

VISUAL ART

Grade 1 **Table of Contents**

Visual Art Lessons

- **Key Concepts**

- **The Visual Art Classroom**

- **Lessons**
 1. Patterns: Portfolio Project
 2. Drawing: Self Portrait
 3. Painting: Still Life with Primary and Secondary Colors #1
 4. Painting: Still Life with Primary and Secondary Colors #2
 5. Drawing and Painting: Landscape #1
 6. Drawing and Painting: Landscape #2
 7. Texture and Construction: Paper Bag Puppets
 8. Sculpture: 3-Dimensional Objects #1
 9. Sculpture: 3-Dimensional Objects #2
 - Clay Recipes

- **Classroom Supplies**

- **Glossary**

Key Concepts

Based on the *California State VAPA Standards*
(found in the *Core Learnings* at the end of this section)

Grade 1 Visual Art

Vocabulary: replicate, geometric, free form, primary, secondary and neutral colors, color wheel, opaque, transparent, actual and implied texture, still life, landscape, portrait, self portrait, clay, papier mache, fabric

Name and Identify: 1.1; 1.3; 3.2

- Lines, shapes, forms
- Primary (red, blue and yellow) and secondary colors (orange, green and purple or violet)
- Clay, papier mache, fabric, stone and metal
- Landscape
- Still Life
- Portrait, Self portrait

Distinguish: 1.2; 5.3

- Watercolor (transparent) and tempera (opaque) paint
- Construction, drawing, newsprint and cardboard papers
- Actual and implied texture
- Landscape, still life and portrait

Demonstrate Skill: 2.1; 2.2; 2.3; 2.4; 2.5; 2.6; 2.7; 2.8

- Use patterns in works of art to communicate meaning (fences, soccer balls, braids, etc.)
- Use implied texture in 2-dimensional works of art
- Use actual texture to create form in 3-dimensional representational sculptures
- Mix primary colors to create secondary colors
- Use line, shape, color and texture to express an idea or emotion in a work of art
- Draw and paint still life using primary and mixed secondary colors
- Draw a landscape from observation of primary or secondary sources

Use Visual Art Vocabulary: 1.3; 3.1; 3.3; 3.4; 4.1; 4.2; 4.3; 4.4; 5.2

- Discuss line, shape, color and texture in works of art, including everyday objects (e.g., masks, clothing, buildings, furniture) from various time periods and cultures to make meaning
- Discuss why people make art
- Describe how and why students created their own works of art

The Visual Art Classroom

Setting up the Visual Art Classroom

- Create an organized, visually rich environment
 - ✓ Reproductions of the masters, instructional posters depicting concepts and techniques
 - ✓ Word wall with visual art vocabulary
 - ✓ Variety of interesting everyday objects for still life drawing
 - ✓ Area to display student art work
- Store supplies in organized, convenient manner for easy access by students
- Create an area for storage of finished pieces of art. This may be a large portable plastic bin with a lid filled with paper portfolios or a storage unit of shelves and or drawers.
- Create a “drying” area. Use a manufactured drying rack, create your own drying rack by stacking discarded bread racks or other commercial units or hang a clothes line and use clothes pins.
- Assure plenty of “elbow” room for each student to successfully create.

Creating a Positive Art Learning Environment

- Create a safe environment physically and emotionally where ALL students and their work is honored.
- Balance the importance of following directions and creative expression.
- Praise students for following directions AND for finding new ways to create art.
- Encourage students to solve art problems uniquely and individually.
- Honor student ideas by compiling them in an individual or classroom journal or sketchbook.
- Consistently provide time for all students to tell about their artwork, their creative process and new ideas using visual art vocabulary.
- Honor student artwork by displaying work in an attractive, organized manner.
- Develop self-confidence in students’ artistic ability by refraining from drawing, painting or marking on their work in any way. Demonstrate examples for individuals on separate pieces of paper or on a white/chalk board.
- Have fun! The best way to create a safe environment for creative expression for students is to be free to creatively express yourself.
- Make mistakes gracefully and turn them into new opportunities to create art.
- Develop ways for students to comment about other students’ works of art by orchestrating positive comments only, NOT criticism.

Classroom Management and Clean Up

- Before you attempt any art project in class, create it yourself. As you are making the prototype, think like your students. Develop strategies that will eliminate or minimize failure.
- Be aware of student clothing. Parents should know what days students will be creating art and dress their children accordingly. Have paint shirts or aprons available for painting or clay work.
- Sometimes, you just have to make a mess. 😊 Be proactive. Be prepared.
- Develop a clear, easy clean up plan including storage of artwork, and supplies.
- If students need to wash hands or equipment, be prepared with buckets or basins of water or procedures to use the sink. Baby wipes can be helpful too.

VISUAL ART - GRADE ONE PATTERNS

Designing Patterns: Portfolio Project Lesson 1

CONTENT STANDARDS

- 1.1 Describe and replicate repeated patterns in nature, the environment and in works of art.
- 4.2 Identify and describe various reasons for making art.
- 5.1 Clap out rhythmic patterns found in the lyrics of music and use symbols to create visual representation of the patterns.

ESSENTIAL QUESTIONS

- How do I use my knowledge, skills and terms to create visual art individually and with others?
- How do I use sequences and patterns to create visual art?
- How do I use my personal experiences to create art?
- How do I experience visual art as a viewer?
- How does visual art relate to me, to others and the world?
- What do I think and feel when I respond to visual art?
- What is the message in a work of visual art?
- How do artists create mood or feelings visually?

OBJECTIVES & STUDENT OUTCOMES

- Identify reasons why artists make art.
- Create a portfolio decorated with their name using crayon, marker, pencil and/ or colored pencils.
- Describe patterns used in the design of their portfolio.
- Describe how the portfolio will be used and how to care for it.

MATERIALS & PREPARATION

- 24 x 36 white or light colored construction paper, one per student
- crayons
- markers
- colored pencils
- Nursery rhymes or familiar songs

Words to know:

- **line** - a point moving in space
- **shape** - two-dimensional area or plane that may be open or closed, free-form, geometric or natural
- **portfolio** - a systematic, organized collection of student work
- **pattern** - anything repeated in a predictable combination
- **artist** - a person skilled in one of the fine arts; one who creates

RESOURCES

- *Portfolios, Grade 1*, by Robyn Montana Turner, Barrett Kendall Publishing
 - pattern: pages 24, 26-27, 39, 116-117

WARM UP (*Engage students, access prior learning, review, hook or activity to focus the student for learning*)

- Option: You may decide to reserve the backside of the portfolio for individual drawings in the future, during art lessons when some students complete artwork more quickly than others.

DEBRIEF & EVALUATE (*Identify problems encountered, ask and answer questions, discuss solutions and learning that took place, did students meet outcomes?*)

- Students may show their work to the class and describe how they created their own patterns using appropriate visual art vocabulary. (e.g., naming colors, types of line, names of shapes, etc.)

Questions:

- “What are patterns? Why are they important in art?”
- “How did you use patterns in designing your portfolios?”
- “How does an artist store and care for the works of art he/she creates?”
- “What kinds of art may go into these portfolios in the coming weeks?”
- “What kinds of art do you like to make? Why?”

EXTENSION (*Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences*)

Pattern Hunt:

- Encourage students to bring examples of patterns into the classroom.
- Find patterns in the classroom, school and community environment when moving from one place to the next.
- Encourage students to look for artists in their community.

VISUAL ART - GRADE ONE DRAWING

Drawing: Self Portrait Lesson 2

CONTENT STANDARDS

- 2.4 Plan and use variations in line, shape/form, color and texture to communicate ideas or feelings in works of art.
- 2.7 Use visual and actual texture in original works of art.
- 3.3 View and then describe art from various cultures.

ESSENTIAL QUESTIONS

- How do I use my knowledge, skills and terms to create visual art individually and with others?
- How do I use sequences and patterns to create visual art?
- How do I use my personal experiences to create art?
- How do I experience visual art as a viewer?
- How does visual art relate to me, to others and the world?
- What do I think and feel when I respond to visual art?
- What is the message in a work of visual art?
- How do artists create mood or feelings visually?

OBJECTIVES & STUDENT OUTCOMES

- Use line and shape to represent the student's full body, focusing on facial structures.
- Create an obvious facial expression (happy, sad, angry, frightened, etc.) in a drawing.
- Use color in a self-portrait drawing to communicate a feeling.
- Use line and shape in a self-portrait to create implied texture.

