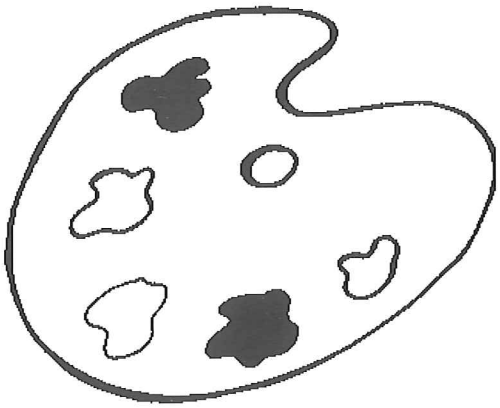
Kunst macht Spaß! (Bildbetrachtung)

Sequence chart

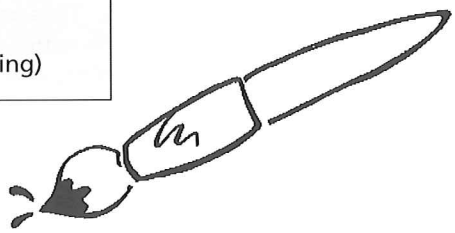


Lesson 1 (before Christmas)

Arbeitsblatt 1
‚Anbetung der Könige'
– ein Bild von Dürer
whole class
(speaking)

Colour acetate
‚Anbetung der Könige'
– ein Bild von Dürer
whole class

Arbeitsblätter 2a•/•• & 2b ••/•••
Fragen zum Bild
whole class
(speaking/reading/writing)



Arbeitsblatt 3
Die Sterndeuter huldigen dem kommenden König
whole class
(reading)

Arbeitsblatt 4a •/••
Aktivitäten
(writing)

Arbeitsblatt 4b ••/•••
Aktivitäten
(writing)

Christmas Holidays

Lesson 2 (after Christmas)

Infoblatt
Weihnachtskarten
whole class
(reading/speaking)
+ pairs of Christmas cards mounted on A4 card

Arbeitsblätter 2a •/•• & 2b••/•••
Fragen zum Bild
whole class
(reading/speaking)

Lesson 3

OHP Master
Bilder von Kollwitz
whole class
(speaking/writing)

Links with GCSE

Areas of experience
B, E

Topics (London/NEAB)
- Personal and social life (special occasions)
- The international world

Linguistic structures
- Asking questions
- Giving descriptions

Moral and spiritual aims

- To reconsider the meaning of Christmas through works of art.
- To see how works of art can be a means of raising moral issues.

TEACHER'S NOTES

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Overview of the unit

In this unit we introduce you to a methodology for studying any work of art, and then apply it to a particular work of art and theme.

This unit is envisaged as a sequence of three lessons, the first of which should be done before the Christmas holidays, the following two after. The ideas and methodology are, however, applicable to any appropriate work of art, and worksheets 2a/2b and 4a/4b have been prepared with this in mind and are intended as a flexible resource.

The first lesson is based on Dürer's picture '*Adoration of the Magi*' (1504), and is entirely suitable for exploring the theme of Christmas.

For the second lesson students need to bring in and discuss two very different Christmas cards, for example one religious and one secular.

The third lesson uses black and white drawings by Käthe Kollwitz (1867-1945), a German artist who felt compelled to express the horrors of war and poverty through her work. This unusual context for learning German provides a special opportunity to practise questions, and the overall focus is very much on developing oral skills.

Further information on the artists and pictures is included on page 114 at the end of these notes.

Ideas for this unit are based on work by Margaret Cooling in *Art and Music Toolkit*, published by the Bible Society, 1996.

There is also a link with *Einheit* 9, 5– *Weihnachten und Neujahr in Deutschland.*

Methodology for studying any work of art

We suggest a methodology based on triple A:

- Awaken interest
- Analyse the work of art
- Activities arising.

Here are some suggestions for approaching a work of art using these headings.

An introductory activity to awaken interest

Either use a photocopy of the picture cut in half, distributing each half to different groups in your class (see notes for Lesson 1); or copy the picture onto an acetate to project on an OHP. You could:

- obscure part of the picture and students guess what is in the other part;
- cut out a circle from a piece of paper and lay it on top of the acetate in order to focus on different parts of the picture;
- change the focus on the OHP so that the picture is 'fuzzy'. Gradually sharpen the focus to highlight the central light source in the picture. (This is a good way of highlighting the central light source in the Dürer picture. The face of Mary and child alone remain bright and clear when the rest of the picture is out of focus.)

