INTRODUCTION
Have the class look at the artwork on the cover. Ask students to think of one word to describe the painting. Tell them their word can be related to the subject, the Elements of Art, the Principles of Design, or a feeling the artwork elicits. Responses may include words such as pattern, shape, or delicious. Create a list from their observations and discuss.

Pages 4–5
1. Find an 870L version of this article at scholastic.com/art.
2. Divide the class into groups of three. Explain that each group member will be assigned a section of the article and the corresponding artwork. Tell them they will become experts on what they read and observe, and then will report back to their groups. Encourage them to take notes. Have them answer the following question: How has Wayne Thiebaud’s life shaped his work?
3. Have students discuss their observations with their groups and then the class.

Discuss: How do the artworks shown reflect the connection between Thiebaud’s life and his creative thinking? (Answers will vary but should focus on his professional and academic background and his formal approach to composition.)

Pages 6–7
1. Find a 780L version of this article at scholastic.com/art.
2. Read aloud the title and opening passage. Define genre and discuss.
3. Have the students read each passage and study the related artwork. In their sketchbooks they should analyze each work by answering the following writing prompts: Two things I know about this artwork are . . . One thing I wonder about it is . . .
4. Lead a discussion analyzing each painting. Encourage the students to use the observations they made in their sketchbooks along with details from the article.

Discuss: How does Thiebaud experiment with composition in his work? (Answers will vary but should explain that he explores the arrangements of objects within a scene, texture, light, and perspective.)

Pages 8–9
1. Read aloud the title and quote at the top of page 9. Invite students to define research. Ask: How does research help artists develop their ideas and skills? (Answers will vary.)
2. Read the subtitle aloud. Ask: What does trial and error mean? (Answers will vary.) Have students look at the sketches and explain that an artist makes sketches to experiment with his or her composition. Connect sketching to the idea of trial and error.
3. Show the “Types of Line” video available at scholastic.com/art. Then invite students to discuss the types of line they see in Thiebaud’s sketches.
4. Have students develop “thinking drawings” by making several sketches of objects found in the classroom. Encourage them to experiment with the line techniques shown in the video.

Discuss: What do you think Thiebaud means when he calls his sketches “thinking drawings”? (Answers will vary but should refer to the artist’s use of sketching as a form of research and trial and error.)

Pages 10–11
1. Find a 790L version of this article at scholastic.com/art.
2. Discuss the headline and read the introduction. Ask: What does contemporary mean? (Answers will vary but should refer to the time and place in which the artist works, and the ways in which he/she innovates.)
3. Before reading the article, have the class discuss each of the featured artworks. Invite students to describe what they see. Encourage them to start with general observations, such as noting the genre, and then have them use more-specific descriptors, mentioning the artist’s use of shadows, highlights, texture, and color. Have the students read the article independently.
4. Invite students to compare the way these artists work with how Thiebaud works.

Discuss: How do these three artists experiment with traditional genres? (Answers will vary but should note the contemporary spin each artist uses to approach her/his subject.)

—Prepared by Sabrina Ogle
Alex Sanger Preparatory School
Dallas, Texas

Find printable skills sheets at scholastic.com/art.
Use the September issue of Scholastic Art to introduce students to Wayne Thiebaud’s still lifes. As a class, explore how the artist uses shape and repetition to create his compositions. Invite students to consider how he experiments with space, perspective, and color. Explain that they will create still lifes featuring candy, fruit, or dessert in the medium of their choice.

SESSION 1-2
1. Instruct each student to select one or more foods to use as the subject of his or her still life. If objects are limited, they can use one or two objects to repeat in their work.
2. After students have made their selections, they should experiment with different arrangements.
3. Prompt students to consider scale as they plan their compositions.
4. Each student should make several sketches before deciding on a final arrangement.

SESSION 3-4
1. Students should choose the medium that will help them most accurately capture their foods’ textures. Explain that they can work in mixed media if they would like. Designate certain tables or areas of the room for specific mediums.
2. Remind students to locate the light sources that illuminate their still lifes. They should add highlights and shadows to create depth in their work.
3. Assist students in choosing a color palette. They should consider how color can create a mood in an artwork. Explain that they can use realistic color or get creative with the colors they use to render their subjects.

SESSION 5
1. When students are finished, invite them each to write a paragraph explaining their compositional choices and discussing how they used texture, color, scale, and space.
2. Lead a class discussion about composition and the importance of sketching.

Ask: How did your sketches help you develop your final artwork?