MATERIALS & PREPARATION

- At least two reproductions of portraits or self-portraits
- 18 x 12 paper
- Crayons
- Prepared game pieces: Cut at least one (1) blue ribbon shape, one (1) green rectangle shape, one (1) yellow house shape, for each student in the class and laminate the symbols for long-term use.

Words to know:

- **portrait** - artwork about a person
- **texture** - the surface quality of materials, either actual (tactile) or implied (visual)
- **torso** - upper body between the neck and the waist
- **oval** - having an elongated shape, like that of an egg
- **emotion** - a feeling (e.g., excitement, anger, fear, happiness, etc.)

RESOURCES

- *Portfolios, Grade 1*, by Robyn Montana Turner, Barrett Kendall Publishing
 - Self-portrait: pages 68-69, 76-77
 - Drawing: pages 28-29

WARM UP (*Engage students, access prior learning, review, hook or activity to focus the student for learning*)

Teacher:

Use at least 2 portraits or self-portraits from different cultures and times in history that exhibit emotion, to share with students. Discuss which emotions are represented.

Questions:

- "What parts of the face reveal emotion? How?"
- "What colors did the artist use to communicate the emotion?"
- Students practice the facial expressions depicted in the portraits.
- Pair students for sharing.

Students:

- Practice making faces that show emotion with a partner. Notice how eyes, brows, cheeks, and mouths change with different emotions called out by the teacher (e.g., happy, sad, angry, silly, scared, funny, etc.).

Teacher:

- Lead students in examining the **portraits** to identify geometric shapes in the face or faces.

MODELING (*Presentation of new material, demonstration of the process, direct instruction*)**Teacher:**

- Using a black or brown crayon, demonstrate drawing an oval toward the top of 18 x 12 paper turned vertically.

Students: With a black or brown crayon, 18 x 12 paper and teacher direction, draw an **oval** toward the top of the vertically turned paper.

Teacher:

- Discuss the basic shape and size of a **torso** (rectangular) and draw it below, but not touching the oval using the same black or brown crayon.
- Demonstrate the joining of the head and torso by drawing a neck.

Students:

- Using a black or brown crayon, create the torso below but not touching the oval.
- Join the head and torso by drawing in a neck.

Teacher:

- Discuss how the legs and arms are not just lines, but more like long rectangles that are joined together at the elbows and knees.
- Using the same crayon, draw arms and legs using rectangles in size relationship to the torso.
(*This does not need to be perfect, but rather just a simple way for first graders to put together shapes to create a body that does not appear as a "stick person".*)

Students: Draw arms and legs on the torso of the body using black or brown crayon.

Teacher:

- Identify an emotion and illustrate the face according to that emotion.
- Discuss the use of color to create clothing, hands, feet and other details.
- Assign the students two objectives:
 1. Illustrate their self-portrait using lines and shapes in the face that reveal an emotion.
 2. Use colors to create hair, hands, fingers, eye glasses, shoes, clothing, etc. that represent themselves.

*This is an opportunity to discuss how each child is unique and special.

GUIDED PRACTICE *(Application of knowledge, problem solving, corrective feedback)*

Students:

- Create a self-portrait using line and shapes that expresses **emotion**, in crayon.
- Illustrate your own hair color, eye color, clothing, etc.

Teacher:

- This is an opportunity to observe students' understanding of self, but remember their illustrations may show fantasy too.
- Make sure you are not too quick to judge their final product according to their color choices or make any other assumptions about their motivations.
- Rather, ask the student to tell you about their work and why they made artistic choices. Their answers may surprise you!

Here are some suggestions on how to finish this project:

1. Cut out the self-portraits and place the entire class on a single butcher-block mural. This mural might be a designed background such as a landscape or just a single color.
2. During a different class period, allow the students to add background (grass or flooring, sky or walls, etc.) **OR**
3. Create patterns in the background of individual works of art using markers or watercolors.

DEBRIEF & EVALUATE *(Identify problems encountered, ask and answer questions, discuss solutions and learning that took place, did students meet outcomes?)*

- Bring out the portraits that were examined at the beginning of this lesson. Discuss with the students what art materials were used to create the portraits. Paint? Paper? Pencil? Crayon?

- **Appreciation Game:** Prepare game pieces **BEFORE** this activity.

This game can be used whenever students are going to make judgments about artwork. Cut three shapes out of construction paper (e.g., blue ribbons, green rectangles, yellow houses, etc.) and laminate them for long-term use.

- Give each student **one of each** of the three shapes. (three shapes total)
- Assign meaning to each shape. (e.g., blue ribbon=took the longest to create; yellow house=the art work I would put in my house; green rectangle=worth the most money).
- Let students place their shapes on or near the pieces of artwork as a "vote".
- Allow students to explain their choices.

EXTENSION *(Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences)*

- **Variation on the lesson:** After students have completed the drawing of the self-portrait, use watercolor paint to create a background or to fill in shapes. Crayon resist is a fun way to solve negative space.
- **Body Tracing:** Have students lie down on long butcher-block paper (or stand against a wall in front of hanging paper) and trace around their body with a marker. Children this age have a tough time tracing each other successfully. It is more successful when the teacher does the tracing. This may be accomplished over the course of several days while the class is busy with other activities. When all students have been traced, allow students to fill in the details of the face, clothing, etc. You may choose a theme like super heroes, storybook characters, or occupations to finish this art activity.

VISUAL ART - GRADE ONE PAINTING

Painting: Still Life with Primary and Secondary Colors Lesson 3 & 4

CONTENT STANDARDS

- 1.2 Distinguish among various media when looking at works of art (e.g., clay, paints, drawing materials).
- 2.2 Mix secondary colors from primary colors and describe the process.
- 2.6 Draw or paint a still life using secondary colors.

ESSENTIAL QUESTIONS

- How do I use my knowledge, skills and terms to create visual art individually and with others?
- How do I use sequences and patterns to create visual art?
- How do I use my personal experiences to create art?
- How do I experience visual art as a viewer?
- How does visual art relate to me, to others and the world?
- What do I think and feel when I respond to visual art?
- What is the message in a work of visual art?
- How do artists create mood or feelings visually?

OBJECTIVES & STUDENT OUTCOMES

- Distinguish between tempera (opaque) and watercolor paint (transparent).
- Distinguish between construction, drawing, newsprint and cardboard papers.
- Paint and draw a still life demonstrating size relationships.
- Paint a still life using primary colored tempera paint.
- Mix secondary colors and use in a still life painting.
- Distinguish between portraits, still life and landscapes.
- Describe objects designed by artists using the elements of art (line, shape, color, texture).

LESSON 3

MATERIALS & PREPARATION

- Original or reproduced works of art in various media (watercolor, tempera, acrylic, oil, chalk, pencil, etc.)
- A variety of papers (construction, newsprint, copy, watercolor, cardboard, poster board, etc.)
- One or more vases (not clear glass)
- One or more red, blue or yellow flowers (real or silk)
- 18 x 12 white construction paper, one per student
- red, blue and yellow tempera paint
- water in small containers
- paper towels (blotters)
- brushes

Words to Know:

- **still life** - an arrangement or work of art showing a collection of inanimate objects
- **tempera** - a paint in which the albuminous or colloidal medium such as egg yolk, is the medium instead of oil

- **watercolor** - transparent pigment mixed with water.
- **opaque** – not transparent, solid
- **transparent** - capable of being seen through so that objects on the other side are distinct.
- **line** – a point moving in space. Line can vary in width, length, curvature, color, or direction
- **shape** - a two-dimensional area or plane that may be open or closed, free-form, geometric or natural. It can be found in nature made by humans.
- **primary colors** – red, blue and yellow
- **secondary colors** - mixtures of two primary colors resulting in orange, green and purple
- **vase** – a decorative container

RESOURCES

- *Portfolios, Grade 1*, by Robyn Montana Turner, Barrett Kendall Publishing
 - painting: pages 11,
 - colors: pages 10, 30-31, 32-33
 - still life: page 64

WARM UP *(Engage students, access prior learning, review, hook or activity to focus the student for learning)*

Class Discussion:

- Examine a variety of works of art created in different media.
- Have students discuss what media the artists used.
- Discuss the **opaqueness** of **tempera** paint and the **transparency** of **watercolor** paint.
- Discuss the qualities of newsprint, construction, drawing, watercolor and cardboard papers.
- “What kind of paper should be used for watercolor paint? Why?”
- “What kind of paper should be used for tempera paint? Why?”

