NORMAN ROCKWELL MUSEUM

Norman Rockwell

resource packet for educators

Happy Birthday Miss Jones by Norman Rockwell

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DEAR EDUCATOR,

For more than sixty years, Norman Rockwell's paintings captured the ordinary and extraordinary moments of life in America. The Norman Rockwell Museum is pleased to offer this resource packet to help you use Norman Rockwell's work in the classroom. The lessons and activities included in this resource packet will provide your students with ample opportunities to view, experience and ponder Rockwell's art. Many lessons are interdisciplinary and are compatible with language arts, creative writing, and history-social science. Teaching suggestions are flexible and can be easily altered based on the interests, questions and responses of your students.

We invite you to share how your students find meaning in Rockwell's painted stories and offer refinements on these lessons and activities. You will find an evaluation page in the back. If it is missing, please address your comments to: Education Department, The Norman Rockwell Museum at Stockbridge, P.O. Box 308, Stockbridge, MA 01262.

Sincerely,
Norman Rockwell Museum Education Department

Preschool Museum Lesson: Before Your Visit
What is a museum?
Promotes understanding of museums and of collections.

Objectives

To identify a collection (either of individuals or of the class)
To display this collection in a "museum corner"
To learn that museums are entire buildings created for the purpose of housing and displaying collections.

Preparation

Bring in a small collection of items (i.e.: shells, rocks, thimbles, cards, or whatever). Also collect pictures of museums — they can be from any part of the world, or from close to home. Identify a corner of the classroom that can be designated the "museum corner" for the duration of this project.

Introduction

Tell the class that today you are going to show them a collection of yours. Take out the pieces and hand them around, telling the history or story connected to each piece. Ask the students if they have ever collected anything. Have them describe their collections. Tell everyone that the class is going to set up a display of a collection of some sort. Suggested topics: dinosaurs, favorite things, items collected from a shared experience (nature walk, field trip, etc.)

Send a note home describing the idea of setting up a museum corner in the classroom to display collections, so the parents know what is going on.

If they feel reluctant to let their treasures be displayed, bring the discussion around to the importance of the museum corner as a "look only" area so the lenders will know that no harm will come to the collection.

Development

After the collection has been identified, have each student write (or dictate) the story for their object. Explain that this will be the label that describes the piece to visitors. Set up the "museum corner" with the collection and the labels.

Conclusion

Have the children design invitations to send home to parents so that they can come to visit the class museum. Student volunteers can conduct "tours" of the collection to the visitors.

Show pictures of the different museums you compiled, and describe the kinds of collections each one houses.

Preschool Museum Lesson: A Visit to a Museum
Extends the learning from the previous lesson and allows for a visit to the Norman Rockwell Museum or a museum near you.

Objectives

To learn that museums are entire buildings created for the purpose of housing and displaying collections.

To visit the Norman Rockwell Museum or a museum near you and tour the collection with a museum staff member.

Preparation
Gather prints of Norman Rockwell's work. Tell your students that you are going to be visitors to a special museum that houses the work of an illustrator named Norman Rockwell.

Introduction
Norman Rockwell was an illustrator who did pictures of regular everyday people doing regular everyday things. His work appeared in books, magazines, on cereal boxes, calendars, and posters. So many people liked his work that he became very well known! He was famous!

Show some prints of Norman Rockwell's work and talk about what the children see in the images. Describe how during the visit to the museum, they should look carefully and they will see the original painting of some of these pictures.

On the day of the field trip, remind the students that they can look at everything but be careful not to touch the paintings. Just like the objects in the "museum corner" the objects on display are for "eyes only".

Development
Go to the Norman Rockwell Museum or a museum near you and participate in a tour there. Point out interesting parts of the paintings and ask the children if they ever saw anything like it. Let the conversation go in interesting directions — tangents can be fun.

Conclusion
After the visit, discuss the pictures again. Perhaps a drawing activity could add to the conclusion.

Familiar Faces
Investigating Rockwell's Painting: "The Family Tree"
This lesson explores portraiture and family history.

Objectives

To explore portraiture in a manner similar to Rockwell's "The Family Tree"
To discover and demonstrate knowledge of one's own family history

Preparation

Make copies of enclosed activities page.

Introduction

Show the class a print of Norman Rockwell's illustration "The Family Tree". Ask what a family tree is and ask for examples from the students own lives. Mention the importance of portraiture to Norman Rockwell, and tell the students that they will get a chance to try some portraiture today by drawing in what they know of their family tree.

Development

General:

Have students make a list of the people in their family, beginning with themselves and including any siblings, then parents, grandparents, and great grandparents if applicable. Pass out copies of enclosed family tree, and art supplies. Students will draw themselves at the top of the tree and the others underneath. Allow plenty of time for the drawing to develop. Draw! Don't forget the background. May have to fill in the older generations after consultation with parents.

Grades K-3:

Remember that the drawings may be only somewhat representational. Continue to be supportive of the efforts and open to spontaneous or unrealistic use of color.

Grades 4-6:

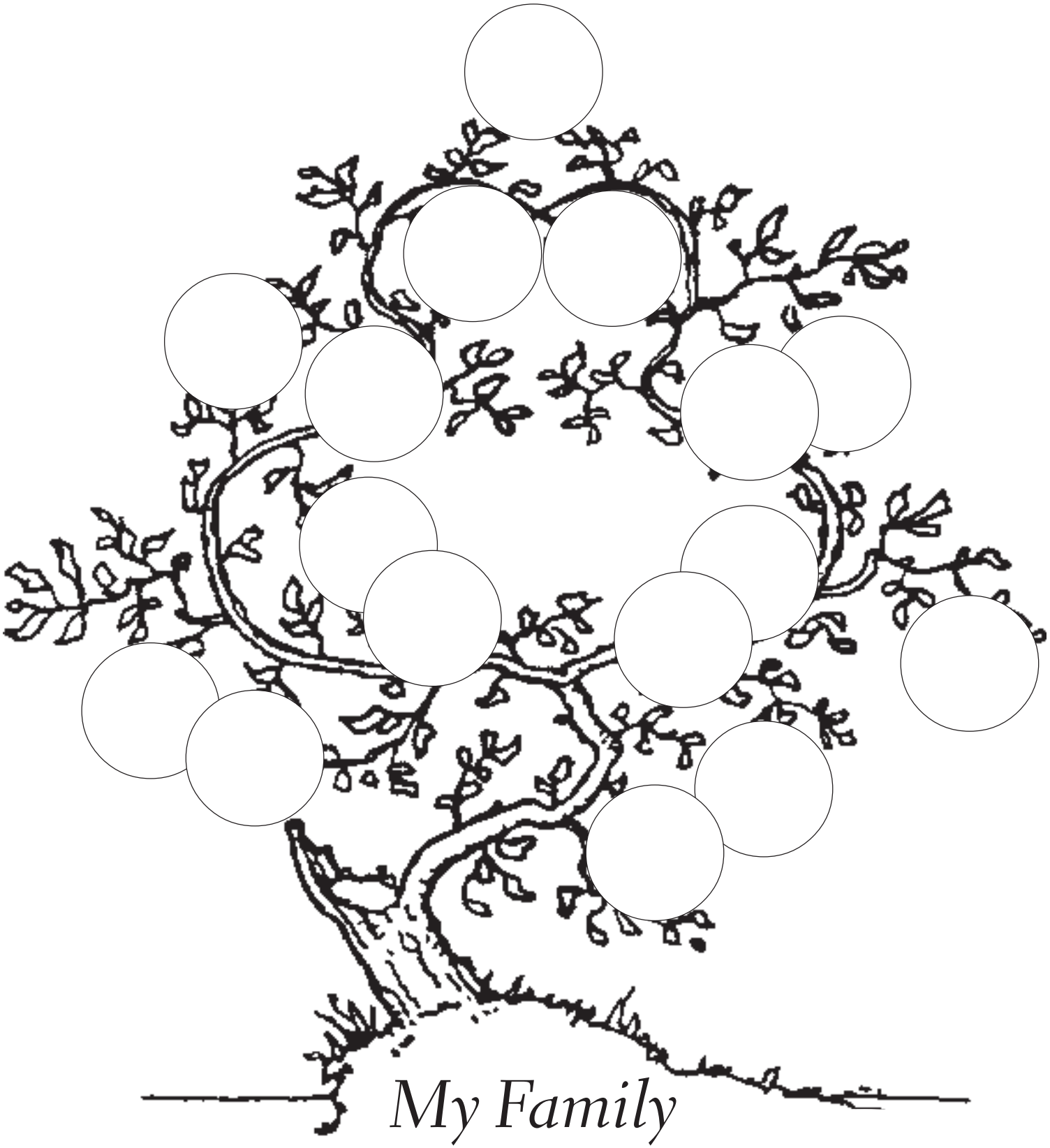
Students may prefer to work in pencil or colored pencil in their quest for control and detail. Be sure to have erasers on hand and to encourage students to keep their art fresh by not overworking a drawing.

Grades 7 & up:

It is possible to combine photo montage and drawing on this assignment. Students could use the idea of the family tree, and create their own "tree" template rather than using this small page, and fill in some of the spaces with photographs, the rest with drawings. Note: even better if students take their own photographs.

Conclusion

Ask for volunteers to show their work and describe what they remember from Norman Rockwell's version, and what they learned about their own family history. Have students make an exhibition label. Display with pride!



My Family

by _____

Cover Stories
Designing for *The Saturday Evening Post*
This lesson puts the student in the role of illustrator with the assignment of designing a cover for *"The Post"*.

