

Wild Beast Paintings



Author(s): Adrienne Kitko, inspired by Phyl Brown

Grade Level: 3rd grade

Time Span: 4, 40 minute sessions

Essential Questions:

What is wild?

Provoking Questions:

Day 1:

What's wild?

How can colors be wild?

Who can tell me what complementary colors are?

What happens when two complementary colors are painted next to each other?

What do you notice about the colors in their paintings?

What words can we use to describe these colors?

Close your eyes and image the color red, what do you think of when you see red? Blue? Yellow?

How do you think Matisse feels about this room? Why? What tells you that?

What kind of animals can be considered wild beasts?

Day 2:

How can colors be wild?

Who can tell me what complementary colors are?

What happens when two complementary colors are painted next to each other?

What is different about these paintings?

What is similar?

How did the artist on the left paint the sailboats and water outside the window? Now, look at the painting on the right and describe how the artist painted the same subject matter.”

How do I feel about that animal, tree, and/or sky and what color can I use to represent that feeling?

Objectives:

-The learner will gain understanding of the Fauvist style of painting and how they employed color and line.

-The learner will use color to represent emotion, communicate ideas, and meanings in their paintings.

-The learner will implement and describe features of a composition using Elements and Principles of Design: color, line, contrast, emphasis, pattern.

Vocabulary and Visual Provocation:

Fauve/Fauvist/Fauvism

Wild

Beast

Exaggerated

Vivid

Intense

Saturated

Composition

Outline

Complementary Colors-combining in such a way as to enhance or emphasize the qualities of each other or another.

Elements and Principles of Design: color, line, texture, contrast, emphasis, pattern.

Andre Derain - The Turning Road, L'Estaque - 1906 -

Henri Matisse - Woman with the Hat, Paris - 1904-5

HENRI MATISSE (1869-1954, 'The Open Window, Collioure', 1905 (oil on canvas)

Matisse Red Interior, Still Life on a Blue Table (1947)

Maurice de Vlaminck: *Restaurant de la Machine a Bougival*, ca.1905

Maurice Prendergast, The Stony Beach

Edouard Manet, The Monet family in their garden at Argenteuil, 1874

Materials:

12 x 9” paper

8.5 x 11” sketch paper

Yellow chalk

Animal printouts: lion, tiger, bear, leopard, jaguar, elephant.

Black marker-sharpie

Tempera paint: red, yellow, blue, orange, purple, green.

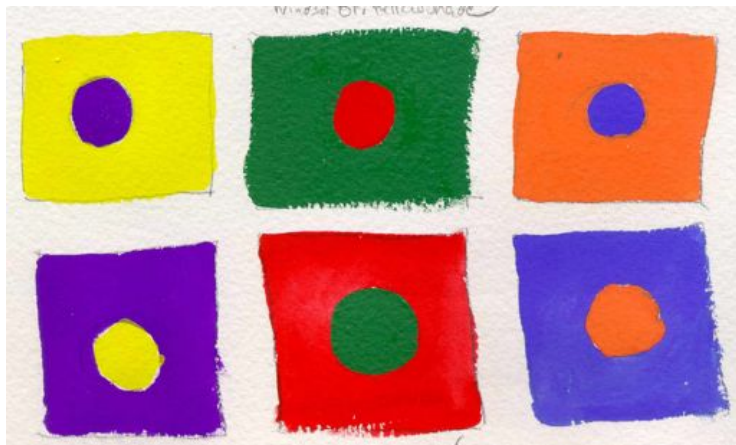
Pencils

Water in plastic containers, 2 for each table

Direct Instruction: Day One

1)The teacher start the class off asking, “What’s wild?” Then, using a PowerPoint slideshow, the teacher will have a color wheel and example of complementary color combinations. “How can colors be wild? Who can tell me what complementary colors are? What happens when two

complementary colors are painted next to each other?”



