Rousseau Jungle Painting Unit

Objective

Overview: Multiple painting skills will be covered: Working with a background, middle ground, and foreground, working with paint opacity and consistency, brush strokes, and advanced color theory. Art History: Henri Rousseau, Naïve art, contemporaries of Rousseau (Pablo Picasso, Henri Matisse, Rene Magritte, Constantin Brâncuși) Elements: Color, shape, value, and Principles: Repetition, Variety, Contrast. Lowenfeld Stage: Schematic 5-6Y, Gang /Complexity/ Realism 8-10Y

1. The student will mix a variety of greens from green, yellow, blue, turquoise, white, brown and red, and any other variations. The student can determine what will create a tint or shade of a color.

2. The student will note their formulas for reference.

3. The student will hypothesize or predict what will result when the ratios of colors in any given mix are adjusted.

4. The student will use at least two types of brush strokes in their painting.

5. The student will paint with overlapping brush strokes.

6. The student will create a composition with foreground, middle ground and background.

7. The student will demonstrate how to use media and materials properly by painting a multiple stage painting and participating in classroom clean-up.

Materials

Watercolor paper, tempera cake sets. Supplies for painting- brushes, smocks, palette paper or wax paper. Water buckets, access to sinks. Rousseau resources. Color wheel.

Optional:

- Images of tropical leaf shapes.
- Photos of jungle animals.
- Rousseau posters or PowerPoint.
- “Dropping in on Henri Rousseau” DVD.
**Procedures - activity sequence**

1. **First Class - Intro and Critique:**
   - Introduction to Henri Rousseau: life, work, era.
   - As a class, examine several Rousseau paintings. Notice repetition of shapes. (orange circles, tiger-stripe shapes in leaves, etc.)
   - Can students find hidden animals and count them? What kind of art is this? Drawing? Painting? Sculpture? Photograph?
   - What do you see in this picture?
   - What else do we see?
   - What colors do you see?
   - Are there straight lines? Curvy? Different shapes?
   - Why do you think the artist wanted to make that?
   - How do you think the artist felt when making this?
   - How does it make you feel?
   - End introduction with a sketch of some animals students might like to include. Discuss building animals with shapes.

2. **Second Class - Review and Painting the Background:**
   - Review Henri Rousseau briefly. Discuss the layers of a painting: Foreground, middle ground, background. Discuss light and dark colors.
   - Demonstrate mixing a tint of blue, a tertiary yellow-green.
   - Demonstrate creating a background layer of the painting, just sky and land. “A big job, so we use big brushes.” “Like painting a garage.” “Be gentle”.
   - Discuss opaque (like a glass of milk; Tempera) and transparent (like a glass of Kool-Aid; Watercolor). Discuss consistency, not too sticky, not too watery; smooth.
   - Discuss pilling of overworked watercolor paper.
   - Paint background, encourage tints, and mixing a yellow-green, other varieties of green.
   - Clean up 1-2-3: Put your artwork in a safe place. Clear your table. Wipe your hands and table.
   - Wrap up with a discussion of the tints, shades of blue and varieties of green they discovered.

3. **Third Class - Experimental Color Theory:**
   - Ask how many varieties of green they can count in a Rousseau image.
   - Recall early color mixing experiences, RYB, songs, etc.
   - Demonstrate color mixing with green: tints and shades, tertiaries, mixing with compliments, and new experimentation. Tell the students we are trying for eight varieties.
   - Students will keep a pencil out as they paint to mark their formulas or recipes.
• Remind students to use good gentle brushwork, mix a good consistency of paint.
• Clean up 1-2-3: Put your artwork in a safe place. Clear your table. Wipe your hands and table.
• Wrap up with a discussion of the tints, shades and varieties of green they discovered.

4. **Fourth Class - Brushwork and two or more tree types:**
   • Examine a Rousseau work that includes jungle scenes. Look for varieties of plants and trees. Look for density of the Middle and Foreground. Examine and analyze the layers of tree trunks, leaves, animals and grasses. Which layers were painted first? Last?
   • Recall “Y” trees. (Snowy Landscape gr. 1) palm trees, tropical trees.
   • Discuss use and types of brushes (bristles: broom/hog vs. mop/watercolor, shape: bright, filbert, round), gentle pressure, “footprint” or scumbling/dabbing, “swoosh” or sweeping brush strokes, blending, and “double loading”. Demonstrate.
   • On the reverse of their color experiment page, Have students practice both scumbling and sweeping brushstrokes, along with experimental brushstrokes to almost fill the page Leave space for practicing branch + leaves on a “Y” and palm tree. The only rule is to be gentle to the brushes. Some students may want to try grasses, double loading etc.
   • Clean up 1-2-3: Put your artwork in a safe place. Clear your table. Wipe your hands and table.
   • Wrap up with a discussion of the brushstrokes they tried. Compare and contrast, decide what they liked- preference? Why? In what circumstance?

5. **Fifth Class - Building the Middleground:**
   • Briefly review past lessons and recall the properties of opaque tempera paint in layering. Pass back students’ experimental pages. Discuss and demonstrate the layering and overlapping ability of tempera.
   • Students begin painting the middle ground, layering branches, leaves, more trees, etc. Lots of overlapping. Encourage them to look for tempera that can be blended wet, or painted over as it dries quickly. Remind them to stir their paint to get a consistency that will dry quickly, not watery.
   • Encourage students to invent or choose leaf shapes and types to bring a lot of interesting variety and texture to their painting.
   • Clean up 1-2-3: Put your artwork in a safe place. Clear your table. Wipe your hands and table.

