

# **VISUAL ART**

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## Key Concepts

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

### Grade 2 Visual Art

**Vocabulary:** balance, bi-lateral symmetry, radial symmetry, asymmetry, warm colors, cool colors, neutral colors, stencil, print template, illusion of depth (space), weaving, dovetailing, splicing, overlapping, transparent, opaque, contrast, space

#### **Name and Identify: 1.1; 1.2; 1.3**

- Bi-lateral and radial symmetry
- Warm colors (red, orange, and yellow), cool colors (blue, green and purple or violet) and neutral colors (black, brown, white and gray)
- Patterns in nature, the environment and works of art
- Contrast

#### **Distinguish: 5.1**

- Symmetry and asymmetry
- Positive and negative space
- Light and dark, solid and transparent, large and small in works of art

#### **Demonstrate Skill: 2.1; 2.2; 2.3; 2.4; 2.5, 5.2**

- Design a print plate and print multiple copies.
- Join pieces of art material together by weaving, dovetailing, folding, splicing and stapling.
- Manipulate objects in works of art by using placement, overlapping, size differences to show understanding of distance and contrast.
- Draw and paint expressive portraits using warm and cool colors to create a mood, or to show emotion.
- Draw and paint portraits to demonstrate understanding of bi-lateral symmetry.
- Arrange objects in collages demonstrating radial symmetry.
- Use watercolor paints by adding varying amounts of water to create levels of transparency.
- Use tempera by creating opaque shapes with distinct edges.

#### **Use Visual Art Vocabulary: 3.1; 3.2; 3.3; 4.1; 4.2; 4.3; 4.4; 5.3; 5.4**

- Discuss ways artists use lines, shapes, colors and textures to communicate ideas and feelings.
- Describe how art objects are used in events or celebrations in a variety of cultures and in different time-periods.
- Compare and contrast the use of line, shape or color in works of art including the student's, and discuss ways artists communicate ideas and feelings through their art.
- Discuss artists from the student's community and the type of art they create.
- Sort works of art according to theme or mood.

## 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 TWO PRINTMAKING

### Printmaking Lessons 1 & 2

#### CONTENT STANDARDS

- 2.1** Demonstrate beginning skill in the use of basic tools and art-making processes, such as printing, crayon rubbings, collage and stencils.
- 4.4** Use appropriate vocabulary of art to describe the successful use of an element of art in a work of art.
- 5.4** Discuss artists in the community who create different kinds of art (e.g., prints, ceramics, paintings, sculpture).

#### ESSENTIAL QUESTIONS

- How do I use visual art in my everyday life?
- How do I use symmetry, pattern, rhythm and shape/form when creating visual art?
- How can I create visual art through combining, expanding and sequencing?
- What problem solving skills do I need to create visual art?
- How do I use my knowledge of visual art vocabulary, concepts and skills to create visual art?
- What skills and vocabulary do I need to appreciate visual art?
- What do I need to know to analyze, compare and contrast works of visual art?
- How do I reflect upon, describe and make meaning of visual art?
- How do I show my growing knowledge of visual art?
- How can I communicate my feelings through visual art?

#### OBJECTIVES & STUDENT OUTCOMES

- Explore textures in the environment.
- Create crayon rubbings.
- Create a print plate and at least two prints.
- Use repetition of line and shape to create pattern.
- Describe the printmaking process using visual art vocabulary.
- Discuss how artists use printmaking in the community.

### LESSON 1

#### MATERIALS & PREPARATION

- Newsprint or copy paper
- Crayons with paper taken off the sides
- Styrofoam sheets or clean, flat meat or vegetable trays or foam plates, 1 per student  
(If plates, meat or vegetable trays are used, cut off edges so that the foam surface is flat.)
- Pencil

#### Words to know:

- **printmaking** - the transferring of an inked image from one surface to another
- **print plate** - a piece of flat material with a design pressed into or added onto the surface used in printmaking
- **texture** - the surface quality of materials, either actual (tactile) or implied (visual)
- **pattern** - anything repeated in a predictable combination
- **rubbing** - the process of laying a sheet of paper over an embossed or raised texture and rubbing the paper with pencil or crayon to reproduce the pattern (e.g., the bottom soles of athletic shoes, brick

walls, corrugated cardboard, etc.).

- **stylus** - a hard-pointed instrument used for marking or writing on clay, foam or wax tablets
- **repetition** - a duplication or reappearance of a shape or theme

## RESOURCES

- *Portfolios, Grade 2*, by Robyn Montana Turner, Barrett Kendall Publishing
  - Print making: pages 22-23; 34-35; 52-53

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

### **Texture Scavenger Hunt**

#### **Students:**

- Choose three colored crayons that no longer have paper on the sides.
- Search through the environment to locate surfaces that have **actual texture**. (e.g., grating, flooring, wood grain, brick)
- Lay paper on top of the textured surface.
- Turn the wax crayon onto the side.
- Rub the crayon over the surface of the paper.
- Notice how the textured surface has caused a pattern to appear on the paper.
- Use different colors of crayon to create a collage of at least three different **rubbings**, in three different colors, on one sheet of paper.

#### **Questions:**

- "What surfaces brought about the most interesting patterns?"
- "Where were those textured surfaces located?"

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

#### **Teacher:**

- Introduce **printmaking**.
- Discuss how creating a series of works of art that are similar can be done by creating a **template** or **print plate**.
- Discuss how a print plate can create a series of works of art that may appear exactly the same or very different, depending on printing process choices.
- Select a print for the class to create such as a portrait, landscape, still life or design.
- Draw gently into the surface of Styrofoam using pencil as a **stylus**.
- Press only deeply enough to cause an indentation, but not so deeply as to break the Styrofoam or create holes.
- You may use purchased Styrofoam sheets, clean meat or vegetable trays with flat surfaces, or un-embossed Styrofoam plates.
- Using the crayon rubbings as a guide, demonstrate how to use **repeated** lines and shapes to create pattern in the areas created on the foam surface.

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

#### **Students:**

- Create a design, landscape, portrait or still life on the flat, foam surface provided to create a print plate.
- Gently press into the foam surface with a pencil as a stylus.
- Do not press so hard as to break the Styrofoam or create holes.
- Add repeated lines and shapes to areas on the foam to create pattern and interest in the print plate.
- Look at the crayon rubbings for ideas on how to make **patterns**.
- Store the print plate so that it is protected from breakage or additional incisions or dents until the next class when the printing takes place.

