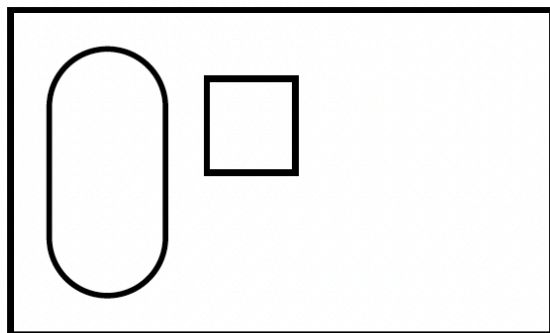


brushstroke or in a realistic style, that part would look out of place and would not blend in. How might the painting have looked if the sky were simply a solid area of blue? Ask the students to identify specific areas where yellow and blue are used.

Notice how the swirls of blue, white, and yellow create **movement** as the eye is drawn across the sky from left to right; yet, the cypress tree on the left and the bright moon on the right prevent the eye from “falling out” of the composition on either side. Discuss the effectiveness of the placement of these two objects.

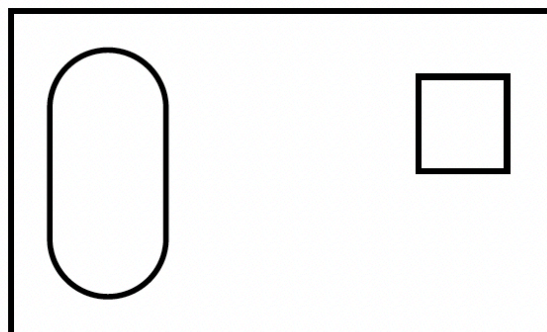
Draw the following illustration on the board:



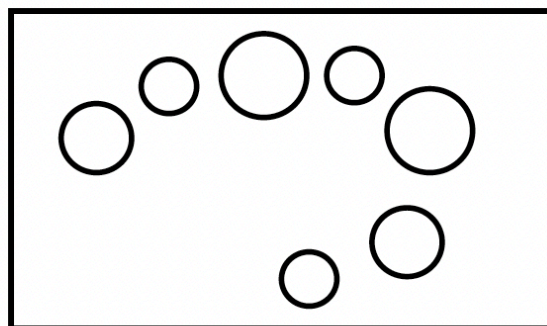
Review the fact that when a large or colorful object is placed on one side of a composition, it can make the composition look out of balance, as though the painting were heavier on one side. Ask the students how the problem could be fixed.

From **page 18** they should have learned that moving one of the objects to the other side of the composition should solve the problem and make the picture look balanced. Erase the

square shape and redraw it on the other side of the composition as follows:



We have already talked about **movement** being formed in *The Starry Night* by the swirls of color in the sky. But movement is created in the painting in another way as well. Draw the following illustration on the board:



Remind the students that the eye tends to be attracted by the repetition of shapes or colors, darting from one shape to another similar shape. This **repetition** is present in *The Starry Night*. Not only do the swirling brushstrokes move our eyes throughout the sky, but so also do the repeating shapes of the yellow stars. Have the students identify the repeating shapes and colors in the sky (yellow circles).