



WASSILY KANDINSKY

1866 - 1944

Russian Painter

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The Art Heritage Program's Kandinsky unit meets the following Colorado Department of Education-Visual Arts Standards (2009)

1. Observe and Learn to Comprehend
2. Envision and Critique to Transfer
3. Invent and Discover to Create
4. Reflect and Connect to Transfer



LEARNING TARGET:

- I know two important facts about Kandinsky.
- I can create abstract art inspired by Kandinsky's art.

SUMMARY

- Often called the "Father of Abstract Art", Kandinsky trained as a lawyer in his native Russia, but discovered his true calling in art. He moved to Germany, where he studied art. He went on to begin the group Der Blaue Reiter and taught at the Bauhaus, always writing prolifically on the connections between art, music and spirituality. Much of his work, considered "degenerate" by the Nazi party, was destroyed.



- Kandinsky sought to “paint poems without words” and “songs without notes.” With color and abstract shapes, he tried to convey emotions, impressions, and thoughts. He wrote, *“Color is the keyboard, the shapes are the notes, the eyes are the hammers, the soul is the piano with the strings. The artist is the hand which plays, touching one key or another, creating vibrations of the soul.”*
- He created two different forms of abstract paintings:
 - 1) “Compositions,” in which he consciously arranged geometric shapes,
 - 2) “Improvisations,” in which he exerted no conscious control over the paint he applied.
- Although Kandinsky was an abstract artist, he developed a system of order and rules he used in his paintings. He assigned meanings to shapes, colors and combinations. In his book, On the Spiritual in Art, Kandinsky categorized color into four groups: warm and bright; warm and dark; cold and bright; and cold and dark. He measured a color’s temperature by deciding how close it was to yellow (warm) or blue (cold).
- Kandinsky had great influence on other modern artists like Klee, Picasso, Matisse, and Jackson Pollock. His most influential position was at the Bauhaus in Germany. This gathering of artist and craftsmen sought to create new standards for art as well as architecture, clothing, furniture, writing, and other disciplines.

SETTING THE STAGE

Kandinsky was born into a world of chaotic change. European empires in turmoil were being overthrown and dismantled. Ideas like democracy, socialism, communism, and individual freedom were being debated and fought over, especially in Russia. Thousands of people were leaving their homeland, while at the same time; many nationalistic groups were carving out new territory. At the beginning of Kandinsky’s life, the Czar ruled Russia and Queen Victoria the British Empire. The Holy Roman Empire was intact. Spain and Portugal still ruled huge parts of South America, Asia, and Africa.

By the end of his life, in the midst of World War II, the political map had changed drastically, Russia was ruled by a dictator, the Holy Roman Empire was gone, and the existence of Britain was being determined.

BIOGRAPHICAL INFORMATION

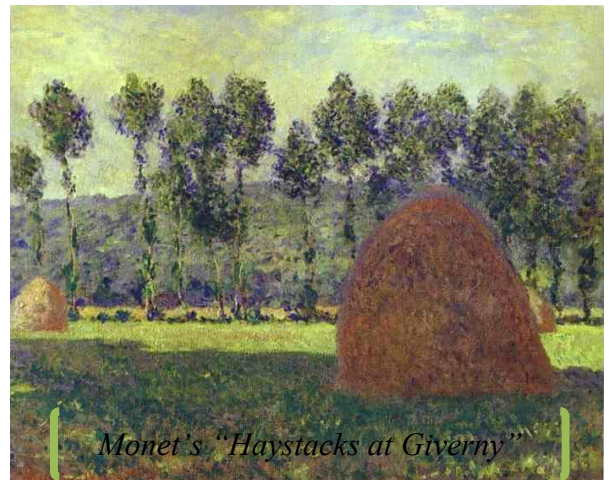
Wassily Kandinsky was born on December 4, 1866 in Moscow, Russia. He was the son of a well-to-do tea trader. His parents played the piano and the zither and Kandinsky himself learned the piano and cello at an early age. The influence of music in his paintings cannot be overstated, down to the names of his paintings "Improvisations", "Impressions", and "Compositions."