MODELING *(Presentation of new material, demonstration of the process, direct instruction)*

Teacher:

- Set up a **still life** including a single primary colored flower and a solid colored vase.
- *Note: Do not use a clear vase. It is difficult to paint.*

Class Discussion:

- “What is a still life?”
- “Why do you think artists paint still life?”

Students:

- Silently look at the still life for one whole minute.
- Talk about the size, shape and color of the flower.
- Talk about the shape, color and size of the vase.
- Discuss size and color relationships between the flower and the **vase**.

Teacher:

- Cover desks or tables with newspaper. If available, distribute paint shirts.
- Distribute painting materials. One per student: 12 x 18 white construction paper, paint brush, water container, water, and paper towel.
- Instruct students to write their name in pencil on the paper then turn it over.
- Turn paper so that the painting will be vertical.
- Demonstrate painting the shape of the vase in the middle and toward the bottom of the paper using only one primary color paint.
- *Note: This may be the actual color of the vase or the choice of the artist.*
- Clean brush and let it rest on the paper towel.

Students:

- Paint the shape of the vase in the middle and toward the bottom of the vertically turned paper using one **primary color (red, yellow or blue)**.
- Clean brush and let it rest on the paper towel.

Teacher:

- Examine the blossom of the flower.
- Find basic shapes within the blossom of the flower.
- "Is the flower circular? Oval? A combination of shapes?"
- Discuss size relationships between the blossom, the stem and the vase.
- Paint the shapes discovered in the blossom toward the top of the paper using a different primary color.
- Clean brush and place on the paper towel.
- Do NOT paint the stem or leaves during this lesson.

Students:

- Paint the shapes of the blossom toward the top of the paper using a different primary color.
- Clean brush and place on paper towel.

Teacher: Place wet painting in a drying area and demonstrate clean up procedures.

Students: Place paintings in drying area and follow all clean up procedures.

GUIDED PRACTICE (*Application of knowledge, problem solving, corrective feedback*)**Students:**

- While the still life is set up, draw the entire flower and vase using appropriate crayons on 8 x 12 drawing or newsprint paper.
- Turn the paper so that it is vertical.
- Remember to place the vase toward the bottom and the blossom toward the top of the paper.
- Write name on the back of the artwork.
- Place the artwork in the Student Art Portfolio when completed.

DEBRIEF & EVALUATE (*Identify problems encountered, ask and answer questions, discuss solutions and learning that took place, did students meet outcomes?*)

- "What is the same about painting and drawing the still life?"
- "What is different? Explain."

EXTENSION (*Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences*)

- Find pictures of still life and bring them to class to share.
- Draw flowers for homework or extra credit and place them in the individual portfolios.

LESSON 4

MATERIALS & PREPARATION

- still life from Lesson Three, vase and single flower
- red, blue and yellow tempera paint
- foam or plastic plate (palette), one per student
- water in small containers
- paper towels (blotters)
- brushes

- painting from lesson three

Words to Know:

- **secondary colors** - mixtures of two primary colors resulting in orange, green and purple
- **palette** - the flat surface on which you prepare your paints; a particular range, quality or use of color
- **base line** - a line serving as a point of comparison, measure or position

RESOURCES

- *Portfolios, Grade 1*, by Robyn Montana Turner, Barrett Kendall Publishing
 - painting process: page 11
 - mixing colors: page 10
 - still life: page 64

WARM UP (*Engage students, access prior learning, review, hook or activity to focus the student for learning*)

Teacher:

- Set up a demonstration area so that all students have a clear view.
- You may choose to treat this warm up like a science experiment.
- Use red, yellow and blue colored water, paint or pieces of wax clay.
- Ask students to predict what will happen when two colors are mixed.
- Demonstrate the mixing of red and yellow, yellow and blue and blue and red.
- Explain that the new colors, **green, purple or violet and orange**, are called **secondary colors**.

MODELING (*Presentation of new material, demonstration of the process, direct instruction*)

- Cover desks or tables with newspaper. If available, distribute paint shirts.
- Distribute painting materials. One per student: paint brush, water container, water, and paper towel.
- Set up the still life of one vase and one primary colored flower.
- Distribute paintings from lesson three.
- Examine the stem of the flower.
- “What kind of line do you see?”
- “Is the whole stem visible?”
- Add a small amount of blue tempera paint to the surface of the foam plate (palette).
- Add a small amount of yellow tempera paint next to the blue.
- Blend the colors together until green paint appears.
- Paint the stem between the top edge of the vase and the blossom using the green paint.
- Clean your brush and let it rest on the paper towel.

Students:

- Add a small amount of blue tempera paint on the foam or plastic plate.
- Place a small amount of yellow tempera paint on the plate next to the blue.
- Mix the paints together to create green.
- Paint the stem between the top edge of the vase and the blossom.

Teacher:

- Examine the leaves of the flower.
- “How many leaves appear?”
- “Describe the shapes of the leaves.”
- Paint shapes from the stem representing leaves using the mixed green paint.
- Clean the brush and place it on the paper towel.

Students:

- Paint shapes that touch the line of the stem representing leaves using the mixed green paint.
- Clean the brush and place it on the paper towel.

Teacher:

- Create another secondary color of your choice by mixing two primary colors on the plate or palette.
- *Note: mix a larger amount of paint this time because the area to be covered is larger.*
- Paint a base line representing the table on which the vase is sitting dividing the background into two spaces.
- Fill in the space between the line and the bottom of the paper painting around the vase carefully.
- Clean the brush and place it on the paper towel.

GUIDED PRACTICE (Application of knowledge, problem solving, corrective feedback)**Students:**

- Mix one secondary color by adding two primary colors together on the surface of the plate or palette. The area to be covered is larger, so use more paint.
- Paint a base line from the vase to the edge of the paper on the right and on the left, representing the table dividing the background into two spaces.
- Fill in the area between the line and the bottom of the paper painting around the vase carefully.

DEBRIEF & EVALUATE (*Identify problems encountered, ask and answer questions, discuss solutions and learning that took place, did students meet outcomes?*)**Teacher and Students:**

- Mount each student's painting on a colored background.
- Place all student paintings in a large area as a group display.
- Bring students to the display to observe the paintings silently for at least one minute.
- Students will discuss what kinds of lines, shapes, and colors they see.
- Students will recall the sequence of painting action. "What did you do first? What did you do next?"
- "Why did you wait to let some of the painting dry before you continued?"
- "When did you know your painting was finished?"

EXTENSION (*Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences*)

- Students may mix the third secondary color and paint in the background behind the flower from the surface to the top of the painting, leaving no paper showing. This is challenging for first graders because the stem, leaves and blossom may be covered inadvertently.
 - Students add details to the objects (e.g., lines representing texture of a basket, shapes representing the words on the oatmeal box, patterns, etc.) using primary and secondary colors in the still life.
- *Make students aware of the importance of letting areas of the painting dry before more paint is placed onto the same space.*

VISUAL ART - GRADE ONE DRAWING & PAINTING

Drawing and Painting: Landscape Lesson #5 & 6

CONTENT STANDARDS

- 2.8 Create artwork based on observations of actual objects and everyday scenes.
- 3.2 Identify and describe a variety of subject matter in art. (e.g., landscapes, seascapes, portraits, still life).
- 4.1 Discuss works of art created in the classroom, focusing on selected elements of art (e.g., line, shape/form, color, texture).
- 4.4 Select something they like about their work of art and something they would change.

ESSENTIAL QUESTIONS

- How do I use my knowledge, skills and terms to create visual art individually and with others?
- How do I use sequences and patterns to create visual art?
- How do I use my personal experiences to create art?
- How do I experience visual art as a viewer?
- How does visual art relate to me, to others and the world?
- What do I think and feel when I respond to visual art?
- What is the message in a work of visual art?
- How do artists create mood or feelings visually?

OBJECTIVES & STUDENT OUTCOMES

- Identify and describe portrait, still life, and landscape.
- Draw and paint a landscape.
- Use line, shape and color to create implied texture in drawing and painting.
- Show and tell about line, shape and colors used in an original work of art.
- Explain what they like about their own work of art.
- Explain what they would change about their own work of art.