The teacher will tell students they will be studying a style of painting called Fauvism. Explain that the word Fuave means means wild beast, therefore, we will be painting in a style that was once considered to be so outrageous, it was as if wild beasts were painting pictures!

2.The teacher will explain to students that this is how artists use color before the Fauves. “What color is the grass in this photo? What about the sky? “ Students will learn that



everything is painted the colors they are seen as in real life.



3) Then, came the Fauves.”What do you notice about the colors in their paintings?
What words can we use to describe these colors?”

4. Then, students will be introduced to Henri Matisse and the Fauvists by showing examples of Matisse, Maurice de Vlaminck, Andre Derain. Explain that they were considered Les Fauves (the Wild Beasts) because they painted in a style that let the color express their feelings about a subject. Instead of using the colors that they saw in real life, tree=green and brown, they used the colors that **represented their feelings** for that tree, something brand new and never seen before in the world of art before!

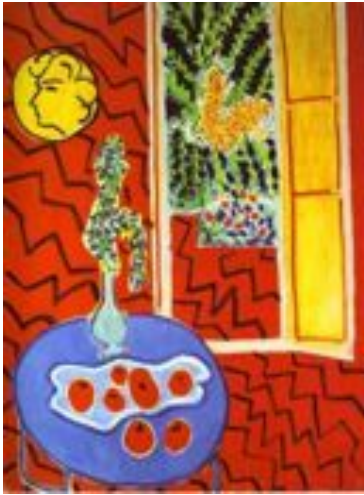


4) Explain how Les Fauves did not name themselves. France is where this style was born and the year was 1905. People were shocked by how the artists were using color and a rude art critic, Louis Vauxcelles, said that their paintings looked like they were painted by wild beasts and the artists liked it so the name stuck!

5) Ask students what they notice about the color in the paintings examples: intense, bright, vivid, exaggerated, bold? Are they complementary colors? Explain that the Fauves preferred using pure and unmixed colors, which they intensified further by applying paint in thick daubs and smears. Vivid, intense, saturated colors, and black outlines are ways to characterize a Fauve painting.



6) Ask students what certain colors mean to them. For example, “What does red make you feel? Blue? Yellow?” Make a list of what the students’ responses are to the corresponding color.



7) Using Matisse’s painting, the teacher will ask the class. “Now knowing that the Fauves painted their subjects with colors that represented how they felt about it, how do you think Matisse felt about this room? What tells you that?”

8)Next, ask the students, “What do you think a wild beast is? What kind of animals can be considered wild beasts?”

9)Explain to students that today we will be practicing drawing wild beasts (cheetahs, leopards, jaguars, elephants, bears, rhinos, tigers, sharks, zebras) from printed pictures that are provided at their work stations Next art visit, they will sketch on larger paper

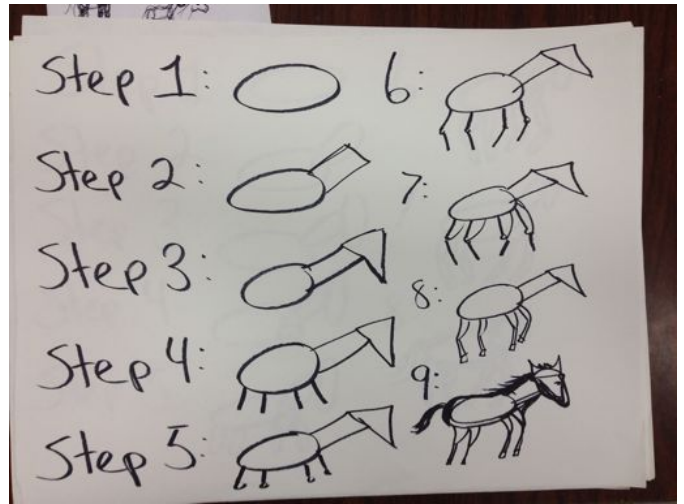
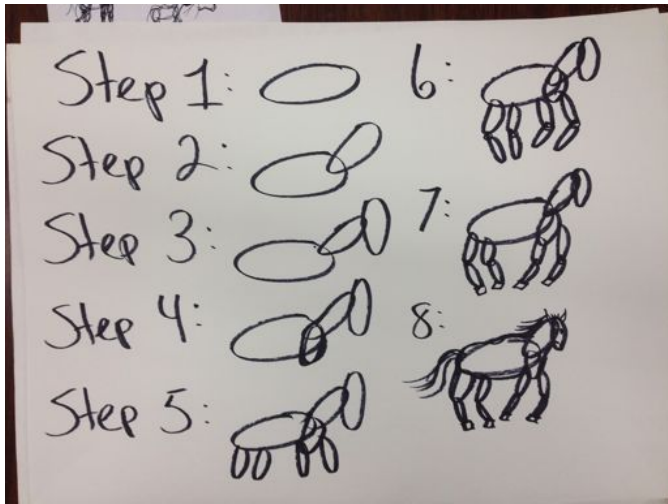
and begin to paint.

