Writer’s Notebook

your information here

Name

School

Teacher

museum on the move

WADSWORTH ATHENEUM MUSEUM OF ART
Curriculum for Museum on the Move was written by Emily Pacini Ide, school and teacher programs specialist at the Wadsworth Atheneum, in partnership with Hartford Public Schools teachers Susan Goldberg and Paul Wallen. Select classroom and art teachers from Dr. James H. Naylor/CCSU Leadership Academy, Fred D. Wish Museum School, Noah Webster MicroSociety Magnet School, and S.A.N.D School participated in the program's Teacher Advisory Council, led by members of the museum’s Education Department.

“This painting makes me feel peaceful because of the mountains guarding me.”

“I hear birds tweeting and a waterfall crashing in the distance.”
What Can Art Be? Look all around you.

Art is everywhere! Circle the things below that you consider art.

- graffiti
- photographs
- chairs
- paintings
- comic strips
- web pages
- armor
- clothing
- cars
- sculptures
- movies
- dishes
- murals
- handwriting
- houses
- books
- billboards
- jewelry
- drawings
- hairstyles
- wallpaper

Choose one example from the list and explain why you think it is art.

Be sure to supply supporting details.

Name something that you believe is art that is NOT on the list and support your argument.
Before

Albert Bierstadt, *In the Mountains*, 1867

Look at this painting and describe what you see.
How does this artwork make you feel?
What do you see that supports your feelings?
Art Makes Your Senses Come Alive!

Frederic Edwin Church, Coast Scene, Mount Desert, 1863

Take a few moments to look at the painting. How do you feel when you look at this artwork? Fill in the boxes below by describing your feelings and using your five senses: sight, hearing, touch, smell, and taste.

- **seeing**
- **hearing**
- **touching**
- **smelling**
- **tasting**
- **feelings or emotions**
Glossary of Art Vocabulary

Elements of Art
These are the basic building blocks for creating an artwork and expressing ideas. They form the language artists use to create masterpieces.

Color
The name of a color is called its hue.

Primary Colors: Colors that are mixed to create all other hues: red, yellow, and blue.

Secondary Colors: Colors that are created by mixing equal parts of two primary colors: orange, green, and purple. Together with the primary colors, secondary colors complete the color wheel.

Complementary Colors: Colors that are opposites on the color wheel: red and green, orange and blue, yellow and purple. When complementary colors are placed side by side, they bring out the best in each other.

Warm Colors: Colors that remind you of warmth: red, orange, and yellow. These colors create a sense of excitement and energy!

Cool Colors: Colors that remind you of coolness: green, blue, and purple. These colors often make you feel peaceful, calm, and relaxed.

Line
The path of a dot as it moves through space. Draw two dots below. Using your pencil, connect them. You have just created a line!

Lines can be vertical (pointing up and down), horizontal (flat across from left to right), diagonal, curvy, or jagged.

Create a Line
Glossary of Art Vocabulary

Space
The area above, below, around, within, or between objects in an artwork.

Two-dimensional: Flat; having height and width but no depth. Paintings and photographs are examples of two-dimensional artworks.

Three-dimensional: Having height, width, and depth. Sculptures are examples of three-dimensional artworks.

Positive Space: The space that is filled by objects in an artwork.

Negative Space: The space that surrounds objects in an artwork.

Texture
In a two-dimensional artwork, an artist suggests texture—how an object might feel if it were real. In a three-dimensional work, texture is how the surface actually feels. Common textures include rough or smooth, wet or dry, hard or soft, and bumpy or slippery.

Shape
A two-dimensional area that is created when you begin and end a line from the same point. Draw a dot in the space below. Move your hand to create a line and—without lifting your pencil or retracing your path—bring that line back to the dot. You have just made a shape!

Create a Shape

Geometric: Mathematical; created by straight and curved lines that look like they were made with a ruler or another drawing tool. Examples of geometric shapes include circles, triangles, squares, rectangles, and ovals.

Organic: Like things found in nature. Think of the shapes of a rock, a flower, a puddle on the ground, and a cloud in the sky. Those are all considered organic shapes.
**Glossary of Art Vocabulary**

**PRINCIPLES OF DESIGN**
These are the rules used by artists to organize colors, lines, shapes, and textures in space.

**Balance**
The placement of objects, colors, lines, shapes, and textures in an artwork so that one part does not look more important than another. Think of a scale with two outstretched arms level with each other. Does the painting you are looking at seem stronger on one side than on the other? If so, the painting is not balanced.

**Focal Point**
The area or object in an artwork that attracts your attention. Artists often use a focal point to draw your eyes to an important part of the canvas, perhaps to tell you a message. Focal points can be created through the use of light, color, contrast, size, or location to make one element more noticeable than those around it.