Objectives

To design and draw in full color a mock cover for *"The Post"*

Preparation

Make copies of enclosed page.
Read or have the students read page 17 of the *Cobblestone* magazine "How Norman Rockwell Painted a Post Cover"

Introduction

Show examples of Post covers by Norman Rockwell. Ask students to describe what they see. Remember, Rockwell felt that the idea of a cover must be readily evident — the viewer should be able to understand the situation in about thirty seconds for the cover to have the desired impact. Discuss how a magazine cover often relates to social issues and interrelationships of the time. (If possible, show some covers of current magazines).

Development

General:

Brainstorm cover ideas with the group
Pass out copies of enclosed *POST* cover blank and art supplies.
Allow plenty of time for the drawing to develop.
Draw! Use full color.

Grades K-3:

Remember that the drawings may be only somewhat representational. Continue to be supportive of the efforts and open to spontaneous or unrealistic use of color.

Grades 4-6:

Students may prefer to work in pencil or colored pencil in their quest for control and detail. Be sure to have erasers on hand and to encourage students to keep their art fresh by not overworking a drawing.

Grades 7 & up:

It is possible to combine photo montage and drawing on this assignment. Students could use the idea of the *POST* cover to create their own version rather than using the enclosed page, fill in some of the space with photographs, the rest with drawings. Note: even better if students take their own photographs. They could also try redesigning the masthead.

Conclusion

Ask for volunteers to show their work, describe what they have remembered from Norman Rockwell's art, and what they learned in the process of designing a cover. Have students make an exhibition label. Display with pride!

THE SATURDAY EVENING POST

2005 *5 cts. THE COPY*

Rhythms in Art
Rockwell, Paper, Scissors
An analysis of the basic shapes in a painting interpreted in collage.

Objectives

To explore Rockwell's art through the medium of collage
To explore how shapes work together to build a composition

Preparation

Gather materials: colored paper, glue, larger piece of background paper, pencils, scissors.
Have available a number of Rockwell prints to look at.

Introduction

Look at a few examples of Rockwell's work and isolate the shapes of certain objects. For example, in the image *Freedom from Want*, there is a repetition of ovals which give the picture a visual rhythm and lead the viewer's eye to the largest oval of all, the turkey. Discuss how we know one thing is in front of another (overlapping, size differences)

Development

General:

Have each student pick a Rockwell image to work from. What basic shapes do they see in the picture? Are they repeated? Where?
Each student will be making an abstract collage based on the chosen image.
Pass out paper and art supplies.
Have students cut out the basic shapes they see and paste them onto the background paper. They should NOT try to make a copy of the picture, rather they will be interpreting the rhythm of shapes that they see.
Allow plenty of time for the art to develop.
Have a variety of colors of paper available.

Grades K-3:

Remember that the collages may be only loosely based on the pictures.
Continue to be supportive even if the focus seems to be more on glue and less on Rockwell.

Grades 4-6:

Students may like to add some details in pencil or colored pencil in their quest for control and detail.

Grades 7 & up:

It is possible to combine photo montage and drawing on this assignment. Students could fill in some of the space with photographs, the rest with cut paper shapes.
Note: even better if students use their own photographs.

Conclusion

Ask for volunteers to show their work and describe what they have done. Have students make an exhibition label. Display with pride!

Advertising Art
Buy It! You'll Like It!
Focuses on the idea of selling the product through imagery.

Objectives

To demonstrate an understanding of advertisements through developing an ad for a product used at home. Include typical "Rockwellian" elements (people interacting or in funny situations).

Preparation

Gather materials: magazine ads, paper, pencils, colored pencils, crayons, markers

Introduction

Show examples of Rockwell's advertising art, and discuss the relationship between the image and selling the product. Mention how an advertisement often relates to social issues and interrelationships among people. (If possible, show some ads from current magazines).

Development

General:

Students will play the role of illustrator. The assignment from the art director is to come up with an effective image to sell the product. The product should be something commonly seen in American homes. If the students can't come up with an idea, have them focus on a breakfast food (Rockwell did box fronts for Kellogg's Corn Flakes).
Pass out magazine ads, paper and art supplies.
Allow plenty of time for the ideas and drawings to develop.
Draw! Use full color.

Grades K-3:

Remember that the drawings may be only somewhat representational.
Continue to be supportive and open to spontaneous or unrealistic use of color.

Grades 4-6:

Students may enjoy working in pairs and role playing the characters of the art director and the illustrator. The illustrator would submit several sketches for approval, and develop the one chosen by the art director. Encourage students to keep their art fresh by not overworking a drawing.

Grades 7 & up:

It is possible to combine photo montage and drawing on this assignment.
Note: even better if students take their own photographs.

Conclusion

Ask for volunteers to show their work and describe what they have learned. Have students make an exhibition label. Display with pride!

Portraiture
I'll Be Seeing You
A study of portraiture through observation and the use of detail.

Objectives

To observe shapes and shadows of the human face
To render a portrait to the best of each student's ability
To discover the value of using detail to describe a person

Preparation

Gather together supplies: pencils, paper, drawing boards, erasers, sharpeners
Arrange seating so that students will be sitting across from each other. They will be using each other as models.

Introduction

Show examples of portraits done by Norman Rockwell. He learned to depict people with such apparent ease by practicing daily. In learning portraiture, observation is key. Study your model carefully to see what characteristics you notice. Look for the shapes of the lighted areas. Look at the shapes of the shadows.

Remind students that the portraits they produce are not meant to be funny or insulting in any way, but each person should try to the best of his or her ability to render an accurate portrait.

There is value in using details to tell the viewer more about your subject. Can you see any jewelry? What sort of clothing details will you include? How does the hair affect the overall appearance?

Development

General:

Describe the expectations of the lesson. Arrange class so that each person is seated across from someone else. If you have an odd number of students, two people can be across from a third. Observe. Observe some more. Spend more time studying your model than drawing. Using pencil on paper, sketch the portrait of the person across from you. Pay attention to the shadows and highlights — consider every element. Enjoy the individual idiosyncrasies of the person. Think about the details you see. What will you include?

Grades K-3:

Keep the tone of the lesson light and fun. Be accepting of the different interpretations and uses of color.

Grades 4-6:

Remind students to use the pencil light at first and darken as they become more sure of their lines. Draw attention to study of the shapes of the shadows as well as the person's features.

Grades 7 & up:

Sometimes a more accurate depiction can be attained by looking at the shapes of the forehead cheeks and chin rather than the eyes, nose, and mouth. Try suggesting this to the students.

Conclusion

Depending on the outcome and the openness of the students to showing their work, consider a "Can you identify the model?" sort of display.

On Location Drawing
See Here!
Explores the difference between looking and seeing, and drawing what is really there.

Objectives

To observe the world around us
To draw what is seen
To discover the difference between looking and seeing

Preparation

Prepare materials: drawing paper, Ebony pencils, erasers, sharpeners, lap or drawing boards. Have adequate seating for students that can be moved around (i.e.: stools).

Introduction

Begin by showing a variety of Norman Rockwell's paintings. Rockwell, like many artists liked to work from actual objects and models whenever possible. He did not try to "make things up". Through direct and careful observation of the world around us, we can study the way things really are as opposed to the way we *think* they are.

This is the basic difference between looking and seeing. For example: if you look at something as simple as a plate on a table you may see it as round. If you see the plate on the table as it really is, the shape you are seeing is actually oval (unless you are on the ceiling viewing it straight on).

The images created during this lesson will represent a moment in time—a slice of life.

Development

General:

Have students move their stools about the space you are working in until they find a place that is comfortable to them. Each student should now observe carefully the scene in their field of vision. Remember: everything that happens has significance. Did a fly land on the window? What do you see? Using pencil, sketch the scene in front of you. If it is too complex, focus in on a section. Don't leave things out, and especially don't make things up. Draw what is there.

Grades K-3:

Allow students to use crayon if they wish, and to sit on the floor with the lap boards if that is easier and your space permits.

Grades 4-6:

Remind students that an overall impression of the scene is more important than getting every tiny detail in at this point. If they wish, they could do some items in magnified view to study the shapes, but they should do it on a different piece of paper. Encourage students to discuss their work.

Grades 7 & up:

Do several drawings to show the progression of time while still drawing the same scene. Did people move in or out of your field of vision? Have the shadows changed? Display the time progression drawings together.

Conclusion

Discuss as a group what reactions each person had to this process. Were there any surprises?

Reflections: Triple Self-Portrait

Interpret Rockwell's "Triple Self-Portrait" pose with new props that reference the student's life.

Objectives

To create a triple self-portrait in a pose similar to the one Norman Rockwell used, but with the student as the subject and the props chosen to reflect aspects of the student's life.
To identify objects that will reference the student's life, interests and experiences.
To pose, photograph, and paint the above.

Preparation

You will need a print of Norman Rockwell's "Triple Self-Portrait", a camera (use a Polaroid for instant results), a large mirror, props (provided by the student), an easel, and various artist tools (paintbrushes, tubes of paint, etc.)

Background

Norman Rockwell's "Triple Self-Portrait" is full of details that give insight into his life. For example: the metal bucket with a bit of smoke rising from within probably refers to Norman Rockwell's Vermont studio fire in 1943. Describing this fire with sketches in his autobiography, Rockwell said, "In a way the fire was a good thing. It cleaned out the cobwebs." The glass of Coca-Cola is present because Rockwell enjoyed this soft drink. The helmet refers to an incident that happened to him during a trip to Paris. These props were specially chosen for this picture. They are not there by accident, but by design.