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

**Questions:**

- “Why would an artist make a print plate?”
- “How can this process be used to create greeting cards, postcards, or announcements?”
- “Predict what will happen next in the printing process.”

**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*)

- Cut shapes from the crayon rubbing papers and create a collage.

## LESSON 2

### **MATERIALS AND PREPARATION**

- Print plates created in Lesson One
- Water soluble printers’ ink or tempera paint
- Brayer, foam paint roller or foam paint brush
- Paper cut to the size of the foam print plate
- Prepare a place to store wet, printed papers

**Words to know:**

- **printmaking** the transferring of an inked image from one surface to another
- **print plate** - a piece of flat material with a design pressed into or added onto the surface used in printmaking
- **texture** - the surface quality of materials, either actual (tactile) or implied (visual)
- **pattern** - anything repeated in a predictable combination
- **rubbing** - the process of laying a sheet of paper over an embossed or raised texture and rubbing the paper with pencil or crayon to reproduce the pattern (e.g., the bottom soles of athletic shoes, brick walls corrugated cardboard, etc.).
- **stylus** - a hard-pointed instrument used for marking or writing on clay or wax tablets
- **repetition** - a duplication or reappearance of a shape or theme

### **RESOURCES**

- *Portfolios, Grade:2*, by Robyn Montana Turner, Barrett Kendall Publishing
  - Print making: pages 22-23; 34-35; 52-53

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

**(Optional) Outdoor Experience:**

- Students walk through a shallow puddle making the bottom of their shoes wet.
- Walk on dry ground and examine the patterns left by the shoes.
- “How were the designs transferred to the sidewalk?”
- Discuss the similarities and differences between the surface of the shoes and the print plates created in Lesson One.

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

**Teacher:**

- Prepare a place to print by covering a table or desk with newspaper.
- Demonstrate how to roll ink or paint onto the surface of the print plate using a brayer, foam paint roller or foam brush.

- Demonstrate how to place clean paper onto the inked surface.
- Rub or roll a dry brayer or dry foam roller over the clean paper.
- Carefully peel the printed-paper off the surface of the print plate.
- Place the wet printed artwork in the drying area.
- Ink the print plate again and print onto a different colored paper.
- Print a third time using a new color ink or new color of paper.
- Demonstrate how to clean the print plate under running water.

**Students:**

- Prepare a place to print by covering a desk or table with newspaper.
- Choose three different pieces of paper for printing and write your name on one side of each paper.

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

**Students:**

- Roll ink or brush paint onto the print plate (foam surface).
- Place a clean paper onto the inked surface with *your name showing*.
- Rub the clean paper gently or roll a dry brayer or foam brush over the paper surface.
- Gently remove the printed copy from the print plate surface.
- Place the wet print in the drying area.
- Re-ink the print plate and print two more times.
- Clean the print plate in running water.
- Let dry.

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

**Students:**

- Mount all three examples of the print on a single sheet.
- Describe the printmaking process using visual art vocabulary. (e.g., print plate, ink, brayer, etc.)
- “What could you do to change your print plate?”

**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*)

**Stamping:**

- Use factory produced stamps and inkpads to create art.
- Use vegetables or fruits (bottom of a stalk of celery, half of an orange, cut potato, etc.) as stamps to create art.
- **Gadget Prints:** Collect a variety of household items (potato masher, lids, old shoes, sponges, etc.) to use as stamps to create art.

# VISUAL ART - GRADE TWO

## WEAVING

### WEAVING WITH PAPER

#### LESSON 3

#### CONTENT STANDARDS

- 2.1** Demonstrate beginning skill in the use of basic tools and art-making processes, such as printing, crayon rubbings, collage and stencils.
- 3.2** Recognize and use the vocabulary of art to describe art objects from various cultures and time periods.

#### ESSENTIAL QUESTIONS

- How do I use visual art in my everyday life?
- How do I use symmetry, pattern, rhythm and shape/form when creating visual art?
- How can I create visual art through combining, expanding and sequencing?
- What problem solving skills do I need to create visual art?
- How do I use my knowledge of visual art vocabulary, concepts and skills to create visual art?
- What do I know about visual art from different cultures?
- How do I show my growing knowledge of visual art?

#### OBJECTIVES & STUDENT OUTCOMES

- Demonstrate skill in use of scissors and glue.
- Demonstrate beginning weaving skills.
- Use vocabulary relating to weaving (warp weft, loom).

#### MATERIALS & PREPARATION

- Strong paper (Construction, wall paper, tag, paper plates, etc.)
- Paper strips (Construction, wall paper, magazine, newspaper, Xerox, etc.)
- Scissors
- Glue
- Pencil
- "In and Out the Window" or "A Tisket, A Tasket" (explanation included in the lesson)

#### Words to know:

- **loom** - a frame or machine used to hold yarn, threads or other fibers for weaving
- **warp** - the vertical fibers attached to the top and bottom of a loom
- **weft** - the threads woven over and under the warp fibers on a loom

#### RESOURCES

- *Portfolios, Grade 2*, by Robyn Montana Turner, Barrett Kendall Publishing
  - Weaving: pages 102-105

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

- Play the game, "In and Out the Window" or "A Tisket, A Tasket" as a class as follows:
  - Place students in a circle with spaces between each individual.
  - While the class sings an appropriate song, individuals take turns going around the circle weaving in and out until they return to their original spot.
- Make students aware of how traveling in and out of the circle relates to the weaving of a **warp** (the students standing still) and **weft** (individuals moving about the circle) of a loom.

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

### **Teacher:**

- Distribute materials to students.
- Discuss the **warp** in a weaving. The warp is the part of the weaving that is the foundation or the first fibers set on a loom.
- Demonstrate how to create the warp in the paper weaving by folding a paper (at least 8 x 12, any shape) in half evenly. (See Portfolios Grade Two, page 114.)
- Draw a "STOP LINE" across the unfolded or open edge of the paper. This line should be about 1 inch from the open edge of the folded paper, NOT along the folded edge.