**Movement**
A sense of motion created by the arrangement of the elements of art or objects in an artwork. When you look at an artwork, think about what things help lead your eyes across the image. Where do they take you?

**Rhythm:** Movement created by repeating elements in a painting.

**Overlapping**
One object partially covering another to create a sense of space or depth in an artwork.

**Perspective**
A technique used by artists to create the appearance of space on a two-dimensional surface.

**Proportion**
The relationship of one object to another in size or number. Is one object larger than another? Is there more of one object than another?

**Repetition**
A combination of colors, lines, shapes, and textures that uses the same elements over and over. In the space below, draw a design and then repeat it three times to practice this technique. Once you have done this, you have created a pattern!

**Pattern:** A design that is repeated several times in an artwork.

**Create a Pattern**
Glossary of Art Vocabulary

**Abstract Art**
Artwork that does not show people, places, and things as they look in real life. Abstract art often expresses feelings and ideas through colors, lines, shapes, and textures.

**Realistic Art**
Artwork that shows people, places, and things as they actually look in real life—you can recognize them easily, much like in a photograph. Realistic art is the opposite of abstract art.

**Landscape**
A scene of nature that might include mountains, forests, or fields. The places can be real or come from an artist’s imagination.

**Seascape**
A scene of a body of water, such as an ocean.

**Mood**
The feeling or emotion conveyed by an artwork. Artists can create mood through the use of colors, lines, shapes, and textures.

**Composition**
The arrangement or placement of objects within an artwork. Where would you place certain objects in an artwork you were creating?

**Foreground**: The part of a picture that appears closest to you. Objects in the foreground often appear larger than those found in the rest of the artwork.

**Middle Ground**: The middle layer of a picture, between the foreground and the background.

**Background**: The part of a picture that appears the farthest away from you. Objects in the background often appear smaller than those found in the rest of the artwork.

**Horizon Line**: A horizontal line across an artwork that divides the sky from the ground.

**Label the Landscape**

Ernest Lawson,
*Winter, Spuyten Duyvil*, c. 1907

Helen Frankenthaler,
*Sea Picture with Black*, 1959

John Frederick Kensett,
*Coast Scene with Figures (Beverly Shore)*, 1869
Compare and Contrast

In each of the outer columns, describe the landscape pictured above it by listing adjectives or art terms you just learned. Think about what makes each painting unique. What makes one different from the other?

In the center, list what these landscapes have in common.
Georgia O’Keeffe, *The Lawrence Tree*, 1929

© 2015 Georgia O’Keeffe Museum / Artists Rights Society (ARS), New York
How Are **Artists** and **Writers** Similar?

In the boxes below, list some materials and tools that you think artists and writers need to do their work. When you have completed each box, draw a line connecting any materials or tools these jobs share.

**MATERIALS AND TOOLS OF THE ARTIST**

**MATERIALS AND TOOLS OF THE WRITER**

**ELEMENTS OF ART**

- shape
- texture
- line
- color
- space

**ELEMENTS OF WRITING**

List a few parts of speech:

- 
- 
- 
- 
- 
Similarities and Differences in Landscape Paintings

Charles H. Davis, Change of Wind, c. 1900
Arthur G. Dove, Approaching Snowstorm, 1934

SIMILARITIES
How are these landscapes similar?

DIFFERENCES
How are these landscapes different?

Think about...
color
line
shape
space
weather
season
mood
Charles H. Davis, *Change of Wind*, c. 1900
Arthur G. Dove, *Approaching Snowstorm*, 1934

© Estate of Arthur G. Dove, courtesy Terry Dintenfass, Inc.
The next stop on your journey is a trip to the Wadsworth Atheneum Museum of Art!

What kinds of art do you think you will see there?
A picture is said to be worth a thousand words.

List any words you have learned to describe landscapes.
Tour Worksheet

Write a postcard to a friend describing the artwork in front of you.
Be sure to include as many details as possible so that your friend would be able to find this work in the museum just by reading your description.
You may want to look at your word bank on page 19 for inspiration.

Title of Work __________________________________________________________

________________________________________________

Artist’s Name __________________________________________________________

________________________________________________

Creation Date __________________________________________________________

Dear ________________________________________________________________

________________________________________________

________________________________________________

________________________________________________

________________________________________________

________________________________________________
Create Your Own Landscape

Just as writers often compose outlines and multiple drafts before writing their final texts, artists frequently make sketches to figure out the layout and design of their artworks before they begin creating.

Use the space below to experiment with the arrangement of your landscape before you start your final composition.
Look at this painting and describe what you see.

How does this artwork make you feel?

What do you see that supports your feelings?

