

DOCUMENT RESUME

ED 481 198

CS 510 918

AUTHOR Soderquist, Alisa
TITLE Great Books, Great Art. [Lesson Plan].
INSTITUTION Discovery Communications, Inc., Bethesda, MD.
PUB DATE 2002-00-00
NOTE 17p.; Audio and video clips included in the web site version of this lesson plan are not available from ERIC.
AVAILABLE FROM DiscoverySchool.com; Florence, KY; Tel: 800-889-9950 (Toll Free). For full text: <http://school.discovery.com/teachers/>.
PUB TYPE Guides - Classroom - Teacher (052)
EDRS PRICE EDRS Price MF01/PC01 Plus Postage.
DESCRIPTORS Art Activities; *Art Appreciation; *Art Expression; Class Activities; English Instruction; Internet; Language Arts; Lesson Plans; *Literature Appreciation; Novels; Secondary Education; Vocabulary Development

ABSTRACT

This lesson plan presents activities designed to enrich students' understanding of a literary work through careful reading and analysis of selected key scenes; to have students recognize how arts media can be integrated into literature studies; to acquaint students with masterpieces of world art; and to reinforce learning through the use of technology, specifically through searches of selected Internet sites. The main activity of the lesson involves students working in teams to pair a great work of art with a great work of literature. It includes objectives, materials, procedures, adaptations, discussion questions, evaluation methods, extension activities, suggested readings, and web links. The lesson plan also contains student handouts and an 11-item gallery of works of art. (RS)

Reproductions supplied by EDRS are the best that can be made
from the original document.

ED 481 198



Grade Level	9-12
Subject Area	literature, the arts
Curriculum Focus	literature, reading, art
Duration	five one-hour classes

PERMISSION TO REPRODUCE AND
DISSEMINATE THIS MATERIAL HAS
BEEN GRANTED BY*K. Smith*TO THE EDUCATIONAL RESOURCES
INFORMATION CENTER (ERIC)

Objective

1. To enrich students' understanding of a literary work through careful reading and analysis of selected key scenes
2. To have students recognize how arts media can be integrated into literature studies
3. To acquaint students with masterpieces of world art
4. To reinforce learning through the use of technology, specifically through searches of selected Internet sites

Materials

copies of literary text or texts read by all students; composition paper and Xeroxed copies of student handouts, which accompany this activity; thesauruses and dictionaries; computers with Internet access; Discovery Channel School art gallery; *optional, but very effective for a final presentation to class: a Galaxy or similar projector that would allow students to download and present their chosen works of art on a large screen for the entire class

Procedure

Artistic creativity is expressed in various ways. An author uses the written language while an artist uses visual language. Either is capable of presenting complex, powerful, and intense ideas. This activity is designed to encourage students to see the connections between these creative forms.

Print out the student handouts. The students begin with an examination of a work of literature they have just completed reading; while a novel best suits this activity, another genre can be used. The activity may be used so that all students work with the same book or each group works with a different book. It may also be used as a final independent project for individual portfolios.

For a class activity, begin by dividing the class into groups of four or five students. Each group will be a publishing team and will collaborate to compile a great book/great art product. The fact that all students are working with the same literary text should not affect originality and diversity of choices.

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION
CENTER (ERIC) This document has been reproduced as
received from the person or organization
originating it. Minor changes have been made to
improve reproduction quality. Points of view or opinions stated in this
document do not necessarily represent
official OERI position or policy.

This activity relies heavily on the use of computers with Internet access so be sure to set aside ample browsing time for groups to visit the gallery. The browsing is time-consuming but vital to the activity. You could limit the activity to American painters or painters of the 20th century, for example, or require at least one work of art to be a creation of the culture and the time period in which the book was written.

An alternative to the Internet browsing is to have students do this activity through library research. Instead of working with computers, they could find in art books the samples that are mentioned and provided on the Web site. They could also find their companion pieces to the literary work by perusing art books. Sharing the final products would require the small groups to provide pictures of the works of art they've selected.

For grading this assignment, teachers can take advantage of some logical points at which they can monitor progress and assess work: at the completion of Phase IA; at the completion of Phase IB; and at the completion of the final product, Phase IID. A suggestion for weighting of parts would be 20 percent for Phase IA, 40 percent for Phase IB, and 40 percent for the final product IID.

Extension

After sharing results of the activity, students may be led into a discussion of what constitutes a great book and what constitutes great art. If they have not engaged in a discussion of this nature about the book they have read, encourage them to do so. They could also be encouraged to gather more information about some of the painters whose works they chose and discover why they hold positions of prominence in the art world.