LESSON 5

MATERIALS & PREPARATION

- Classroom library of picture books
- Reproductions of portraits, still life, and landscapes.
- 12 x 18 drawing paper or white construction paper, one per student
- pencil
- crayon

Words to know:

- **landscape** - artwork with the land as the main subject
- **still life** - arrangement or work of art showing a collection of inanimate objects
- **portrait** - artwork with a person or people as the main subject
- **line** - a point moving in space
- **shape/form** - a two-dimensional area or plane that may be open or closed, free-form, geometric or natural
- **color** - the visual sensation dependent on the reflection or absorption of light from a given surface

- **texture** - the surface quality of materials, either actual (tactile) or implied (visual)
- **illustration** - a visual feature that explains or decorates

RESOURCES

- *Portfolios, Grade 1*, by Robyn Montana Turner, Barrett Kendall Publishing
 - landscape painting: pages 74-75
 - landscapes: 5, 42, 70, 77, 109
 - still life: pages: 3, 64, 65
 - portraits: pages 4, 7, 9, 20, 36, 68, 69

WARM UP (*Engage students, access prior learning, review, hook or activity to focus the student for learning*)

Portrait or Landscape Hunt: In pairs, students will search through picture books looking for portraits (pictures about people or faces) or landscapes (pictures about the land).

Students:

- Find illustrations in picture books that show faces of people (**portraits**) or the land (**landscapes**).
- Share with your partner the pictures you discover.
- Together, pick your favorite one to share out with the class.

Teacher:

- Allow pairs of students to share their favorite **illustration**. Give each pair the opportunity to name the illustration as portrait or landscape.
- Display reproductions of the masters of at least one portrait, one landscape and one still life.

Class Discussion:

- “What are these works of art about?”
- “What is the same about these works of art? What is different?”

Teacher and Students:

- Take a walk outside. Look at the environment focusing on ground cover, plants, trees, animals, people, buildings, etc.
- Locate lines, shapes, colors and textures in the environment.
- Notice how visually, the sky meets the ground. (horizon line)

MODELING (*Presentation of new material, demonstration of the process, direct instruction*)

Teacher:

- Distribute paper and crayons for a landscape drawing.
- Demonstrate the use of crayon to create shapes representing landscape information from a story or from the observations made during the walk.
- Use **line**, **shape** and **color** to create implied **texture**. (e.g., red rectangles for bricks, diagonal or vertical lines for fences, ovals for leaves)
- Color heavily, but do not fill in shapes with solid color crayon. (For **crayon resist**, it is better to create pattern in shapes and use the watercolor paint for “filling in”.)

GUIDED PRACTICE (*Application of knowledge, problem solving, corrective feedback*)

Students:

- Draw a landscape representing a story read in class or the images seen during the outdoor walk.
- Use line, shape and color to create implied textures from the environment.
- Color heavily, but do not fill in shapes with solid color crayon.
- Follow clean up and artwork storage instructions.

DEBRIEF & EVALUATE (*Identify problems encountered, ask and answer questions, discuss solutions and learning that took place, did students meet outcomes?*)

- In partners, discuss how lines, shapes and colors can show texture.
- “What patterns show texture?”
- Describe at least three patterns from the landscapes that show texture.
- Share out with the class.

EXTENSION (*Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences*)

- Find or sort pictures that are strong examples of line, shape, color or texture.

LESSON 6

MATERIALS & PREPARATION

- watercolor paints
- water container
- paintbrush
- paper towel

Words to know:

- **crayon resist** - watercolor brushed on over wax crayon. The watercolor does not adhere to the wax crayon.
- **wax crayons** - a stick of colored wax used for drawing
- **contrast** - difference between two or more elements (e.g., value, color, texture) in a composition
- **horizon line** - the line where the ground meets the sky

RESOURCES

- *Portfolios, Grade 1*, by Robyn Montana Turner, Barrett Kendall Publishing
 - landscape painting: pages 74-75
 - landscapes: 5, 42, 70, 77, 109
 - still life: pages: 3, 64, 65
 - portraits: pages 4, 7, 9, 20, 36, 68, 69

WARM UP (*Engage students, access prior learning, review, hook or activity to focus the student for learning*)

Questions:

- “What did we learn about landscapes in lesson five?”
- “What is texture?”
- “How do artists use lines and shapes to show texture?”
- “What do we know about painting with watercolors?”

MODELING (*Presentation of new material, demonstration of the process, direct instruction*)

Teacher:

- Cover tables or desks with newspaper.
- Distribute landscape drawings, watercolor pans, water in small containers, paintbrush, and paper towel to each student.
- Use paint shirts if available.
- Demonstrate how to use the watercolor paint to fill in areas of the landscape artwork for crayon resist.
- Use a paint color different from the crayon color for high contrast.
- Remind students that the sky *visually* touches the ground, therefore paint the sky down to the line

representing the ground (horizon line).

- Remind students to clean their brush thoroughly between each new color used.

GUIDED PRACTICE (*Application of knowledge, problem solving, corrective feedback*)

Students:

- Paint areas of the landscape where paper is showing using watercolor paint.
- Notice how watercolor paint does not stick to the wax crayon lines and shapes (**crayon resist**)
- Use paint colors different from the crayon colors to create high contrast.
- Remember to paint the sky all the way down to the line representing the ground (**horizon line**).
- Clean your brush completely between each new color used.
- When painting is complete; place painting in the drying area and follow clean up directions.

DEBRIEF & EVALUATE (*Identify problems encountered, ask and answer questions, discuss solutions and learning that took place, did students meet outcomes?*)

Students:

- Write or tell about the favorite what parts of your landscape.
- Write or tell what you would change if you were to make the landscape again.

EXTENSION (*Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences*)

- Students may re-create the landscape using the changes they suggested.
- Use the “crayon resist” technique to create designs using line, shape and color that is not representational or a recognizable image (non-objective).
- Find pictures according to theme: portrait, still life, landscape OR landscape, seascape cityscape.

VISUAL ART - GRADE ONE TEXTURE & CONSTRUCTION

Texture and Construction: Paper Bag Puppets Lesson 7

CONTENT STANDARDS

- 2.1 Use texture in two-dimensional and three-dimensional works of art.
- 2.3 Demonstrate beginning skill in the manipulation and use of sculptural materials (clay, paper, and papier mache) to create form and texture in works of art.
- 4.4 Select something they like about their work of art and something they would change.

ESSENTIAL QUESTIONS

- How do I use my knowledge, skills and terms to create visual art individually and with others?
- How do I use sequences and patterns to create visual art?
- How do I use my personal experiences to create art?
- How do I experience visual art as a viewer?
- How does visual art relate to me, to others and the world?
- What do I think and feel when I respond to visual art?
- What is the message in a work of visual art?
- How do artists create mood or feelings visually?

OBJECTIVES & STUDENT OUTCOMES

- Create a movable, three-dimensional puppet using a variety of papers, yarns, fabrics, notions, glue, and a paper bag.
- Use at least three actual textures by tearing, cutting, and gluing various types of paper.
- Create a character with a recognizable face (eyes, nose and mouth).
- Students tell about a favorite part of their own work of art and something they would like to change.

MATERIALS & PREPARATION

- Paper bags, lunch size, one per student
- Yarn, pre-cut strands, assorted colors
- Construction paper, scraps of assorted colors
- A variety of papers: tissue, wrapping, magazine, news, cardboard and poster board
- Markers and/or crayons
- Scissors
- Glue
- Notions: Ribbon, sequence, buttons, beads, feathers, straws, cotton balls, etc.
- "Finger game song" such as "Thumbkin", "Two Little Black Birds", "Itsy Bitsy Spider", etc.
- A manufactured puppet or a paper bag puppet already completed

Words to know:

- **construct** - to build
- **puppet** - a movable model of a person or animal that is used in entertainment and is typically moved either by strings controlled from above or by a hand inside it.
- **character** - a person in a novel, play, or movie, the distinctive nature of something
- **oval** - having an elongated shape, like that of an egg

RESOURCES

- *Portfolios, Grade 1*, by Robyn Montana Turner, Barrett Kendall Publishing

- Puppets: pages 50-51, 52-53

WARM UP (*Engage students, access prior learning, review, hook or activity to focus the student for learning*)

- Sing a “finger game song” e.g., “Where is Thumbkin”, “Two Little Black Birds”, “Itsy Bitsy Spider”, etc.
- Discuss how the students used their hands to tell the story in the song.
- “Can hands tell a story without words?”
- “What is a puppet?”
- “Where are some places we might find puppets?”
- “How are puppets made?”
- Show students a manufactured puppet or a completed paper bag puppet. Discuss how it was made and how it is operated.