6. **Sixth Class - Animals, foreground, final details and ‘hiding’:**
   • Discuss opacity of paint and overlapping, Rousseau’s jungles and fruit, hiding animals, and red suns. Demonstrate building an animal from painted shapes and blobs, not outlines like a drawing. (Many students outline an animal in shapes only.) Discuss adding details like stripes when they are DRY. Discuss “hiding” animals when they are DRY. (and not too well hidden! Some students hide the animals to the point they really DO disappear!)
• Begin painting animals, a few extra leaves and branches, orange circles, sun, fruit, final details.

• Clean up 1-2-3: Put your artwork in a safe place. Clear your table. Wipe your hands and table.


7. Seventh Class - Catching up, final details, critique and discuss.

• This is a day to catch up with any absentee students, adding final details with marker if that feels more comfortable, or with a fine paint brush.

• Dry paintings are ready to be matted on construction paper, and prepared to be hung in the hallway.

From Hub Page: http://artbycari.hubpages.com/hub/Art-Critiques-for-Children

• On a one-on-one basis, ask the child about his or her artwork. Allow the student to critique his or her own work. Consider using the following questions:

  • What did you draw a picture of?

  • (Point to specific areas of the drawing) What is this here?

  • Why did you choose the colors you did?

  • How did you feel when making this picture?

• The children are now at a stage where they can better empathize with other people, and therefore better examine the artwork of other children. Try doing this in a group setting. Ask one child at a time to present their artwork to the others and tell them about it. The other children, as well as yourself, can ask questions or make positive comments about the work. Try these tips:

  • The child who made the art can be the one to call on other children whose hands are raised.

  • Ask the children to name one thing they like about the art.

  • Ask why they like a certain part.

  • Ask the children about the details of the work: what colors they see, what shapes, etc.

  • Do not allow negative comments. The children are still too young to understand "constructive criticism".
Discussion Questions - H.O.T.S.

1. **Knowledge & Recall:** What is Overlapping? What is a background?

2. **Understanding & Comprehension:** In your own words, tell me a few things about Henri Rousseau.

3. **Application & Using Information:** How can I make a very dark brownish green? A very yellowish green?

4. **Analysis & Breaking Information Into Parts:** What is the difference between a tint and a shade? What is the same?

5. **Synthesis & Combining Ideas:** How could you use the painting brushstrokes, and overlapping for a different painting? Describe how you could use the techniques we learned for a portrait, painting of flowers in a vase, or a city scape? Can you think of an unusual way to use overlapping?

6. **Evaluation & Judgement, Justifying a course of action:** Recommend a use of overlapping in any art project.

7. **Creation & Generation:** Produce a painting with depth using foreground, middle ground and background. Compose an idea and hide an animal! Imagine a jungle using the photos you have seen. Create that jungle on paper!

**Evaluation/Assessment**

Teacher observation.

- Can the students identify, name, recall?
- Can they restate in their own words?
- Can they demonstrate, apply, make, show?
- Can they compare & contrast, examine?
- Can they correctly predict what will happen in any given variation?
- Can they give their opinion or preference? Can they choose or select? Can they defend or justify the choice?
- Can they plan, design, produce or construct?

**Extensions**

This lesson has many opportunities at each stage for adjustment and extension.
Links & Selected Resources

http://artsmarts4kids.blogspot.com/2008/02/henri-rousseau.html
Site with a bio and images.

Do review books and resources before sharing with a class. Unless specifically for children, (and in some instances, even if they are written for children) they may include Rousseau’s nudes.
MRS. CREPAS, ART
GRADE LEVEL: SECOND

DURATION: SEVEN CLASS PERIODS
Vocabulary

• primary
• secondary
• tertiary or intermediary
• tint
• shade
• opaque
• transparent
• consistency
• overlapping
• brushstroke
• scumbling
• sweeping brushstroke
• filbert, bright, flat and round brushes
• tempera
• contrast
• variety
• texture
• value
• foreground
• middle ground
• background
Illinois Visual Arts State Standards

25: Language of the arts
A. Understand the sensory elements, organizational principles and expressive qualities of the arts.

Grade level: Early Elementary K-2

Standard:

25.A.1d
Identify the elements of line, shape, space, color and texture; the principles of repetition and pattern; and the expressive qualities of mood, emotion and pictorial representation.

25.B.1
Identify similarities in and among the arts (e.g., pattern, sequence and mood).

26: Production Skills: Physical and Mental
A. Understand processes, traditional tools and modern technologies used in the arts.
B. Apply skills and knowledge necessary to create and perform in one or more of the arts.

Grade level: Early Elementary K-2

Standard:

26.A.1e
Identify media and tools and how to use them in a safe and responsible manner when painting, drawing and constructing.

26.B.1d
Demonstrate knowledge and skills to create visual works of art using manipulation, eye-hand coordination, building and imagination.

27: Culture of the Arts, Art History and Careers
A. Analyze how the arts function in history, society and everyday life.
B. Understand how the arts shape and reflect history, society and everyday life.

Grade level: Early Elementary K-2

Standard:

27.A.1a Identify the distinctive roles of artists and audiences.

27.A.1b Identify how the arts contribute to communication, celebrations, occupations and recreation.

27.B.1 Know how images, sounds and movement convey stories about people, places and times.