### **Students:**

- Fold a paper (at least 8 x 12 in any shape) in half evenly.
- Draw a "STOP LINE" about 1 inch from the unfolded or open edge of the paper.
- DO NOT DRAW NEAR THE FOLDED EDGE.

### **Teacher:**

- Demonstrate how to cut from the folded edge up to the STOP LINE. Make multiple cuts from the folded edge one inch apart beginning at the folded edge and stopping at the STOP LINE.
- Show how to unfold the cut piece of paper and identify it as the warp.

### **Students:**

- Cut multiple cuts approximately one inch apart into the folded paper.
- Begin at the folded edge and cut to the STOP LINE.
- Make sure all cuts stop on the STOP LINE, not before or after.
- Make cuts one inch apart and parallel.
- Unfold the paper carefully so the slices do not tear or fall off.

### **Teacher:**

- Using ONE precut strip of paper, demonstrate how to weave the **weft**. (e.g., under-over-under-over...)
- Demonstrate how to push the paper to the top or bottom and glue both edges securely.

### **Student:**

- Weave ONE precut strip of paper over and under the slices created in the warp.
- Glue the strip at each end securely.

### **Teacher:**

- Demonstrate how to weave a second precut strip in the **opposite** fashion (e.g., over-under-over-under).
- Emphasize weaving the second strip opposite from the first strip.
- Push the second strip closely to the first strip.
- Glue the second strip at each end.

### **Students:**

- Weave strip #2 into the paper. Make sure that strip #2 is woven opposite strip #1. (e.g., strip #1: over, under, over, under; strip #2: under, over, under, over)
- Push strip #2 closely to strip #1.
- Glue each end of the strip when woven correctly.

### **Teacher:**

- Allow students to guess what happens with the third strip.
- Demonstrate how to weave the third strip (strip #3) opposite strip #2, the same way as strip #1.
- Demonstrate how to push strip #3 tightly next to strip #2.
- Glue the strip #3 at each end securely.

- Explain that the process will continue until there is no more room to add weft strips into the warp.
- Instruct students to place the completed weaving in a designated drying area.

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

**Students:**

- Continue weaving with more strips of paper making sure each new strip is woven opposite of the one before.
- Push each new strip tightly next to the previous strip of paper.
- Glue the ends of each paper strip after it is woven and pushed into place.
- When no more room is left for weaving, place paper weaving in the drying area as instructed.

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

**Class Discussion:**

- Describe the weaving process using the words **warp** and **weft**.
- Brainstorm how this project could be done using fabrics, yarn or threads.
- Brainstorm ideas how to use the paper weaving as functional art. (e.g., placemat, dream catcher, etc.)

**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*)

- Research **looms** and how people from the past made fabric or cloth.
- Research how threads can be created through combing and spinning.
- Create a weaving using a cardboard loom and yarn.
- Create a weaving using a commercial “loop loom” and nylon loops.
- Demonstrate how to crochet or knit.

## VISUAL ART - GRADE TWO PAINTING

### Painting With Warm and Cool Colors Lessons 4 & 5

#### CONTENT STANDARDS

- 1.2 Perceive and discuss differences in mood created by warm and cool colors.
- 2.4 Create a painting or drawing, using warm or cool colors expressively.
- 4.1 Compare ideas expressed through their own works of art with ideas expressed in the work of others.

#### ESSENTIAL QUESTIONS

- How do I use visual art in my everyday life?
- How do I use symmetry, pattern, rhythm and shape/form when creating visual art?
- How do I communicate ideas and moods when creating visual art?
- How do I improvise to create visual art?
- What problem solving skills do I need to create visual art?
- How do I use my knowledge of visual art vocabulary, concepts and skills to create visual art?
- What do I need to know to analyze, compare and contrast works of visual art?
- How do I reflect upon, describe and make meaning of visual art?
- How do I show my growing knowledge of visual art?
- How can I communicate my feelings through visual art?

#### OBJECTIVES & STUDENT OUTCOMES

- Paint a portrait, landscape or still life using warm colors.
- Paint a portrait, landscape or still life using cool colors.
- Explain which colors on the color wheel are considered warm and how they make us feel when looking at a work of art.
- Explain which colors on the color wheel are considered cool and how they make us feel when looking at a work of art.

#### MATERIALS & PREPARATION

- At least one example of a painting done in warm colors
- At least one example of a painting done in cool colors
- Photos of faces (for portrait) or the land (for landscape) or three to four simple forms (for still life)
- Pencil, eraser
- Tempera paints
- Brushes
- Water in a container
- Paper towels
- 12 x 18 white construction paper
- Color Wheel
- Plan a drying area for the works of art

#### Words to know:

- **warm colors** - colors suggesting warmth: red, yellow, and orange
- **cool colors** - colors suggesting coolness: blue, green, and violet
- **mood** - the state of mind or feeling communicated in a work of art, frequently through color

## RESOURCES

- *Portfolios, Grade 2*, by Robyn Montana Turner, Barrett Kendall Publishing
  - Warm and cool colors: pages 12-13
  - Painting: page 7
  - Color: page 10-11

## LESSON 4

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

*Note:* If reproductions of master works are not available, use pages 12 and 13 in *Portfolios Grade Two*.

**Teacher:**

- Display a painting that is painted with **reds, yellows and oranges (warm colors)**.
- Ask students to describe what they see and how the painting makes them feel.
- Display a painting that is painted with **blues, purples and greens (cool colors)**.
- Ask students to describe what they see and **how the painting makes them feel (mood)**.
- Find similarities and differences in the two paintings.
- Display the color wheel. “Where are the cool colors on the color wheel? Where are the warm colors on the color wheel?”

**Students:**

- Look at the “warm color” painting. “How does it make you feel?”
- “What mood does the painting reflect?”
- “What would it feel like to be “in” the painting?”
- Look at the “cool color” painting. “How does it make you feel?”
- “What would it feel like to be “in” the painting?”
- “What is the same about both paintings? What is different?”
- “What part of the color wheel is considered “cool”? What part is considered “warm”?”

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

**Teacher:**

- Choose portrait, landscape or still life as the theme of this lesson.
- For **portraits or landscapes**, have reproductions or photos of faces and the land available for reference.
- For **still life**, place three but no more than four simple shapes together in an area easily seen by students.
- Demonstrate how to draw in simple shapes representing characteristics of the portrait, landscape or still life using pencil.