Focus on asking questions to analyse the work of art

- Worksheets 2a and 2b provide a differentiated bank of general questions applicable to all works of art. These can be used with the whole class or by pairs and groups. Students select a specified number of questions (i.e. it is not intended that they answer them all!).
- Find a relevant text for students to read and use for comparison. If you have chosen a work of art based on a religious festival, the Bible is a good source of original material for comparison.

Follow up with activities arising

Students choose from a variety of follow-up activities (on differentiated worksheets 4a and 4b) which offer opportunities for written work. It is important to copy the work of art you are studying for reference for any homework activity.

Methodology applied to the works of art featured in this unit

Lesson 1 (before Christmas)

Awaken interest

- Split the class into two halves and divide each half into groups. Using *Arbeitsblatt 1 – ‚Anbetung der Könige' – ein Bild von Dürer*, cut copies of the picture in half as indicated by the arrows and give half the class copies of part A of the picture, the other half part B. Everyone attempts to answer these two key questions:

  Was siehst du im Bild?

  Was fehlt?

  After a few minutes all those with part A feed back their descriptions of what is in their picture and their guesses as to what was missing. Those with part B do the same.
- Show the whole class the colour acetate (found at the end of the unit), *Anbetung der Könige – ein Bild von Dürer* and tell them that it was painted by the German artist Dürer (1471-1528). (See page 114 for further information about Dürer and this painting.)

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Analyse the work of art

- With the colour acetate displayed, give each student one of the two differentiated worksheets: *Arbeitsblatt 2a* or *2b – Fragen zum Bild*. Check that the students understand the questions. Divide the class into pairs. Each pair quickly selects and ticks ten questions they wish to answer. Each pair works on these ten questions, noting down key words in their answers.
- Lead a feedback session on all the questions with the whole class.
- Distribute copies of *Arbeitsblatt 3 – Die Sterndeuter huldigen dem kommenden König*, which contains the biblical text taken from Matthew's gospel.

A Students read the text and put the pictures below it in the correct order.

B They then re-read the text and circle the differences they observe between the text and Dürer's picture underlining the similarities.

Solution

A3, 5, 1, 6, 2, 4

Activities arising

Issue differentiated worksheets *Arbeitsblätter 4a & 4b – Aktivitäten*, which offer a variety of ways of responding in writing to the picture, and are also suitable for homework. The painting is reproduced on the sheets for reference. 4b also has an additional selection of useful phrases as language support for the written activities. Here are some samples of ideas produced by a year 11 class in a comprehensive school where this material was trialled:

Ich verstehe nicht, warum es keinen Joseph gibt (der Vater??).

Mary trägt blau und ist sehr traditionell.

Ich glaube, dass der weiße Schal von Maria sehr wichtig ist. Es ist ein Sinnbild von Reinheit, ja?

Ich mag, dass Maria und das Kind sehr hell sind. Sie sind sehr wichtig.

Die Mutter von Jesus ist sehr stolz, dass Jesus der Sohn von Gott ist.

Mein Name für das Bild ist: das Wunder.

Ask students to save Christmas cards ready for the next lesson.

Lesson 2 (extension) (after Christmas)

Ask students to prepare in advance A4 'flashcards', each one containing two contrasting Christmas cards (one secular and one religious) mounted onto it. You should make sure there is a minimum of one flashcard per pair of students. (You could alternatively prepare flashcards of your own using a variety of Christmas cards, for example: an artist's view of the first Christmas; the festival represented from a modern viewpoint; a card with a humorous theme; a card with a Scripture verse representing the Biblical view.) The *Infoblatt* contains words and phrases needed for the following activities. It can be made into an OHT or duplicated. Refer students also to their copies of *Arbeitsblätter 2a/2b – Fragen zum Bild.*

It is important to maintain the pace of this oral lesson, so proceed as follows:

a Pairwork (4 minutes)

Student A looks at the flashcard, and student B asks a selection of questions from *Arbeitsblätter 2a/2b*.

b Pairwork (4 minutes)

Each pair passes their flashcard to the next pair and receives another one. Student B looks at the flashcard this time, whilst student A asks a selection of questions from *Arbeitsblätter 2a/2b.*

c Pairwork (2 minutes)