Other interesting facts on this picture are:

- Norman Rockwell's *Triple Self-Portrait* appeared on the cover of the February 13, 1960 *Saturday Evening Post*. This issue began a weekly series of articles drawn from his autobiography, *My Adventures as an Illustrator*.
- Throughout art history, artists have explored the idea of the self-portrait. Norman Rockwell admired the work of other artists, among them Durer, Rembrandt, Picasso, and Van Gogh. Their self-portraits are tacked to Rockwell's canvas for inspiration.
- While Rockwell did many self-portraits over the years, it's this one done when the artist was 66 years old, that is the most famous and has been most often parodied.
- Compare the Norman Rockwell you see in the mirror with the version on the canvas. Why do you think he would paint different versions of himself?
- The tools of painting scattered on the floor play an important role in the composition of the painting. This picture has a white background and needs the paint brushes and tubes of paint to create the illusion of a floor. Without these items, everything else in the picture would appear to be floating in space.
- Diagonal lines created by the paintbrushes bring you into the picture and lead your eye to the stool, then to Norman Rockwell and finally to the various versions of himself he has painted.

Introduction

Show students Norman Rockwell's painting "Triple Self-Portrait" and discuss it. Bring up in the discussion his use of detail to tell about himself and his life, his referencing of other artists self portraits, his use of line (i.e.: paintbrushes on the floor) the differences between what is visible in the mirror and what is visible on the easel, and the smaller preliminary sketches he did of himself.

Important advance preparation:
Have students make preparations: plan what they will wear, bring in props that they have carefully chosen to be meaningful, do a sketch to use on the easel for purposes of the photograph.

Development

General:

After each student is ready with the preparations described above, arrange a time and place for posing and photography. Have each student set up their pose in turn — the same mirror/easel set-up can be used for each student. When all is in place, they will then be photographed. This photo will be used as reference to work from in making the painting.

Grades K-3:

Make it easier by setting up the scene yourself and having each person bring in only one object to be used in the photograph. Use a Polaroid camera so that the results will be instantaneous. Be encouraging in general. Paint in tempera on poster board.

Grades 4-6:

Have each student sketch the scene first on paper (the same size as the finished piece will be) to work out their composition and make corrections or changes. The sketch can then be transferred to the canvas board by rubbing the back of the sketch with charcoal, placing it on top of the canvas board, and tracing the drawing. Paint it! Have students work the final version in acrylics on canvas board.

Grades 7 & up:

Does your school also have a photography department? This could be a project that could involve the photography students to take the photos and develop the film. Give students the choice of media and use the appropriate surface for the medium chosen (acrylics or oils recommended, but could be done in almost any media). After preliminary composing and refining are done, begin the painting.

Conclusion

These pieces when finished would make a good display, especially if accompanied by a written description of the creative process each student experienced.

Poster Quality
The Bold and the Beautiful
A study of poster making and what art elements combine to make a poster an effective visual statement.

Objectives

To study posters with an eye to what makes a poster effective (or not).
To choose a product or event to use as inspiration for a poster.
To design and create a poster to the best of the student's ability.

Preparation

Ask students to bring in examples of posters that they like and/or find visually effective.
Collect ideas for poster needs (i.e.: an upcoming school event, a community event, a school product for sale, etc.)
Have appropriate art supplies on hand.

Introduction

Show examples of the posters collected by the class. Have students vote on which they think is the most effective and which the least. Be sure to have students articulate the reasons why they feel this way. Often a graphic element will attract the eye: color, line, shape, or the use of text. Simple bold imagery tends to work well on posters as they are designed to be viewed from a distance, and to be understood at a glance.

Development

General:

Describe the expectations of the lesson — to create a poster to sell or advertise an event or product. Have students do at least three concept sketches. Encourage them to simplify, simplify, simplify. A good discussion before the final project begins to be developed would include getting peer feedback on the concept sketches in order to choose the most effective one. Once the choice has been made, implementation can begin.

Grades K-3:

Keep the focus of the poster on the product to be "sold". Work with washable tempera on large heavy paper.

Grades 4-6:

Encourage the use of colored paper collage to design the piece. Cut colored paper can give a crisp clear look to edges and lettering.

Grades 7 & up:

Remind students that the final step in creating a poster is not the piece created in the studio, but the printed version seen by the public. Consider asking a local printer to print the final versions. If they are advertising an actual community or school event, have the posters hung publicly.

Conclusion

Have students evaluate themselves on how they like the work they produced. Is there any one poster from the group that stands out from the others? Have a discussion as to why it does, and ask the artist to describe the processes behind creating this piece.

Sequence Drawings
Looks at Rockwell's "sequence" paintings and asks students to design sequences of their own.

Objective

To create a sequence of drawings depicting events that unfold over time

Preparation

Gather materials: magazine ads, paper, pencils, colored pencils, crayons, markers

Introduction

Look at some examples of Rockwell's "sequence" pictures ("The Gossips")
Gather materials: paper, scissors, pencils, colored pencils, crayons, etc.

Development

General:

Show the three sequence pictures mentioned above. Ask students to describe what they see in the "sequence" paintings. Ask where else have they seen this kind of thing (comic books, story books, etc.)

Encourage students to do many smaller drawings and then paste them on a larger paper to group them. This will help avoid them throwing away good work when they do a section they don't like.

Grades K-3:

Remember that the drawings may be only somewhat representational.
Continue to be supportive and open to spontaneous or unrealistic use of color.

Grades 4-6:

Students could add collage elements to add interest and texture to this project.

Grades 7 & up:

It is possible to combine photo montage and drawing on this assignment.
Note: even better if students take their own photographs.

Conclusion

Ask for volunteers to show their work and describe what they have learned. Have students make an exhibition label. Display with pride!

The Principles of Design
Grab-Bag Exercises
A study of the principles of design.

Objectives

To engage in art exercises that describe the principles of design.
To discover through first hand experience the way the different principles can be used to provide visual impact.

Preparation

Conduct class discussions on the principles of design (see information sheets in this packet).
Make copies of the descriptions of the principles of design (provided in brief on the back of this page) , cut them apart and put into a grab-bag.
Have appropriate art supplies on hand.

Introduction

Have a variety of images from which students can choose to do the grab-bag exercises.

Development

General:

Remind students that this is a quick, succinct look at the principles of design, and while they should be thinking of the exercises as important, they need not spend enormous amounts of time on the drawings to get the gist of the exercise. The drawings can be sketchy and simplified, they need not be full of detail.

Grades K-3:

You could try it, but this lesson is probably not appropriate for this age.

Grades 4-6:

Have students work in pencil on drawing paper no larger than 12x18 inches. Remind them to work quickly and not with too much detail.

Grades 7 & up:

Have students try all four of the principles of design.

Conclusion

Ask students to show their work and discuss the impact of the principles as they apply to the images chosen.

Balance
Based on a painting of your choice, divide your paper in half vertically or horizontally (whichever makes sense for the picture). Draw with simple shapes to show the visual placement and **balance** of elements within the picture.

Emphasis
Based on a painting of your choice, draw the main elements of the composition with simple lines and shapes. Shade in the area of **emphasis** of the painting.

Variety
Based on a painting of your choice, use simple lines and shapes to draw both the geometric shapes and the organic shapes within the composition to illustrate the **variety** of elements in the artwork.

Rhythm and movement
Based on a painting of your choice, draw simple shapes which express the **rhythm and movement** in the artwork.

The Principles of Design
The principles of design are guides used by artists to solve visual problems and express concepts, feelings and ideas. They include:

* Rhythm and Movement
* Balance
* Proportion
* Variety, Emphasis and Unity

Artists have discovered that these principles are sought within the human experience, and are necessary for people to experience visual comfort. Understanding the principles of design will help us as viewers to understand how art objects are organized, and how artists *speak* in visual terms.

Rhythm and Movement
The rhythmic routines of daily living give life a sense of stability and security. Rhythm is the principle of design that indicates movement by the repetition of elements, and is used in every art form. In music, rhythm is created by the measure of time between musical sounds. Visual rhythms are created by repeated positive shapes separated by negative spaces. Everywhere we look we see visual rhythms — the books in a bookcase, the cars in a parking lot, in people standing on line at a checkout counter.

Visual rhythms create a sensation of movement as the viewer's eyes follow the visual beats through a work of art. Visual movement is different from real action, which involves a physical change in position (as in a ball bouncing across a room). Round shapes separated by negative spaces in a picture can create the same visual sensation as our eyes bounce from one round shape to the next. Artists use visual movement to control the way a viewer sees a work of art.

Rhythms are used in works of art to communicate feelings and ideas. As our eyes follow the visual beats through an art work, we experience the sensation of movement. Is the movement slow and easy or quick and excited? Does it soothe you or make you feel agitated? The artists' specific rhythmic arrangement of the elements of art (line, shape, color, form and texture) create visual impact.

Balance
Balance is a principle of life, without which we feel uncomfortable. It is the principle of design concerned with equalizing visual forces, or elements, within a work of art. Visual balance causes the viewer to feel that all elements have been arranged 'just right'. A visual imbalance creates a sense of uneasiness.

In the real world a balance scale can be used to measure equal weights. In visual art, balance must be seen rather than weighed. the art elements (line, shape, color, form and texture) become the visual forces, or weights, in an art object. A *central axis* is a dividing line that works like a point of balance in the balance scale. Many works have a central vertical axis with equal visual weight on both sides. Artists may also use a horizontal axis, with visual weight balanced between the top and bottom of the composition. There are basically two types of balance: *formal and informal.* They differ in how the elements (line, shape, color, form, texture) are arranged around the axis.