**Students:**

- Draw the basic shapes for the portrait, landscape or still life on the white 12 x 8 construction paper.

**Teacher:**

- Distribute brushes, paper towels, and containers with water.
- Distribute **warm colors of paint (red, orange and yellow)** for the painting of this work of art.
- Demonstrate how to use the paint to “lay in” areas of color on the painting.
- Let painting rest or dry slightly.

**Students:**

- Paint in the areas of the painting using warm colored tempera paint.
- Let painting rest or dry slightly.

**Teacher:**

- Demonstrate how to create detail and distinguishing characteristics by painting line, shape, pattern or texture.
- Instruct students about clean up procedures and the designated drying area.

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

- Create detail and distinguishing characteristics by painting line, shape, pattern and texture on the work of art.
- Remember to add more paint on to paint that has dried slightly to control blending and mixing.
- Place painting into the designated drying area.
- Follow clean up procedures as instructed by the teacher.

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

- "What was difficult about creating this painting? What was easy? Why?"
- "What kind of mood did you try to illustrate in this painting? Were you successful?"
- "What colors did you use to create the mood and 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*)

- Collect photos of warm colored images from magazines or books.
- Sort collections of photos into warm and cool categories.

## LESSON 5

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

**Teacher:** Distribute the paintings created in Lesson 4.

**Class Discussion:**

- Analyze the paintings by discussing the line, shape and colors used in the paintings.
- "Did the paintings dry like expected?"
- "Are the colors as vibrant?"
- "Are the shapes and textures easy to see?"
- "What mood does the painting reflect? Why?"

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

- Distribute clean paper that is the same size as the warm painting and pencils.
- Demonstrate how to use the warm painting as a guide to recreate the shapes and lines in a new painting.
- Demonstrate how to draw the same lines and shapes from the warm painting on to the new paper.

**Students:**

- Using pencil, draw shapes and lines that are the same as the lines and shapes in the warm painting on the new paper.

**Teacher:**

- Distribute painting materials including brushes, water in containers, paper towels and **cool colored**

**tempera paint (blue, green and violet).**

- Demonstrate how to paint or “lay in” the shapes and background of the cool painting.

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

**Students:**

- Paint the shapes and background of the new painting using cool colors only.
- Let the painting rest or dry slightly.
- Create detail and characteristics by painting line, shape, pattern and texture on the work of art.
- Remember to add more paint on to paint that has dried slightly to control blending and mixing.
- Place painting into the designated drying area.
- Follow clean up procedures as instructed by the teacher.

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

- Mount the two paintings, one warm and one cool, on the same background sheet for each child.

**Questions:**

- “What was difficult about creating these paintings? Why?”
- “What did you like? Why?”
- “Which painting is your favorite? Why?”
- Compare and contrast the moods create by using warm and cool colors in the two paintings.

**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)

- Write a story about the paintings telling why happened or changed from one to the other.
- Make a third painting that depicts the same shapes, lines and textures using cool and warm colors together on the same painting.
- Mount this painting along with the other two.

## VISUAL ART - GRADE TWO DRAWING & PAINTING

### Drawing and Painting Creating a Story Quilt Lesson 6

#### CONTENT STANDARDS

**1.3** Identify the elements of art in objects in nature, the environment and works of art, emphasizing line, color, shape/form, texture and space.

**2.2** Demonstrate beginning skill in the use of art media, such as oil pastels, watercolors and tempera.

**3.1** Explain how artists use their work to share experiences or communicate ideas.

#### ESSENTIAL QUESTIONS

- How do I use visual art in my everyday life?
- How do I use symmetry, pattern, rhythm and shape/form when creating visual art?
- How do I communicate ideas and moods when creating visual art?
- How do I act differently when I create visual art alone or in a group?
- How can I create visual art through combining, expanding and sequencing?
- How do I use visual art to explore and solve problems in other subject areas (and vice versa)?
- What problem solving skills do I need to create visual art?
- How do I use my knowledge of visual art vocabulary, concepts and skills to create visual art?
- What do I know about visual art from different cultures?
- How do I use cooperative skills and concentration to appreciate and interpret visual art?
- How do I reflect upon, describe and make meaning of visual art?
- How do I show my growing knowledge of visual art?
- How can I communicate my feelings through visual art?

#### OBJECTIVES & STUDENT OUTCOMES

- Identify everyday objects that are designed and created by artists.
- Identify artworks that may be considered folk art.
- Create a paper quilt square with a patchwork border.
- Create multiple patterns using crayon or colored pencil.

#### MATERIALS & PREPARATION

- 12 x 18 white construction or drawing paper
- 2 x 4 white construction or drawing paper
- pencil
- crayons or colored pencils
- watercolor paints
- brush
- water in a container
- paper towel
- scissors
- liquid glue or glue stick
- *Tar Beach* by Faith Ringgold, *Sweet Clara and the Freedom Quilt* by Deborah Hopkinson, *The Patchwork Quilt* by Valerie Flouroy, or a picture book about **quilt making**.

#### Words to know:

- **folk art** - characterized by a "naïve" style, in which traditional rules of proportion and perspective are not employed; reflecting the customs and beliefs of a culture

- **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
- **fabric** - a material from fibers, woven
- **cloth** - material, fabric, textile
- **pattern** - anything repeated in a predictable combination
- **patchwork** - needlework in which small pieces of cloth in different designs, colors, or textures are sewn together

## RESOURCES

- *Portfolios, Grade 2*, by Robyn Montana Turner, Barrett Kendall Publishing
  - storytelling: pages: 62, 67, 68
  - quilt making: pages: 117, 119

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

### Teacher:

- Read *Tar Beach* by Faith Ringgold, *Sweet Clara and the Freedom Quilt* by Deborah Hopkinson, *The Patchwork Quilt* by Valerie Flouroy or a picture book about **quilt** making.
- Discuss the story and the illustrations from the book.

### Class Discussion:

- “Do you have handmade quilts in your family?”
- “What colors, patterns and lines are used in the quilts illustrated in the picture books?”
- “What stories do the quilts tell?”

