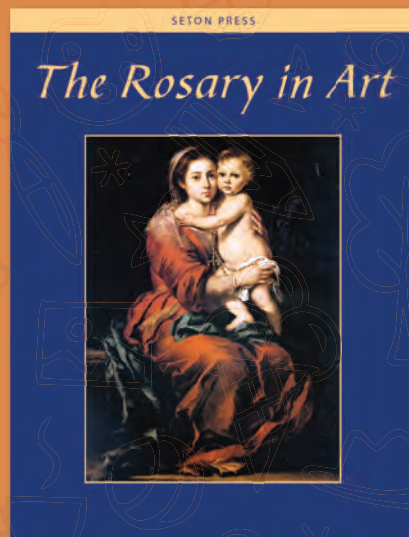




ART 5

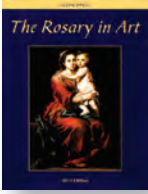
COURSE MANUAL



LESSON PLANS - QUARTER REPORT FORMS

ART 5 LESSON PLAN

Introduction



COURSE MATERIALS

The Rosary in Art

This is a Catholic religious-art appreciation course. For too long, great Catholic religious art has been terribly neglected. We have introduced this course because we believe that our children need to become acquainted with the art that for so many centuries served to draw people closer to God.

Art class is required for 1 hour a week. The general outline for this course can be guessed by the title of the textbook. In the First Quarter, we study religious art that pertains to the Joyful Mysteries of the Rosary; in the Second Quarter, the Sorrowful Mysteries; in the Third Quarter, the Glorious Mysteries; and in the Fourth Quarter, the Luminous Mysteries. Thus, while learning to appreciate great Catholic religious art, students reflect on events in the life of Our Lord and His Blessed Mother.

An arts and crafts lesson plan supplement is available on our website. Log on to your MySeton page, click on Courses, scroll down to Art 5, and click on the yellow notebook icon for viewing resources.

Back in the 1940s and 1950s, Catholic schools had regular classes in art appreciation, much of it religious art. These classes gave the

students the opportunity to see true beauty and to grow up appreciating beauty. We hope this book will help your child, not only to appreciate beautiful art, but also to grow in love and understanding of the Catholic Faith.

GRADING GUIDELINES

Your child's grade in this course will depend on your assessment. Please assign a grade to your child for each quarter and submit this grade to Seton. Give your child an **A** if he completes the projects to the best of his ability, a **B** if he does his projects fairly well, and a **C** if he shows little concern for the work.

To submit your child's quarter grade to Seton, you may either record this grade in Section A of the appropriate Quarter Report Form and mail it to Seton at the end of the quarter or submit this grade to Seton online. (Quarter Report Forms are located at the end of this Course Manual, immediately after this lesson plan.)

To submit grades online, go to the Seton website (www.setonhome.org), log on to your MySeton page, click on Courses, and scroll down to Art 5. Then click on "view" under the correct quarter. You will see a yellow box for the home grade. To enter a grade, click on "Enter Parent Grades." This will open a new blank box in place of the yellow one under "Grade." Type the grade in this box, and click on "Submit Parent Grades."



ART 5 LESSON PLAN

First Quarter**WEEK ONE**

You can check off work
as you complete it!

Look over the *The Rosary in Art* textbook.

Look over the front cover and the back cover. Read the title page, the back of the title page, the dedication, the page “About the Cover.” Read the Table of Contents. Look over the Appendix about the authors, and the Glossary in the back.

It is helpful to spend some time before beginning the book to read over the Glossary definitions. You will find reading the Glossary interesting as you learn about the different art terms.

Skim through the book. Read the Introduction.

**WEEK TWO****The Joyful Mysteries****Chapter One: The Annunciation**

Read the text as you study each painting or work of art. Spend at least five minutes looking at the details in each work of art. Follow these steps: (a) take a look at the painting; (b) then read its text; (c) return to the painting for a careful study of the work, considering what you have just read and looking for the details mentioned; (4) study all the details the artist included and try to imagine why he did so. Do this for all the paintings featured in the book.

After you read about a particular painting, go to Appendix A to learn about the artist. Use the Glossary in Appendix B frequently as you come across a new term.

The Fra Angelico painting was done on a plaster wall. (*Fra* is short for *Frater*, or Brother.) This method of painting is called fresco. For centuries, frescoes were the standard method of painting before the invention of oil painting. Frescoes can be found in palaces, civil buildings, convents, seminaries, and churches. Fra Angelico was a religious brother who used his artistic talents to portray works of art for the purpose of inspiring his fellow religious to meditate on the scenes from the life of Christ. Fra Angelico’s works are often presented on EWTN, the Catholic television station.

For Crivelli’s painting, notice the potted plant on the window sill behind the grate. There is another one on the ledge alongside the peacock. On the same ledge, an oriental rug hangs. What other details can you discover in the Crivelli? Take a good look at the close-up on the next page.

ART 5 LESSON PLAN

Rubens is known for his beautiful faces and rich colors. Can you see the rose hanging over the top of the vase? What are the cherubs over Our Lady holding?

Notice the details in the Burne-Jones painting, on the floor and the walls, the leaves, and the angel's robes. Imagine the patience the painter had to have in order to make each one of those folds look so perfect. Locate the potted plant on the ledge. Look beyond the archway, and notice the brickwork of the floor.

In Amaury-Duval's painting, study how perspective is used. Look up "perspective" in the glossary. Look at the realistic feathers on the Angel Gabriel's wings. You can almost imagine their smoothness.

Which of the paintings in this first chapter is your favorite? Which is your least favorite?

WEEK THREE

Chapter Two: The Visitation

Study and read about the first three paintings. Take at least five minutes to analyze each painting, and the details in each painting: the color of the clothes, the details of the background. All three paintings have a church in the background.

Compare Ghirlandaio's painting with the painting on the next page by van der Weyden. There are about fifty years between the two works. Ghirlandaio's painting is in the Renaissance style, while van der Weyden's work is of the Northern Renaissance, or Netherlandish school. The Renaissance style was flourishing in Italy, and the Netherlandish school was the painting style of northern Spain, Germany, and the Netherlands.

Jacques Daret's *Visitation* is also of the Netherlandish style. Compare Daret's painting to the others you have studied this week.

Look for similarities among the paintings. Then look for differences in each. For example, look at the groupings, the placement of subjects (center or off to side), the colors, the position of the hands, the backgrounds, plants and trees, and so on.

WEEK FOUR

Chapter Two: The Visitation

Study and read about the last three paintings. (One is an enlarged detail of Raphael's *Visitation*.) Describe at least one painting in the *Visitation* series after you have talked about it with your parent. Many of these paintings have darkened because of the passage of time, the smoke of candlelight, and other damaging aspects of the environment. Which of the six paintings is your favorite? Why?

Raphael's depiction of the *Visitation* is done in a very realistic way. It is interesting to note that of all the scenes of the *Visitation* that are in this section, his is one of only two in which the feet are shown. Note the positioning of the two women. They are walking toward each other. Raphael has captured the moment in which their paces stop and St. Elizabeth and the Blessed Virgin meet. Which is the other painting where the feet are shown? Compare it to Raphael's.

Bloch's *Visitation* is a very popular one. No doubt you have seen it on holy cards and inside missals. As you study Bloch's painting, note the transparency of Our Lady's veil. The painting closely resembles a photograph.