Kandinsky's mother was German, so he learned both German and Russian as he grew up. He loved painting so much he saved up his own money to buy his first box of oil paints when he was ten years old. While the family was prosperous and traveled extensively, his mother and father were divorced when he was young. An aunt raised Kandinsky. He believed the tension and uncertainty of his parents' marriage and their constant fighting led him to withdraw by thinking about fairy tales and mysteries. Some of his earliest works had this theme.

At the age of 20, Kandinsky started his college studies in Moscow, majoring in law and economics. As part of a class assignment, he traveled to the Vologda province deep in the heart of Russia to study peasant law. He discovered the bright colors and patterns of the folk dress as well as the stories and songs, becoming immersed in the folk art and architecture. After passing his examinations, he lectured at the Moscow Faculty of Law. He enjoyed success not only as a teacher but also wrote extensively on spirituality, a subject that remained of great interest and ultimately exerted substantial influence in his work.

The influence of folk art and architecture as well as hearing the German composer, Richard Wagner, prompted Kandinsky to consider changing his career from law and becoming an artist. Kandinsky was profoundly affected by Wagner's opera, *Lohengrin*, and became convinced painting could develop the same power as music. He equated color with sound and started experimenting with the effect color had on emotions.

Kandinsky continued to lecture in law. He married his first cousin, Anna. In 1895 Kandinsky attended a French Impressionist exhibition where he saw Monet's "Haystacks at Giverny." He stated, *"It was from the catalog I learned this was a haystack. I was upset I had not recognized it. I also thought the painter had no right to paint in such an imprecise fashion. Dimly I was aware too that the object did not appear in the picture."* Soon thereafter, at the age of thirty, Kandinsky left Moscow and went to Munich to study life drawing, sketching and anatomy, regarded then as basic for an artistic education.



By the time he was 30 (in 1896) he was separated from his wife and had decided to become a full-time artist, abandoning his law career. He moved to Munich, Germany where he found

other artists who believed art did not always need to imitate nature. A group was formed to further these ideas called the “Jugendstil” or “nouveau art” movement. They signed a statement saying “...*lines and colors had an impressive power in their own right and could communicate without having to rely on subject matter in the traditional sense.*” Kandinsky started painting with bolder colors using a technique he labeled “divisionist.” It involved using large blocks of thick, bright colors put next to each other on the canvas without being mixed. It was similar to the color theory of the pointillist, but Kandinsky used much bigger and brighter swatches of color.

From 1902 - 1914, Kandinsky lived in Germany with a German mistress, Gabrielle Munter. He traveled extensively during this time seeing the rest of Germany, Paris, Italy, and Tunisia. These travels along with what he saw others doing, prompted Kandinsky to embolden his colors and move even further from the colors of nature.

Kandinsky retreated to the Bavarian village of Murnau where he started painting compositions he called improvisations, and abstracts. He published a book called *On the Spiritual in Art*. He warned against becoming complacent in the creation of abstract images and set forth a formula in his book that ascribed meaning to colors and shapes. This forces the artist to think about thoughts and emotions he is trying to communicate and keeps the art from becoming wallpaper or decoration, devoid of meaning. He and others began exhibiting their work, but were received with either hostility or silence. Kandinsky was instrumental in forming an international group of expressionists who called themselves, the “Blaue Reiter” or Blue Riders. While the group disagreed among them frequently and finally broke up, their belief that bright colors could be combined with sweeping curves and flowing lines in rhythmic compositions influenced many great art works. Artists in this group included Picasso, Klee, and Delaunay. They exhibited in the famous (or infamous, if you were an American art critic) 1911 show at the Armory in New York City. That show was the first exposure most Americans had with modern art. It prompted many of them to change their way of painting and looking at the world.