The type of balance used by an artist to organize a design has a strong impact on the feeling expressed by that design. *Formal balance* tends to produce a sense of calm. With *approximate symmetry*, artists

express the same sense of calm stability, but they avoid the rigid formality of pure symmetry. Informal balance has a more natural look; artists use it to keep the natural quality of the real world in their works. In the natural environment we seldom find objects arranged in formal balance.

Formal Balance
Formal balance occurs when equal or similar elements are placed on opposite sides of a central axis. The axis may be a real part of the design, or an imaginary unseen line. Symmetry is created when two halves of a composition are identical, mirror images of each other. The strong appeal symmetry has for us may be related to the bilateral symmetry of the human body. Things closely associated with our bodies, such as clothing and furniture, are usually symmetrical. Most traditional architecture is also symmetrical.

Symmetry may be used to express a sense of dignity, endurance and stability. However, because formal balance is so predictable, many artists avoid its lack of visual interest by creating compositions that use *approximate symmetry*, which is almost symmetrical.

Informal Balance
Informal balance offers the viewer the same visual comfort as formal balance, but in a more subtle way. It involves the balance of *unlike objects* which may have *equal visual weight.* What appears to be an accidental arrangement of elements can be quite complicated. Many factors influence the visual weight, or the attraction, that elements in a work of art have for the viewer's eye:

- Size and Contour
A large shape or form appears to be heavier than a small shape. Several small shapes can balance one large one. An object with a complicated contour, or outline, can appear heavier than one with a simple contour. therefore, a small, complex object can balance a large, simple object.

- Color
A high intensity color (bright, saturated) has more visual weight than a low intensity color. The viewer's eyes are drawn to the area of bright color. A small area of bright color can balance a larger area of dull, more neutral color. Also, warm colors carry more visual weight than cool colors.

- Value
The stronger the contrast in value (lightness and darkness) between an object and the background, the more visual weight the object has. Black against white has more weight than gray against white. Dark values are heavier than light values.

- Texture
A rough texture attracts more attention than a smooth, even surface because of its' uneven pattern of light highlights and dark irregular shadows. A small textured area can balance a larger area having a smooth surface.

Proportion
This desk is too small for me! There is too much salt in the soup! These complaints are about problems with proportion. Proportion is the principle of art concerned with the size relationship of one part to another. The size of an object by itself has no meaning — we are unable to judge its scale unless we compare it with something else.

The Golden Mean
Proportion is also important in creating a sense of beauty within artworks. Through the ages, people have sought an ideal of beauty and harmony, and have sought a ratio that would produce an ideal form for figures and structures. The Greek mathematician Euclid discovered that he could divide a line into two parts so that the smaller line had the same proportion, or ratio, to the larger line as the larger line had to the whole. This ratio was called the *Golden Section* or the *Golden Mean*, and was believed to represent ideal proportion. It was used to control the relationship of parts in works of art. In math, this ratio is written 1 to 1.6.

The Golden Rectangle had sides that matched this ratio. The longer sides were little more than half again as long as the shorter sides. This was thought to be the most pleasing shape. One of the most fascinating facts about the Golden Mean is its relationship to the human figure. If you divide the average adult male body at the navel, the two body measurements that result have a ratio of 1 to 1.6 (head to navel = 1; navel to toes = 1.6). After the fall of ancient Greece, the ratio was rediscovered during the Renaissance, then called *Divine Proportion*.

Since that time, some artists have chosen to use the Golden Mean as the basis for their compositions. Others, unaware of the mathematical ratio, find their compositions instinctually falling into these divisions simply because they work so well visually. The ratio is found so often in visual art that it is hard to ignore its significance.

Proportion and Distortion
Many artists use 'correct' proportions in their work because they wish to create the illusion of reality within their work. Exaggeration and distortion are deviations from the expected, normal proportion. They are powerful means of expression through which they can convey feelings and moods that are easily understood without explanation.

Variety
People need variety in their lives. Imagine how bored you would be if your routine were exactly the same every day of the week — for a year! Variety is the art principle concerned with difference. Contrast is another tern used to discussed differences. A work that is too much the same can become dull and monotonous. For example, a piece composed of just one shape may be unified, but may not hold your attention. Variety or contrast is achieved by providing a break in repetition which adds visual interest to a work of art. Almost every artist uses contrasting elements to balance unifying elements. Wide, bold lines complement thin, delicate lines. Rough textures add interest to smooth ones. The amount of difference between the elements depends upon the artist's purpose.

Emphasis
Have you ever underlined an important work, or raised the volume of your voice to make a point? These are just two ways that people use emphasis to focus attention on the main points in a message. Emphasis is the principle of art that makes one part of a work dominant over the others. It controls the amount of attention that a viewer gives to each part. Artists must decide on the degree of emphasis needed to create a focal point. Of course, a focal point is not mandatory in a work of art, and many artists choose not to create one at all. There are several techniques that may be used to create a focal point in a work of art:

- Contrast
One way to create a focal point is to place an element that contrasts with the rest of the work in that area. For example, one large shape will stand out among small ones. An angular, free-form shape will be noticed among rounded, free-form shapes. A bright color will dominate in a design of low intensity.

- Isolation
One object may be placed alone or apart from all of the others within an artwork, drawing the viewer's eye to the isolated object.

- Location
A viewer's eye is normally drawn toward the center of a visual area. Therefore, something near the center will probably be noticed first. To avoid monotony, artists often place important elements a bit to the right or left of center.

- Convergence
When many elements in a work point to one item, that item becomes the focal point. This technique, called convergence, can be created through subtly arrangements of glances and gestures portrayed within a work of art.

Unity
Unity is oneness or wholeness. A tree is a unity in nature composed of roots, trunk, bark, branches, leaves and blossoms. Each part has its own purpose which relates to the whole. In art, unity is the principle of design that allows you to see a complex combination of elements, principles and media as a complete whole. It is an invisible glue which allows separate parts to be seen as a whole. It is a quality that you *feel* in viewing a work of art, when every seems right. Unity helps us to focus on visual images. To create unity, an artist adjusts the parts of a work so they relate to each other.

Some techniques that may be used to create a sense of unity are:

- Harmony
Harmony is concerned with agreement among the elements of a work. For example, used in certain ways color can produce harmony in a work of art. The use of monochromatic (one color) or analogous color (close colors) can create harmony. Repetition of shapes, such a rectangles of different proportions, produces harmony.
- Simplicity
Simplicity is achieved by limiting the number of variations of an element. For example, a sculpture of a single figure expresses a simple unity.
- Repetition
The repetition of objects and elements can be an effective way to unify a work of art. Architects may repeat colors and textures found in a building's environment in order to create a sense of unity.
- Proximity
Proximity or closeness can unify elements within a work. Clustering shapes suggests unity and coherence.
- Continuation
Sometimes shapes may be arranged so that a line or edge of one shape continues as a line or edge of the next shape. This allows a viewer's eye to flow smoothly from one element to the next along the continuing contour. This continuity links the different parts into a unified group.

The Elements of Art

The need to make and represent meaning through images is basic to human nature. From prehistoric cave painting to contemporary art, the visual arts communicate through the language of **line, shape, form, color and texture**. These basic tools allow the artist to express specific or implied concepts, ideas and emotions in two or three dimensional form. Discussing how these elements convey meaning and establish the structural underpinnings of a work of art trains the eye and the mind to observe and form visual relationships — both in and out of the museum.

Line

In geometry, line is defined as an endless series of dots. In drawing, a line is a mark drawn with a moving tool. Lines can be made on any variety of surfaces in a wide range of media, such as a line drawn in pencil on paper or mark made in clay with a stick.

Lines are used by artists for a variety or purposes:

1. **To describe the contour,** or shape of an object. A contour line creates a boundary separating one area from another, defining an object's edges and surface ridges. Contour drawings clarify forms, making them easier to *read* and understand.
2. **To create an expressive movement** or gesture within a work of art. Lines are often used to control movement within a composition. When we view a work of art, our eyes usually follow a line's movement.
3. **To express a variety of ideas or emotions**.
   a. The thickness or thinness, and lightness or darkness of a line can add drama, emphasis and visual interest to a work of art.
   b. The direction of a line can be important in the overall design of an artwork:
      **Vertical lines* are static, and appear to be at rest. For this reason, offer a sense of stability.
      **Horizontal lines* are also stable, and often give a sense of calm and continuity.
      **Diagonal and zig zag lines* are active lines, and give a sense of activity and movement. They are sometimes used to give a sense of instability, tension, activity and excitement.
      **Curved lines* also give a sense of activity, motion and grace.
4. **To create value**, or a sense of light and dark within a work. Every time a pencil mark is made on a piece of white paper, a line with a certain value (lightness or darkness) is created. The harder we press, the darker the value. Lines may be placed next to each other, or may cross each other. The technique for using crossed lines for shading is called *crosshatching*.

Lines can lead our eye into, around, and out of visual images. Lines may also be *implied* or suggested when an artist creates a series or shapes or points that the viewer's eye automatically connects.

Shape, Form and Space

Shape

A shape is a two dimensional area that is defined in some way. All shapes can be classified as geometric (precise shapes that can be defined using mathematical formulas) or free-form (irregular and uneven). Free form shapes may include living things such as animals, people, foliage, etc.