Running out of room? Continue writing on the next page.
I learned new vocabulary with my art teacher.
I talked about two different landscapes when the docents visited my classroom.
I visited the Wadsworth Atheneum Museum of Art with my class.
I created my own landscape.
Draft Artwork Label

Let’s try writing a label for your artwork. Set your imagination free!

Title _____________________________________________

Artist (Your Name) _______________________________________

Creation Date _________________________________________

Imagine that a young boy or girl like yourself has magically walked into your artwork. Poof! What does he or she see in this new place? What does it look like there? How does this person feel in this landscape? What will he or she do when exploring this place? Use your creativity to write a story about this child’s journey into your landscape.

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# Final Artwork Label

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Cut along dotted lines.
Albert Bierstadt, *In the Mountains*, 1867
Your Journey to the West

For the last five months, you have journeyed to the West on a personal adventure. Now you have been asked to describe your expedition for an article in next month's *Outdoor Living*, a national magazine.

Use your imagination as you think about the questions below and prepare yourself to write. Your article should describe your journey and the landscape you have traveled in enough detail that readers will be able to see your experience in their minds. Be sure to take inspiration from the painting on the back of this page.

- What has the landscape looked like as you have traveled west?
- How has the weather been?
- How have you been feeling throughout this journey?
- What and whom have you encountered along the way?
- What supplies have you brought with you?
- Do you have shelter? Where are you sleeping?
- How many miles do you travel each day?
- Who is leading your group? How many people are in your party?
- Where is your final destination? What will you do once you get there?
Frederic Edwin Church, *Coast Scene, Mount Desert*, 1863
Imagine that you have been offered a job as a local meteorologist. Your first assignment will be to describe the day’s weather forecast on the 6 o’clock news tomorrow morning.

Using the painting on the back of this page as inspiration, answer the following questions in preparation for tomorrow’s broadcast:

- Where are you? What type of body of water are you near?
- How would you describe the weather?
- What temperature might it be? What season is it?
- Use your senses: What do you see? Hear? Smell?
- What would you suggest wearing in a place like this?
- What types of activities would you participate in during this kind of weather?
- In the next hour, what will the weather be like? Sunny? Rainy? Will it change throughout the day?
- How does this weather make you feel?

After you have conducted your research by looking closely at the painting, write a short script for your upcoming broadcast. Be as detailed as possible. You will want to paint a picture of tomorrow’s weather using words alone.
LISTED IN ORDER OF APPEARANCE.

Albert Bierstadt
American, b. Prussia, 1830–1902
_In the Mountains_, 1867
Oil on canvas; 36 3/16 x 50 1/4 in.
Gift of John Junius Morgan in memory of his mother, Juliet Pierpont Morgan, 1923.253

Frederic Edwin Church
American, 1826–1900
_Coast Scene, Mount Desert_, 1863
Oil on canvas; 36 1/8 x 48 in.
Bequest of Clara Hinton Gould, 1948.178

Alma Thomas
American, 1891–1978
_Red Azaleas Jubilee_, 1976
Acrylic on canvas; 72 x 52 in.
The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 1990.29

Helen Frankenthaler
American, 1928–2011
_Sea Picture with Black_, 1959
Oil on canvas; 84 1/2 x 57 in.
Gift of Susan Morse Hilles, 1961.7
© 2015 Helen Frankenthaler Foundation, Inc. / Artists Rights Society (ARS), New York

John Frederick Kensett
American, 1816–1872
_Coast Scene with Figures (Beverly Shore)_ , 1869
Oil on canvas; 36 x 60 3/4 in.
The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 1942.345

Ernest Lawson
American, 1873–1939
_Winter, Spuyten Duyvil_, c. 1907
Oil on canvas; 25 3/16 x 30 1/4 in.
Bequest of George A. Gay, 1941.168

Georgia O’Keeffe
American, 1887–1986
_The Lawrence Tree_, 1929
Oil on canvas; 31 x 40 in.
The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 1981.23
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Charles DeWolf Brownell
American, 1822–1909
_The Charter Oak_, 1857
Oil on canvas; 43 3/8 x 54 1/4 in.

Charles H. Davis
American, 1856–1933
_Change of Wind_, c. 1900
Oil on canvas; 50 1/8 x 60 1/8 in.
Gift of Mrs. Charles H. Davis, 1943.328

Arthur G. Dove
American, 1880–1946
_Approaching Snowstorm_, 1934
Oil on canvas; 25 1/4 x 31 1/2 in.
In memory of Henry T. Kneeland, by exchange, and The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 1992.29
© Estate of Arthur G. Dove, courtesy Terry Dintenfass, Inc.

Claude Monet
French, 1840–1926
_Nymphéas (Water Lilies)_ , 1907
Oil on canvas; 31 7/8 x 36 1/4 in.
Bequest of Anne Parrish Titzell, 1957.622
This program is generously supported by the Travelers Foundation.