



The greatest work of the painter is the *istoria* [narrative]...

From Leon Battista Alberti,
On Painting

LESSON PLAN: LOWER ELEMENTARY THE STORY IN ART, PART I

GRADE LEVEL

Kindergarten through Third Grade

OBJECTIVE

- Students will observe how shapes and colors create a narrative.
- Students will analyze a narrative presented in three sequential episodes.
- Students will make individual storybook collages.

WORK OF ART

SLIDE 7 *The Story of Esther* by Marco del Buono Giamberti and Apollonio di Giovanni di Tomaso

MATERIALS

- 6 x 12 in. rectangles of white or black construction paper, folded in three equal parts, then laid flat
- small (approximately 3 x 4 in.) pieces of construction paper in different colors
- yarn, hole punch, scissors, glue

MOTIVATION AND DISCUSSION

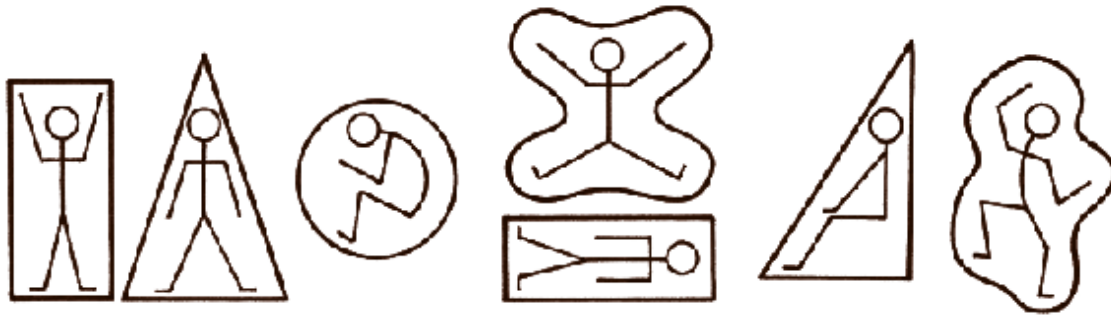
FOR THE TEACHER: Study SLIDE 7 and read the entry. Before this lesson show a photograph from a newspaper to the class and discuss how it tells a story.

Project the slide. Ask the students to look at the painting and describe what they see. Ask students to try to identify the characters that appear more than once. See if the students can figure out the story line. At this point you may want to read or tell the story of Esther. The key characters—King Ahasuerus, Esther, and Mordecai—can be identified by the shape and color of their hats and costumes. The story is illustrated in the following sequence: arrival, ceremony, and banquet.

Explain that students will have an opportunity to create their own narrative work of art. Review the elements of a story with students—it has a beginning, a middle, and an end, as well as main characters. Ask students to look again at the shapes and colors in the painting and how they work together to tell the story.

ACTIVITY

Ask for a student volunteer to model a pose (standing up straight, hands close to the sides, bent over, taking a long stride, etc.). Ask the class to notice the shape that the student's body makes and perhaps trace it with their finger in the air. Is it a straight shape, a curved shape, a triangle, or some other shape? Ask for another volunteer to try a different pose.



Distribute a scissors and three small pieces of construction paper (approximately 3 x 4 in.) to each student. Again, have a volunteer take a pose, but this time have students cut the pose from one of the pieces of construction paper. Repeat until everyone has three different shapes, each a different color.

Ask the students to pretend that these three shapes are characters and have them make up a story. They will need to make at least three copies of each shape. They should practice arranging them to suggest a beginning, middle, and end. The teacher may wish to demonstrate this in front of the class. For example:

Squiggle Sam walks along the street with Tina Triangle and all of a sudden they bump into roly-poly Roger, and on . . .



Distribute 6 x 12 in. pieces of white or black construction paper, folded in thirds. Each panel of the paper represents an episode of the story, its beginning, middle, or end. Ask students to arrange their shapes to tell the story, then glue them down. They may wish to glue down other pieces of paper, dots from a paper punch, or yarn to create the background.



When students are finished, ask them to display the narrative artwork they have made and share their stories.

EXTENSION FOR OLDER STUDENTS: LANGUAGE ARTS

Older students may wish to write out their stories and develop dialogues between the characters.

RESOURCES

D'Amico, Victor. *Assemblage*. New York: The Museum of Modern Art, 1972.

Lionni, Leo. *Little Blue and Little Yellow*. New York: Morrow, 1994.

LESSON PLAN: LOWER ELEMENTARY INSIDE AND OUTSIDE



I first draw a rectangle of right angles, where I am to paint, which I treat just like an open window through which I might look . . .

From Leon Battista Alberti,
On Painting

GRADE LEVEL

Kindergarten through Third Grade

OBJECTIVES

- Students will become aware of the Renaissance pictorial innovation that makes a painting like a window into or through which the viewer can look.
- Students will make an individual work based on the above idea.