*(If you have access to quilts, bring them into class for inspection by the students. Examine the colors, patterns in fabric and quilt design, stitching lines and textures chosen by the artist.)*

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

### Teacher:

- Demonstrate how to create a “**patchwork** frame” around the edge of the 12 x 18 paper using pencil as follows:
  - Draw 2 vertical parallel lines 1 to 1.5 inches in from the left and right edges of the paper.
  - Draw 2 horizontal lines 1 to 1.5 inches in from the upper and lower edges of the paper.
  - Point out the boxes created in each corner of the work of art to the students.
  - Add lines within the border creating a series of boxes or squares across the top and bottom and down both sides creating a patchwork frame.

### Students:

- Draw two vertical lines 1 to 1.5 inches in from the left and right edges of a 12 x 18 inch paper using pencil.
- Draw two horizontal lines 1 to 1.5 inches in from the upper and lower edges of the paper using pencil.
- Notice the four boxes or squares formed in each corner of the paper.
- Add vertical and horizontal lines from the edges of the paper to the frame lines creating squares within the frame.

### Teacher:

- Demonstrate how to create simple **patterns** within each box.
- Use stripes, polka dots, checkerboards, plaids and flowers.
- Look around the classroom for fabric patterns as inspiration or bring in fabric books from upholstery shops.
- Encourage your students to use a variety of colors, lines and shapes using crayon or colored pencil.
- Instruct students to leave the center of the artwork blank for now and concentrate on the patchwork frame only.

**Students:**

- Create unique patterns inside each of the squares creating a patchwork frame using crayon or colored pencils.
- Use stripes, polka dots, checkerboards, plaids and flowers to design each square.
- Use **fabric** patterns in the classroom as inspiration.
- Make sure each square is different.
- Do not repeat the same pattern in each of the squares.
- Leave the center of the work of art blank for now.

**Teacher:**

- Demonstrate how to outline each of the quilt squares in black using crayon or marker when the patterns are completed.

**Students:**

- Outline the patchwork squares using black crayon or marker.

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

- Choose a place to which you would like to travel. This place could be real or imaginary.
- In the center of the artwork, demonstrate how to illustrate this place.
- Use crayon then watercolor for a crayon resist or just colored pencils.
- Do not draw people, only the place.

**Students:**

- Choose a place to which you would like to travel. This place could be real or imaginary.
- Draw the place you have chosen as a landscape, with no people.
- Use crayon then watercolor for a crayon resist, or colored pencils.

**Teacher:**

- Demonstrate how to draw your body flying, arms outstretched, hair flying in the wind on a 2" x 4" piece of paper.
- Option: ask a student to demonstrate the drawing on the board or on an overhead projector.
- Demonstrate how to cut out the shape of your body.
- Demonstrate how to glue the body shape onto the landscape toward the top, as though flying.

**Students:**

- Draw your body on a 2 x 4 piece of paper as though you are flying, arms outstretched and hair flying.
- Cut out the shape of your body using scissors.
- Glue your flying body shape onto the landscape toward the top.

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

- Hang the artwork done by your students edge to edge creating a class size paper quilt.
- Share out the travel locations students chose.

**Questions:**

- "Why were the places chosen?"
- "How were those places represented?"
- "What lines, shapes, colors and textures and symbols represent the places the students wish to visit?"

**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*).

- Write a story about a place, real or imaginary, that you would like to travel.
- Tell about what you would do there and how it would feel.

## VISUAL ART - GRADE TWO COLLAGE

### Collage Overlapping, Placement and Relationships Lesson 7

#### CONTENT STANDARDS

- 2.3** Depict the illusion of depth (space) in a work of art, using overlapping shapes, relative size and placement within the picture.
- 5.1** Use placement, overlapping, and size differences to show opposites (e.g., up/down, in/out, over/under, together/apart, fast/slow, stop/go).

#### ESSENTIAL QUESTIONS

- How do I use symmetry, pattern, rhythm and shape/form when creating visual art?
- How do I communicate ideas and moods when creating visual art?
- How can I create visual art through combining, expanding and sequencing?
- How do I improvise to create visual art?
- What problem solving skills do I need to create visual art?
- How do I use my knowledge of visual art vocabulary, concepts and skills to create visual art?
- How do I reflect upon, describe and make meaning of visual art?
- How do I show my growing knowledge of visual art?
- What is improvisation and why is it an important process?

#### OBJECTIVES & STUDENT OUTCOMES

- Create a collage of shapes and images.
- Use overlapping, size differences and placement to show an understanding of the illusion of depth.
- Demonstrate foreground in a collage using large shapes and images.
- Demonstrate background in a collage using small shapes and images.
- Cut and place at least three types of images: person, tree, animal

#### MATERIALS & PREPARATION

- 12 x 18 drawing or construction paper
- scissors
- glue
- pencil
- multi-colored construction paper scraps
- geometric templates: circles, squares, triangles, rectangles
- magazines with many photographs

#### Words to know:

- **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
- **overlapping** - to extend over a part of something else
- **collage** - an artistic composition made of various materials (e.g., paper, cloth, or wood) glued on a surface
- **depth** - distance from the nearest to the farthest point of something or from the front to the back

#### RESOURCES

- *Portfolios, Grade 2*, by Robyn Montana Turner, Barrett Kendall Publishing
  - Collage: pages 24-25

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

**Teacher:**

- Instruct students how to play **The Sculpture Game** as follows:
  - Choose one student to strike a pose like a figure in a sculpture and freeze.
  - Choose another student to join the sculpture.
  - The second student must create a different pose positioning *partially* in front of the first student and freeze.
  - Introduce the word and concept: **overlapping**.
  - Add two or three more students one at a time each choosing a different pose and staying in a frozen position partially in front of another figure. .
  - Point out how the first student in the sculpture appears smaller and part of the body cannot be seen.
  - Discuss how the last student added to the sculpture appears larger and is seen completely.

**Students:**

- Participate in the Sculpture Game.
- Create interesting poses, place the body partially in front of another posed student and freeze.
- Participate in a class discussion about overlapping, shapes and images that appear far away and shapes and images that appear close (**depth**).