MODELING (*Presentation of new material, demonstration of the process, direct instruction*)

Teacher:

- Place your hand into a plain paper lunch bag and demonstrate how the fold could be a mouth. Let students brainstorm about how to create a face on the bag.
- Discuss what type of puppet each student will **construct or build**. Boy? Girl? Dog? Bird?
- Distribute scissors, scrap construction paper, glue, and one paper bag per student.
- Demonstrate the following: place two small pieces of construction paper together and cut out two matching ovals at the same time.
- Encourage the students to make color and shape choices according to their planned outcome.

Students: Place two small pieces of construction paper together and cut out two matching **ovals** at the same time.

Teacher: Demonstrate the placement of the eyes on the paper bag in relationship to the fold where the mouth will be placed.

Students: Glue eyes onto the paper bag in the appropriate space.

Teacher:

- Draw a mouth on a piece of construction paper.
- Cut it out in one piece.

Students: Draw a mouth on construction paper and cut it out in one piece.

Teacher:

- Cut the mouth in half horizontally providing two lips.
- Glue the top lip over the fold on the paper bag and glue the bottom lip on the body of the bag so that the lips appear together. (See Portfolios Grade One, page 50.) *Be careful not to glue the mouth or fold closed.*

Students: Cut the mouth into two pieces horizontally and glue them into the proper places on the paper bag. *Be careful not to glue the mouth or fold closed.*

Teacher:

- Discuss how each puppet will be unique.
- Let students brainstorm ideas about how to add details to the puppets.

GUIDED PRACTICE (*Application of knowledge, problem solving, corrective feedback*)

Teacher: Encourage the students to make color and shape choices according to the attributes of character they chose for the puppet.

Students:

- Using the paper bags with eyes and mouth already attached, students will use materials available to create hair, nose, clothing, etc. for their puppet.
- Add at least three textures to the bags to show details about the puppet **character**.

Teacher:

Once the students are working on their own, the teacher may want to point out techniques being discovered throughout the room. (e.g., rolling paper for curls, tearing paper for rough edges, cotton or yarn for hair)

DEBRIEF & EVALUATE *(Identify problems encountered, ask and answer questions, discuss solutions and learning that took place, did students meet outcomes?)***Students:**

- Introduce the characters to the class by operating the puppet.
- Tell the puppet's name and a short story.
- Tell about the favorite parts of the puppet and something they would change.

Note: Teachers may have to model this at the beginning of the debriefing session.

EXTENSION *(Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences)*

- Allow students to work in groups and use their puppets to sing a song or recite a poem.
- Students may bring in puppets from home and share them with the class.
- Work in pairs or small groups to tell a story using the puppets.

VISUAL ART - GRADE ONE SCULPTURE

Sculpture: Representation of 3-Dimensional Objects Lesson 8 & 9

Note: These two lessons should be "chunked" into at least two class periods according to the previous clay building experience of the students involved.

CONTENT STANDARDS

- 2.3** Demonstrate beginning skill in the manipulation and use of sculptural materials (clay, paper, and papier mache) to create form and texture in works of art.
- 2.5** Create a representational sculpture based on people, animals or buildings.
- 2.7** Use visual and actual texture in original works of art.

ESSENTIAL QUESTIONS

- How do I use my knowledge, skills and terms to create visual art individually and with others?
- How do I use sequences and patterns to create visual art?
- How do I use my personal experiences to create art?
- How do I experience visual art as a viewer?
- How does visual art relate to me, to others and the world?
- What do I think and feel when I respond to visual art?
- What is the message in a work of visual art?
- How do artists create mood or feelings visually?

OBJECTIVES & STUDENT OUTCOMES

- Students will create a sculpture at least 3 inches tall that is structurally sound.
- Students will create a representational sculpture.
- Students will use actual texture on the surface of the sculpture.

MATERIALS & PREPARATION

- 8 x 12 drawing paper
- crayons
- newspaper
- wax clay, air dry clay or ceramic clay (clay recipes can be found at the end of the lesson)
- paper plate or piece of cardboard
- scratching or incising tools: plastic forks and knives, pencils, paperclips, etc.

Words to know:

- **sculpture** - a three-dimensional work of art
- **wax or plastic clay** - clay that never dries and may be used over again
- **air-dry clay** - clay manufactured to harden by air drying, does not need to be fired in a kiln
- **ceramic clay** - clay that comes from the earth, gets hard when it air dries and must be fired in a kiln for completion
- **shape** - a two-dimensional area or plane (free-form, geometric or natural)
- **form** - a three-dimensional volume or the illusion of three dimensions
- **texture** - the surface quality of materials, either actual (tactile) or implied (visual)

RESOURCES

- *Portfolios, Grade 1*, by Robyn Montana Turner, Barrett Kendall Publishing

- animal sculpture: pages 54-55, 56-57
- Formulas for Modeling Materials (see end of lesson)

WARM UP (*Engage students, access prior learning, review, hook or activity to focus the student for learning*)

Students:

- Choose a favorite animal and draw it on 8 x 12 drawing paper using crayon.
- Draw characteristics of the animal that make it unique.
- Draw lines, shapes and colors in patterns that illustrate the surface (skin, fur, scales, etc.) of the animal.

MODELING (*Presentation of new material, demonstration of the process, direct instruction*)

Teacher:

- Discuss what experiences the students have had working with clay.
- Discuss the similarities and differences between **wax or plastic clay**, **air-dry clay** and **ceramic clay**.
- Instruct students to write their name on the paper plate or cardboard provided.
- Demonstrate the formation of a ball, cylinder, and four smaller cylinders using your choice of clay.
- Ask students what animals can be made by joining these forms.
- Choose an animal from the students' suggestions.
- Demonstrate the joining of two pieces of clay. *If using ceramic or air dry clay, score (scratch the surface) of both pieces and add slip (liquid clay) to the joint, then smooth the surface.*
- Create a **sculpture** of the chosen animal.
- Scratch lines or shapes into the surface of the clay showing actual texture using incising tools.
- Cover tables or desks with newspaper.
- Distribute materials for clay building.
- Instruct students to create the 3-dimensional **form** of the animal they illustrated (**shape=2-dimensional**).

GUIDED PRACTICE (*Application of knowledge, problem solving, corrective feedback*)

Students:

- Create your favorite animal using the clay provided.
- Join pieces of clay securely. *If air-dry or ceramic clay is used, score both surfaces and add slip to each joint to create stability.*
- When the sculpture is built, scratch line and shape onto the surface of the structure to create **texture** representing the skin, fur, hair, scales, etc., of the animal using plastic forks or knives, paperclips, pencils, etc.
- Place the completed sculpture on the paper plate or cardboard that has your name written on the surface.
- Store the sculpture in the drying area provided.
- Follow clean up directions.

DEBRIEF & EVALUATE (*Identify problems encountered, ask and answer questions, discuss solutions and learning that took place, did students meet outcomes?*)

Class Discussion:

- Recall the steps used in the clay construction or building process.
- "What was difficult about making the sculpture stay together?"
- "How did scratching the surface to make texture change the sculpture?"
- Brainstorm ways to display the animal sculptures.

EXTENSION (*Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences*)

For air-dry clay:

- Use acrylic or tempera paint to color the surface of the sculpture. Acrylic paint will become permanent when dry.
- Use permanent marker to write name of artist on the bottom of the sculpture.
- Tempera paint will need to be sealed after it dries. To seal the tempera paint, spray polyurethane generously over the surface when no students are present.
- Use permanent marker to write the name of the artist on the bottom of the sculpture.

For ceramic clay:

- Scratch the name of the artist into the bottom surface of the sculpture.
- When the clay is completely dry, it is considered “greenware”. Place the “greenware” in the kiln and fire according to the specifications on the clay container.
- After the firing, the “greenware” is considered “bisque ware”.
- Bisque is most often painted with glaze and fired a second time. Follow instructions on the glaze container.
- Bisque can be painted with acrylic paint, which becomes permanent.
- If tempera is used, spray the surface generously with polyurethane after the paint has dried and when no students are present.