All students now find a different partner and a new flashcard. Repeat a and b, but this time without the question sheets.

d Pairwork (4 minutes)

All students find yet another partner and another flashcard. Both students in each pair look at the flashcard together. They need to refer to the useful expressions section on the *Infoblatt*. This time students do not actually describe the pictures, but they now have to give opinions and compare the two pictures. To keep this moving, they should take it in turns to make statements.

e Whole class working independently (5 minutes)

Students are told to make a list of the ten factors which they consider to be important for a good Christmas card, for example:

1 *traditionell*
2 *religiös*
3 *kunstvoll*
4 *keine Karikaturen*
5 *nicht zu grell*
6 *biblisch*
7 *Christkind und Maria*
8 *einfach*
9 *Schnee*
10 *Nacht*

You may wish to supply some alternative further suggestions or make dictionaries available.

f Pairwork (4 minutes)

Students now exchange these ideas with a

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partner, giving opinions using prompts on the *Infoblatt*.

g Whole class (4 minutes)

These ideas are shared with the rest of the class.

Lesson 3 (application of methodology to other works of art)

Deutschlands Kinder hungern and *Unter dem Brückenbogen* – The black and white drawings by Käthe Kollwitz (1867-1945) featured on the OHP Master – *Bilder von Kollwitz* serve as examples of how the methodology outlined above can be applied to other works of art. More information about the artist and these pictures is included on page 115 of these notes, and other sources of Kollwitz's work are:

Käthe Kollwitz: *Works in colour*, ed. Tom Fecht (Schocken Books Inc., New York), ISBN 0-8052-4053-5

Werner Timm, *The world of art: Käthe Kollwitz* (Henschelverlag Kunst und Gesellschaft, DDR Berlin, 1974)

Käthe Kollwitz Graphics, Posters, Drawings, ed. Renate Hinz (Writers and Readers Publishing Cooperative, 1981), ISBN 0906 495-80-6.

You may wish to select your own alternative picture.

Awaken interest

Display the OHP master showing one of the pictures to the whole class. Brainstorm any response to these pictures in order to collect and write up core vocabulary. Alternatively, you could distribute dictionaries and ask students to find ten words to describe any aspect of the pictures and to think of a title for each picture.

Analyse the works of art

Students use the core vocabulary to formulate sentences in response to the questions on *Arbeitsblätter 2a & 2b* to describe the pictures.

Activities arising

Display another work by the same artist (or if the task is to be set for homework, make some copies of the picture). This and the OHP Master provide the reference for the following written task.

Either:

- choose one of the pictures, imagine that you are one of the people in it and describe your life; or
- choose one of the pictures, imagine that you are one of the people in it and write a poem.

The starkness of these pictures gives an opportunity to encourage very simple German used to good effect. Here is an example of a poem produced during trialling by a year 11 student based on a Käthe Kollwitz picture:

Einsamkeit ...
warum?
Hunger ...
warum?
Angst ...
warum?
Hoffnung ...
WARUM!

Further information about the artists and pictures used in this unit

Albrecht Dürer (1471-1528) was the most celebrated painter of the Renaissance period in northern Europe, but he is probably better known as a graphic artist, one of the earliest art historians and the author of books on the theory of art.

Born in Nuremberg, son of a goldsmith, Dürer attended Latin school until he was 15, when he was apprenticed to Michael Wolgemut. His father taught him to paint, and instilled in him the attention to detail which characterised all his work. Wolgemut taught him painting technique and the craft of woodcut, while his school and family friends interested him in the world beyond his own town. In 1490 he began to travel, working in the Upper Rhine, Strasbourg and Basel. He married in Nuremberg in 1494 before visiting Italy for the first time. During this period, his painting and engraving, while concentrating on the traditional religious subject matter which was an expression of his own spiritual life, were revolutionary in size and style.

His picture 'The adoration of the Magi', now hanging in the Uffizi gallery in Florence, was painted in 1504, just prior to his second visit to Italy. It is characterised by Italianate lighting, composition, rhythm, scale and perspective, and features Dürer himself as the most imposing and sumptuously dressed Magus! While its exact history is unclear, it is generally believed to have been commissioned by the Schlosskirche in Wittemberg. Some records around 1600 also describe St. Joseph in the picture, possibly added at a time when he was more prominent in the Catholic church, but he was then later painted out.

