Stage to the piece, they use the routine of Stop and Jot to process information while building their understanding of the artwork's meaning. Finally, students share a reflection on their knowledge in a Whip Around, hearing a variety of ideas as each classmate shares.

### TEACHER NOTE

In this lesson, students work briefly through each *Wit & Wisdom* Content Stage:

- 1 Wonder: What do I notice and wonder about this text or image?
- 2 Organize: What is happening in this text or image?
- 3 Reveal: What does a deeper exploration reveal about this text or image?
- 4 Distill: What is the essential meaning of this text or image?
- 5 Know: How does this text or image build my knowledge?

# Welcome 3 MIN.

## DEFINE ART

Display the question: "How would you define *art*?" On a clean sheet of paper or a new page in their notebooks, students write a definition of *art*.

Invite volunteers to share their ideas with the whole group. Display key ideas, such as that art is creative, can include many forms (painting, music, literature, dance), shows beauty or feeling, or is an important part of human culture.

Tell students that in this lesson, they will look at one type of art: visual art. Share with students that *visual arts* are forms of art that are created to be viewed, or looked at, including drawing, painting, sculpture, photography, and video.

## Launch 7 MIN.

### TEACHER NOTE

Like reading, viewing visual art requires concentration and specific habits of mind. Throughout *Wit & Wisdom*, students observe art to enrich their appreciation of the arts, strengthen their analytical skills, and develop writing, speaking, and listening skills. Give students ample silent viewing time to observe the entire work so they can notice and wonder about details and the big picture. Allow students time to grapple with the confusion that sometimes arises from seeing a new image for the first time.

Post and read aloud the Focusing Question (What can we learn from studying visual art?) and Content Framing Question (How does this painting build my knowledge?).

Tell students that these questions will help guide their learning in this lesson.

Have students create a Notice and Wonder T-chart on a clean sheet of paper or a new page in their notebooks.

What I Notice	What I Wonder

Display the painting *Reading at a Table* by Pablo Picasso (<http://witeng.link/0066>).

### TEACHER NOTE

The link to the painting displays the title and the painter's name. It is important during a first viewing that students are not influenced by this information so they are able to notice and wonder from the work itself. Click on the image of the painting to view it without the title and painter's name. Consider having this image ready prior to the lesson so students do not see this information.

Ask: "What do you notice and wonder about this painting?"

Invite students to silently notice and wonder about the painting, and then to jot notes on their Notice and Wonder T-charts.

Remind students that they should base their observations and questions on evidence in the work. Encourage students to look from top to bottom and from left to right and to notice details, lines, and colors. Then provide uninterrupted viewing time.

### **Scaffold**

Provide the following sentence frames for students to use as they notice and wonder:

- I notice \_\_\_\_\_.
- I see \_\_\_\_\_.
- I wonder why \_\_\_\_\_.
- I wonder whether \_\_\_\_\_.
- Why \_\_\_\_\_?
- How \_\_\_\_\_?

Call on students to share their observations and questions. Record ideas on a class chart; encourage students to add to their own charts.

### **TEACHER NOTE**

Throughout this lesson, gray font indicates example student responses.

For this activity, responses may include observations and questions like these:

<b>What I Notice</b>	<b>What I Wonder</b>
<ul style="list-style-type: none"> <li>▪ I see a woman reading a book at a table.</li> <li>▪ Her face is lavender, yellow, and blue.</li> <li>▪ She seems to be wearing a crown of flowers or leaves.</li> <li>▪ There is a yellow lamp on the table.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Why is her face purple and blue?</li> <li>▪ Why is she wearing a crown of flowers?</li> <li>▪ Why did the artist paint her in such a strange way?</li> <li>▪ Who painted this? Why?</li> </ul>

# Learn 30 MIN.

## UNDERSTAND WHAT IS HAPPENING IN THE PAINTING 10 MIN.

### Whole Group

Ask: “What is happening in this painting?”

Explain that, just as students need to figure out what is happening and organize their ideas when they read a new text, they can learn a lot about a painting by asking the same question: “What is happening here?”

Share that while students look at the painting, they will practice two routines. In the first routine, Stop and Jot, students write a brief response to a question or prompt to help them process their learning. Tell students that Stop and Jots can be brief notes or complete sentences.

