

# POSTCARDS

A LESSON PLAN FOR TEACHERS/HOME EDUCATORS

- Looking at Landscapes

# LOOKING AT LANDSCAPES:POSTCARDS

**Year/Level:** Can be modified for any year/level

**Curriculum Areas:** Visual Arts, English–Language Arts, Social Sciences

**Time Required:** Short Activity- 30 minutes

**Lesson Outcome:** Students will write a postcard about their favorite landscape

**Learning Objectives:** Students write creatively using new landscape vocabulary.

**Materials:**

- One of the featured artworks (or your own)
- Looking at Landscapes Vocabulary.
- Student Activity Sheet: Postcards.



# Lesson Sequence

- Show and discuss the following vocabulary words and landscape slides to students.
- Ask students which of the landscapes they have seen represents a place they would like to go on holiday. Ask them to explain why.
- Ask students to pretend they are writing a postcard to a family member while on holiday at their chosen location.
- Hand out the "POSTCARDS" activity sheet.
- Ask students to include details about the landscape in their postcards.
- Invite students to share their writing.



# LOOKING AT LANDSCAPES VOCABULARY

- **Landscape** a picture of natural scenery
- **Cityscape** a picture of a city scene
- **Seascape** a picture in which the sea is the main feature
- **Point of view** the place from which the viewer sees the landscape, or the place where the artist was sitting or standing when the landscape was made
- **Foreground** the part of a scene that is nearest to and in front of the viewer
- **Middle ground** the middle distance; what is between the foreground and the background
- **Background** the part of a scene that lies behind the foreground and middle ground that appears most distant from the viewer

## **Title: A Panoramic Landscape**

Artist/Maker: Philips Koninck (Dutch, 1619 - 1688)

Culture: Dutch

Date: 1665

Medium: Oil on canvas

Dimensions: 138.4 × 166.4 cm

Seen from a high vantage point, this panoramic view of a Dutch landscape seems to extend into a limitless distance. Sweeping clouds dominate the dramatic sky, emphasizing the low flat expanse of the land below. Patches of sunlight illuminate the water, trees, and buildings of a broad plain traversed by a winding river.

Philips Koninck specialized in painting panoramic views of his native countryside. Although the view seems convincing, he composed this imaginary landscape from various raw elements of nature, playing with expressive lighting and perspective upon a natural stage. The view assumes a point of view high above the earth, which did not exist in the flat land of Holland.

IMAGE ON NEXT SLIDE 



## Title: Landscape with a Calm

Artist: Nicolas Poussin (French, 1594 - 1665)

Culture: French

Place Created: France

Date: 1650–1651

Medium: Oil on canvas

Dimensions: 97 × 131 cm

IMAGE ON NEXT SLIDE



In the late 1640s and early 1650s, at the height of his artistic maturity, Nicolas Poussin turned from historical narrative to landscape painting. *Landscape with a Calm* does not illustrate a story but rather evokes a mood. The ordered composition and clear, golden light contribute to *A Calm's* utter tranquility, while glowing, gem-like colours and fluid paint strokes enliven this scene of benevolent nature. Poussin's sketching campaigns in the Roman countryside with his friend and fellow landscape painter Claude Lorrain account, in part, for its fresh observation of cloud-scattered sky and grazing goats.

Poussin painted a pendant to this painting, *Landscape with a Storm*, now in a museum in Rouen. Together their contrasting weather effects embody nature's changing and unpredictable relationship with man. Poussin painted these works for the Parisian merchant Jean Pointel, a friend and a great collector of his landscape paintings.





# **Title: View of the Grand Canal: Santa Maria della Salute and the Dogana from Campo Santa Maria Zobenigo**

Artist: Bernardo Bellotto (Italian, 1722 - 1780)

Culture: Italian

Place created: Italy

Date: 1743

Medium: Oil on canvas

Dimensions: 139.1 × 236.9 cm

Bernardo Bellotto was the nephew of Canaletto, a painter renowned for his idealized views of Venice. Together they produced many painted vistas for tourists who stopped in Venice on their Grand Tour of Italy. Grand Tourists would have purchased these types of paintings as souvenirs and reflections of their cultural sophistication.

In this architectural record of Venice and the Grand Canal, Bellotto presented a cross-section of Venetian society going about business on a sunny morning. Light from the east falls upon the Palazzo Pisani-Grutti with its arched windows and painted façade. A Venetian devotional box housing various types of religious icons hangs below the arched windows of the building at the left. Such boxes were usually placed on a building right next to the canal so that passers-by could pause for a moment of prayer upon leaving or arriving.

Its image reflected in the canal, the Baroque church of Santa Maria della Salute dominates the right bank. Next to it, behind a shadowy row of houses, stands the Gothic façade of the Abbey of San Gregorio. On the far right is the Dogana or customs building. Gondolas and ferries, modes of transportation still in use today, traverse the water between the two banks. The mouth of the canal, where seafaring vessels leave or enter the city, is visible in the distance.



# ACTIVITY SHEET: POSTCARDS

- Pretend you are writing a postcard to a family member or friend about your holiday at your chosen location.
- Think about the following questions:
  - What did you see?
  - What did you do?
  - Who did you meet?
  - Where did you stay?



FYI - CHANGING THE CLASSICAL LANDSCAPE PAINTINGS TO NEW ZEALAND LANDSCAPES, PHOTOGRAPHS OR ICONS IS ALSO AN EASY CHANGE UP.