Formulas For Modeling Materials

Best Clay for Bead Making

2 parts table salt
1 part cornstarch
1 part water

Mix. If all beads are to be the same color, add drops of food coloring at this point, then cook slowly, stirring constantly until mixture becomes completely thick. Let cool and use for bead making. For easy classroom use, cut bead-making material into appropriate size chunks and seal in individual zip lock sandwich bags, one per student. Use a large nail to create holes for threading. Air dry for a minimum of 48 hours. If no color was added in the mixing stage, use colored markers or acrylic paint to the surface after the beads have hardened. Avoid tempera or watercolor paint, as they will make the beads wet and sometimes sticky again.

Cornstarch Modeling Material

2 parts cornstarch
2 parts salt
3 parts flour

Thoroughly mix the ingredients in a large bowl. Slowly add only enough warm water to create *stiff* dough. Dry flour can be dusted onto the working surface and onto artists' hands to prevent stickiness while modeling. Food coloring may be added with the water to create colored dough. Air dry for a minimum of 48 hours. Color may also be added to the surface of the modeling material after it is dry using markers or acrylic paint. Tempera or watercolor paint makes the surface sticky again.

Plaster Modeling Material

2 parts plaster of Paris
1 part dry wallpaper paste
4 parts fine sawdust

Mix ingredients thoroughly in a large bucket or basin. Slowly mix in 1 to 2 cups of water until the modeling material is smooth and as thick as moist clay. For colored clay, add tempera paint to the water before it is added to the dry mixture. Air dry for a minimum of 48 hours. Add tempera or acrylic paint to the surface of the modeling material and seal with spray with clear polyurethane or varnish.

Grade One Supply List

For: 9 Visual Art Lessons for the Elementary Teacher

- Classroom library of picture books
- Clay: modeling, ceramic or air dry
- 12 x 18 white construction paper
- 24 x 36 white or light colored construction paper
- construction paper scraps
- 12 x 18 drawing paper
- crayons
- glue sticks or bottles
- markers
- newspaper
- notions: ribbon, sequence, buttons, beads, feathers, cotton balls, etc.
- colored pencils
- paint brushes
- paper bags, lunch size
- paper plates
- paper towels
- pencils
- reproductions of masters' portraits, self-portraits, still lifes, landscapes
- reproductions or originals of works of art
- scissors
- scratching or incising tools: plastic forks and knives, pencils, paperclips, etc.
- silk flowers
- tempera paint (red, blue and yellow)
- variety of papers (tissue, wrapping, magazine, cardboard, poster)
- vases or pottery
- water color paints
- water containers
- yarn

Core Learning's

**GRADE ONE
VISUAL ART**

1.0 Artistic Perception Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills unique to VAPA	
1.1	Describe and replicate repeated patterns in nature, in the environment, and in works of art. <ul style="list-style-type: none">Using art vocabulary words (curved or straight lines, geometric or free form/shapes, primary, secondary and neutral colors, textures) describe patterns in nature (giraffe, tiger, zebra, seashells, pine cones, leaves, etc.) in the environment (blinds, floor covering, ceiling tiles, clothing, etc.) and in works of art (Cassat, Kahlo, Durer, Native American beading or weaving, etc.).Understand how pattern helps make meaning (the pattern of a soccer ball, baseball stitch, ripples of water, braids, etc.)
1.2	Distinguish among various media when looking at works of art (e.g., clay, paints, drawing materials). <ul style="list-style-type: none">Distinguish between tempera (opaque) and watercolor (transparent) paint and the appropriate use of each.Identify the media used to construct structures made of a variety of materials (clay, papier-mâché, stone, metal, etc.).Distinguish between construction, drawing, newsprint, and cardboard papers.
1.3	Identify the elements of art in objects in nature, in the environment, and in works of art, emphasizing line, color, shape/form, and texture. <ul style="list-style-type: none">Identify line as curved or straight.Distinguish between shape (two-dimensional) and form (three dimensional) and the point of view each provide.Know which primary colors create each secondary color and the placement of colors on the color wheel.Explore non-traditional uses of color in works of art.Distinguish between actual texture (how something feels to the touch) and implied texture (how something looks like it feels).
2.0 Creative Expression Students apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art.	
2.1	Use texture in two-dimensional and three-dimensional works of art. <ul style="list-style-type: none">Demonstrate the understanding of implied texture through creating patterns that represent texture (brick, siding, bark, fur, etc.)Demonstrate the understanding of actual texture through the use of textured materials when creating a three dimensional work of art (sandpaper, fabric, wood, plastic, etc.)
2.2	Mix secondary colors from primary colors and describe the process. <ul style="list-style-type: none">Create a color wheel using paint by creating the secondary colors, placing them in the proper positions, and discussing the proportions used to create the new color.
2.3	Demonstrate beginning skill in the manipulation and use of sculptural materials (clay, paper, and papier mache) to create form and texture in works of art. <ul style="list-style-type: none">Create a clay sculpture that incorporates at least two actual textures.

	<ul style="list-style-type: none"> Assemble a paper sculpture that incorporates at least two actual textures.
2.4	<p>Plan and use variations in line, shape/form, color, and texture to communicate ideas or feelings in works of art.</p> <ul style="list-style-type: none"> Use straight, curved, thick, thin, broken, jagged, swirling, and zigzag lines to express feelings or ideas in works of art. Use large, small, free form, natural and geometric shapes/forms to symbolize emotion or concepts in artwork and identify in the environment (stop signs, hearts, stars, etc.). Use color to communicate emotions or concepts and use in an artwork (love, anger, stop & go, caution, etc.) Use actual and implied texture in works of art to express feelings or ideas (comfort through soft or fuzzy, strength through wood or stucco, etc.).
2.5	<p>Create a representational sculpture based on people, animals, or buildings.</p> <ul style="list-style-type: none"> Create a realistic three-dimensional sculpture demonstrating appropriate placement, size proportion, color, and media choice to symbolize people (family, community members, heroes, etc.), animals (pets, zoological, from literature, etc.), or buildings (homes, castles, igloos, firehouses, etc.).
2.6	<p>Draw or paint a still life, using secondary colors.</p> <ul style="list-style-type: none"> Draw an arrangement of inanimate objects (still life). Paint a still life using primary and mixed secondary colors.
2.7	<p>Use visual and actual texture in original works of art.</p> <ul style="list-style-type: none"> Use both implied and actual texture in a single work of art and explain choices.
2.8	<p>Create artwork based on observations of actual objects and everyday scenes.</p> <ul style="list-style-type: none"> Draw or paint a landscape or seascape from primary sources (photo or observation). Draw or paint a scene depicting action or motion from personal experiences.
3.0 Historical and Cultural Context	
Understanding the Historical Contributions and Cultural Dimensions of the Arts	
3.1	<p>Recognize and discuss the design of everyday objects from various time periods and cultures.</p> <ul style="list-style-type: none"> Identify objects from everyday life (such as utensils, clothing, furniture, toys, etc.) and discuss changes in design throughout history and around the world. Compare and contrast the use of line, shape/form, color, texture and the functional similarities and differences in the design of everyday objects.
3.2	<p>Identify and describe various subject matter in art (e.g., Landscapes, seascapes, portraits, still life).</p> <ul style="list-style-type: none"> Differentiate between works of art depicting the land (landscape), the ocean (seascape), a person or persons, (portraits) and a collection of inanimate objects (still life). Find clues about the time period and culture from scapes, portraits, and still lifes (clothing, equipment, transportation, buildings, hairstyle, setting, environment, activity, etc.) in a variety of masterworks.
3.3	<p>View and then describe art from various cultures.</p> <ul style="list-style-type: none"> Examine works of art from cultures represented in the classroom population. Explore tribal masks, ethnic clothing, body adornment, homes, buildings and currency to expand cultural awareness and the importance of art as part of cultural identity.
3.4	<p>Identify art objects (e.g., Japanese screen painting, Mexican tin art, African masks) from various cultures and describe what they have in common and how they differ.</p>