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

**Teacher:**

- Distribute templates of basic geometric shapes, scrap paper, pencils and scissors.
- Review how to trace the **template** onto scrap paper.
- Instruct students to trace four different color shapes for their **collage**.
- Two shapes should be **small** and two shapes should be **large**.
- Review how to cut out the four shapes using scissors.
- Place shapes aside.
- *Note: The number of shapes required may be increased according to the ability of the students.*

**Students:**

- Trace four shapes on four different colors of scrap paper using templates and pencil.
- Cut out the two small and two large shapes and put aside.

**Teacher:**

- Collect templates.
- Distribute magazines.
- Locate the following photographic images in the magazine: a person from the neighborhood, a LARGE tree, a SMALL animal.
- *Note: These images were chosen to coincide with the study of community. The number of images and theme may be changed according to studies in other subjects and abilities of the students.*
- Demonstrate how to tear out the appropriate page and cut around the contour of the chosen image.

**Students:**

- Tear out the magazine page carefully when a person from the neighborhood, a tree and an animal is located.
- Cut around the outside of each of the images using scissors.
- Set the three images aside with the four previously cut shapes.

**Teacher:**

- Discuss how placing shapes and images on a flat surface can make them appear to have depth.
- Shapes and images that are farther away appear smaller and shapes that are closer appear large.
- Placing shapes partially on top of other shapes also can show depth (**overlapping**).

- Remind students how The Sculpture Game was played in the Warm Up.
- “How did the bodies appear when someone else was in front of them?”
- “Could the bodies be seen in total? Why not?”
- “When the Sculpture Game was played, who started first? What happened next?”
- Demonstrate how to glue shapes and images that are far away first and place them on the background.

**Students:**

- Choose the shapes and images that are smallest.
- Review how to fasten by placing glue near the outside edges on the backside of a shape, turn the shape over and smooth it gently on to the background.
- Glue these smallest shapes and images first and place them on the background paper.

**Teacher:**

- Demonstrate how to glue the larger shapes and images partially over and next to the previously glued shapes and images.
- Instruct students to add the rest of the shapes and images to the collage by overlapping.

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

**Students:**

- Glue the remaining shapes and images on to the collage by overlapping.

**Teacher:**

- Instruct students to use markers, crayons and or colored pencils to add lines and patterns to the shapes in the collage and to the background.
- This could add meaning for a representational collage (e.g., squares and rectangles representing windows and doors of a house, add a horizontal line for the horizon, etc.) or add interest to an abstract design.

**Students:**

- Use markers, crayons, and or colored pencils to add lines and shapes to the collage.

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

**Partner Talk:**

- Students discuss with a partner how they chose to place the large and small shapes and images.
- Each student locates one or more opposites in the partner’s collage.
- Share the discovered opposites with the whole 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*)

- Using markers, crayons and or colored pencils, add lines and patterns to the shapes in the collage and to the background to communicate added meaning. (e.g., add squares and rectangles to a shape representing windows and doors of a house, add a horizontal line for the horizon, etc.)
- Add new shapes cut from scraps and/or new images found in magazines to increase interest and make deeper meaning in the collage.

## VISUAL ART - GRADE TWO CONSTRUCTION

### Construction Paper Mask Lesson 8

#### CONTENT STANDARDS

- 3.3** Identify and discuss how art is used in events and celebrations in various cultures, past and present, including the use in their own lives.
- 4.3** Use the vocabulary of art to talk about what they wanted to do in their own works of art and how they succeeded.

#### ESSENTIAL QUESTIONS

- How do I use symmetry, pattern, rhythm and shape/form when creating visual art?
- How do I communicate ideas and moods when creating visual art?
- How can I create visual art through combining, expanding and sequencing?
- How do I improvise to create visual art?
- What problem solving skills do I need to create visual art?
- How do I use my knowledge of visual art vocabulary, concepts and skills to create visual art?
- What do I know about visual art from different cultures?
- How do I reflect upon, describe and make meaning of visual art?
- How do I show my growing knowledge of visual art?
- How can I communicate my feelings through visual art?
- What is improvisation and why is it an important process?

#### OBJECTIVES & STUDENT OUTCOMES

- Explore the use of masks in various cultures and time periods.
- Design and create a paper mask that may be used in a specific celebration.
- Describe the inspiration, design and construction of a mask.

#### MATERIALS & PREPARATION

- Examples of masks used in celebrations from at least three different cultures. These examples could be actual masks, photographs of masks, a book about masks, a video tape or DVD or other visual aid
- Oval or circular template and construction paper **OR paper** plates (avoid Styrofoam)
- Scissors
- Pencil
- Crayons or markers
- Glue
- Scrap construction paper
- A variety of notions for decoration: feathers, rickrack, ribbon, yarn, glitter, string, colored glue, pom-poms, colored pasta, colored masking tape, tassels, wrapping paper scraps, etc.
- Popsicle sticks or tongue depressors

#### Words to know:

- **mask** - façade or disguise worn over the face
- **celebration** - to observe a notable occasion with festivities
- **culture** - the skills and arts of a given people in a given period; civilization

#### RESOURCES

- *Portfolios, Grade 2*, by Robyn Montana Turner, Barrett Kendall Publishing

- Mask Making: pages 108-109
- Art for Celebrations: pages 106-107

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

- Display **masks** or photos of masks from around the world or diverse **cultures** and from different times in history.
- Discuss similarities and differences in the masks.
- “Why were the masks made?”
- “What are the masks made from?”
- “What events do we **celebrate** by wearing a mask?”
- “What does it feel like to wear a mask?”
- “Do the feelings change when a different mask is worn?”
- “How do you feel when you look at someone who is wearing a mask? What makes you feel that way?”

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

**Teacher:**

*Note: If paper plates are used, skip down to \*.*

- Distribute oval or circular templates, 8 x 12 construction paper, pencils and scissors.
- Demonstrate how to place the template on the construction paper so that it fits completely.
- Demonstrate how to hold the template in place with the helping hand and trace around the template with the writing hand.

**Students:**

- Place the oval or circular template on the construction paper so that it fits within the borders.
- Hold the template in place with the helping hand.
- Draw a line around the outside edges of the template on to the construction paper, tracing the shape with the writing hand.

**Teacher:**

- Demonstrate how to cut the shape from the paper.
- Show how to place all scraps of construction paper into a community space or box.

**Students:**

- Cut the oval or circular shape from the construction paper.
- Place scraps of construction paper into a community space of box as instructed.