Related Links

[Louvre Museum](#)
[Mark Harden's Artchive](#)
[The Metropolitan Museum of Art](#)
[National Museum of American Art](#)

Credits

Our thanks to Alisa Soderquist, an English teacher at Thomas Jefferson High School for Science and Technology in Alexandria, Virginia.



Mona Lisa by Leonardo da Vinci

A major book publisher is creating a new series of great books that will be presented with companion pieces of great art. You and your classmates have been hired to produce one of these great books/great art projects for a work you have read in class.

Phase I: The Great Book

A. Select what you and your group members consider to be the **five key scenes** in the book. For each scene you have chosen, write a short (approximately 25-word) rationale for why this scene is **critical** to the book as a whole.

B. Analyze each scene you have chosen in the following way:

1. Determine what the **major focus** of the scene is. For example, is it plot development, character, or setting?
2. Identify **dominant sensory images** in the scene—that is, those descriptions that appeal to the senses; make sure to note **key visual elements**.
3. Describe the **mood or tone** of the scene. Choose two or three **vivid adjectives** to describe the mood; do not merely say sad but aim for precision in word choice, perhaps *heart-wrenching* or *melancholy* or *bittersweet* or *wistful* or *despairing*. Include adjectives that reveal activity, sounds, and smells also, not merely emotion. Use a thesaurus and dictionary in your work to help you.
4. Select directly from the text five to ten **key words** that your group feels embody the gist of the scene.
5. Select three or four **colors** that you feel reflect the overall tone and mood of the scene; the colors need not be mentioned in the text.

www.discoveryschool.com

[Return](#) to [Preview](#) - [Next](#)

Phase II: The Great Art

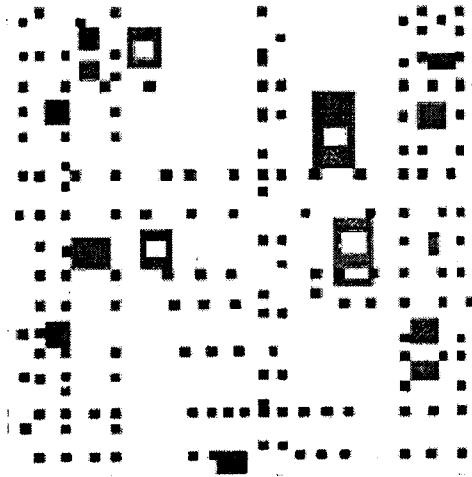
In very general terms, art can be divided into two major types: representational art, or art that attempts to re-create faithfully the images found in the world around us; and abstract art, or art that attempts to get to the essence of the world around us but does not necessarily attempt to imitate its images.

A. For example, an artist might wish to express a scene of vitality and movement in an urban area. Look at the two examples provided for you in the Discovery School Web site art gallery

(<http://discoveryschool.com/spring99/activities/greatbooksgreatart/gallery.html>). A representational artist might paint a bustling street scene such as George Bellows' *Cliff Dwellers* (from NMAA). An abstract artist might, on the other hand, aim for the spirit and feeling of vitality through the use of color and form, as in Piet Mondrian's *Broadway Boogie Woogie* (from MOMA). Both works are very effective in conveying the same idea through different styles.

B. While you're in the art gallery, examine the following sample works of art, including a spectrum of representational and abstract pieces on a variety of themes:

Guernica by Picasso, with a theme of war; *The Scream* by Edvard Munch, with a theme of fear and isolation; *The Boating Party* by Mary Cassatt, with a family theme; *The K'ang-hsi Emperor's Second Tour of the South* by Wang Hui, or *Emigrants Crossing the Plains*, by Albert Bierstadt, both with landscape themes; *Mona Lisa* by Leonardo da Vinci, or *Paul Revere* by John Singleton Copley, with portrait themes; *The Return of Ulysses* by Romare Bearden or *The Figure 5 in Gold* by Charles Demuth, with literary themes.



Broadway Boogie Woogie by Mondrian



Paul Revere by John Singleton Copley



The Scream by Edvard Munch

C. Now go to some of the other links we've provided for you (<http://discoveryschool.com/spring99/activities/greatbooksgreatart/links.html>) and browse the various collections of paintings. Using as your guide the analyses (Phase I) you have done on the critical scenes from the piece of literature you're working with, find one companion piece of great art to complement each scene your group has selected. Try to include both representational and abstract art in your final product. Be open-minded; stretch your imagination, but remember to be guided by the gist of each scene.

D. Finally, prepare for your publisher a list that includes the titles and artists for each work you have chosen to correspond to the key scenes in the great book. In a short statement, give the reason for each choice.