	<ul style="list-style-type: none"> • Examine art objects from various parts of the world and different times in history. • Recognize the media used in art objects as available in the environment of the artists that produced it.
4.0 Aesthetic Value Responding to, Analyzing and Making Judgments About Works of Art	
4.1	Discuss works of art created in the classroom, focusing on selected elements of art (e.g., shape/form, texture, line, color). <ul style="list-style-type: none"> • Identify line, shape/form, color and texture in student artwork and discuss how these elements work together to tell what an artist is thinking, feeling and communicating.
4.2	Identify and describe various reasons for making art. <ul style="list-style-type: none"> • Discuss reasons why people create functional and nonfunctional art. • Create a word web of collective ideas about why people create art.
4.3	Describe how and why they made a selected work of art, focusing on the media and technique. <ul style="list-style-type: none"> • Describe how an original work was made (sequence, media, methods) and what motivated the creation.
4.4	Select something they like about their work of art and something they would change. <ul style="list-style-type: none"> • Choose one part of an original work and explain why it is the favorite. • Choose one part of an original work and tell how the student would change the work if they were to re-create it.
5.0 Connections, Relationships, Applications Connecting and Applying What is Learned in the Arts to all Disciplines and Subject Areas and to Careers	
5.1	Clap out rhythmic patterns found in the lyrics of music and use symbols to create visual representations of the patterns. <ul style="list-style-type: none"> • Identify patterns in music and draw visual patterns that match
5.2	Compare and contrast objects of folk art from various time periods and cultures. <ul style="list-style-type: none"> • Examine functional pieces of art from various cultures and time periods and note similarities and differences between the objects.
5.3	Identify and sort pictures into categories according to the elements of art emphasized in the works (e.g., color, line, shape/form and texture). <ul style="list-style-type: none"> • Differentiate between portrait, still life, landscape, cityscape, seascape, two and three-dimensions and media by sorting.
5.4	Describe objects designed by artists (e.g., furniture, appliances, cars) that are used at home and at school. <ul style="list-style-type: none"> • Identify and describe objects from home and school that are designed by artists. • Discuss the design process and material choice of a functional piece of art.

Visual Arts Glossary

abstract - artwork in which the subject matter is stated in a brief, simplified manner. Little or no attempt is made to represent images realistically, and objects are often simplified or distorted.

additive sculpture - refers to the process of joining a series of parts together to create a sculpture.

aerial perspective - aerial or atmospheric perspective achieved by using bluer, lighter, and duller hues for distant objects in a two-dimensional work of art.

aesthetics - a branch of philosophy; the study of art and theories about the nature and components of aesthetic experience.

analogous - refers to closely related colors; a color scheme that combines several hues next to each other on the color wheel.

arbitrary colors - colors selected and used without reference to those found in reality.

art criticism - an organized system for looking at the visual arts; a process of appraising what students should know and be able to do.

art elements - line, shape/form, color, texture, space and value.

assemblage - a three-dimensional composition in which a collection of objects is unified in a sculptural work.

asymmetry - balance that results when two sides of an artwork are equally important but one side looks different from the other; different appearance on opposite sides of a dividing plane or line

atmospheric perspective - see *aerial perspective*. The effect air space has on the appearance of an object. Details on the object decrease, tones become less vivid.

background - the part of the picture plane that seems to be farthest from the viewer.

balance - the way in which the elements in visual arts are arranged to create a feeling of equilibrium in a work of art. The three types of balance are symmetry, asymmetry, and radial.

bi-lateral - having two equal sides.

body - the physical structure of a person or an animal

ceramic clay - clay that comes from the earth, gets hard when it dries and must be fired in a kiln for completion

character - a person in a novel, play, or movie, the distinctive nature of something

characteristics - a feature or quality belonging typically to a person, place, or thing and serving to identify it

circle - a round plane figure whose boundary consists of points equidistant from a fixed point

cityscape - a landscape about the city.

clay - a soft, moist material (water or wax based) used to create artworks such as sculpture and pottery.

coil - a length of something wound or arranged in a spiral or sequence of rings

collage - an artistic composition made of various materials (e.g., paper, cloth, or wood) glued on a surface.

color - the visual sensation dependent on the reflection or absorption of light from a given surface. The three characteristics of color are hue, value, and intensity.

color relationships - also called color *schemes* or *harmonies*. They refer to the relationships of colors on the color wheel. Basic color schemes include monochromatic, analogous, and complementary.

color theory - an element of art. Color has three properties: hue, value, and intensity.

color value - the lightness or darkness of a color

color wheel - colors arranged in a specific order (red-orange-yellow-green-blue-violet) in the shape of a circle.

complementary colors - colors opposite one another on the color wheel. Red/green, blue/orange, and yellow/violet are examples of complementary colors.

composition - the organization of elements in a work of art.

cone - a solid form with a circle at the base and tapering to a point.

content - message, idea, or feelings expressed in a work of art.

contour drawings - the drawing of an object as though the drawing tool is moving along all the edges and ridges of the form.

contrast - difference between two or more elements (e.g., value, color, texture) in a composition; juxtaposition of dissimilar elements in a work of art; also, the degree of difference between the lightest and darkest parts of a picture.

construction - the building of something

cool colors - colors suggesting coolness: blue, green, and violet.

crayon - a stick of colored wax used for drawing.

cube - a solid square form, a box

culture - the skills and arts of a given people in a given period; civilization.

depth - distance from the nearest to the farthest point of something or from the front to the back

design - the plan, conception, or organization of a work of art; the arrangement of independent parts (the elements of art) to form a coordinated whole.

diagonal - the transverse or slanted orientation of a line, shape or form.

different - not the same as another or each other; unlike

distortion - condition of being twisted or bent out of shape. In art, distortion is often used as an expressive technique.

dominance - the importance of the emphasis of one aspect in relation to all other aspects of a design.

dovetailing - a projecting part that fits into a corresponding cut out space. A way of fastening.

electronic media - media that includes computer, television, video, digital, etc.

elements of art - sensory components used to create works of art: line, color, shape/form, texture, value, space.

emphasis - special stress given to an element to make it stand out.

expressive content - ideas that express ideas and moods.

fabric - a material from fibers, woven.

fasten - close or join securely

figurative - pertaining to representation of form or figure in art.

figure - representation of form; a person's bodily shape

focal point - the place in a work of art on which attention becomes centered because of an element emphasized in some way.

foreground - part of a two-dimensional artwork that appears to be nearer the viewer or in the front. *Middle ground* and *background* are the parts of the picture that appear to be farther and farthest away.

form - a three-dimensional volume or the illusion of three dimensions (related to shape, which is two-dimensional); the particular characteristics of the visual elements of a work of art (as distinguished from its subject matter or content).

free form - a type of shape or form that is not geometric or found in nature, a blob.

function - the purpose and use of a work of art.

functional art - art designed to be used as a tool or with a particular function (furniture, clothing, masks, etc.)

genre - the representation of people, subjects, and scenes from everyday life.

geometric - describes mathematical shapes and forms like circles, squares, cubes and spheres.

gesture drawing - the drawing of lines quickly and loosely to show movement in a subject.

glue - an adhesive substance used for joining objects or materials.

graphic device - a design used as a tool to direct or identify.

harmony - the principle of design that combines elements in a work of art to emphasize the similarities of separate but related parts.

height - the measurement from base to top or (of a standing person) from head to foot

horizon line - the line where the ground meets the sky.

horizontal - the left to right or across orientation of a line, shape or form

hero/heroine - a man or woman who is admired or idealized for courage, outstanding achievements, or noble qualities

hue - refers to the name of a color (e.g., red, blue, yellow, orange).