10) The teacher will show a demonstration on how to look at the animal’s body as simple forms to break it down for them, starting with an oval. Then, draw in the animal’s environment in order to utilize all of the paper.

11)Students will go back to their seats and pick a wild beast that interest them and begin sketching on white paper with yellow chalk- to encourage large drawing. Students are encouraged to draw large and fill in the paper with the animal’s natural habitat. Two visual examples that



demonstrate different approaches to breaking down the animal form will be hung for students to use.



Clean Up:

Students will return yellow chalk to container that is in the middle of the table and place their drawings in their class box with their names on them.

Direct Instruction: Day Two

1. Students will come in and gather around and for a review of last week’s lesson. Teacher will emphasize on color and emotion used in Fauve paintings. “How can colors be wild?”

2. Teacher will remind them of complementary colors and show color wheel and how to figure out the colors that will contrast one another.

3. Then, using a PowerPoint slideshow, the teacher will have a picture of Matisse *Red Interior, Still Life on a Blue Table* (1947) juxtaposed by a realistic painting consisting of the same subject matter. The teacher will ask students to compare and contrast the



paintings, “What is different about these paintings? What is similar? How did the artist on the left paint the sailboats and water outside the window? Now, look at the painting on the right and describe how the artist painted the same subject matter.”

4. The teacher will introduce and discuss features of a composition using Elements and Principles of Design: color, line, contrast, emphasis. The teacher ask where students see line, how it is used and what kind of feeling it being conveyed with it. Where is the emphasis? What complementary colors are being used? What are the complementary colors doing to this painting? What is the emphasis of this painting?

5. Teacher will do a refresher demonstration of how to break animals down into simple forms.

6. Students will go back to their seats, find their sketches, and make the choice to draw the same animal or a different one on larger paper; using pencil this time.

7. Then, the teacher and students will reconvene and the teacher will show a painting demonstration and talk about color choices that represent feeling for that animal. Each color choice the teacher will say out loud, “How do I feel about that animal, tree, and/or sky and what color can I use to represent that feeling?”



8. Students will begin to paint.

Clean up:

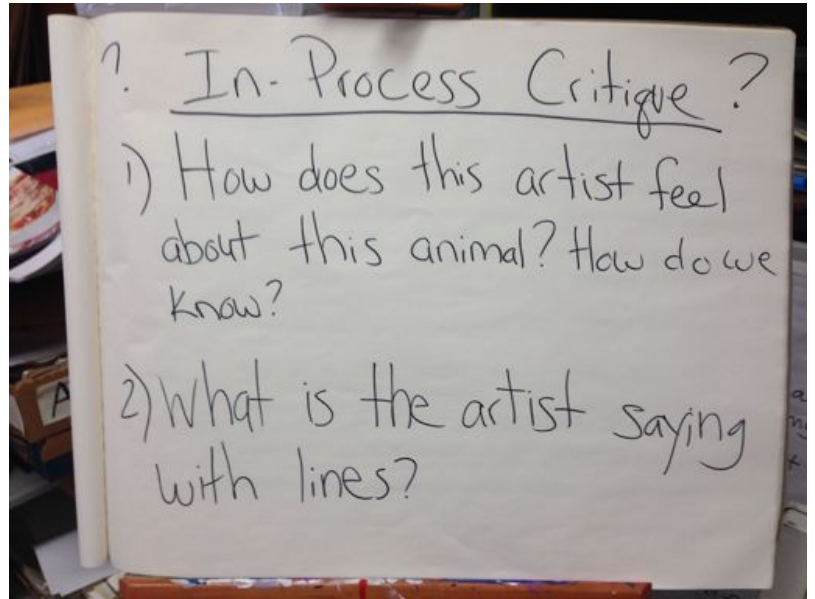
All brushes go back in the water containers in the middle of the table. Paintings go on the drying rack. Newspapers are discarded and area is wiped down with a rag if necessary.

Direct Instruction: Day Three

1. Recap project.

2. Students will continue painting and the teacher will walk around and formally assess student progress and answer questions.

3. After 20 minutes the teacher will call an in-process critique and all students will bring their work up front and lay it on the floor for the class to look and comment on use of color and line and how each student is using it to represent their feelings towards their beast and the environment they put the beast in. How does the artist feel about the animal? How do we know? What is the artist saying with their lines? What painting is showing contrast with colors? How?



Direct Instruction:

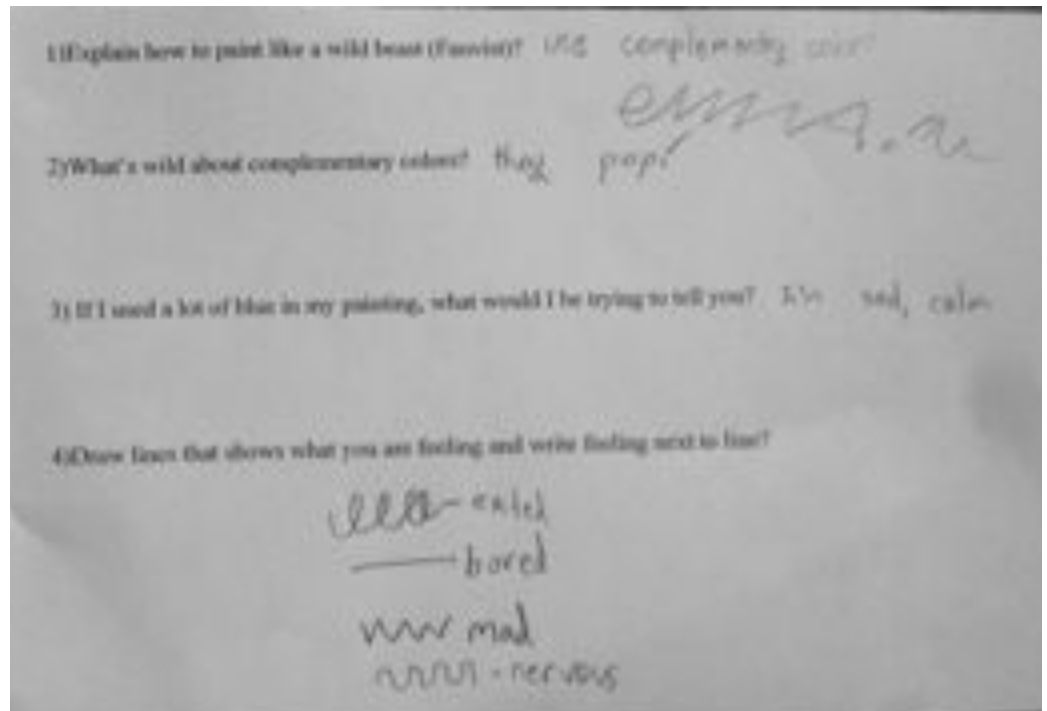
Day Four

1. The teacher will recap the project and tell students this is their last class to paint.

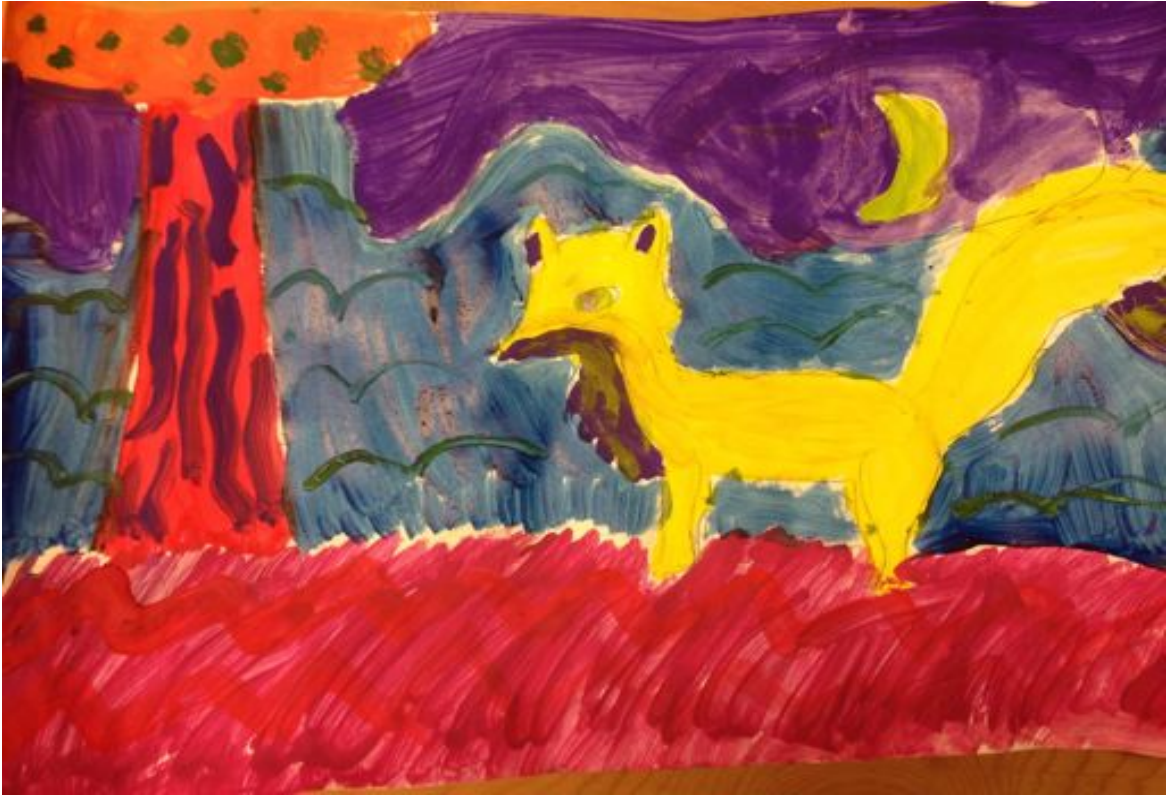
2. Students will complete their paintings. If finished early, students can use black sharpie marker to outline and emphasize parts of their composition.

3. Students will complete an Exit Slip and Artist Statement and hand it into the teacher with their name on it.

4. Paintings will be put on the drying rack and teacher will assess them when dry.



Completed Project:







Assessment:

-In Process Critique: embedded in discussion, students will be assessed on their understanding and feedback to their peers.