**\*Teacher:**

- Demonstrate how to fold the circular shape in half. If an oval is used, fold in half vertically, creating left and right sides of the face shape, NOT upper and lower halves.
- Discuss how the shape has changed.
- Discuss how the folded edge will be the center of the face although it is the side of the shape at this point.

**Students:**

- Fold the circular shape in half. If an oval is used, turn the oval vertically and fold left side to right side.
- Notice the folded edge. The folded edge will be the center of the completed mask.

**Teacher:**

- Demonstrate how to draw half of a mouth shape (half a crescent) about 3 inches from the bottom of the mask on the folded edge.
- Make sure the middle, or straight edge of the crescent is the same as the fold.
- Demonstrate how to draw a half circle about 1 1/2 inches above the mouth representing the nose.
- The flat edge of the circle should be the same as the fold.

- Demonstrate how to draw one circle or football shape about 1 1/2 inches in from the folded edge and slightly above the half circle. This shape will become the eyes of the mask.

**Students:**

- Draw half a crescent shape on the folded edge of the mask about 3 inches from the bottom.
- Draw a half circle about 1 1/2 inches above the crescent.
- Draw one circle or football shape about 1 1/2 inches in from the fold and slightly above the half circle.

**Teacher:**

- Demonstrate how to cut the crescent shape from the folded edge of the mask.
- Demonstrate how to cut the half circle from the folded edge of the mask.

**Students:**

- Cut out the half crescent shape from the folded edge of the mask.
- Cut out the half circle from the folded edge.

**Teacher:**

- Demonstrate how to push one blade of the scissors into the center of the eye shape and cut out to the edge of the shape and continue cutting on the drawn line.
- When the shape is completely cut, it will fall out creating two identical shapes for eyes.

**Students:**

- Push one blade of the scissors into the center of the shape drawn to represent the eyes.
- Cut out to the line showing the edge of the eye shape and cut on the line until the shape falls out of the paper.

**Teacher:**

- Demonstrate how to gently open the paper shape revealing the facial features.
- Choose a celebration topic (Birthday, Day of the Dead, Halloween, Carnival, etc.).
- "What colors are generally used in this kind of **celebration**?"
- "How can those colors be added to the mask?"
- Discuss different ways notions (e.g., feathers, ribbon, yarn, scrap paper, etc.) can be cut and glued to the mask for decoration.
- Demonstrate how to attach a popsicle stick or tongue depressor to the bottom, back side of the mask using glue.
- Instruct students to place finished masks in the designated drying area when complete.

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

**Students:**

- Add color to the surface of the mask using crayon or marker.
- Choose colors to decorate the mask that represent the chosen topic.
- Choose at least two, but no more than four, items (feathers, ribbon, buttons, etc.) to add to the surface of the mask for decoration and glue securely.
- Remember to choose items that represent the chosen celebration topic for the mask.
- Add popsicle stick to the back and bottom of the mask using glue.
- Place the mask in the designated drying area.

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

**Students:**

- Tell a partner, small group or class about the mask.
- Place mask in front of face and speak or sing in celebration of the chosen topic.

**Questions:**

- “Why were the colors chosen?”
- “What does the mask represent?”
- “Why were the items selected to decorate the mask?”

**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*)

- Use masks in a classroom celebration or presentation.
- Display masks like relief sculptures.
- Create a second mask with the same theme, but in a different cultural style appropriate to grade level.

## VISUAL ART - GRADE TWO DRAWING OR PAINTING

### Drawing or Painting Portrait of a Hero Lesson 9

#### CONTENT STANDARDS

- 1.1 Perceive and describe repetition and balance in nature, in the environment, and in works of art.
- 2.5 Use symmetry (bi-lateral or radial) to create visual balance.
- 5.2 Select and use expressive colors to create mood and show personality within a portrait of a hero from long ago or the recent past.
- 5.3 Identify pictures and sort them into categories according to expressive qualities (e.g., theme, mood).

#### ESSENTIAL QUESTIONS

- How do I use visual art in my everyday life?
- How do I use symmetry, pattern, rhythm and shape/form when creating visual art?
- How do I communicate ideas and moods when creating visual art?
- How can I create visual art through combining, expanding and sequencing?
- What problem solving skills do I need to create visual art?
- How do I use my knowledge of visual art vocabulary, concepts and skills to create visual art?
- What skills and vocabulary do I need to appreciate visual art?
- What do I need to know to analyze, compare and contrast works of visual art?
- How do I reflect upon, describe and make meaning of visual art?
- How do I show my growing knowledge of visual art?
- How can I communicate my feelings through visual art?

#### OBJECTIVES & STUDENT OUTCOMES

- Sort pictures into categories based on theme and expressive qualities.
- Describe symmetry and asymmetry in works of art.
- Use bi-lateral symmetry in a portrait.
- Use symbols, images and colors to express mood and communicate ideas about a chosen hero in a portrait.
- Use space in a portrait to demonstrate balance.

#### MATERIALS & PREPARATION

- 40 works of art including portraits, landscapes and still life (e.g., magazine photos, students works, reproductions of the masters, gallery game cards)
- Portraits of people from cultures represented in the classroom population
- 12 x 18 drawing or white construction paper
- pencil
- eraser
- colored pencils, crayons, pastels, watercolor or tempera paint
- *Optional:* photographs of heroes or heroines

#### Words to know:

- **portrait** - artwork with a person or people as the main subject
- **still life** - arrangement or work of art showing a collection of inanimate objects
- **landscape** - artwork with land as the main subject
- **hero** - a man who is admired or idealized for courage, outstanding achievements, or noble qualities
- **heroine** - a female who is admired or idealized for courage, outstanding achievements or noble

qualities

- **symmetry** - balance created by making both sides of an artwork the same or almost the same
- **characteristics** - a feature or quality belonging typically to a person, place, or thing and serving to identify it

## RESOURCES

- *Portfolios, Grade 2*, by Robyn Montana Turner, Barrett Kendall Publishing
  - Portraits, pages 26-27, 28-29, 44, 64-65, 76, 79
  - Symmetry, pages 50-51

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

### Teacher:

- Allow students to sort a stack of pictures into categories. This can be done with partners, in groups or as a class.
- Do not give them requirements as to what kind of categories they should choose.
- When the sorting is done, discuss what categories they have chosen and why.
- Now re-sort the categories as to theme, or what the picture is about. The intent is that the students have the still life, landscape, and portraits in separate piles. If this is not the case, then work with the class until they have accomplished that goal.
- Teach the students the vocabulary words:
  - **portrait** (picture of a person or persons),
  - **still life** (picture about things that do not move)
  - **landscape** (picture about the land).