Instruct students to Stop and Jot, and ask: “What do you think is happening in this painting?” If needed, ask follow-up questions such as, “What do you think the woman is doing?” and “How can you tell?”

- *The woman is reading at a table.*
- *She has the lamp turned on so she can read the book.*
- *Her eyes are closed. Maybe she is sleeping or resting.*
- *The table is very tall. It looks like she might be standing up.*
- *She is wearing a crown. Maybe she is a princess or a fairy.*

Instruct students to Stop and Jot, and ask: “How would you describe the setting, or space around the woman, in this painting?”

- *It looks like the inside of a home, with a table, lamp, and plant.*
- *The large green plant takes up most of the space on the left side of the painting.*
- *A brown frame on the wall in the background also frames the woman’s head.*
- *The bright orange shapes on the right and below the table might be a chair.*
- *Darkness surrounds the woman and the table. Maybe it is nighttime and the lamp is lighting up the brown wall.*

Next, instruct students to Think-Pair-Share. Explain that a Think-Pair-Share has three steps. First, students think about their answer to the question posed. Next, students pair with another student and share their answers to the question to learn from each other. Finally, students share their answers to the question with the whole group. Ask: “What does this woman seem to be feeling? Cite evidence from the painting.”

- *The woman is happy and relaxed. She is smiling a little bit.*
- *The woman is calm and peaceful; her eyes are closed, and her head is resting on her hand.*
- *The woman is drowsy, because her eyes are closed and it looks like she might be sleeping.*
- *The woman is enjoying the book. She smiles gently as her eyes are cast down at the pages.*

### **Scaffold**

Invite students to mimic the pose and facial expression of the woman and reflect on what her pose and expression reveal.

## **EXAMINE COLOR AND LINE IN THE PAINTING** 10 MIN.

### **Whole Group**

Just as readers examine elements of a text closely to gain deeper understanding, students examine a painting by looking at the characteristics of the composition more closely.

Just as authors of fiction use literary elements to create a story, artists use specific tools, called elements of art, to draw viewers’ attention to particular parts of their work. Elements of art include line, shape, color, form, texture, space, and value. In this lesson, students focus on how the artist communicates emotion by using the elements of color and line.

Display the following art words and their definitions.

Word	Meaning	Examples
elements of art (n.)	The basic parts in a work of art	line, color, shape, form, texture, space, and value
color (n.)	The way we see light reflected from objects	red, yellow, blue
line (n.)	A mark that is made or suggested that can vary in direction, weight, and length	thin, thick, straight, curvy, short, long

Have students study the painting, and ask: “What do you notice about the color choices in this work?”

- *The color choices don’t match the color of objects in real life. The woman’s skin is pink, purple, and yellow.*
- *The artist uses bright colors, such as orange in the chair, yellow in the lamp, and green in the women’s crown.*
- *The artist uses darker colors behind the woman. Her face stands out against the dark surroundings.*



Instruct students to Think-Pair-Share, and ask: “How does the color draw your eye in this painting?”

- *The woman’s multicolored face is the first thing I notice in the mostly dark space.*
- *The light-yellow lamp stands out as well as the bright orange chair underneath and behind her.*
- *My eye travels from her face, down her arm, across the book, then back up her other arm to the crown, like a triangle.*
- *I can also follow the back of the orange chair down to the bottom of the painting, up the curvy plant on the left, and across the lamp back to the woman’s face, in a circular motion.*

Ask: “What do you notice about the lines in this painting?”

### **Alternate Activity**

Before asking this question, invite students to choose an object from the picture and quickly sketch the lines, recreating the object in the same general arrangement as in the painting.

### **Scaffold**

Draw quick examples of the types of lines in the definition above. Encourage students to use this vocabulary as they notice the lines in the painting.

- *Many of the lines are curvy and loopy.*
- *The table has straight, long lines.*
- *The droopy lines on the lamp make it look like the lamp is melting!*

Finally, instruct students to Think-Pair-Share, and ask: “How do these lines and colors help tell a story and create a mood or feeling?”