Form

Forms are objects having three dimensions. Like shapes they have both length and width, but they also have depth. they may also be geometric or free form. To create the illusion of three-dimensional form on a two-dimensional surface, artists can give the impression of depth and solidity by using changes in value.

The arrangement of light and shadow is called *chiaroscuro*. In Italian, *chiaro* means bright, and *oscuro* means dark. Chiaroscuro was introduced by Italian artists during the Renaissance period. Through careful observation, artists can determine how light is reflected from three-dimensional forms and understand the behavior of shadows.

Chiaroscuro is often called *modeling*, or *shading*. The area of a curved surface that reflects the most light is the lightest in a drawing or painting. It is the area that the light rays hit most directly. *Highlights*, small areas of white, are used to show the very brightest spots. Starting at the highlights, the value changes gradually from light values of gray to dark values of gray. The darkest values show the areas of an object that receive the least light. An area that is turned completely away from a light source is almost black.

Space and Its Relationship to Shape and Form
Shapes and forms exist in *space*, which is the emptiness or area between, around, above, below or within objects. All objects take up space. Shapes and forms are defined by the space around and within them.

Positive and Negative Spaces
In both two and three dimensional art, the shapes or forms are called the *positive space*, or the *figure*. The empty spaces between the shapes or forms are called *negative spaces* or *ground*. For example, in a portrait, the person's image is the positive space; the negative space is the area surrounding the figure. It is not always easy to identify positive from negative space in two- dimensional art, particularly if the artist gives equal emphasis to both the figure and ground.

How We Perceive Shape, Form and Space
Simply put, our eyes and brain work together to enable us to see in three dimensions — length, width and depth. Each eye sees an object from a slightly different angle. The brain merges these two separate and slightly different views into one, creating a three-dimensional image.

The Illusion of Depth
In two-dimensional art forms such as painting and drawing, artists often create the illusion of depth, intentionally giving the viewer the sense that an artwork is a window into the real world. This idea has dominated traditional western art since the early Renaissance.

The traditional method of creating the illusion of depth on a two-dimensional surface is called *perspective*, created through the use of *overlapping, size variations, placement, detail, color and converging lines.*

Several terms will be of help in any discussion of perspective:
*The surface of a painting or drawing is sometimes referred to as the *picture plane*.
*The part of the picture plane that appears to be closest to the viewer is the *foreground*.
*The part that appear farthest away is the *background*.
*The area in between is called the *middle ground*.

1. *Overlapping*
Overlapping occurs when one object covers part of a second object, making the first seem to be closer to the viewer than second.

2. Size
Large objects appear to be closer to the viewer than small objects. The farther we are away from something, the smaller it appears.

3. Placement
Objects that are placed either high or low on the picture plane seem to be closer to the viewer that objects placed closer to eye level.

4. Detail
Objects with clear, sharp edges appear to be closest to us, while those that lack detail and have hazy outlines seem to be farther away.

5. Color
Brightly colored objects will appear closer to us, while objects with dull, light colors seem to be farther away. This may be termed *atmospheric perspective*; the more air (filled with moisture and dust) between a viewer and an object, the more the object seems to fade.

6. Converging Lines
Linear perspective is one way of using lines to show distance and depth. As parallel lines move away from us, they seem to move closer together. Sometimes lines appear to meet at a point on the horizon, called the *vanishing point.* In one-point linear perspective, all receding lines meet at a single point. In two-point linear perspective, different sets of parallel lines meet at different points.

Like lines, shapes, forms and spaces in art can convey specific feelings or ideas, such as stability or activity, openness or self-contained solidity. They will, like lines, serve to move the viewer's eye in, out and around a work of art.

Color

Color is an element of art that is derived from reflected light. We see color because light waves are reflected from objects to our eyes. White light from the sun is actually a combination of all colors. When light passes through a wedge-shaped glass called a prism, the beam of white light is bent and separated into the color spectrum. the colors of the spectrum always appear in the same order: red, orange, yellow, green, blue, violet. Objects absorb some light rays and reflect others. A red apple looks red because it reflects red rays and absorbs the rest.

Knowledge of the three properties of color will increase our understanding about how color functions within a work of art. The three properties are:

1. Hue
Hue is the name of a color in the spectrum, such as red, blue or yellow. Red, blue and yellow are *primary hues*, as they cannot be made by mixing other hues together. However, by using only these primary hues plus black and white, almost every other color can be produced. Each *secondary hue* is made by mixing two primaries. Red and yellow make orange; red and blue make violet; blue and yellow make green. Orange, violet and green are secondary hues.

2. Value
Value is the art element that refers to lightness or darkness. Color value is related to the amount of light a color reflects. Not all hues of the spectrum have the same value. Yellow is the lightest hue,

violet is the darkest. Black, white and gray are neutral colors. A white object does not absorb color waves, while a black object absorbs all of the color waves. Black reflects no light; it is the absence of light.

The value of any hue can be changed by adding white or black to it. A light value of a hue is called a *tint*, and a dark value of a hue is called a *shade*. Paintings having many tints can be referred to as *high-key* paintings. *Low key paintings* have darker values.

3. Intensity
Intensity is the brightness or dullness of a hue. A pure hue is called a *high-intensity color*; a dulled hue is called a *low-intensity* color.

Complementary colors are the colors opposite one another on the color wheel. The complement of a hue absorbs all of the light rays that the hue reflects. Red and green, blue and orange, and yellow and violet are complementary colors. Mixing a hue with its complement dulls or lowers its intensity. The more complement that is mixed into a hue, the duller it appears. Finally, the hue will lose its own color and appear gray. The hue use in the greater amount in the mixture will appear dominant.

Hue, value and intensity do not operate independently, but all at the same time.

How Artists Use Color
Color, like line, shape and form, becomes a way of translating specific or implied ideas and feelings in a work of art.

1. Optical Color
Sometimes artists choose to reproduce colors as they see them. Also referred to as *local color*, this was the primary color usage for western artists until the late nineteenth century. The optical color of an object is the color that people actually perceive.

2. Arbitrary Color
When artists use color to express feelings, they may choose to ignore the optical color of objects. Instead they choose colors arbitrarily, on the basis of personal preference, in order to express meaning. Artists may choose colors for psychological impact, creating a distinct and powerful sense of mood or drama when used thoughtfully.

3. Space
The placement of warm and cool colors create illusions of depth. Warm colors tend to expand toward the viewer and cool colors seem to contract and pull away.

4. Movement
The placement and repetition of colors within a composition can move the viewers in, through and out of a work of art. Movement or vibration may also be created through quick jumps of value within a painting. Strong contrast creates a sense of excitement, while values that are close together seem to indicate calm, serenity and unity.

Texture

Every surface has a texture. Texture is the element of art that refers to how things feel, or how they *look* as if they might feel. We perceive texture with two of our senses: touch and vision. When we actually touch something to determine its texture, we experience real texture. In a photograph or realistic painting or drawing we see surface patterns of light and dark that bring back memories of how objects actually feel (velvet, hair, satin). We then experience *visual texture*, which is the illusion of a three-dimensional textural surface.

There are two kinds of visual texture: *simulated and invented*. Simulated textures imitate real textures. Invented textures are two-dimensional patterns created by the repetition of lines or shapes which do not necessarily represent any real surface qualities. Texture, both simulated and invented, create visual variety and interest in works of art, and may imply specific feelings and emotions as well.

On the Twentieth Century
That Was Then, This Is Now
Explores how Norman Rockwell's illustrations tell a story of America and Americans that reflects small towns and rural society made up of ordinary people doing ordinary things.

Objectives

To write descriptions of the people and places evident in the paintings
To compare the lifestyle changes between then and now

Preparation

Show students prints of Rockwell illustrations that depict American life in the 20th century. Discuss how NR would use his friends and neighbors to model for him. Discuss the kinds of inferences that can be drawn from the details Rockwell painted. Often a "detail detective" approach works well — ask the detectives to search for clues.

Materials: writing paper, Rockwell prints/postcards

Introduction

Norman Rockwell painted scenes of small town America throughout his career. He used his friends and neighbors as models for the characters he portrayed, and took his characters from everyday life. These pictures reflect the times in which they are painted. There are clues in the details that tell us a great deal about the characters, the place, and the time in which they lived. Comparing our observations about the past with what we know of society today, we can discover evolving trends.

Development

General:

Divide students into teams of two or three, and distribute the postcards from this kit. Students will write descriptions of the scene, and will address the following:

What is happening in this scene?
What can you tell about the setting and the time period from the clues NR painted into the picture?
Describe the inferences you can make on American life in this time.
How are things different than today?
What changes would have to be made to the illustration to reflect life today?

Have each group write their answers to the questions above, and share their picture and the observations they have made with the class.

Grades K-3:

Instead of working more independently in small groups, use a large sized print and the whole class all at once on one image. Try some of the posing suggestions below if you think it appropriate for your group. Try to bring the experience around to something they have experienced in their own lives — Have you ever been in this kind of situation? when? What happened to you ? How did it make you feel? etc.

Grades 4-6:

Have the students write questions they would like to ask the characters.

Try posing some members of the group in the pose of the characters in the pictures. Ask them how sitting like that (standing, looking, etc.) makes them feel.

When asked how would this pose have to change to reflect life today, have the students act out the new pose and describe the difference in how they feel in the new pose compared to how they felt in the previous pose.

Grades 7 & up:

Have students interview someone who lived during the same time period as the picture. Write up the interview and compare that with what the students had written in class. How accurate were they in their guesses? How were their impressions different from those of the person interviewed?