On his return from Venice in 1506, Dürer's pictures reflected the Venetian style associated with Leonardo and Bellini. During later life he produced many and varied celebrated works including numerous altar paintings and a triumphal arch in woodcut for the Emperor Maximilian. He developed etchings and later

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engravings through which he expressed his own deep personal religious feelings. This was especially true during the Reformation when he found liberation and consolation in the writings of Luther. Dürer summed up his life's work in the two panels 'Four Apostles', which he presented to his native town of Nuremberg in 1526 just prior to his death.

Käthe Kollwitz (1867-1945) was a very prolific graphic artist and sculptor. She was born Käthe Schmidt in Königsberg, east Russia (now Kaliningrad), where she studied etching, painting and drawing. She continued her study, and also taught art in Berlin, where she lived after her marriage in 1891 to Dr Karl Kollwitz, and later in Munich, Paris and Florence.

In her early life she was much influenced by her father and grandfather, who both had very progressive ideas and strong moral and social convictions. Later as the wife of a doctor in Berlin, she experienced much violence, poverty, deprivation and death, and so came to identify closely with the wretched conditions of the urban poor. Both she and her family became involved with the socialist revolutionary movements.

Much of her work was either social comment or criticism, involving protest about social problems. Her early work concentrated on tragic and poignant themes from life, often featuring mothers and children. Later, after the death of her son in the First World War and her grandson in the Second World War, her work contained themes of pacifism.

In the 1930s, she was harassed by the Nazis and prevented from exhibiting. Her husband died in Berlin in 1940, when for her own safety, she moved to Moritzburg, near Dresden. She lived there until her death in 1945.

A large number of books have been published of the work of Käthe Kollwitz. There are many pictures which can be used successfully in the language classroom to help students discuss spiritual issues. A few examples might include:

'Deutschlands Kinder hungern!'/'Unsere Kinder hungern!'. Posters from 1924 use the same picture of hungry children, representing the famine in large areas of Germany following the First World War.

'Städtisches Obdach', 1926 and *'Unter dem Brückenbogen'*, 1926. After the end of the First World War, there was wholesale poverty, malnutrition, disease and death amongst the working classes in Germany. In Berlin alone, 116,000 people were registered as homeless in 1923. Municipal refuges could do little to alleviate the situation.

'Solidarität' also known as *'Das Propellerlied'*, 1931. This drawing was Käthe Kollwitz's response to Lenin's call for international solidarity when Russia was facing famine. It shows three men and a woman linking arms in an unbreakable and continuing (implied) chain.

You may also be able to use the following German version of the notes about the artists with more able students.

Albrecht Dürer

Albrecht Dürer ist im Jahre 1471 in Nürnberg geboren. Er hatte zwei ältere und 15 jüngere Geschwister. Sein Vater war Goldschmied und Albrecht war als Kind oft in seiner Werkstatt. Hier lernte er viele Techniken, die man in seinen Holzschnitten und Metallstichen findet. Als er 13 Jahre alt war, zeichnete er ein Selbstporträt und zwei Jahre später ein Porträt von seinem Vater.

Es war so gut, dass sein Vater ihn zu einem Maler in die Lehre schickte.

Wie die anderen Kunststudenten des Mittelalters lernte Dürer nicht nur die Malerei. Als Wissenschaftler studierte er die Perspektive und die Proportionen des menschlichen Körpers. Er bereiste Europa und beeinflusste Michelangelo, Raffael und viele anderen Meister. Man merkt in seinen Bildern, dass er den menschlichen Charakter gut verstand.

Dürer war und blieb Katholiker, aber er bewunderte Martin Luther. Er malte viele Szenen aus der Bibel. Er hatte seine eigene Werkstätte mit Druckpresse in Nürnberg und hatte eigene Gehilfen. Andere Künstler, seine Frau und seine Mutter halfen ihm, seine Werke zu verkaufen. Als er 1528 starb, war er in ganz Europa berühmt – viele wollten seine Werke kopieren, und er war reich.

Käthe Kollwitz

Eine Frau mit einem toten Kind auf ihrem Schoß, das vor Hunger gestorben ist – man sieht es an ihrem Mund und an ihren Augen, dass sie verzweifelt ist. Das ist Käthe Kollwitzes Holzschnitt mit dem Titel ‚Hunger'. Was will Käthe Kollwitz zeigen? Protest, Ungerechtigkeit, Krieg, Armut.