- *The light colors of the woman’s face make her seem important since she’s who you see first.*
- *The glow from the lamp makes the room feel cozy.*
- *The curvy lines and dark colors make the room seem quiet and peaceful.*

## **ANALYZE MEANING IN THE PAINTING** 10 MIN.

### **Whole Group**

Tell students that they will now try to answer this question: “What is the essential meaning of this painting?” To do so, they will think about what message or idea Picasso meant to share in this work.

Display and read aloud the following quotation from Pablo Picasso, the man who painted this artwork: “I paint objects as I think them, not as I see them.”

Invite students to discuss the meaning of this quotation.

Then instruct students to Think-Pair-Share, and ask: “How might this quotation relate to the painting?”

- *This quotation describes why objects in the painting don't look like they do in real life.*
- *Some of the colors in the painting aren't the normal colors for those objects. This must be how someone else sees them in his or her head.*
- *Picasso used art as a way to share his thoughts and imagination with images, shapes, and colors instead of words. He did not just show what the objects and people looked like in life. His painting does not show the world the way anyone would see it; it shows the way Picasso interprets what he saw.*

Explain that Pablo Picasso, a very famous artist, painted this piece in 1934. Tell students that Picasso was known for making works of art that did not try to copy what something looked like in real life. Share that this type of art is known as abstract art; in abstract art, the artist does not try to show what something really looks like.

Instruct students to Stop and Jot, and ask: “What makes this painting a work of abstract art? In other words, what makes this painting not look like something from real life?”

- *The colors of the woman's face are not the colors they would be in real life.*
- *It's hard to tell where the woman's body begins and ends and where the chair begins and ends.*
- *We can see both of the woman's eyes, even though it looks like we should be seeing her from the side. Her nose looks backward, as if we are looking at her from the other side.*

Share that the title of this painting is *Reading at a Table*. Explain that Picasso made several paintings of this same woman.

Instruct students to Think-Pair-Share, and ask: “What can we understand about this woman from the way Picasso painted her?”

- *We can understand that she is important or special in some way because of the crown she's wearing.*
- *She enjoys reading and being in peaceful places.*
- *She might be an interesting person because she was painted in such an interesting way with colors and lines.*

Finally, instruct students to Stop and Jot, and ask: “What message does this painting tell about the act of reading?”

- *The woman looks happy. Reading is a nice experience.*
- *Reading can make you feel comfortable and cozy.*
- *The artist used his imagination to show the woman reading. Maybe the message is that reading can take you places in your imagination.*

Invite students to share their responses with the whole group.

# Land

6 MIN.

## ANSWER THE CONTENT FRAMING QUESTION

Display the Content Framing Question: “How does this painting build my knowledge?”

Invite students to spend a minute silently reflecting on what they learned in today’s lesson and study of *Reading at a Table*.

As needed, prompt students with questions such as those that follow:

- What have you learned about how artists use lines to attract the viewers’ attention?
- What have you learned about how artists use color to convey messages?
- What have you learned about abstract art?
- How might this lesson help when you look at other works of art?

Explain that students will practice a final routine called a Whip Around. In a Whip Around, each student shares a quick answer to a question. Explain that the Whip Around will start with one student, then move throughout the room, in order, until everyone has shared a brief idea.

✓ Students share one idea about how the painting, and their study of it, builds their knowledge.

### **Scaffold**

Provide the following sentence frames to help students organize and clarify their thinking before sharing:

- **The painting builds my knowledge about art by \_\_\_\_.**
- **From the painting, I learned that \_\_\_\_.**

# Wrap

4 MIN.

## REFLECT ON THE FOCUSING QUESTION

Now that students have observed and analyzed this painting, invite them to return to the Focusing Question: “What can we learn from studying visual art?” In an Exit Ticket, students share one important reason for studying visual art.

### Analyze

#### Context and Alignment

Throughout the *Wit & Wisdom* curriculum, students observe and analyze varied works of art. This lesson establishes the routine of close viewing and discussion. Students engage in thoughtful analysis of a work of art by using content-specific vocabulary and referring directly to the artwork to support claims. Each student should

- use art vocabulary appropriately (i.e., *color*, *line*) to discuss the painting,
- use evidence from the artwork to support an idea, and
- connect ideas about the work to other knowledge.