WORKS OF ART

SLIDE 4 *Portrait of Man and Woman at a Casement* by Fra Filippo Lippi

SLIDE 6 *Saint Eligius* by Petrus Christus

SLIDES 8, 8A *The Birth of the Virgin* by Fra Carnevale

MATERIALS

- DRAWING: paper, marking pens
- PAINTING: paper, paint, brushes
- COLLAGE: paper, colored paper, scissors, glue sticks

MOTIVATION AND DISCUSSION

FOR THE TEACHER: Look at the slides and read the entry before the lesson. Select one of the slides. Following is a suggested sequence of questions for SLIDE 4.

Ask students to describe what the outside of the school building and the grounds look like. Then have them describe the inside of the building. Ask them: How might they show both the outside and inside of a building in one painting or drawing?

Project SLIDE 4. Ask students to look at the painting and describe what they see. Give students time to explore the relationship between the couple, then guide the discussion to the composition of the painting, asking the following questions:

- What part of the painting is closest to the viewer? Ask students to describe the frame of the painting and notice the illusion of molding.
- What part is farthest away? Ask students to describe the view beyond the window.
- Where is the woman standing?
- Where is the man standing?
- Where is the viewer—inside or outside the *palazzo*? The viewer is looking into the space or room where the woman is standing, as well as beyond to the scene outside the window.

Ask students to imagine standing outside their house or a building of their choice. Ask them to imagine looking through a particular window at the space inside. (This could be the student's own room, a family area, or a special study corner.)

ACTIVITIES

Provide drawing, painting, or collage materials so students can make their own “inside/outside” artwork. For drawing or painting, ask them to measure and draw a window, leaving some space around the shape to represent the outside of the building.

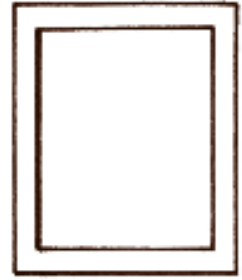
For collage, provide two different colors of construction paper in a rectangular or square format, one sheet larger than the other. Ask students to glue the smaller sheet to the larger sheet. Then proceed as above.

Remind students that the window shape can be filled with objects and events that go on inside the room (for example: a bed, chair, or desk; a figure sitting down, walking, or dancing), and that the area around the window shape is the outside of the building. This can be illustrated, for example, by depicting the facing or façade of the building (brick or wood) and farther to the sidewalk, a lamppost, a person walking a dog, or a car.

EXTENSIONS

LANGUAGE ARTS: Have students write a diary or journal entry about what is going on inside the house based on the scene that they have depicted in their artwork. Is it a birthday party, or are the figures studying? Are they listening to music or watching TV? What is going on outside the house? Are guests arriving? Is it raining? Do they hear the sounds of cars or fire trucks or crickets chirping? Display the journal writings with the artworks.

CONNECTION: Lesson Plan: The Story in Art, Part II, p. 153.



OR



LESSON PLAN: LOWER ELEMENTARY PERSONAL ARMOR — MAKE A HELMET OR BREASTPLATE AND DECORATE IT WITH PERSONAL SYMBOLS



If [the courtier] happens to engage in arms in some public spectacle, such as jousting, tourneying or volleying, or other kind of physical recreation . . . He will ensure . . . that he himself is suitably attired, with appropriate mottoes and ingenious devices to attract the eyes of the onlookers in his direction.

From Baldassare Castiglione,
The Book of the Courtier

GRADE LEVEL

Kindergarten through Third Grade

OBJECTIVES

- Students will discuss knights and armor.
- Students will look at Renaissance parade armor.
- Students will explore and discuss the use of symbols.
- Students will design a personal symbol to decorate their own paper helmet or breast- and backplate.

WORKS OF ART

- SLIDE 5 *The Triumph of Fame* by Scheggia
SLIDE 23 *Parade Helmet* by Filippo Negroli
SLIDE 27 *Armor of Sir George Clifford*

MOTIVATION AND DISCUSSION

FOR THE TEACHER: Look at the slides and read the entries before the lesson.

Project SLIDE 5. Present and discuss the role and training of a knight. Why did a person become a knight? Compare armor used for war and parade armor. Discuss the parts of the suit of armor: Was it difficult to recognize the person wearing a complete suit of armor?

Project SLIDE 27. When Sir George Clifford wore this suit of armor in a parade, how did the onlookers recognize him?

WHAT IS A SYMBOL? Explore the use of familiar symbols whose function is to impart information, such as stop signs, restroom symbols, or handicapped access. What animals are used as symbols? (Lions for courage, doves for peace, eagles for patriotism, dogs for protection and/or loyalty.) Ask students to think of animals or characters that are used to advertise certain products. For example, the image of a laughing cow stands for the French cheese *La vache qui rit*. What colors have symbolic meaning? (White for purity, red for courage, blue for honor.)