Kandinsky’s mistress, Gabrielle Munter, helped put together an “almanac” of work being created by the Blue Riders. Along with paintings by Matisse, Gauguin, van Gogh, and others, it included and gave legitimacy to the folk art of Mexico, Cameroon, Easter Island, and other non-European areas. Woodcuts from the Middle Ages were included to emphasize the spirituality of art work. Music by Schoenberg was played during the exhibit. Kandinsky contributed a play called *The Yellow Sound*. Their public reception was less than enthusiastic; prompting the group to start squabbling among themselves and eventually disband.

Kandinsky returned to Russia in 1914, amidst heavy criticism and controversy about the abstract turn in his art. He taught, organized one man shows, and administered provincial museums. He met and married a much younger woman named Nina. The Communist cultural repression of artists, writers, and philosophers prompted Kandinsky to return to

Germany. He was forced to leave most of his paintings, which were sold at very low prices. The Russian ruble had been devalued, so his money was worth less in Germany and most of the friends he had had in Germany were dead. Kandinsky was depressed and discouraged.

His artwork was becoming more abstract, drawing more criticism. He responded, "*Just because the artist uses 'abstract methods', it does not mean he is an abstract artist. It doesn't even mean he is an artist... A form without content is not a hand, just an empty glove full of air.*"

In 1922, Kandinsky was appointed to a teaching position at the Bauhaus, a modernistic school for creative art, design, architecture, decorating, and craftsmanship. Frank Whitford, in his book titled *Bauhaus (World of Art, Thames & Hudson, 1984)* describes the school: "*It precipitated a revolution in art education. Every art school, which offers studies of materials, color theory, and three-dimensional design, is indebted to some degree to the experiments carried out. Everyone sitting on a chair with a tubular steel frame, using an adjustable reading lamp, or living in a house constructed of pre-fabricated elements is benefiting (or suffering) from a revolution in design largely brought on by the Bauhaus... it set the standards of present-day industrial design.*"

Kandinsky was described by as students as being "blue" or cool and distant. He constantly lectured his students about his rules of design and color. He expected much of his students as evidenced by this exchange from Whitford's book about Kandinsky (1):

A student...believing abstract painting to be complete nonsense, produced for Kandinsky a painting that consisted of nothing but white area. "Master Kandinsky," he said politely, "I have finally succeeded in painting an absolute picture of absolute nothing." Kandinsky took my picture completely seriously. He sat it right up in front of us and said, "The dimensions of the picture are right. You're aiming for earthliness. The earthy color is red. Why did you choose white?" I replied: "Because the white plane represents nothingness." "Nothingness is a great deal," Kandinsky said, "God created the world from nothingness. So now we want...to create a little wrinkle from nothingness." He took a brush and paint, set down a white plane on red, a yellow, and a blue spot, and glazed on a bright green shadow by the side. Suddenly a picture was there, a proper picture. It cannot have been easy to take part in one of Kandinsky's classes. There was no room for opinions divergent from this own, no sympathy for responses to forms and color at variance with those experienced by the master himself.

In 1932, the Bauhaus was closed by the Nazis, but by then Kandinsky had moved on to Dusseldorf. As the Nazis became more powerful and zeroed in on the artists they felt were decadent, Kandinsky fled to France. Many of his compatriots went to the United States causing a shift of the center of modern art from Europe to the United States.

By now, Kandinsky's work had changed from pure, precise, geometric abstracts to paintings that demonstrated more of a Russian or oriental flavor. The shapes become more biomorphic, resembling something one might see under a microscope. Kandinsky remained in France even after the Nazis invaded. He died at the age of 78, on December 13, 1944.

The *Praeger Encyclopedia of Art* describes Kandinsky's legacy: "he was one of the first artists to realize more completely than others that the naturalistic traditions in art were exhausted...Because it is simultaneously that of a precursor, an inventor, and a master, Kandinsky's work is of such richness that its effect on the development of art cannot yet be calculated."