#### Next Steps

If students struggled to view and discuss the artwork, provide additional exposure to works of art throughout the year. Hang posters of beloved fine art on the walls and encourage casual discussion about them during transitions and other more relaxed times of day. Consider attaching sentence strips or labels around these posters, highlighting specific elements of art, or showcasing student reactions to the art. Additionally, ask students to create their own artwork by using specific elements of art (e.g., only one color, two types of lines, abstract representation of an object or scene).

GREAT MINDS® WIT & WISDOM

# **The Art of *Wit & Wisdom***

## Middle Grades Visual Art Lesson

In this lesson, students examine their first piece of visual art for the year. The lesson introduces them to a process of reading a visual “text” that they will employ throughout *Wit & Wisdom*.

# Art Lesson: At a Glance

## PAINTING

*The Sleeping Gypsy*, Henri Rousseau (<http://witeng.link/0131>)

## AGENDA

### Welcome (5 min.)

*View the Painting*

### Launch (2 min.)

### Learn (38 min.)

*Determine What Is Happening in the Painting (8 min.)*

*Explore Color, Line, and Shape in the Painting (12 min.)*

*Distill Meaning from the Painting (8 min.)*

*Express Knowledge (10 min.)*

### Land (4 min.)

*Answer the Content Framing Question*

### Wrap (1 min.)

*Reflect on the Focusing Question*

## INSTRUCTIONAL ROUTINES IN THIS LESSON

- Notice and Wonder T-chart
- Stop and Jot
- Think-Pair-Share

## MATERIALS

- Notebooks
- Student Handout: Elements of Art
- Colored pencils or crayons

## Learning Goal

Make an observation about *The Sleeping Gypsy* by using evidence to support ideas.

- ✓ Use the art terms *color*, *line*, and *shape* to describe and analyze the painting in whole-class and small-group discussion.

## Prepare

### FOCUSING QUESTION

*What can we learn from studying visual art?*

### CONTENT FRAMING QUESTION

*How does this painting build my knowledge?*

Students examine their first piece of visual art for the year: Henri Rousseau's dreamlike painting *The Sleeping Gypsy*. *Wit & Wisdom* modules often weave art investigations throughout each module, allowing for multiple exposures to the selected works and offering numerous opportunities to deepen student understanding. In each module, students reflect on texts and visual art and explore the ties between them. In this lesson, students apply the thinking behind the five *Wit & Wisdom* Content Stages to their analysis of artwork. As students apply habits of mind from each Content Stage to the piece, they practice the instructional routine of Stop and Jot to process information, while building their understanding of the artwork's meaning. They complete a handout to reflect on how the artist employs different elements of art in the work. Finally, students connect understandings and knowledge from their work with the painting in a reflection on their work at the end of the lesson.

### TEACHER NOTE

In this lesson, students work briefly through each *Wit & Wisdom* Content Stage:

- 1 Wonder: What do I notice and wonder about this text or image?
- 2 Organize: What is happening in this text or image?
- 3 Reveal: What does a deeper exploration reveal about this text or image?
- 4 Distill: What is the essential meaning of this text or image?
- 5 Know: How does this text or image build my knowledge?

# Welcome 5 MIN.

## VIEW THE PAINTING

Students silently view *The Sleeping Gypsy* (<http://witeng.link/0131>).

**TEACHER  
NOTE**

Like reading, viewing visual art requires time and concentration. Analyzing visual art requires the use of many of the same analytical skills and habits of mind. Throughout the *Wit & Wisdom* curriculum, students observe art to enrich their appreciation of the arts, strengthen their analytical skills, and develop writing, speaking, and listening skills. Give students ample silent viewing time to observe the entire work to notice details and the big picture. Allow students time to grapple with the confusion that sometimes arises from seeing a new image for the first time.

Do not provide the artist's name or the title of the painting at this stage in the lesson. Give students time to notice and infer from the work itself. The link to the painting displays the title and painter's name. Click on the image of the painting to view it without the title and painter's name. Consider having this image ready for viewing before class so students do not see the title or painter's name.

Gently suggest that students look from top to bottom and from left to right and notice details, lines, and colors.

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## Launch 2 MIN.