Conclusion

Make a display to show the pictures and the written work done by the students. Or, have some of the writing copied into a newsletter format and distributed around the school.

Background Information On Rockwell's *Four Freedoms*
In 1941, Franklin Roosevelt gave a speech in which he described four freedoms that he felt should be available to all people everywhere in the world. They were: Freedom of Speech, Freedom to Worship, Freedom from Want, and Freedom from Fear.

Rockwell heard Roosevelt's speech and felt that he would like to illustrate these lofty ideals in a way that would make them accessible to everyone. He thought it over for a long time without hitting on the idea that would make the illustrations happen. One day, very early in the morning when he was lying in bed daydreaming, the inspiration came! He recalled a town meeting he had attended in which a man stood up and spoke out against a plan that almost everyone else embraced, and even though many did not agree with him, they let him speak and listened to what he had to say. In that moment, Norman Rockwell knew that he could illustrate the four freedoms using his Vermont neighbors and friends in simple everyday scenes.

In ***Freedom of Speech***, Rockwell has placed the main figure in such a way that attention is drawn to him. He is the only standing figure, while everyone else is seated. He is placed against a dark background which provides contrast for him and "frames" him. The other figures are looking at him, and if we follow the lines of sight, they lead us right to the main figure. Notice how Rockwell painted his mouth open — he is speaking — and slightly exaggerated the size of the ears of the other people — they are listening. Also notice the clothing of the different characters. The choices Rockwell made in the clothing for his models is yet another way he brings the ideal down to the level of real life.

Freedom to Worship presented challenges to Rockwell. In this image, he was trying to show both unity and diversity at the same time. Look for the elements that unify the picture: The limited palette shows the people as belonging to one color family. The figures are all facing the same general direction. They are all involved in the act of worshipping. Look for elements that show diversity among the group: There are different props in the picture, a rosary, a hat, a book, a ring. The figures are looking up or down or straight ahead. There are different sexes represented. You see people of different ages. There are differences in light and dark. Notice the textures of the hands and the hair.

A Thanksgiving dinner is the focus of ***Freedom from Want***. Rockwell frames the two standing figures with a light colored window providing contrast behind them. The turkey placed as it is in the middle of the picture dominates as the main focal point. Supporting this, we see a rhythm of repeated shape in the oval of the top of the glasses and the plates leading the eye of the viewer up the table along lines of perspective directly to the turkey. Notice the partial face on the lower right inviting us in to the picture. The way the picture plane is cut off at the bottom leaves an opening for the viewer to imagine their own place set at the end of the table.

Freedom from Fear contains clues to guide the viewer along. Tucking in children at night in a quiet home while the newspaper reports of bombings and terror elsewhere, the parents can be confident of an untroubled night. In the cities at this time, there were often air raids and blackout conditions. The people could not have lights on outside, and they had to have black curtains on the inside of the windows to prevent the inside lights from showing through. But in Vermont where Norman Rockwell lived, this was not the case. People could leave their lights on downstairs, and the windows could be uncovered allowing light to come in. Notice the light coming up the stairs and the reflection on the picture on the wall.

Background Information On Rockwell's *Four Freedoms* (continued)

During the years America was involved in World War Two, the government gave advice to artists and illustrators on appropriate topics for posters designed to evoke a positive response to the war effort. The intent of the government was to use posters to stimulate the sales of war bonds. Indeed, President Roosevelt announced a goal of raising one billion dollars a month from the sale of the war bonds. Hearing of this and knowing of his own idea to illustrate the four freedoms, Norman Rockwell went to Washington to meet with government representatives and offer his illustrations free of charge as his contribution to the war effort. Late in the day, after being shuffled form office to office and repeatedly turned down, Rockwell headed for home, with a stop in Philadelphia to meet with the art editor of the *Saturday Evening Post*, Ben Hibbs. During their conversation, Rockwell mentioned his disappointing trip to Washington and Hibbs asked to see the sketches of the *Four Freedoms*. the decision was made on the spot to develop the sketches for the *Post*.

Rockwell dove right into the project and hoped to complete all four pictures in two months, but it was apparent early on that the job would take much longer than that, and seven months later the paintings were complete. It proved to be a huge undertaking, leaving Rockwell physically and emotionally drained. They were published in the Post , one each week for four consecutive weeks beginning February 20, 1943.

In an unprecedented cooperative effort, the government and the *Post* collaborated on a national campaign for the war effort called the *Four Freedoms War Bond Show*, which became a focus for an enormous amount of patriotic enthusiasm among Americans. The paintings went on a tour of sixteen American cities, were reproduced in large numbers of posters, were seen by an estimated 1.2 million people, and raised over 133 million dollars in war bonds. During this time, virtually everyone in the country had heard of Norman Rockwell's *Four Freedoms*!

WWII on the Homefront
The Four Freedoms
An analysis of the images Rockwell painted to describe Roosevelt's "Four Freedoms", and a brief history of the impact these paintings had on America.

Objectives

To understand the goals Rockwell had for each image and the choices he made toward achieving those goals and demonstrate this knowledge in ways suggested in this lesson plan..

To write an essay on the impact the Four Freedoms might have on the world if everyone everywhere had them.
OR
To illustrate a new freedom that could be available to all people everywhere (example: freedom of movement)

Preparation

Look at Rockwell's "Four Freedoms" (enclosed in postcard packet).

Introduction

Tell the class about the speech Roosevelt made during WWII in which he described four freedoms — freedom of speech, freedom from want, freedom to worship, and freedom from fear. His point was that these freedoms should be enjoyed by *all* people around the world. Share with students the background information (provided).

Development

General:

Ask students to decide which of the above objectives they would like to do — writing or illustration. Help to clarify their thoughts by guiding them in a brainstorming session, and writing the ideas generated on the blackboard.

Grades K-3:

Combine the illustration of a new freedom with a description of that freedom.

Grades 4-6:

Guide students in the development of an outline for their essay. If the illustration assignment was chosen, guide them in the process of creating a preliminary sketch before attempting the finished work. Both of the steps described involve the student in editing and making choices pertinent to their work.

Grades 7 & up:

Encourage students to write and rewrite, draw and redraw, in an effort to make their work the best it can possibly be.

Conclusion

Have students share the work in class and make a display of the art. Have students write exhibit labels for their pieces.

Background on *The Problem We All Live With*
Although Norman Rockwell was inspired to paint this picture after hearing her moving story, his intention was not that *The Problem We All Live With* be a portrait of Ruby Bridges. *The Problem We All Live With* is meant to be a representation of something that happened to many children all over the United States starting in the late 1950s. In Rockwell's painting we see a little girl going to her first day of first grade in a newly desegregated school.

Rockwell has made the little girl the main character in the story. Again and again our eye is drawn back to her as we look at all the other details in the picture. There are many elements of art that combine to focus our attention on her: contrast, perspective, rhythm, color, and the use of detail.

What is the first thing that draws your eye to the little girl? The first thing that most people notice about her is her clean white dress. Her dress is the brightest detail of the picture, and provides a great deal of contrast with the dark brown of the girl's skin. Contrast is a visual attention-getter in art. Another way Rockwell draws our attention to her is in his use of perspective. Look at the sidewalk. Do you see the two lines that are the sidewalk cracks in front of and behind the girl? If you extended them further, they point right to her.

Rhythm of repeated shape plays two roles in this picture. One role works to bring our attention to the main character: notice how in the rhythm created by the figures of all the characters there is only one that is shown in full figure. The others are only partly visible, so again we notice the one that is all there. But there are other rhythms in the picture that tie it together. The hand held in the loose fist is a shape we see repeated throughout the picture, and there is a rhythm common to the characters in the position of the legs (not to mention an implied rhythm in the act of walking). Rhythms in this picture are important.

Color is another powerful element of art. The tomato in *The Problem We All Live* is a detail that Norman Rockwell uses to bring the focus back to the little girl. Did you see the tomato and then look to make sure that the little girl had not been hit? Our eye follows the tomato splat down the wall, along the pieces of tomato on the sidewalk, and then over to the main character again.

Did you notice that Rockwell left the heads off the US Deputy Marshals who are escorting the little girl? There could be many reasons why he did this. Perhaps he felt that their faces weren't important to the story, or perhaps he wanted us to feel comfortable with the girl, even though we might be *un*comfortable with her situation. What are other reasons you think he left the heads off the police?

The graffiti in *The Problem We All Live With* is very disturbing and full of emotional force. Does the little girl see it? How does she feel? Again, we look back to her to check.

Rockwell has cleverly composed the point of view of this painting so that it is as though we, the viewer, are on the other side of the street watching this procession go by. As we watch, each of us will use our own knowledge, opinions, emotions and memories to experience the scene.

If you were standing on the other side of the street:
-What sounds and smells are present?
-What are five questions you would ask the little girl? How would she answer?
-What are five questions you would ask the federal marshals? How would they answer?
-What are five questions you would ask of a bystander whose opinion on school desegregation is different from yours? How would he or she answer?

Writing Pictures
Expanding Language
Just as Norman Rockwell painted highly descriptive images, so too can students use language to create imagery with words.

Objectives

To discover the imagery in Norman Rockwell's work
To be playful and creative with written and spoken language
To communicate images clearly through words

Preparation

Select Norman Rockwell images.
Write key nouns from Rockwell images on 3" x 5" cards and place them in a box.
Gather writing and drawing materials for your students.
Have a dictionary and/or thesaurus available.
Use blackboard or chart tablet for group exercise.