More Information on Kandinsky:

- Whitford, Frank: **Kandinsky: Watercolours and Other Works on Paper**, Thames & Hudson (1999).
- WebMuseum on Kandinsky: <http://www.ibiblio.org/wm/paint/auth/kandinsky/>
- Artchive on Kandinsky: <http://www.artchive.com/artchive/K/kandinsky.html>
- Artcyclopedia on Kandinsky: http://www.artcyclopedia.com/artists/kandinsky_wassily.html
- Kandinsky: Compositions. Hardin, Mark. www.glyphs.com/art/kandinsky/
- Art Smarts 4 Kids (blog: Feb. 26, 2008)
- "Synesthesia" Neuroscience for Kids <http://faculty.washington.edu/chudler/syne.html>
- National Gallery of Art – NGA Kids – Kandinsky www.nga.gov/kids/kandinsky/

A Warm-Up Exercise about an Abstract Art Composition

(Provide pencils and blank paper)

- *I will only read each step twice, so please listen carefully!*
- *Turn your paper any direction you want.*
- *Taking your pencil, draw four straight lines across your paper, anywhere you want, but make sure you start at an edge of the paper and end at an edge of the paper. It doesn't matter if the lines cross one another.*
- *Make three circles anywhere on your paper, all different varieties and sizes.*
- *Make a triangle that touches one of your circles in some way.*
- *Make two angles on your paper, anywhere you want, starting on an edge and finishing on an edge the way you did your straight lines.*
- *Make a curved line that starts at one of your circles and goes off the paper. Then, start in the same place as you did before and make another curved line that goes off the paper somewhere else.*
- *Decorate your design any way you wish, but leave at least three of the blank spaces the color of your paper.*

POWERPOINT

Observe and Learn to Comprehend & Envision and Critique to Transfer (VA 1 & 2)

1. **WASSILY KANDINSKY:** (*VA-silly CAN-din-ski*) was born in Moscow, Russia in 1866. His father owned a tea business and the family traveled a lot. His mother was German and he learned to speak both the Russian and German languages. The Kandinsky family enjoyed music and young Wassily learned to play the piano and the cello. He liked to draw and paint so much that he saved his money and bought his first set of paints when he was 10 years old. Unfortunately, his parents divorced while he was young and an aunt raised him. To get away from his parents' fighting, he drew and painted fairy tales and mythical scenes. His favorite heroes were knights in shining armor.
2. **Synthesia:** Kandinsky said when he heard music, he saw color. He had an unusual condition in which two of his senses—hearing and seeing—were mixed. Perhaps this is why he created such colorful paintings.
3. **Complimentary Relationships (Colors and Lines)** Kandinsky was a part of an artist group that felt colors had special meanings or feelings. He also felt lines and shapes could convey a mood through choice of brush stroke, color, painted lines and shapes. Are there certain colors that make you feel happy? Are there other colors that make you feel sad? Can you explain why?
4. **Couple Riding.** 1906. Oil on canvas. 22 x 20 in., Städtische Galerie im Lenbachhaus, Munich, Germany. When Kandinsky studied economics and law and taught university before deciding to study art. His earliest paintings were quite realistic.
5. **STREET IN MURNAU:** 1908: Oil on Paper mounted on masonite: 20 x 25 in. Dallas Museum of Art As he gained skill in art, he developed a new way of painting that is called "Abstract Art." In his early paintings, he experimented with bright colors and used a technique where you take large globs or swatches of color and put them side by side, not blending them together. This painting is an example of that technique. The painting shows a village Kandinsky liked to visit called Murnau (MUR NOW).