Post the lesson's Focusing Question (What can we learn from studying visual art?) and Content Framing Question (How does this painting build my knowledge?). Tell students that like texts, paintings can build knowledge and develop understanding and that in this lesson, they will explore what they can learn from studying visual art.

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## Learn 38 MIN.

### DETERMINE WHAT IS HAPPENING IN THE PAINTING 8 MIN.

#### Individuals

Have students create a Notice and Wonder T-chart, and record their observations about the painting on the left side of the chart and their questions on the right side. Ask: "What do you notice and wonder about this painting?"



As needed, ask supporting questions, such as, “What catches your eye first? Then what do you see? How does your eye travel around the painting? Do you find anything unusual about this image? What else would you like to know about how or why this painting was made?”

Invite students to share their observations and questions with the whole group. Tell students they will try to answer some of their questions by studying the painting more closely.

For this activity, example student responses may include ideas like those in the following table. Throughout this lesson, gray font indicates example student responses.

Notice	Wonder
<p><i>I see a woman with dark skin wearing a striped dress, sleeping on the ground.</i></p> <p><i>A lion stands next to her. He seems to be standing still. His eye could be looking out at us.</i></p> <p><i>Mountains and water are visible in the distance.</i></p> <p><i>The woman holds a walking stick and has a jug and a stringed instrument with her.</i></p> <p><i>The artist has used many dark or neutral colors to create this nighttime image.</i></p> <p><i>A full moon shines over the scene. It seems to have a smiling face.</i></p>	<p><i>I wonder what the setting of this painting is. It looks like the desert, but there is water in the background. And the lion! Is this somewhere in Africa?</i></p> <p><i>I wonder who the woman is and where she’s going. She has a walking stick, her water jug, and her instrument, but she doesn’t seem to have any food or supplies.</i></p> <p><i>Is that supposed to be a real lion? What is the lion doing there? Will he hurt the woman?</i></p> <p><i>Why does the woman have an instrument with her? Is she a musician?</i></p> <p><i>Why is this woman sleeping alone in the desert?</i></p>

**TEACHER NOTE**

At this point in their art exploration, students should not interpret the imagery but simply describe what they see. Try to steer students away from interpretations (e.g., “I see a gentle lion sniffing a contented woman as she sleeps peacefully in the moonlight”), and instead guide them to use their observation skills to describe what they see without adding commentary (e.g., “I see a woman sleeping”).

Explain that, just as students need to figure out what is happening and organize their ideas when they read a new text, they can learn a lot about a work of art by asking the question: “What is happening in this image?” If possible, zoom in on different areas of the painting for closer examination.

While they examine the painting, students practice the instructional routine Stop and Jot. In this routine, students write a brief response to a question or prompt to help them process their learning.

Instruct students to Stop and Jot in response to the following questions: “How would you describe the surroundings or setting in this image? What is the time and place? How can you tell? Use evidence to support your ideas.”

- *It looks like a desert because the color of the ground looks like sand, there is a lion, and there is no vegetation.*
- *It looks like there is a body of water in the background because of the gray/blue area between the foreground and the background. It could be a lake or a river but probably not the ocean. I can see soft mountains in the background too. They could be sand dunes.*
- *There are no footprints in the sand from the woman or the lion.*
- *It is nighttime. I can see the moon shining down on the scene and a few stars in the sky.*

Students Stop and Jot again. Ask: “What do you think is happening in this painting?”

- *A woman sleeps. She seems to be far away from any kind of city or town. Perhaps she has walked a long way.*
- *The woman looks happy and peaceful, like she is having a good dream. She is smiling, and her arm is behind her head, making her look very comfortable.*
- *She holds a walking stick in her hand while she sleeps. Perhaps this is to protect her against beasts.*
- *She might be a traveling musician because she has a mandolin by her side.*
- *A lion stands near her. It does not look menacing or dangerous. It seems to look at us.*
- *The moon has a face. It almost looks as if it is looking down on her and smiling.*
- *This seems to be the desert but there is water in the background. Perhaps this is an imaginary place. Maybe the lion is part of her dream.*

Students share observations with the whole group.

