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Art Lesson Plan for 4th grade

Prerequisites: They will have completed their history lesson, "The Last Dynasty" (Qing Dynasty 1644-1912), pp. 188-190, Pearson Learning Core Knowledge History & Geography, Edited by E.D. Hirsch, Jr., 2002, Pearson Education, Inc., Parsippany, NJ 07054.

They will have had an earlier lesson on calligraphy.

Objectives:

- Students will investigate the three groups of artists of the Qing Dynasty. (pre-class)
- Students will compare and contrast silk art paintings of the Qing Dynasty with paintings of the Renaissance in Western Europe.
- Students will explore ignorance/choice as reasons for a style of art.
- Students will apply their basic computer class skills through an internet website with the use of enlarging artwork for discussion.
- Students will sketch a natural setting with a choice of calligraphy for a painting-on-silk production. (homework)
- Students will create a painting on silk in the Qing style, incorporating calligraphy.

Time:

Art appreciation class - (45 minutes)

Design for production - homework (20-30 minutes)

Production class - (45 minutes)

Materials:

- 1 handout per student, "Recording the Grandeur of the Qing - Qing Art" from the website: <http://afe.easia.columbia.edu>
- Pencils, Paper
- Computer lab - 16 on-line computers, LCD projector
- Examples of art prints by: Giotto, Brunelleschi, Donatello, Michelangelo, Raphael, and Leonardo da Vinci
- Silk fabric, paint
- Art reference books with scenes (1000-1900's) and calligraphy reference chart

Assessment:

- Students will be informally assessed on their computer use, discussion of class reading, discussion of Qing Dynasty art and Renaissance art.
- Design for production and the production itself will be evaluated for completion, effort, and creativity.

Procedure:

1. Students will meet in the computer lab, group on the rug, and use handouts that display the first three paragraphs from the Qing Art section of “Recording the Grandeur of the Qing.” I will read the section to them, simplifying the description of the three types of artists.
2. They will go to the computers, locate the website: <http://afe.easia.columbia.edu> and will be directed to the Qing art section of “Recording the Grandeur of the Qing.”
3. We will read and discuss the sections on “Scholar Artists” and “Wang Hui and the Orthodox School of Painting,” locating the various enlargements of *Elegant Gathering in Apricot Garden*. The year of 1437 will be noted and the style discussed.
4. Students’ attention will then be drawn to the art prints displayed on the chalk ledge (Giotto, Brunelleschi, and Donatello) from a similar time span. A “compare and contrast” discussion will follow, regarding realism. More prints will be displayed (Michelangelo, Raphael, and Leonardo da Vinci), with years noted, and further observations will be discussed.
5. Reasons will be discussed to explain these different styles. If needed, students will be steered to the possibilities of lack of knowledge/training (ignorance) or choice (preference with an individual/group reason). Students will be encouraged to give examples of when they have had the knowledge of a certain art skill, but they chose another because of something specific they wanted to accomplish or because of the medium they wanted to use.
6. We will then read and discuss, “Chinese Approaches to the Works of Art,” “Representing Space and the External World,” and “Influence of European Artistic Styles on Chinese Painting,” skimming to hit the highlights and annotating, and stopping at each highlighted reference to connect to the artworks, making observations on each:

- *The Classic of Filial Piety*, Li Gonglin, 1085
- *Night - Shining White*, Han Gan, 742-56
- *View of Palazzo Mancini, Rome*, Piranesi, 1752
- *Head of the Virgin*, Leonardo da Vinci, 1508-12
- *One Hundred Horses*, Castiglione, 1728

We will move on once students realize that the Chinese style was mostly choice, not ignorance. It was closely connected with the medium they loved, and they were more concerned with certain feelings being communicated than with a fine-tuned realistic look.

7. Connections will then be made to our upcoming production: a silk scroll piece with scene and calligraphy. To prepare for the painting, we need to each sketch our own natural scene, involving land/water structures and possibly animals and people. We need to choose calligraphic symbol/s to be integrated into the art; a reference chart will be available. Children will have access to art books for scene ideas. They do not have to limit themselves to the Qing Dynasty time line for their inspiration. They can begin their scene and calligraphy choice; it will need to be finished for homework. Samples will be shown to the whole class before dismissal using the book, Chinese Art by Mary Tregear, 1997, Thames & Hudson, London:

- *Early Spring*, Gio Xi, 1020-90, p.113
- *Fishing in a Mountain Stream*, Xu Daoning, 11th c, p. 114
- *Five Colored Parakeet on a Branch of Apricot Blossom*, Hui Zong, 1082-1135, p. 121
- *Life along the River on the Eve of the Qingming Festival*, Zhang Zeduan, 11th-12th c, pp. 122,123
- *White-robed Guanyin*, Mu Qi, 1269, p. 128
- *Chan Priest*, Liang Kai, 1140-1210, p. 130
- *Lady Xuan Giving Instructions in the Classics*, Chen Hongshu, 1599-1652, p. 163
- *The Peach Blossom Spring*, Shi Tao, 1630-1707, p. 171
- *Landscape in the Style of Jing Hao and Guan Tong*, Mei Qing, 1623-97, p. 184
- *Rocks and Flowers*, Wu Changsha, 1844-1927, p. 191

The production class will begin with the students sharing their plans. A small demonstration will be modeled of painting on silk with a simple landscape and one calligraphic symbol. The students' art creations will then begin. This will be one of several art displays for the art fair at the conclusion of the Asian units for the school. Invitations to the art fair will be communicated through our website, weekly "Epistle," and notices throughout the school.