Kandinsky lived during a difficult time in history. When he was born, a king (called a czar (ZAR) ruled his country. However, several wars changed how countries were ruled. Russia and Germany had new strong leaders and governments that wanted things different than had been done before. Artists and musicians, who didn't create their work in the way the leaders wanted, were considered to be against the government. Their work was destroyed. Much of Kandinsky's work was destroyed because it didn't fit the traditional way of painting that the Russian and German leaders preferred. Although he was born in Russia, he lived in Germany and France as well.

6. **Blue Mountain**, 1908–09. Oil on canvas, 41 3/4 x 38 inches, Guggenheim Museum, New York. Again, Kandinsky is using bold primary colors and basic geometric shapes. He has combined these with one of his favorite themes, princes or knights on horseback. Maybe they're off to find the fiery dragon lurking behind the hills. Kandinsky felt that certain colors should be linked to certain emotions. Kandinsky liked to create areas of warm and cool colors in a picture. Which colors are warm? Cool?

There is a story that one evening Kandinsky was at dinner with his friends while his housekeeper cleaned his art studio. When he returned, this painting was turned upside down. He really liked how it looked; he felt it was much stronger of a picture when you only saw color and shape rather than images. He decided to start working to create more emotion in his paintings.

7. **Cemetery and Vicarage in Kochel**. 1909. Oil on cardboard. 17.3 x 13 in. Munich, Germany. How did he use warm and cool colors to create interest and mood in this painting?

8. **Improvisation 30**: 1913: Art Institute of Chicago, Oil on Canvas. 43 11/16 x 43 13/16 in.: Although abstract, the canvas contains elements we can recognize: a crowd in the lower left, a towering castle in the upper right, and two cannons in the lower right. Kandinsky said he did not intend to create an image of war, but an image that reflected his feeling about the times he was living in (war came to his country the following year after he painted this.)

9. **Improvisation 31 (Sea Battle)**, 1913, National Gallery of Art, 57 x 47 in. (NGA for Kids.) Let's take a really careful look at these colors, shapes, and lines. Kandinsky painted two boats in the picture, can you spot them? The title "sea battle" suggests the boats are at battle. Try to find: a blue sail, cannons on the boat, a mast, a green ship, waves, a city falling in the distance.

You may not be able to identify all of these things, because in this painting, many of them are simply suggested. Kandinsky wasn't trying to paint a picture of an actual sea battle. His work is abstract. It has some connection to things in the real world, but the shapes and colors have been distorted and adjusted so that the artist could convey a mood through his choice of color, brush strokes, painted lines and shapes.

Can you find a curvy line, a skinny line, a straight line, a wide line? How about an egg shape or oval, a squarish shape, a circular shape, a triangle shape? Hint: in this painting, you'll see shapes that remind you of circles, squares, triangles and ovals, but you probably won't find geometrically PERFECT examples.

10. **Small Pleasures**, 1913. Oil on canvas, 43 1/4 x 47 1/8 inches Solomon R. Guggenheim Museum, New York What is the feeling or mood you get from this painting? What do you think the title suggests? This was painted the same year as the previous painting.

11. **Moscow I**. 1916. Oil on canvas. 20.3 19.5in., The Tretyakov Gallery, Moscow, Russia.

12. **COMPOSITION VIII**: 1923: Oil on Canvas: 55 x79 in., Kandinsky felt this large painting, almost 6 feet high, represented the essence of what he was attempting with his abstract shapes. Gone are the contrasts of colors and shapes in the earlier images or hints of real objects. There is harmony even though the shapes are different. Can you imagine different melodies here? How many different ways has Kandinsky used the triangle, circle, and line? Which painting do you prefer, this one or the earlier, more dramatic ones? How does the use of so many colors affect you?

Kandinsky painted this while he was an instructor at the Bauhaus in Germany. It was an art center for different-thinking artists as well as crafts people. They experimented with different kinds of building designs, furniture designs, music, theater, and clothing. If you are sitting in a chair with a steel frame, it was first made at the Bauhaus. They experimented with new materials like plastic, aluminum, stainless steel, and other things being invented or modified.