Sie ist 1867 in Königsberg geboren. Ihr Vater sah, dass sie ein Talent für das Zeichnen hatte und bezahlte Zeichnenunterricht. Als sie 18 Jahre alt war, ging sie auf eine Künstlerschule in Berlin – das war für eine Frau ungewöhnlich. Sie verliebte sich in einen jungen Arzt, der in einem Arbeiter- und Elendsviertel Berlins praktizierte. Sie heiratete ihn in ihrem 24. Jahr. Sie saß dann oft in seinem Wartezimmer und skizzierte.

Sie bekam zwei Söhne, Hans im Jahre 1892 und Peter vier Jahre später. 1904 ging sie nach Paris und dann nach Florenz. 1908 war sie wieder in Berlin, und 1914 fiel ihr Sohn Peter in den ersten Wochen des ersten Weltkrieges. Ihre

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Antwort war Antikriegsplakate: sie hing sie in den Straßen Berlins auf.

Im zweiten Weltkrieg verbieten die Nazis ihre Arbeit, weil sie zu realistisch war. Sie malte weiter, versteckte ihre Arbeit und zeigte sie nur guten Freunden. Nach dem Krieg wurden ihre Bilder berühmt, aber sie war am 22. April 1945 schon gestorben.

Further ideas for oral work based on a poster of a work of art

Many teachers may have collected posters of works of art on visits abroad. Here is another set of ideas for a single lesson in which the poster is a stimulus for oral work. All works of art reflect the values and perspectives of the artist and the period in which (s)he lived. Raising questions about these gives opportunities for promoting spiritual and moral values.

1 Brainstorm

Where could the setting for the picture be?

- in which country?
- in a town?
- in a specific building?

Who is on the picture?

- talk about him/her

When?

- clock time
- time of day
- season
- year
- century

Why?

- give reasons for above statements

What is the mood?

- justify it
- does one colour predominate?

2 Verbal activities

The student or teacher	The class
a describes part of the poster	guesses which part
b starts a sentence	completes it
c says a sentence with one word missing	completes it
d chooses one detail	discovers through questions what this is, e.g. top left/ square/bigger than/red?

3 Guess

- What has happened?
- What would (s)he do if: it rained/the police arrived/the telephone rang?
- All students write a list of statements about one aspect of the picture. These are put in order so that the 'give-away' information comes at the end of the list. The list is read to a partner or small group who must guess what is being described.

4 Predict

What will happen next?

5 Opinions

Students say what they like best, least, do not understand.

6 Final activity

They write a commentary for visitors to the art gallery, or an appreciation of what the work of art means to them.