E. Share your finished product with other groups in the class.

www.discoveryschool.com

3

[Previous](#) - [Return to Preview](#)

BEST COPY AVAILABLE



The Cliff Dwellers

By George Bellows, 1913

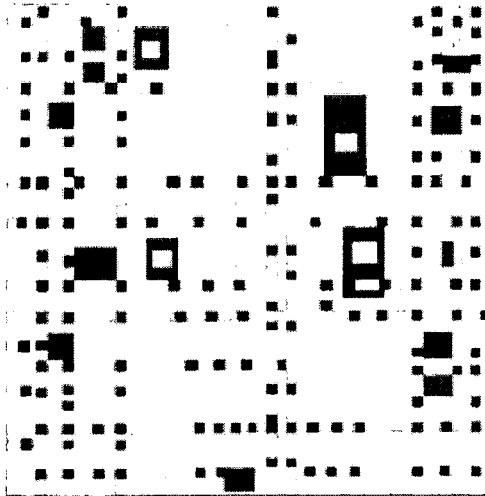
Oil on canvas

40 1/4 x 42 1/8 in.

Los Angeles County Museum of Art

Forward-->

BEST COPY AVAILABLE



Broadway Boogie Woogie

By Piet Mondrian, 1942-1943

Oil on canvas

50 x 50 in.

<--Back Forward-->



Guernica

By Pablo Picasso, 1937

Oil on canvas

349.3 x 776.6 cm

Museo de la Reina Sofía, Madrid

[<--Back](#) [Forward-->](#)

BEST COPY AVAILABLE



The Scream

By Edvard Munch, 1893

Oil, tempera and pastel on cardboard

91 x 73.5 cm

National Gallery, Oslo

[<--Back](#) [Forward-->](#)



The Boating Party

By Mary Cassatt, 1893-94

Oil on canvas

90.2 x 117.5 cm

National Gallery of Art, Washington, DC

<--Back Forward-->



The K'ang-hsi Emperor's Second Tour of the South

By Wang Hui, 1632-1717

Ink and colors on silk

2 ft. 2 5/8 in. x 45 ft. 8 1/2 in.

[<--Back](#) [Forward-->](#)



Emigrants Crossing the Plains

By Albert Bierstadt, 1867

Oil on canvas

67 x 102 in.

National Cowboy Hall of Fame and Western Heritage Center,
Oklahoma City, Oklahoma

[<--Back](#) [Forward-->](#)



Mona Lisa

By Leonardo da Vinci, c. 1502

Oil on wood

77 x 53 cm

Louvre, Paris

<--Back Forward-->

BEST COPY AVAILABLE



Paul Revere

By John Singleton Copley, c. 1768-70

Oil on canvas

35 x 28 1/2 in.

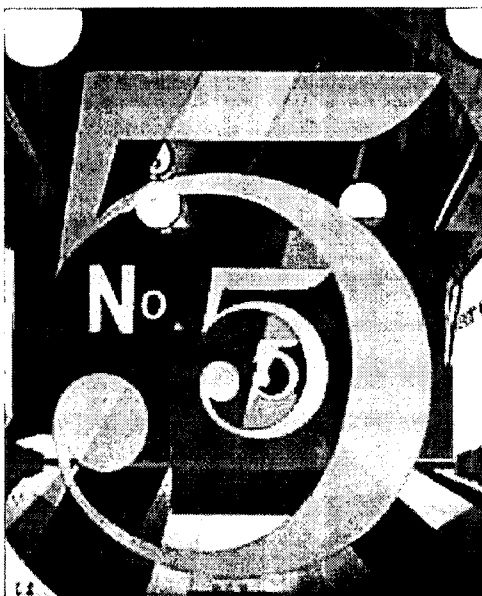
Museum of Fine Arts, Boston

<--Back Forward-->



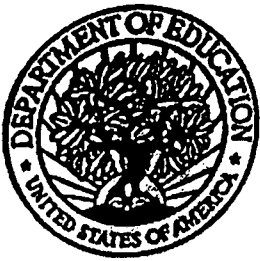
The Return of Ulysses
By Romare Bearden, 1976
serigraph on paper
18 1/2 x 22 1/2 in.

<--Back Forward-->



The Figure 5 in Gold
By Charles Demuth, 1928
Oil on composition board
36 x 29 3/4 in.
Metropolitan Museum of Art, New York

[<--Back](#)



U.S. Department of Education
Office of Educational Research and Improvement (OERI)
National Library of Education (NLE)
Educational Resources Information Center (ERIC)

ERIC

NOTICE

REPRODUCTION BASIS



This document is covered by a signed "Reproduction Release (Blanket) form (on file within the ERIC system), encompassing all or classes of documents from its source organization and, therefore, does not require a "Specific Document" Release form.



This document is Federally-funded; or carries its own permission to reproduce, or is otherwise in the public domain and, therefore, may be reproduced by ERIC without a signed Reproduction Release form (either "Specific Document" or "Blanket").