—Prepared by Sabrina Ogle
Alex Sanger Preparatory School
Dallas, Texas

ASSESSMENT QUESTIONS
1. Did student develop an understanding of composition and still lifes by studying Wayne Thiebaud’s work?
2. Did student use what he or she learned about shape, space, texture, and color to create a still life?
GRADE LEVEL: 4-6
STANDARDS: VA1, VA7
OBJECTIVES:
Students will study Wayne Thiebaud’s use of perspective and space in his landscapes. Students will use what they’ve learned about composition to create their own landscapes.

TIME: 4-6 class sessions
MATERIALS:
1. pencils
2. paper
3. paint (tempera, acrylic, and/or watercolor)
4. thin cardboard or thick cardstock (black preferable)
5. scissors
6. glue

VOCABULARY:
background, composition, depth, foreground, landscape, middle ground, overlap, perspective, point of view, silhouette, space

MODIFY FOR K-3:
Have students practice drawing an outdoor setting from unique points of view. Then ask each student to create a final work on a single sheet of paper. Students should include a landscape in the background and a silhouette in the foreground.

PREPARATION
Use this issue of Scholastic Art to introduce Wayne Thiebaud’s landscapes. Discuss his use of unconventional perspective in his compositions. Review the terms foreground, middle ground, and background.

SESSION 1
1. Define silhouette and show examples. Explain that each student will render one for the foreground of his or her work. Have students practice drawing silhouettes in varying poses.
2. Students should each render their favorite silhouette on black cardstock paper. Instruct them to use scissors to cut out their sketches.
3. If students are working with cardstock that is not black, they should use black acrylic to paint their cutouts.

SESSIONS 2-3
1. Invite students to discuss places that are special to them. Have them sketch their most memorable place. Explain that this will be the middle ground.
2. Suggest they use techniques for realistically depicting space and depth, like overlapping objects. Remind students to explore unique points of view.
3. Students should each make a final sketch and then add color using tempera paint.

SESSION 4
1. Once their paintings are dry, students should cut them out for assembly later.
2. As a class, make a list of types of weather. Have each student select one.
3. Students should use watercolors to paint a background showing their chosen weather.

SESSIONS 5-6
1. When their backgrounds are dry, help students use leftover cardstock as spacers. They should use glue to attach their backgrounds to the middle grounds.
2. Then each student should use glue to attach his or her silhouette to the middle ground.
3. Lead a gallery walk and class critique.

—Prepared by Cassandra Tinsley
Maple Grove K-8 School
Battle Ground, Washington

ASSESSMENT QUESTIONS
1. Did student demonstrate an understanding of Wayne Thiebaud’s landscapes?
2. Did student use what he or she learned about perspective, space, and shape to develop an experimental landscape?
Elementary Skills Sheets: Working With Composition

SUMMARIZE

1. Thiebaud began making paintings because he wanted to learn the fundamentals of composition and form.

2. The desserts are composed with triangular prisms, circles, and cylinders.

3. The slanting shadow under the chair demonstrates where the light source is located outside the picture plane.

4. By making sketches, he explores the arrangement of objects, balance of color and pattern, and use of light as he develops his compositions.

5. Instead of showing fresh produce, the artist paints a rotten apple, capturing its grotesque appearance.
**GRAPHIC ORGANIZER: Working With Composition**

Read pages 4-9 of the September 2019 issue of *Scholastic Art* to complete the graphic organizer below. Take notes about how Wayne Thiebaud works with composition.

<table>
<thead>
<tr>
<th>SPACE</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>COLOR</td>
<td></td>
</tr>
<tr>
<td>LIGHT</td>
<td></td>
</tr>
<tr>
<td>PERSPECTIVE</td>
<td></td>
</tr>
</tbody>
</table>
SUMMARIZE: Working With Composition

Read the September 2019 issue of Scholastic Art. Then answer the questions below. Remember to write in complete sentences.

1. Why did Wayne Thiebaud begin making paintings? (pages 4-5)

2. What geometric three-dimensional forms do you see in Pie Counter on page 5 and in Cakes and Pies on the cover?

3. How does Thiebaud demonstrate where the light source is located in Student? (pages 6-7)

4. Why are Thiebaud's sketches an important part of his working process? (pages 8-9)

5. How does Cindy Wright break the traditional rules of a still life in her painting Red Delicious? (pages 10-11)
VISUAL VOCABULARY: Working With Composition

Make four sketches in the boxes below. Use your September 2019 issue of *Scholastic Art* for inspiration.

| Make a sketch of your favorite dessert. Show the treat’s **shape** and **texture**. | Sketch a portrait of a classmate. Include **highlights** and **shadows**. |
| Sketch your favorite outdoor **space**. Play with unusual **perspectives**. | Sketch a **realistic** still life. Show **depth** in the scene. |
NAME ____________________   CLASS ____________________

SUMMARIZE: Working With Composition

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   __________________________________________________________________________________
   __________________________________________________________________________________
   __________________________________________________________________________________

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