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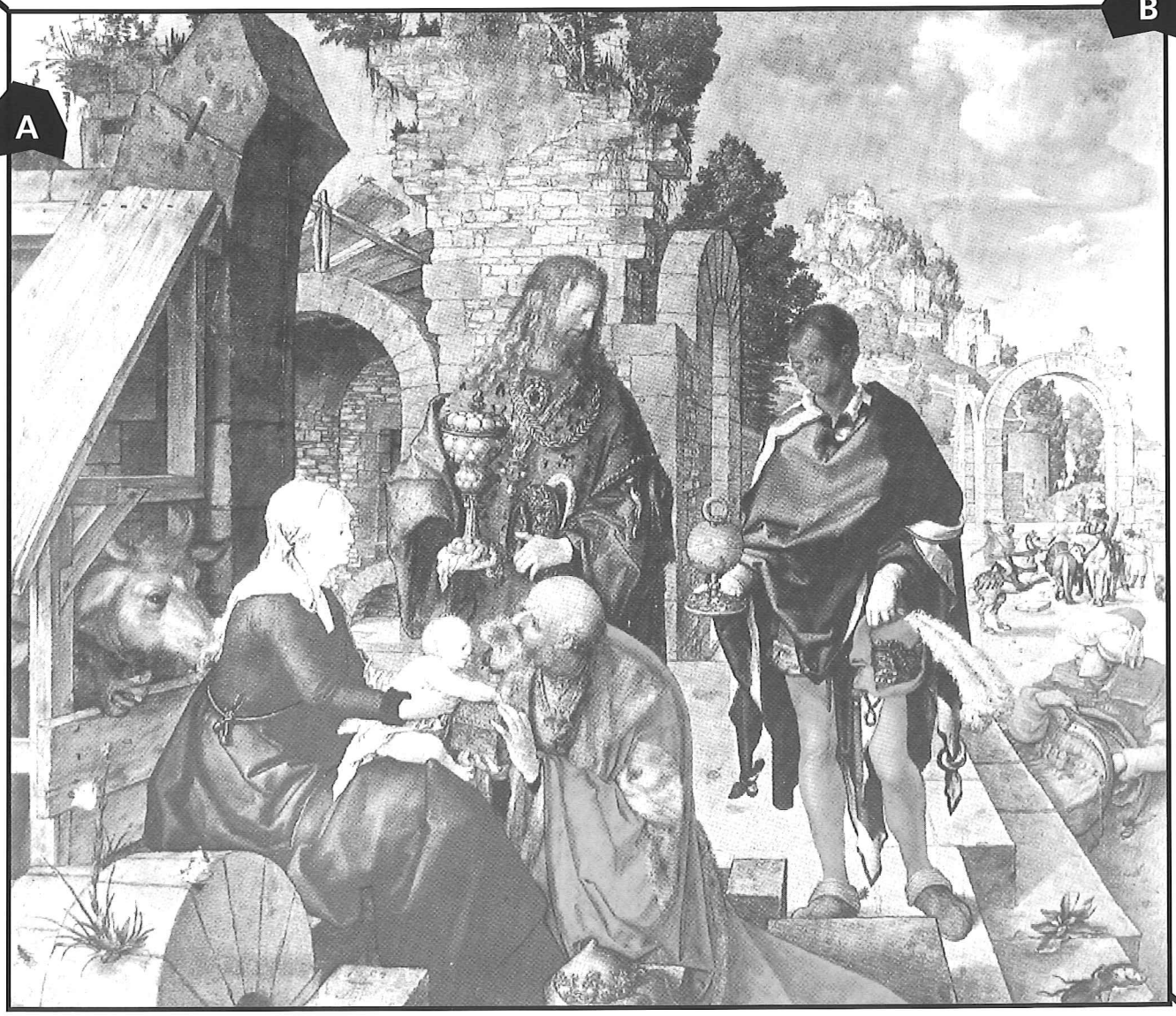
‚Anbetung der Könige' – ein Bild von Dürer

A

B



© JAL9627 Anbetung der Könige, Albrecht Dürer (1471–1528)
Galleria degli Uffizi, Florence/Bridgeman Art Library, London.

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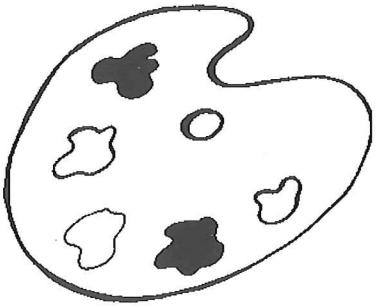
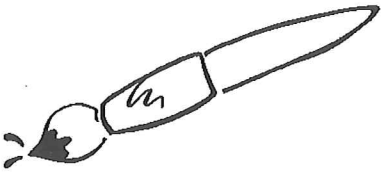
Fragen zum Bild





1 Siehst du Menschen?
- Männer?
- Frauen?
- ein Kind, Kinder?

2 Was machen die Menschen?
- stehen sie oder sitzen sie?
- arbeiten sie?
- spielen sie?
- fragen sie etwas?

3 Wie sehen sie aus?
- was tragen sie?
- sind sie alt oder jung?
- sind sie groß oder klein?
- wie ist ihr Haar?

4 Wie sind die Menschen?
- freundlich?
- böse?
- glücklich oder unglücklich?

5 Wie viele Menschen siehst du?

6 Wie viele Tiere siehst du?

7 Was für Tiere gibt es?

8 Was für Gebäude gibt es?

9 Wo ist es?
- in einem Haus?
- auf dem Land oder in der Stadt?
- in Großbritannien oder im Ausland?

10 Wie ist die Landschaft?
- gibt es Bäume oder Blumen?
- gibt es Berge?

11 Wie ist das Wetter?

12 Passiert das im Winter, im Frühling, im Sommer oder im Herbst?

13 Ist es am Tag oder in der Nacht?

14 Wann ist es?
- jetzt oder vor vielen Jahren?

15 Welche Farben siehst du im Bild?

16 Was ist wichtig im Bild?

17 Was findest du interessant?

18 Wie heißt das Bild?

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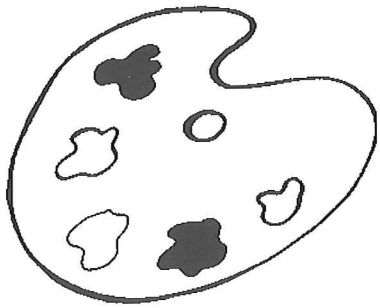
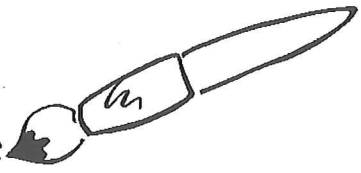
Fragen zum Bild