13. **YELLOW-RED-BLUE**: 1925: Oil on Canvas: 50 x 78.7in., Musee National d'Art Moderne, Paris. Kandinsky again uses primary colors and plays around with contrasts. One side of the painting is light and bright with graphic and linear figures. The other side is darker and heavier with more artistic ideas. One side seems abstract while the other suggests the shape of a human face. Does there seem to be singing in the painting? How has Kandinsky prompted us to think about sounds?

Kandinsky felt yellow represented absolute warmth and the earth. Blue was the coolest color and was linked to the idea of heaven.

14. **Several Circles**, 1926. Oil on canvas, 55 1/4 x 55 3/8 inches Solomon R. Guggenheim Museum, New York

15. **Reciprocal Agreement**: 1942: Oil and lacquer on canvas. 44 7/8 x 57 7/16 in., Gift of Nina Kandinsky, 1976. Musée National D'art Moderne, Centre Pompidou, Paris. Critics think Kandinsky was making a comment on the reciprocal agreement that was made between Russia and Hitler on the eve of World War II. The terms were not followed and the Russian bear ended up swallowing part of its former partner before the war was over. This picture was painted two years before Kandinsky died in 1944.

16. **Farbstudie Quadrate (Color Study of Squares)**: 1913

17. **Kandinsky photo**

REFLECT AND CONNECT TO TRANSFER (VA Standard #4)

During the last 5 minutes with your students, perhaps as they are cleaning up or while they are creating, take a moment to encourage the students to discuss and review their understanding of Kandinsky:

ESSENTIAL QUESTIONS:

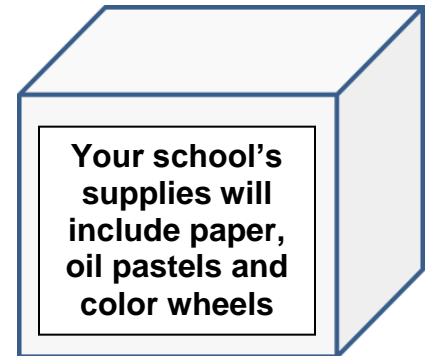
1. What was one thing you learned about Kandinsky?
2. How did Kandinsky use color, lines and shapes to show a mood or feeling?
3. How will you (did you) use color, lines and shapes to create your art?
4. What do you wonder?

FEATURED ART PROJECT

Invent and Discover to Create (VA Standard #3)

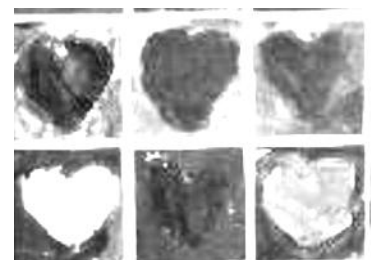
Kandinsky Circles and Squares

1. Start with 9X12 inch paper, and have students fold the paper in half lengthwise, then in thirds so you have two rows of three squares (six squares in all). For younger children, you might want to just fold the paper into fourths (in half twice). This will, however, create rectangles and not squares. *(If you want to correct this, cut the 9X12 paper into 9X9 squares, and then have them fold it.)*
2. Using oil pastels, students are to make a circle in each square and fill it in. These can be of varying sizes, but should start fairly small. Then students should add rings of color around each circle until they reach the edge of each square. The corners should be filled in as needed. Students' circles need NOT be perfect, and in fact will look better if they are spontaneous. Have students look at the poster provided to see how Kandinsky made different shaped circles, different thicknesses, didn't totally center each circle, etc.
3. Students' choice of color is entirely up to them. THERE IS NOT RIGHT OR WRONG HERE!
4. Older students may want to experiment with using all cool colors or all warm colors, or maybe using complementary colors in abutting circles.
5. Use the provided color wheels to demonstrate cool colors (those from green to violet), warm colors (those from yellow green to red-violet), and complementary colors (those DIRECTLY opposite on the color wheel, as with blue and orange).