## EXPLORE COLOR, LINE, AND SHAPE IN THE PAINTING 12 MIN.

### Small Groups

Explain that just as readers examine elements of a text closely to gain a deeper understanding, viewers examine a painting by looking at it closely.

#### TEACHER NOTE

If students have experience viewing and analyzing works of art, they may be able to discuss the elements of color, line, and shape with confidence. If this is your students’ first time examining visual art in depth, emphasize that looking at art should be a joyful experience. During students’ early experiences with visual art, keep the tone of the discussion light, and encourage students to continue wondering and using evidence to find answers in the work of art. The following questions are examples of the types of questions that can guide students to understand a work of visual art more deeply. Use these questions or others as time and interest allow.

Explain that artists, like authors, use specific tools to practice their craft and to draw viewers' attention to particular parts of their work.

✓ Students use the art terms *color*, *line*, and *shape* to describe and analyze the painting in whole-class and small-group discussion.

First, students discuss the artist's use of color in this painting.

Ask students to point out prominent colors in the painting, such as the gray-blue sky, the muted brown mountains and sand, the dark color of the lion's fur and the woman's skin, and the woman's multicolored garment.

Then pose the following questions for whole-group discussion.

## 6 What do you notice about the colors in this painting?

- *The artist uses a lot of neutral colors, such as different shades of brown and gray in the land, the woman's skin, and the lion.*
- *The dark, dull colors of the mountains and the earth seem to blend into each other. The mountains in the background seem to glow in the moonlight. They look calm and peaceful.*
- *The only areas with a lot of colors are the woman's dress and the blanket beneath her.*
- *Even though the dress is striped with many colors, they are soft colors, not bright, perhaps because that is how they would look in the moonlight.*
- *These soft colors make the painting seem calm and quiet.*

## 7 How does the color capture your attention in this painting?

- *The striped dress and blanket are colorful, so they capture my attention.*
- *My attention is drawn to the moon because it is the brightest part of the painting.*
- *The lion's body and the woman's skin are much darker than everything else in the painting, so my attention is drawn to them.*
- *The moonlight on the lion's tail draws my attention to that part of the painting.*
- *The artist uses bright colors and contrasts between light and dark areas to draw attention around the painting.*

### **Scaffold**

As needed, prompt students with scaffolding questions, such as those that follow:

- Which colors attract your eye and why?
- Where do you see dark and light colors in the painting? What effect do they have on the overall image?
- Are any colors more dominant than others? How does the artist use these colors?

Distribute the handout. Provide a moment for students to use a colored pencil or crayon to color an example in the space in their handout and to write a brief note explaining the importance of that color in the work.

Provide a moment for students to review the art terms on the handout and to ask any clarifying questions with the whole group.

Then, organize students into small groups. Provide the following questions for small groups to discuss. As students discuss each question, have them use the space in the handout to sketch examples of the corresponding lines and shapes that inform their observations.

The Art of Wit & Wisdom > Middle Grades > Handout - WIT & WISDOM™

Name \_\_\_\_\_  
Date \_\_\_\_\_ Class \_\_\_\_\_

**Handout: Elements of Art**

**Directions:** Color, line, and shape are fundamental elements of art. As artists create their work, they use color, line, and shape to convey different ideas.

1. Review the definitions of the terms in the second column.
2. Then, consider how the artist uses each element to convey a message.
3. In the third column, draw and write notes about specific examples from the work.

Elements of Art Vocabulary		
Word	Meaning	Examples
color (c)	The way we see light reflected from objects. Color is an element of art. Red, blue, and yellow are colors.	What is one color you see in the work?  Why is it important?
line (l)	A mark that is made or suggested that can vary in direction, weight, and length. Line is an element of art.	

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## 8 What kinds of lines do you see in this painting?

- Most of the lines in the painting are curved or uneven.
- The only truly straight lines in the painting are on the walking stick and the strings and neck on the mandolin.
- The artist uses gentle, curved lines in the mountains, the lion's outline, and the woman's body.
- The lion's mane is depicted with very thin, wavy, dark and light lines.

## 9 Describe and point out any repeated lines in the painting.

- I see gentle, wavy lines in the woman's dress and parallel lines in the blanket underneath her.
- I see scraggly lines repeated in the lion's mane.
- I see thin white lines showing the gentle waves on the surface of the water.
- The straight white lines of the mandolin strings run in the same direction as the lines on the woman's dress and the line of her walking stick.