1 Was siehst du?
2 Was für Gebäude/Tiere/Menschen siehst du?
3 Wie viele Personen gibt es im Bild?
4 Wer ist im Bild?
5 Was machen die Leute im Bild?
6 Wer ist wichtig?
7 Was haben sie gerade gemacht?
8 Was werden sie jetzt machen?
9 Woran denkt ...?
10 Wie fühlt er/sie sich?
11 Was würde er/sie vielleicht sagen?
12 Was trägt er/sie?
13 Wie sieht er/sie aus?
14 Wie ist die Stimmung?
15 Welche Farben siehst du im Bild?
16 Haben diese Farben eine Bedeutung?
17 Was ist im Hintergrund?
18 Was ist im Vordergrund?
19 Wo ist der Mittelpunkt?
20 Wie ist die Landschaft?
21 Wie ist das Wetter?
22 Wann passiert das alles? (Am Tag/in der Nacht?)
23 In welchem Jahrhundert passiert das?
24 Wo passiert das?
25 Was findest du interessant im Bild?
26 Was bedeutet das Bild?
27 Wie ist der/die Maler(in) auf diese Idee gekommen?
28 Was betont der/die Maler(in)?
29 Ist das Bild realistisch oder unrealistisch?
30 Wie heißt das Bild?
31 Wie findest du das Bild?
32 Welche Bedeutung hat das Bild für dich?

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Die Sterndeuter huldigen dem kommenden König

A *Lies den Text und sieh dir die Bilder an. Wie ist die richtige Reihenfolge?*

Beispiel 3 ____, ____, ____, ____, ____, ____

Jesus wurde in der Stadt Betlehem in Judäa geboren, als König Herodes in Jerusalem regierte. Bald nach seiner Geburt kamen Sterndeuter aus dem Osten nach Jerusalem und fragten: ‚Wo finden wir das neugeborene Kind, den kommenden König der Juden? Wir haben seinen Stern aufgehen gesehen und sind gekommen, um ihm zu huldigen …'

… Der Stern, den sie schon bei seinem Aufgehen beobachtet hatten, ging ihnen voraus. Genau über der Stelle, wo das Kind war, blieb er stehen. Als sie ihn (den Stern) dort sahen, kam eine große Freude über sie. Sie gingen in das Haus, fanden das Kind mit seiner Mutter Maria, warfen sich vor ihm nieder und huldigten ihm. Dann breiteten sie die Schätze aus, die sie ihm als Geschenk mitgebracht hatten: Gold, Weihrauch und Myrrhe.

(Die Bibel: Matthäus 2: 1-11)

B *Kreis die Unterschiede zwischen dem biblischen Text und dem Bild von Dürer um. Unterstreich die Ähnlichkeiten.*

Wörterliste

aufgehen	*(to) rise*	huldigen	*(to) worship, honour*
beobachtet (beobachten)	*observed*	Stelle (die, -n)	*place*
blieb er stehen (stehen bleiben)	*stopped*	Sterndeuter (der Sterndeuter)	*Magi; astrologers*
breiteten sie die Schätze **aus** (**aus**breiten)	*set out their treasures*	warfen sich vor ihm **nieder** (sich **nieder**werfen)	*knelt down before him*
Freude (die)	*joy*	Weihrauch (der)	*frankincense*
ging ihnen **voraus** (**voraus**gehen)	*went ahead of them*		

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Aktivitäten

A *Beschrifte dieses Bild (mindestens zehn Wörter).*

B *Wie findest du das Bild? Magst du es? Warum? Schreib einen Satz über das Bild.*

C *Mach eine Liste.*

Gefällt mir	Gefällt mir nicht

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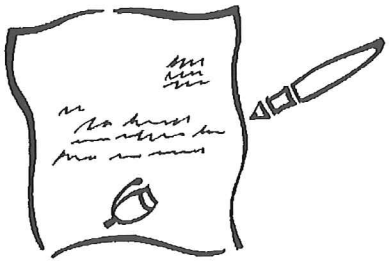
Galleria degli Uffizi, Florence/Bridgeman Art Library, London.