Icon - a representative image or figure.

illusion of depth - the organization of shapes in an artwork to make a flat surface look as if it has deepness.

illustrate - to explain through drawing or painting

installation art - the hanging of ordinary objects on museum walls or the combining of found objects to create something completely new. Later, installation art was extended to include art as a concept.

intensity - also called *chroma* or *saturation*. It refers to the brightness of a color (a color is full in intensity only when pure and unmixed). Color intensity can be changed by adding black, white, gray, or an opposite color on the color wheel.

landscape - artwork with land as the main subject

line - a point moving in space. Line can vary in width, length, curvature, color, or direction.

linear perspective - a graphic system used by artists to create the illusion of depth and volume on a flat surface. The lines of buildings and other objects in a picture are slanted, making them appear to extend back into space.

line direction - line direction may be horizontal, vertical, or diagonal.

line quality - the unique character of a drawn line as it changes lightness/darkness, direction, curvature, or width.

logo - a trademark or symbol that represents a business or company.

loom - a frame or machine used to hold yarn, threads or other fibers for weaving.

maquette - a small preliminary model (as of a sculpture or a building).

mass - the outside size and bulk of a form, such as a building or a sculpture; the visual *weight* of an object.

media - plural of *medium*, referring to materials used to make art; categories of art (e.g., painting, sculpture, film).

middle ground - area of a two-dimensional work of art between foreground and background.

mixed media - a work of art for which more than one type of art material is used to create the finished piece.

monochromatic - a color scheme involving the use of only one hue that can vary in value or intensity.

mood - the state of mind or feeling communicated in a work of art, frequently through color.

motif - a unit repeated over and over in a pattern. The repeated motif often creates a sense of rhythm.

movement - the principle of design dealing with the appearance or creation of action.

multimedia - computer programs that involve users in the design and organization of text, graphics, video, and sound in one presentation.

natural shapes - shapes or forms found in nature.

negative space - refers to shapes or spaces that are or represent areas unoccupied by objects.

neutral colors - the colors black, white, gray, and variations of brown.

nonobjective - having no recognizable object as an image. Also called *nonrepresentational*.

non-utilitarian - art created to be viewed only, not used as a tool or with function.

observational drawing skills - skills learned while observing firsthand the object, figure, or place.

one-point perspective - a way to show three-dimensional objects on a two-dimensional surface. Lines appear to go away from the viewer and meet at a single point on the horizon known as the *vanishing point*.

opaque - not transparent, solid.

organic form - refers to shapes or forms having irregular edges or to surfaces or objects resembling things existing in nature.

oval - having an elongated shape, like that of an egg

overlapping - to extend over a part of something else.

paint - a mixture of pigment with oil or water used to cover a surface.

paintbrush - a brush for applying paint

palette - a flat surface on which you prepare paints for use in an artwork; a particular range, quality or use of color.

papier mache - strips or pieces of paper soaked in a watery paste, placed over an armature. The form hardens when dried.

patchwork - needlework in which small pieces of cloth in different designs, colors, or textures are sewn together

pattern - anything repeated in a predictable combination.

performance art - a type of art in which events are planned and enacted before an audience for aesthetic reasons.

perspective - a system for representing three-dimensional objects viewed in space on a two-dimensional surface using foreground, middle ground and background.

placement - the action of putting objects in a particular place or position.

point of view - the angle from which the viewer sees the objects or scene.

portfolio - a systematic, organized collection of student work.

portrait - artwork with a person or people as the main subject.

positive - shapes or spaces that are or represent solid objects.

primary colors - refers to the colors red, yellow, and blue. All other colors can be created from primary colors.

printmaking - the transferring of an inked image from one surface (from the plate or block) to another (usually paper).

principles of design - the organization of works of art. They involve the ways in which the elements of art are arranged (balance, contrast, dominance, emphasis, movement, repetition, rhythm, subordination, variation, unity).

print plate - a piece of flat material with a design on the surface used in printmaking.

properties of color - characteristics of colors: hue, value, intensity.

proportion - the size relationships of one part to the whole and of one part to another.

puppet - a movable model of a person or animal that is used in entertainment and is typically moved either by strings controlled from above or by a hand inside it.

pyramid - a solid form with a triangle at the base tapering to a point.

quilt - a bed covering created by enclosing a layer of padding or batting between two layers of fabric and held in place with lines of stitching which may be decorative.

radial - branching out from the center, circular

realism - a style of art that portrays objects or scenes as they might appear in everyday life. Recognizable subject is portrayed using lifelike colors, textures and proportion.

rectangle - a plane figure with four straight sides and four right angles, esp. one with unequal adjacent sides, in contrast to a square

rectilinear - formed or enclosed by straight lines to create a rectangle.

reflection - personal and thoughtful consideration of an artwork, an aesthetic experience, or the creative process.

rendering - to depict or draw realistically

replicate - to duplicate or repeat.

representational - to present a likeness

rhythm - intentional, regular repetition of lines of shapes to achieve a specific repetitious effect or pattern.

rubric - a guide for judgment or scoring; a description of expectations.

scale - relative size, proportion. Used to determine measurements or dimensions within a design or work of art.

sculpture - a three-dimensional work of art either in the round (to be viewed from all sides) or in bas relief (low relief in which figures protrude slightly from the background).

seascape - a landscape about the sea or ocean.

secondary colors - colors that are mixtures of two primaries. Red and yellow make orange, yellow and blue make green, and blue and red make violet or purple.

self-portrait - artwork about the artist

shade - color with black added to it.

shape - a two-dimensional area or plane that may be open or closed, free-form, geometric or natural. It can be found in nature or is made by humans.

similar - resembling without being identical

size - the relative extent of something; a thing's overall dimensions or magnitude; how big something is

sketch - a drawing without much detail, usually completed in a short amount of time; sometimes used as a rough draft for a later work of art.

slogan - a motto associated with a business, group or organization.

space - the emptiness or area between, around, above, below, or contained within objects. Shapes and forms are defined by the space around and within them, just as spaces are defined by the shapes and forms around and within them.

sphere - a solid round form, a ball.

splicing - weaving end strands or pieces together for fastening.

square - a plane figure with four equal straight sides and four right angles

stencil - a thin sheet, cut so that designs can be repeated exactly when ink or paint is applied.

still life - arrangement or work of art showing a collection of inanimate objects.

structure - the way in which parts are arranged or put together to form a whole.

style - a set of characteristics of the art of a culture, a period, or school of art. It is the characteristic expression of an individual artist.

stylized - simplified; exaggerated.

subordination - making an element appear to hold a secondary or lesser importance within a design or work of art.

subtractive sculpture - refers to sculpting method produced by removing or taking away from the original material (the opposite of *additive*).

symbol - an object used to represent something.

symmetry - balance created by making both sides of an artwork the same or almost the same.

tear - to pull apart or rip into pieces

template - a shaped piece of metal, wood, card, plastic, or other material used as a pattern for processes such as painting, cutting out, or shaping

tertiary colors - the uneven mixture of two primary colors or the combination of one primary color and the secondary color next to it on the color wheel.

texture - the surface quality of materials, either actual (tactile) or implied (visual). It is one of the elements of art.

theme - an idea based on a particular subject.

three-dimensional - having height, width, and depth. Also referred to as 3-D.

thumbnail sketch - a small sketch done to test or try new ideas for larger works of art.

tint - color lightened with white added to it.

tone - color shaded or darkened with gray (black plus white).

transparent - able to see objects on the other side or through.

triangle - a plane figure with three straight sides and three angles

two-dimensional - having height and width but not depth. Also referred to as 2-D.

two-point perspective - a system to show three-dimensional objects on a two-dimensional surface. The illusion of space and volume utilizes two vanishing points on the horizon line.

traditional media - media that includes pencil, paint, clay, etc. but not electronic media.

unity - total visual effect in a composition achieved by the careful blending of the elements of art and the principles of design.

value - lightness or darkness of a hue or neutral color. A *value scale* shows the range of values from black to white.

value scale - scale showing the range of values from black to white and light to dark.

vanishing point - in perspective drawing, a point at which receding lines seem to converge.

variety - a principle of art concerned with combining one or more elements of art in different ways to create interest.

vertical - the up and down orientation of a line, shape or form.

virtual - refers to an image produced by the imagination and not existing in reality.

visual literacy - includes thinking and *communication*. Visual thinking is the ability to transform thoughts and information into images; visual communication takes place when people are able to construct meaning from the visual image.

visual metaphor - images in which characteristics of objects are likened to one another and represented as that other. They are closely related to concepts about symbolism.

volume - the space within a form (e.g., in architecture, volume refers to the space within a building).

warm colors - colors suggesting warmth: red, yellow, and orange.

warp - the vertical fibers attached to the top and bottom of a loom.

watercolor - transparent pigment mixed with water. Paintings done with this medium are known as *watercolors*.

weaving - an artwork made of thread, yarn or other fibers woven together on a loom.

weft - the threads woven over and under the warp fibers on a loom.

zigzag - joined diagonal lines; a line having abrupt right and left turns