Introduction

Imagery in a piece of prose or poetry uses words or phrases which appeal to the listener's or reader's senses and emotions. Norman Rockwell's artwork has a similar appeal, although he uses visual language instead of written or spoken language.

Browse through the Rockwell images provided in the resource packet and choose ones that will have a strong appeal to your students.

Development

General:

<u>Whole Class Experience</u>

KERNEL STATEMENTS

For the selected images, create kernel statements with your class. For example: "The teacher smiles." or "The girl shoots a marble." or "The dancer is embarrassed." Ask your students to expand the kernel statements by one word or phrase as follows. Write expansions on board or chart tablet.

1. What adjectives describe the characters in the statements?
2. Are there adverbs that quantify the verbs in the statements? Perhaps there are figures of speech that describe the action.
3. Can you expand the kernel statement by describing where the action takes place by using prepositional phrases?

When you're done with your expansions, you may have a sequence of phrases that look like this:

The teacher smiles.
The neat and proper teacher smiles carefully.
The surprised teacher in a bright white shirt glows on her birthday.
The starched teacher smirks smartly at her messy and mischievous students.

The group exercise should be done several times before moving to the small group or individual work described below.

Small Group Experience

TRANSFORMING KEY NOUNS

1. Using the same procedures as in the group experience students now work in small groups. Give each group a different post card from which the students develop a central kernel statement. From that statement, they develop a sequence of statements with the same strategy used in the group work. Encourage students to use colorful and imaginative language that appeals to the senses and that evokes an emotion. Ask them to use figures of speech wherever possible. They can use a dictionary and thesaurus to look up vocabulary. Allow each group to read their final statements to the rest of the class. Each group can make a poster with the kernel statement and the Rockwell image in the center surrounded by imaginative and colorful statements re-written on 3" x 5" cards.

2. Go through the Rockwell pictures and carefully select key nouns which instantly conjure up the image Rockwell is presenting. Write nouns on 3" x 5" cards and place in a box. These key nouns will be used by students as a starting point for writing phrases strong in imagery.

SAMPLE LIST

friendship	courage	astronauts	outer space
vacation	secrets	parties	school
pirates	holidays	childhood	war
peace	entertainment	civil rights	student
teacher	Abraham Lincoln	honesty	pets
playtime	music	food	doctors
toys	Thanksgiving	parents	grandparents

Hang the images related to the key nouns you have chosen so that students can refer to them. Small groups choose a key noun from the box and write as many images or unusual descriptions as they can. The key noun *must not be used* and synonyms should be avoided. When groups are finished writing their lists, have a group representative read the entire list to the rest of the class, who then try to figure out both the key noun and the Rockwell image from which the noun came. Make a poster with the key noun in the center surrounded by the imagery inspired by it.

EXAMPLE

Key Noun:	Friendship	the most precious gift sharing of hearts unconditional love mutually shared joyfulness, happiness, love
Key Noun:	Music	dancing notes in my head mood rhythms sound waves that color the air Beethoven's bag

GRADE-SPECIFIC SUGGESTIONS

Grades K-3:

Read books that use strong imagery and colorful language. Discover new synonyms for often-used words in the dictionary and other sources. Keep vocabulary lists for students to refer to. Have students illustrate their favorite phrases.

Grades 4-6:

Get hyperbolic! A fun activity is to have students pose a question which begs an exaggerated answer. From the "teacher" sequence above: What kind of a teacher was she? She was the kind of teacher who could bore you to tears. How bright was her white shirt? It was so bright her students had to wear sunglasses and number 15 sun screen...and so on.

Grades 7 & up:

As a follow-up to the whole class and small group exercise, students work individually from a selected image and write a one to two page description, embedding three kernel statements and five transformed key nouns.

Sound Sighting
Writing About Soundscapes
Discovering "soundscapes" in Norman Rockwell's pictures, students write sound impressions and organize them into free verse or descriptive writing.

Objectives

To analyze "soundscapes" of Rockwell's art
To employ imaginative and evocative language
To create free verse or descriptive writing

Preparation

Select Norman Rockwell images.
Gather writing and drawing materials for your students.
Use chart tablet or blackboard for whole class experience

Introduction

Norman Rockwell uses details to appeal to our senses and evoke memories and emotional responses. Obviously, when we look at a picture we are engaging our sense of sight. Although integrated into the experience of viewing a work of art, our other sense responses may be less immediate to us. This activity asks students to focus on the sense of sound experienced in looking at Rockwell's "soundscapes."

Browse through the Rockwell images provided in the resource packet and choose ones that will have a strong appeal to your students.

Development

General:

Whole Class Experience

SOUND IMPRESSIONS

Ask the whole class to look at one image together and think about all the sounds they would hear if they were transported into the world of the picture. The sounds they "hear" should be based on actual or implied details in the picture. Make a list of six to twelve sound impressions on the board. When the list is complete go back through it and ask students to expand the sound impressions using adjectives, adverbs and figures of speech and personification. Write expansions on board or chart tablet. Expansions should be no longer than about 10 to 12 words per phrase.

1. What adjectives describe the sound impression?
2. Are there adverbs that quantify any verbs used in the sound impression?
3. Perhaps there are figures of speech that describe the action?
4. Can you personify a sound.
5. Can a prepositional phrase help to intensify the impact of the sound impression?

EXAMPLE
From "Shuffleton's Barbershop,":

A violin	An out of tune violin croons from a well-lighted room
Cat meow	The neighborhood cat chants a friendly meow
Crackling fire	A crackling fire whispers warm red tones
Dripping faucet	The faucet drips in three-quarter time
A clarinet	The clarinet argues its case

Take a look at your finished list of sound impressions and decide as a class which order they should be in to create the most pleasing flow of ideas. Do this group exercise a few more times to prepare your students for working in a small group or individual experience.

Small Group Experience

Divide your class into groups of partners or triads. Give a picture to each group and ask each member to write six sound impressions. The groups selects the three best impressions from each person. Each person then recopies the chosen sound impressions on separate slips of paper. Then the group arranges and rearranges the slips of paper until a pleasing flow of words and ideas is achieved. They select a title and proofread and edit as a group. The final poem is shared with the rest of the class.

Grades K-3:

After the group experience, have each student copy the phrases, one to a sheet of paper. Each student then illustrates the idea of the individual sound impressions. Or try having students create characters for their sound impressions, dress up and do an improvisational theater piece.

Grades 4-6:

Students work individually to write free verse poems or to connect their sound impressions to create a piece of descriptive writing, adding and inventing details to make the writing flow.

Grades 7 & up:

Have students combine sound impressions from a number of different images into a piece of abstract or surreal writing.

Conclusion

Compile a classroom book of poetry and prose and invite other classes for author readings, performances and receptions.

Tale Spinning
A Storybuilding Writing Exercise
As a group, students construct a story based on a Norman Rockwell image and then individually develop a piece of creative writing.

Objectives

To focus on literary elements of character, plot, setting and mood.
To experiment with words and ideas both verbally and in writing.
To produce a piece of writing based on ideas in Norman Rockwell images.

Preparation

Select three or four Norman Rockwell images.
Have writing and drawing materials available.

Introduction

Group storybuilding is a lot of fun and a good way to warm your students up to stepping into the world of a picture. You will be guiding their responses with an attention to character, plot, setting and mood. Accept any response and build upon it. Let the ideas come freely from the group. Encourage unusual ideas and plot twists. Try to allow everyone the chance to contribute to the story. Reiterate key story development ideas that come up. You may wish to write key story elements on the board or on chart tablet.

Development
General:

Here are some of the guiding questions to ask as your students build their story:

Character: Who are these people? What are their names? What is their relationship to each other? Do they like each other? Why or why not? What has happened to them to create their relationship? What does each character want? What were the characters doing before we see them in the picture? What kind of characters can we create out of inanimate objects in the picture?

Setting: Where does the picture take place? What kind of a day is it? How does it smell, taste, sound, feel? What sensations are the characters experiencing in this environment?

Plot: Just keep asking again and again what's happening, how did it happen, when did it happen, why did it happen, what will happen next, etc. What event could happen to cause the characters to act in an unexpected way?

Mood and Details: These story elements should come naturally from building the story around character, setting and plot. Ask students how characters feel. Make sure that they incorporate details from Rockwell's image in the plot.

After group storybuilding, students develop individual stories:

Grades K-3:

Considering Rockwell's image as the middle of the story, have children write and illustrate the beginning, middle and end of the group story, including any personal changes they wish to make. Share stories with group.

Grades 4-6:

Guide students towards creating a tense moment in their group storybuilding — then stop! Ask students to write individually about how the tension will be resolved. Share writing.

Grades 7 & up:

Write the story created by the group from the point of view of two different characters. Share writing.

Conclusion

Develop writing further through drafting and editing. Have students illustrate their own stories. Hang prints of the Norman Rockwell images that inspired the stories and invite other classes in for author readings.

Norman Rockwell
resource packet for educators

Evaluation Form

Name _____
School _____
Grade(s)/Subject(s) _____
School Address _____
_____
_____
School Phone _____

Did the Norman Rockwell Museum's Resource Packet for educators meet your expectations?

Very Much ___ Enough ___ Not At All ___
Comments:

Did the lesson plans and materials help your students become more familiar with Norman Rockwell's work?

Very Much ___ Enough ___ Not At All ___
Comments:

Were the activities age-appropriate?