Alternative Art Projects:

- Do the featured project, however instead of circles, consider a variety of other shapes that could be featured in the same manner—triangles, squares, hearts, etc.



- Paint to varying styles of music. How does the music affect what colors and shapes are painted? Discourage children from making recognizable images like suns!
- Make an “improvisation.” Close your eyes and let your pencil wander over a paper. Open them and then color in the spaces you have made. Outline certain areas with black marker, yarn or ribbon for emphasis.
 - A. Close your eyes and reach in a box of geometric shapes. Make an abstract or something with what you have drawn.
 - B. Drop a piece of 12" yarn on a page. Take your pencil and trace the shape it makes. Color in the spaces you want.
- Make stencils of shapes like circles and randomly or with planning, trace around them all over the page.
- Kandinsky made some of his paintings on glass. Get jars or glasses of various shapes and sizes. Paint designs on them and then display them in a window where they can catch the light. Glass paint is available at the local craft stores, the 3 primaries with white and black will go a long way. Or, ask teaching assistants to set aside the leftover laminating film. Create “stained glass” windows with markers on the film.
- Get scraps of colored tissue paper and layer them in abstract forms.
- Create a poem without words. Choose a topic and brainstorm images, emotions, etc. Arrange these in a composition that conveys your feelings.
- Draw from a hat a paper with a shape and one with a color written on it. Make an improvisation out what you have drawn.

[Basic Color Theory by Kandinsky](http://www.shotaddict.com) by www.shotaddict.com

Color is of great value, harmonious color combinations can express all possible emotions and spiritual values. Each color has its own expressive value; that is why a particular color can communicate emotions without showing real objects. Each color accent on an image should evoke associations of mystic or musical character. Kandinsky speaks about color spirituality based on color contrast. When you look on an image, you distinguish between warm and cool colors, light and dark tones. Warm colors help to create an impression of the movement towards the viewer, while cool colors – away from the viewer.

- **Yellow** is a typical earthy color, which cannot be too deep.
- **Blue** is heavenly color. When it is mixed with black, it expresses inhuman grief. The lighter the blue is, the more calming it is. When in the end it becomes white, it reaches absolute calmness.
- **Green** is the mixture of yellow and blue. It expresses stillness and peace. It has no signs of joy, grief or passion. It doesn't move or lead anywhere. The absolute absence of movement is good for tired people, but after the rest the feeling of calmness can become boring.
- **Light red** is a warm color, which expresses force, energy, decisiveness, joy and triumph. It is a persistent and strong tone.
- **Middle red** evokes the feeling of stability and passion. It is a strong color, which can be reduced with blue, as the heated iron can be cooled off with cold water.
- **Dark red** as any other cool color is a deep one and it can be made even deeper with light blue.
- **Violet** is the mixture of red and blue. It expresses grief and sickness. This color is considered the best for women of advanced age. In China it is used in mourning.
- Violet and orange are contrasting colors as, for example, red and green.
- **White** is the harmony of silence, and in music it shows the pauses that breaks. 'It is not a dead silence, but one pregnant with possibilities.'
- **Black** is an eternal silence, without future and hope. In music it is a final pause. While the white expresses joy and spotless cleanliness, the black is the color of great grief.
- **Grey** is the balance between the white and black. It is soundless and motionless, but it differs from green, because the green is a mixture of two active colors, while the grey expresses a hopeless stillness.

Read more: <http://www.shotaddict.com/wordpress/2007/03/26/3070.htm#ixzz1fnHTIK3G>



We learned about Wassily Kandinsky in Art Heritage.

Kandinsky was a Russian artist who lived from 1866 to 1944. He created "abstract art" using geometric lines and bright colors.

How to Spot a Kandinsky:

1. _____

2. _____

3. _____



Name _____ Date _____