Aktivitäten

Mach A, B, C, D oder E.

A *Schreib einen Brief von mindestens 150 Wörtern an den Maler, in dem du sagst, was du vom Bild hältst. Sag, was dir gefällt oder nicht gefällt. Stell auch Fragen über das, was du nicht verstehst. (Vergiss nicht ‚Sie' statt ‚du' zu benutzen.)*

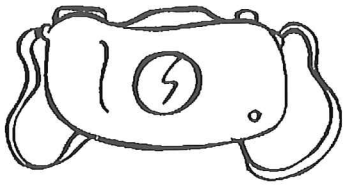


Beispiel Warum gibt es Unterschiede zwischen dem Bild und dem biblischen Text?

Warum sieht ... so unglücklich aus?

Warum haben Sie ... gemalt?

B *Beschreib das Bild mit mindestens 200 Wörtern.*
Sieh dir die Fragen auf Arbeitsblatt 2b an und vergiss nicht, deine Meinung zu geben.



C *Als Fotograf wie würdest du die Szene fotografieren?*
Was würdest du als Mittelpunkt wählen?
Von welcher Seite würdest du das Bild fotografieren? Warum?
Was ist für dich das Wichtigste in der Geschichte?

D *Beschreib die Kleidung von den Menschen im Bild. Wie ist sie anders? Warum? Welche Farben sind wichtig?*
Findest du, dass die Farben eine Bedeutung haben?
Gib deine Meinung zum Bild.

E *Stell dir vor, du warst auch da bei der Szene in Betlehem. Welche Rolle wählst du? Die Rolle von einem Schäfer? Die Rolle von einem Vorübergehenden? Beschreib deine Gefühle.*

Nützliche Ausdrücke

Ich glaube, dass ...

... gefällt mir (nicht).

Ich finde ...

Ich mag ...

Ich verstehe nicht, warum, ...

Warum gibt es ...?

Meiner Meinung nach ...

Im biblischen Text steht ..., aber im Bild gibt es ...

Ich würde ...

Im Vordergrund kann man ... sehen.

Im Hintergrund gibt es ... .

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Weihnachtskarten

Wörterliste

Die Farben

blau	grün	schwarz	hellblau
braun	lila	weiß	bunt
gelb	orange	dunkel	grell
grau	rosa	dunkelbraun	farblos
	rot	hell	mittelblau

Weihnachtswörter

bedeutungsvoll	Ochse (der, -n)
Christkind (das)	optimistich
Dach (das, -¨er)	Renntier (das, -e)
düster	Rotkehlchen (das, -)
Esel (der, -)	Schaf (das, -e)
freudig	Schäfer (der Schäfer)
Frieden (der)	Schlitten (der)
fröhlich	Schloss (das, -¨er)
Geschenk (das, -e)	Schnee (der)
Himmel (der)	Schneeball (der, -¨e)
hoffnungsvoll	Schneemann (der, -¨er)
Joseph	Stall (der)
Kamel (das, -e)	Stern (der, -e)
kindisch	Sterndeuter (der Sterndeuter)
Kirche (die, -n)	Taube (die, -n)
kompliziert	traurig
König (der, -e)	Vogel (der, -¨)
Kuh (die, -¨e)	Weihnachtsbaum (der)
Landschaft (die, -en)	Weihnachtsmann (der)
Maria	wichtig

Nützliche Ausdrücke

* = Karte A oder B

* gefällt mir (nicht) gut.
* gefällt mir besser als *
* gefällt mir nicht so gut wie *
* gefällt mir genauso gut wie *

Ich glaube, dass ...
Ich finde ...
Ich mag ...

Ich verstehe nicht, warum ...

Meiner Meinung nach ...
* finde ich gut für eine Weihnachtskarte.
* finde ich irrelevant zum Thema Weihnachten.
* ist besser für Kinder/Erwachsene.
* würde ich (nicht) kaufen/schicken.

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Bilder von Kollwitz

Deutschlands Kinder hungern! 1924 Käthe Kollwitz

Unter dem Brückenbogen 1928 Käthe Kollwitz

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