Very Much ___ Enough ___ Not At All ___
Comments:

Did the subject areas fit your curriculum?

Very Much ___ Enough ___ Not At All ___
Comments:

Are there other materials or activities you would like to see included in the packet?

Please return completed evaluation to:
The Norman Rockwell Museum
Director of Education
P.O. Box 308
Stockbridge, MA 01262

THANK YOU!

did you know?

Teachers may receive **20% off** of items purchased for educational purposes. Just phone in your order (1-800-742-9450) with a school Purchase Order number, or mail it to us on school letterhead! Please visit our website at www.nrm.org for a selection of prints and other items. In addition, here are some other choices for teachers:

Cobblestone Magazine
Volume Ten Number Twelve, December 1989
This issue is totally devoted to Norman Rockwell and his work, written at a level appropriate for elementary school.
COBBL341 $4.00

Norman Rockwell: America's Best Loved Illustrator
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Willie Was Different
Norman Rockwell's only children's storybook!
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The Norman Rockwell Museum Guidebook
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The Norman Rockwell Museum Store carries a large selection of children's art supplies and art books. Products in support of the changing exhibitions are also available. Bookmarks and pencils make great classroom gifts! Ask about our varied selection.

Drawings used by permission of the Norman Rockwell Family Trust

suggested images to support these lessons:

Saying Grace
Triple Self Portrait
The Runaway
The Golden Rule
The Four Freedoms
    Freedom of Speech
    Freedom to Worship
    Freedom from Want
    Freedom from Fear
Outward Bound
Going and Coming
The Gossips
The Shiner
Girl at the Mirror
The Marriage License
New Kids in the Neighborhood
The Problem We All Live With
The Family Tree
Shuffleton's Barbershop

Additional items:
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COBBL341 $4.00

Norman Rockwell
1894-1978

Born in New York City in 1894, Norman Percevel Rockwell's greatest desire from an early age was to be an illustrator. In 1909, at the age of 15, he left high school to begin his studies at the National Academy of Design and, later, the Art Students League. There he worked under George Bridgman who taught a rigorous series of technical skills that Rockwell relied on throughout his long career.

Rockwell found success early. He painted his first commission, four Christmas cards, before his sixteenth birthday. While still in his teens, Rockwell was hired as art director for *Boys' Life* magazine and began a successful freelance career working for a variety of young people's publications.

At the age of 21, Rockwell moved to New Rochelle, New York, a community that housed a sizable colony of successful illustrators including the Leyendecker brothers, Coles Phillips and Howard Chandler Christy. There, Rockwell set up a studio with cartoonist Clyde Forsythe. During this period of his career, Rockwell produced work for such well-known magazines as *Life*, *Literary Digest* and *Country Gentleman*. In 1916, at the age of 22, Rockwell's first cover for *The Saturday Evening Post* appeared, a commission then considered to be the pinnacle of achievement for an illustrator. Over the next 47 years, Rockwell produced 322 covers for the *Post*. In 1916, he married Irene O'Connor, a marriage that ended in divorce in 1930.

In 1930, he married Mary Barstow. They had three sons: Jarvis, Thomas and Peter. The family moved to Arlington, Vermont in 1939.

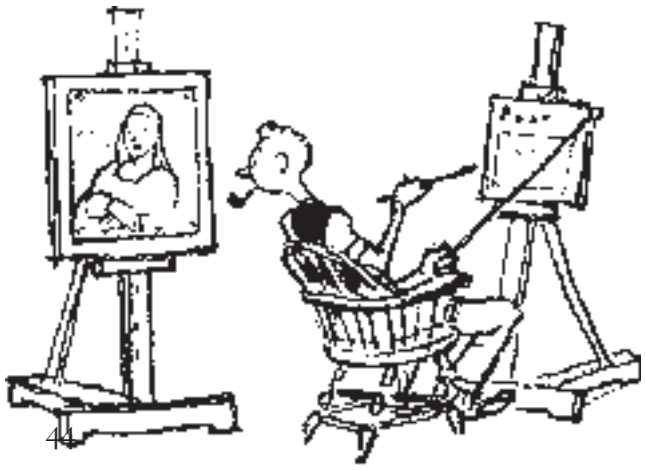
In 1943, while still in Arlington, Rockwell created a series of paintings based on Franklin Delano Roosevelt's concept of the Four Freedoms. The paintings were reproduced in *The Saturday Evening Post* alongside essays by famous thinkers of the day. The series was enormously popular and ultimately toured the United States in an exhibition sponsored by the *Post* and the Treasury Department. At each of the sixteen cities in the tour, war bonds were sold. The exhibition raised more than $130 million for the war effort, primarily in small denomination bonds.

The Rockwell family moved from West Arlington to Stockbridge, Massachusetts in 1953. Six years later, Mary Barstow Rockwell died. *My Adventures as an Illustrator*, a work Rockwell wrote in collaboration with his son, Tom, was published in 1960. *The Saturday Evening Post* excerpted portions of the book in a series of articles, one of which featured the famous *Triple Self-Portrait*.

Rockwell's third marriage took place in 1961 to Mary (Molly) Punderson. Two years later, Rockwell ended his long association with *The Saturday Evening Post*. In 1964, his first *Look* magazine illustrations appeared. The eight-year association with *Look* allowed Rockwell to paint pictures illustrating some of his deepest concerns, including the civil rights movement and the war on poverty.

In 1973, Rockwell established a trust to preserve his artistic legacy and placed it under the custodianship of the Old Corner House in Stockbridge, Massachusetts. This trust forms the core of the permanent collection of the Norman Rockwell Museum at Stockbridge. In 1976, Rockwell placed his Stockbridge studio and all its contents in trust to the museum. The next year, Rockwell was presented with perhaps his highest honor, the Presidential Medal of Freedom, for his "vivid and affectionate portraits of our country."

He died peacefully at home in Stockbridge on November 8, 1978.



Norman Rockwell Studying the Masters by Norman Rockwell © 1946. Drawings used by permission of the Norman Rockwell Family Trust.

Annotated Bibliography

These books are recommended for students and teachers to use to learn more about Norman Rockwell and his work. They are usually available in most public libraries, or may be purchased through museum customer service by calling (800)-742-9450.

1. Buechner, Thomas. *Norman Rockwell: A Sixty-Year Retrospective.* New York: Harry N. Abrams, Inc. 1972.

2. Cohn, Jan. *Covers of the Saturday Evening Post: Seventy Years of Outstanding Illustration from America's Favorite Magazine*, Viking, 1995. Every cover of the *Saturday Evening Post* is reprinted in this book, which combines social history with the golden age of American illustration and graphic design.

3. *Cobblestone: The History Magazine for Young People*, December 1989.
This entire issue is devoted to Norman Rockwell and his work. Illustrated with his art, it is an excellent introduction to Rockwell written specifically for young people.

4. Hillcourt, William. *Norman Rockwell's World of Scouting*, Harry N. Abrams, Inc. 1977.
Covers Rockwell's sixty year association with scouting.

5. Marling, Karal Ann. *Norman Rockwell.* New York: Harry N. Abrams, Inc. 1997.

6. Mendoza, George. *Norman Rockwell's Americana ABC.* Harry N. Abrams, Inc. 1975.
An imaginative combination of Rockwell's paintings and Mendoza's verse presented in an ABC format.

7. Meyer, Susan E. *Norman Rockwell's World War II: Impressions from the Homefront*, USAA Foundation, 1991.
Rockwell's images created during World War II captured the spirit of a nation at war in a way that no other body of work managed to accomplish. Contains images ranging from the playful foibles of Willie Gillis, to posters urging support of the cause.

8. Meyer, Susan E. *Norman Rockwell's People.* New York: Harry N. Abrams, Inc. 1981.

9. Murray, Stuart and James McCabe. *Norman Rockwell's Four Freedoms: Images That Inspire a Nation*. Berkshire House Publishers, 1993.
Roosevelt's 1941 *Four Free-doms* speech inspired the images of those freedoms painted by Norman Rockwell. This book tells the story of the paintings and Rockwell's approach to painting them.

10. Murray, Stuart. *Norman Rockwell at Home in Vermont.* Images from the Past, Inc. 1997.
Describes Rockwell's years in Arlington and West Arlington.

11. *Norman Rockwell: A Centennial Celebration*, Norman Rockwell Museum Staff. Michael Friedman Publishing, 1993. Celebrating the centennial of Rockwell's birth, this beautiful volume features full-color reproductions of his paintings, as well as preliminary sketches and photographs of the artist at work.

12. *Norman Rockwell and the Saturday Evening Post: The Early Years (Vol. I), The Middle Years (Vol. II) and The Later Years (Vol. III)*, MJF Books, 1976. Contains the complete set of the covers Rockwell painted for the *Saturday Evening Post* reproduced in three volumes.

13. Rockwell, Margaret. *Norman Rockwell's Chronicles of America*. Michael Friedman Publishing, 1996. Packed with first-hand reminiscences from Rockwell and his loved ones, this book is a heartwarming tribute to this artist's life and art.

14. Rockwell, Norman as told to Tom Rockwell. *My Adventures as an Illustrator*, Harry N. Abrams, Inc. 1988. Rockwell tells many humorous stories about his life as an illustrator. Contains over 130 illustrations.

15. Rockwell, Norman. *Rockwell on Rockwell: How I Make a Picture*. Watson Guptill Publications in cooperation with Famous Artists School, 1979. Rockwell describes his creative process from ideas to final illustration. Out of print and hard to find, this book is worth the hunt.