PHOTOCOPY THE THREE SYMBOLS: the Tudor rose, fleur-de-lys, and entwined *Es*. Give a copy to each student. Ask students to look for the symbols and try to describe the pattern.

EXPLORE THE DECORATION ON THE SUIT OF ARMOR AND THE HELMET

Project SLIDE 27. The Tudor rose, fleur-de-lys, and double *Es* tied together refer to Queen Elizabeth I's family. Sir George Clifford had them engraved on his suit of armor to honor her. He was the "The Queen's Champion."

STORYTELLING

Project SLIDE 23. Point out the decoration: Medusa's face, the spiraling vines, the acanthus leaves, and the small winged putti. The image of Medusa on the Negroli helmet refers to the myth of Perseus. The mermaid or siren refers to the section in the *Odyssey* where Circe the enchantress warns Odysseus of the sirens' power.

Square in your ship's path are Sirens, crying
Beauty to bewitch men coasting by;
Woe to the innocent who hears the sound!

You may want to read one or both stories to your students. We do not know why the nobleman who wore the parade helmet chose these symbols, but we can guess that he may have wanted to be associated with bravery and the heroic deeds of Perseus and Odysseus.

ACTIVITY PART 1: DESIGN YOUR OWN SYMBOL

MATERIALS

- paper and pencil

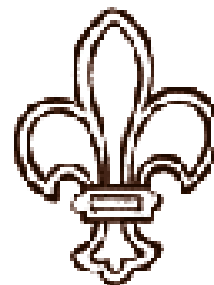
Ask students to brainstorm and invent a personal symbol. How do they want people to recognize them?

- From their given names? Would they use a letter of their first or last name? Ask if there is a visual equivalent for their first or last names, for example, Baker, Bush, or Bird.
- From the place they live? Would they want to incorporate a flag or city logo? For example, an apple for New York City.
- From the student's personal qualities? What are they admired for? Are they neat like a cat or faithful like a dog? Do they have a favorite sport or activity that might be used as a personal symbol?

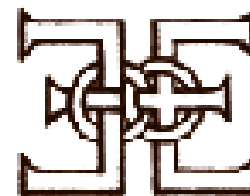
On a sheet of paper, have students draw two or three symbols. Ask them to combine them or repeat them to form a pattern. They may wish to experiment with connecting the decorative elements, as the vines and the love knots do on the helmet and suit of armor. They will use this pattern to decorate their breastplate or helmet.



TUDOR ROSE



FLEUR-DE-LYS



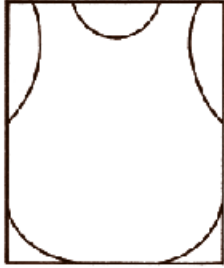
DOUBLE E

ACTIVITY, PART II: MAKE A BREASTPLATE AND BACKPLATE AND/OR HELMET

MATERIALS

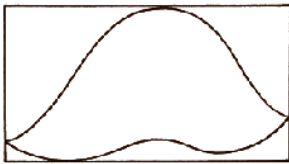
for each child, two 12 x 18 in. pieces of oak tag, or a plain brown grocery bag, or a large piece of poster board

- pencils, paint, markers
- stapler



BREASTPLATE: A large paper grocery bag may function as a simple piece of armor, with holes cut in the top and sides for the student's head and arms. A large sheet of oak tag may be cut into the shape of a breastplate and backplate, and attached over the student's shoulders.

Students will decorate the front and back of the bag or oak tag with their personal symbols, using paint or markers.



HELMET: Distribute two large sheets of oak tag. Ask students to draw the outline of a helmet on one sheet, making sure that they start at one short end and finish at the other short end so that the bottom of the helmet runs along the long edge of their paper and will fit on their head (See illustration.) After they cut the first shape, they should use it as a template to cut the same shape from the second sheet of paper. Students will decorate each side of the helmet with their personal symbols in paint or markers. Then the two sides can be stapled together along the top edge, leaving the bottom edge open to be placed over the head.

Depending on the ability of each class, you may ask the students to repeat the same pattern on both sides of the helmet or on the breastplate and backplate, so the patterns match and are symmetrical.

EXTENSIONS

LANGUAGE ARTS: Students may wish to write a short poem or paragraph about the designs and symbols they chose and why.

SOCIAL STUDIES: Compare Renaissance arms and armor with parade uniforms or soldiers' battle gear from other eras. What symbols or decorations are used for these uniforms? Do particular ribbons or colors have symbolic meanings?

RESOURCES

Colum, Padraic. *The Children's Homer: The Adventures of Odysseus and the Tale of Troy*. New York: Macmillan Publishing Company, 1918.

D'Aulaire, Ingri, and Edgar Parin. *Book of Greek Myths*. New York: Doubleday & Co., Inc., 1962.

Fitzgerald, Robert, trans. *The Odyssey of Homer*. New York: Doubleday & Co., Inc., 1963.