## 10 What kinds of shapes do you see in this painting? Remember to use the words *organic* or *geometric* in your response.

- Most of the shapes are organic because they do not have regular sides and they represent objects from nature, such as the lion, the mountains, and the woman's body.
- Even the water bottle has an organic shape: It is curvy and uneven and looks handmade.
- The only geometric shapes we see are the moon, a perfect circle, and the mandolin, an oval with long straight lines.

## 11 What shapes repeat in the painting? Where?

- The white circle of the moon repeats in the eye of the lion and the face of the musical instrument.
- The organic shapes in the woman's hair seem to repeat in the mountains in the background.
- The striped pattern on the woman's dress repeats in the blanket under her head.

## 12 How do the shapes, colors, and lines work together to create a mood in this painting?

- *The many organic lines seem to mimic one another, such as the shape of the lion's back, the mountains in the distance, the woman's hair, and the stripes in her clothing.*
- *Almost nothing in the painting has a sharp or hard edge to it.*
- *The flow and repetition of the shapes and lines give the painting a calm feeling.*
- *The moon casts a cool glow over the scene, making the colors appear subtle and peaceful. It seems to be a calm evening in the moonlight.*
- *Nothing stops my eye from traveling around the scene. I can start at the tail of the lion, follow the arc of stars in the sky, and move in a natural circle across his back, to his face, to the woman's face, and then back down the lines of her dress again.*

Provide time, as needed, for students to complete sketching and noting examples in the third column of the handout.

### Scaffold

Provide sentence frames for students to use in their discussion or writing:

- **The colors in the painting tell us** \_\_\_\_\_ .
- **The lines in the painting convey a feeling of** \_\_\_\_\_ .
- **The shapes in the painting communicate** \_\_\_\_\_ .
- **These colors, lines, and shapes in the painting give a feeling of** \_\_\_\_\_ .
- **The mood of this painting is** \_\_\_\_\_ **because** \_\_\_\_\_ .

## DISTILL MEANING FROM THE PAINTING 8 MIN.

### Pairs

Explain that visual artists, like authors, convey meaning or ideas through their work.

Share with students the title of the painting, *The Sleeping Gypsy*, and the artist's name, Henri Rousseau.

### TEACHER NOTE

If students are unfamiliar with the term *Gypsy*, explain that *Gypsy* is a word that has been used to describe the Romani people, a group of wanderers originating from India long ago. When they first appeared in Britain in the 1600s, they were mistakenly thought to be from Egypt and were called Gypsies from the word *Egyptian*. Today, the word can carry negative connotations and may be considered offensive

Explain that Henri Rousseau painted this work of art in 1897. Share that Rousseau began painting as an adult without ever taking art lessons. He was devoted to his art and entered many exhibitions where art critics mercilessly ridiculed his works. Living in poverty, Rousseau never left Paris. He painted scenes of mountains, deserts, and jungles from what he saw during visits to the zoos, greenhouses, and conservatories of Paris parks, and from his own imagination.

### **Extension**

The short picture-book biography *The Fantastic Jungles of Henri Rousseau*, by Michelle Markel, treats these aspects of Rousseau's life with sensitivity and depth and may interest some students who want to know more about Rousseau.

Tell students that one way they will work with partners in this lesson is to participate in an instructional routine called Think-Pair-Share. Explain that when students participate in Think-Pair-Share, they think about their response, pair up to discuss ideas, and then share with the larger group.

Instruct students to Think-Pair-Share, and ask: “What does the title help you understand about this painting?”

- *The title confirms that the painting is of a woman sleeping, which makes me think it could be a dream scene.*
- *Because the title doesn't mention the lion, it makes the lion seem pleasant and not scary and makes me think the lion is just curious instead of fierce. The woman does not seem to be in danger.*
- *The title helps me understand that the painting is dreamlike and imaginative, which helps explain why the woman is alone in the desert with no shoes, no food, and no equipment, but seems unafraid.*
- *The title of the painting tells me that the solitary woman is the main subject of the painting. She must be strong and independent to travel alone in the desert, just like the lion.*
- *The imaginative qualities of the painting are heightened because the woman and the lion are alone in a space without any trees, roads, or other animals. They almost float on the bare earth, and the moon smiles.*

Instruct students to Think-Pair-Share, and ask: “Think about our discussion about the elements and title of the image. What message does this painting convey? Cite evidence from the painting?”