-Exit Slip and Artist Statement:

Exit Slip

Name:

Date:

- 1) Explain how to paint like a wild beast (Fauvist)?
- 2) What's wild about complementary colors?
- 3) If I used a lot of blue in my painting, what would I be trying to tell you?
- 4) Draw lines that shows what you are feeling and write feeling next to line?

Artist Statement: How did you use color and line in your composition to represent feeling or emotion about your wild beast and its environment?

Rubric for final product and artist statement	3	2	1
Use of vocab about vision	talks about how color and line express and advances their vision	talks about color and line OR vision	no reference to color or line
The degree to which the student work diverges from the teacher's example.	original idea.	some resemblance	copied teacher

Modifications:

The teacher will reiterate activity, or explain it in another way.

The teacher will moderate time and remind students how much time they have.

The teacher may adapt lesson by using:

Smaller paper,

Different colored chalk

1-1 instruction on how to draw their animal of choice,

Option of working from a photograph or 3D animal figure

Various brush sizes,

Stencils.

Maine Learning Results:

A1 Artist's Purpose - Students explain purposes for making art in different times and places, and the relationship to cultural traditions, personal expression, and communication of beliefs.

A2 Elements of Art and Principles of Design - Students describe features of composition.

a. Describe Elements of Art: color, form, line, shape, space, texture, and value.

b. Describe Principles of Design including balance, contrast, emphasis, movement, and pattern.

B3 Making Meaning - Students create artworks that communicate ideas, feelings, and meanings and demonstrate skill in the use of media, tools, techniques, and processes.

D1 Aesthetics and Criticism - Students describe and compare art forms.

a. Describe and compare art forms by applying grade span appropriate arts concepts, terminology, skills, and processes as referenced in Standard A: Disciplinary Literacy.

b. Ask questions about an art form to further understand the concepts, skills, and processes used to create/perform the work of art.

c. Explain purposes for making art in different times and places, including cultural traditions, personal expression, and communication of beliefs.

Technology:

Macbook Pro computer.

LCD Projector to project the slideshow on the whiteboard.

Wireless internet for Google Slide sharing.

Instructional Resources:

[.http://plbrown.blogspot.com/2014/12/a-fauve-rite-art-project-fauve-fauves.html](http://plbrown.blogspot.com/2014/12/a-fauve-rite-art-project-fauve-fauves.html)

<http://blogs.longwood.edu/french/2012/12/04/matisse-in-search-of-true-painting/>

-Matisse Red Interior, Still Life on a Blue Table (1947)

. <http://www.writedesignonline.com/history-culture/fauvism.htm>-

Andre Derain - The Turning Road, L'Estaque - 1906 -

Henri Matisse - Woman with the Hat, Paris - 1904-5

[.http://www.artyfactory.com/art_appreciation/art-history-slideshows/modern_art_slideshows/fauvism_and_expressionism_slideshow.html](http://www.artyfactory.com/art_appreciation/art-history-slideshows/modern_art_slideshows/fauvism_and_expressionism_slideshow.html)

[.http://www.artyfactory.com/art_appreciation/art_movements/fauvism.htm](http://www.artyfactory.com/art_appreciation/art_movements/fauvism.htm)

-HENRI MATISSE (1869-1954, 'The Open Window, Collioure', 1905 (oil on canvas)

<http://www.writedesignonline.com/resources/design/rules/color.html> -complementary color chart

<http://www.wikiart.org/en/edouard-manet/the-monet-family-in-their-garden-at-argenteuil-1874>

-Manet

https://docs.google.com/a/meca.edu/presentation/d/1KmZVT2xhwrOoDbmvlzMUMnH8wDetySVv0VsPkcNUwxk/edit#slide=id.g6e02481b6_00 -My PowerPoint

<http://www.ebay.com/itm/Sailing-Boat-3D-Window-View-Removable-Wall-Art-Sticker-Vinyl-Decal-Home-Decor-/200918965477> -sailboat window