- *In this dreamlike scene, a woman sleeps peacefully, even as a lion stands over her. The lion might be part of her dream. I think the message is that we can travel anywhere safely in our dreams or imaginations.*
- *The limited colors and gentle curved lines convey a feeling of calm despite the potential danger of the ferocious beast. The message is that it is possible to face challenges calmly.*
- *The woman is another kind of artist, a musician. She travels lightly, without shoes or equipment. She appears relaxed and content to travel alone with her mandolin, despite the dangers in the world. The essential message is that it is best to travel unburdened through the world.*
- *The image looks like an imaginary scene, showing a woman alone, dreaming in the desert without any cares. The message is that we can use our imaginations to travel through art or dreams.*

## EXPRESS KNOWLEDGE 10 MIN.

### Individuals

Have students take out their notebooks or a sheet of paper and divide the page into four sections, labeled as follows:

1. Knowledge of the World
2. Knowledge of Ideas
3. Knowledge of Skills
4. Reflections

Then display the following prompts, and have students write responses to each in the corresponding section.

Section 1: “Share something you learned about how artists use the elements of art (line, color, shape) to convey ideas.”

Section 2: “Describe a message the painting communicates about dreams and imagination.”

Section 3: “Describe how looking closely at shape, line, and color helped you interpret this work of art. How will this help you when you look at other works of art?”

Section 4: “Respond to the painting. How does it make you feel? What will you remember?”

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## Land 4 MIN.

### ANSWER THE CONTENT FRAMING QUESTION

Display the Content Framing Question: “How does this painting build my knowledge?”

Pairs discuss one way that studying *The Sleeping Gypsy* builds their knowledge of how an artist tells a story.

# Wrap

1 MIN.

## REFLECT ON THE FOCUSING QUESTION

Encourage students to reflect on the work they have just completed in this lesson. In an Exit Ticket, students respond to the Focusing Question: “What can we learn from studying visual art?”

### Analyze

#### Context and Alignment

Throughout the *Wit & Wisdom* curriculum, students observe and analyze multiple and varied works of visual art. This lesson establishes the routine of close viewing and discussion. Students engage in thoughtful analysis of a work of art by using content-specific vocabulary and referring directly to the artwork to support claims. As students respond verbally and in writing, notice the following:

- Do students use the art vocabulary appropriately (*color, line, organic, geometric, etc.*) to discuss the painting?
- Do students identify evidence from the artwork to support their ideas?
- Can students speak with confidence about the work?

#### Next Steps

For students struggling to express their ideas about the artwork in writing, or to use art vocabulary appropriately, consider the following suggestions:

- Create a classroom display of posters or images of fine art. Use sentence strips to write captions explaining how each artist uses a specific element of art, such as color, line, or shape. Encourage students to add captions.
- Work in a small group with students who need additional practice as they chart responses by using the following sentence frames.
  - **The colors in the painting tell us** \_\_\_\_\_ .
  - **The lines in the painting convey a feeling of** \_\_\_\_\_ .
  - **The shapes in the painting communicate** \_\_\_\_\_ .
  - **These colors, lines, and shapes in the painting give a feeling of** \_\_\_\_\_ .
  - **The mood of this painting is** \_\_\_\_\_ **because** \_\_\_\_\_ .

Post the sentence frames in the classroom for reference in future art study.





Elements of Art Vocabulary		
Word	Meaning	Examples
shape (n.)	<p>An area bounded by a line</p> <p><b>Shape</b> is an element of art.</p> <p><b>Shapes</b> can be organic or geometric.</p>	
organic shape (n.)	<p>An object with irregular, inconsistent edges</p> <p>An <b>organic shape</b> often resembles objects in nature, such as a leaf or a cloud.</p>	
geometric shape (n.)	<p>A set of points connected by a curved or straight line that creates a closed, two-dimensional object, such as circles, squares, triangles</p>	