### Students:

- In small groups or with partners, sort pictures into groups.
- You may choose to separate the pictures into piles.
- When sorting is done, explain what criteria you used to separate the pictures.
- Resort the pictures according to what the pictures are about.
- Remember the terms: portrait, still life and landscape.

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

### Teacher:

- Examine portraits of people from various cultures *represented in the classroom population*.
- Discuss facial features, clothing, and body adornment of the people and the backgrounds used in the portraits.

### Class Discussion:

- "What can be learned from the lines, shapes, colors and textures in the portraits?"
- "How do the people in the portraits feel? What makes you come to that conclusion?"
- "Are these people important? How do we know?"
- "What is a hero?"
- "Who are your heroes? Heroines? Why?"

### Teacher:

- Explain to the students that they are going to be learning to draw faces by illustrating their heroes or heroines.
- Distribute paper, pencils and erasers to students.
- Demonstrate how to turn the paper vertically and draw a large oval in pencil on the upper portion.

### Students:

- Turn paper vertically and draw a large oval in the upper portion using pencil.

**Teacher:**

- Demonstrate how to sketch two *very light lines* down the middle and across the center of the oval. (*These lines will be erased after the features of the face are drawn.*)
- Introduce the word symmetry. (correspondence of opposite parts in size, shape and position).
- Demonstrate how to sketch two football shapes for eyes above the horizontal line.
- These shapes should be about the same size, shape and in about the same place on either side of the midline.
- Continue to reinforce the concepts of symmetry throughout the instructional portion of this lesson.

**Students:**

- Draw two very light lines down the center and across the middle of the oval.
- These lines will be erased later, so make sure you do not apply much pressure.
- Draw one football shape on each side of the middle line and above the line that goes across.
- These football shapes should be about the same size and in the same position on each side of the face.

**Teacher:**

- Instruct students to examine a partner's eyes. "What shapes and colors do we see?"
- The colored circle is called the "iris"; the black center is called the "pupil".
- Demonstrate how to draw a *partial* circle inside the football shapes representing the colored part of the eye. (The top and bottom of the iris is seldom seen.)
- This is just the sketch, so no color is needed at this time.
- Demonstrate how to draw a small black circle in the center of each circular shape.

**Students:**

- Examine a partner's eyes.
- Draw a partial circle, no top or bottom, inside the football shapes.
- Remember, this is just the pencil sketch. Do not color in the iris at this time.
- Draw a small black circle in the center of each of the football shapes.

**Teacher:**

- Remind the students to think about their hero. "Is the hero male or female?"
- "How would the viewer know this when looking at the eyes? Eyebrows?"
- Tell the students about your hero.
- Instruct the students to examine their partner's eyebrows. "What kind of line is an eyebrow? Straight? Curved? Thick? Thin?"
- Discuss the differences between eyebrow shapes within the classroom. "How would the hero's eyebrows appear?"
- Discuss how the shape of the eyebrow may reveal the person's feelings. (e.g., eyebrows can express emotion.)
- Demonstrate drawing eyebrows on each side of the midline above the eyes.
- Remember these eyebrows should reflect the emotions (e.g., happy, sad, surprised, etc.) of YOUR hero.
- Continue to reinforce the concepts of symmetry throughout the instructional portion of this lesson.

**Students:**

- Consider the physical characteristics of your hero. "What does your hero look like?"
- "Is your hero male or female?"
- "How would the viewer know who your hero is by looking at the eyes and eyebrows?"
- Remember eyebrows can express emotion. Draw the eyebrows of your hero appropriately.

**Teacher:**

- Discuss how mouths show emotion.
- Draw a circle, rectangle, triangle, and a crescent. "What emotions could these shapes represent if

used as mouths?"

- Describe the emotions you wish to show on your hero.
- Draw the mouth according to those emotions using the midline as a guide.
- Continue to reinforce the concepts of symmetry throughout the instructional portion of this lesson.

**Students:**

- Decide what emotions your hero will have in this drawing.
- Create a mouth that shows the emotions you wish to show on your hero using the midline as a guide.

**Teacher:**

- Discuss the size and shape of noses. Note how many different shapes appear in the class.
- Observe how artists draw or paint noses by examining portraits. (see page 28-29 *Portfolios Grade 2*)
- Draw the nose of your hero using the midlines as a guide. The tip of the nose should be about where the two midlines cross.

**Students:**

- Observe different noses inside the classroom and in portraits.
- Draw your hero's nose using the midlines as a guide.

**Teacher:** Gently erase the midlines.

**Students:** Gently erase the midlines on the drawing without disturbing the lines and shapes representing the nose and mouth.

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

**Teacher:**

- Discuss hair, neck, shoulders, jewelry, collars, eyeglasses and other characteristics that would be appropriate to communicate to the viewer about the chosen hero.
- Instruct students to add these characteristics to their drawings.
- Remind students to use corresponding lines, shapes and colors on the left and right sides of the now invisible midline so the face of their hero appears symmetrical.
- Instruct students to choose warm or cool colors in a manner to communicate to the viewer about the chosen hero.
- Instruct students to draw at least one image or symbol in the background that tells the viewer about the hero. (e.g., an American flag behind a soldier, a soccer ball behind a player, a fire truck behind a firefighter, a stage behind an entertainer, etc.)

**Students:**

- Keep in mind the hero you have chosen to draw and make lines and use shapes that represent characteristics of that person.
- Add on hair, ears, necklines, shoulders, eyelashes, collars, eyeglasses, etc.
- Use warm and cool colors in your drawing to communicate emotions about your hero.
- Place at least one symbol or image in the background that tells the viewer something about the hero in the portrait.

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

**Class Discussion or Individual Presentations:**

- Second graders can be sensitive if their work is misinterpreted. Allow each student to tell about his or her hero either in a group sharing or quick individual presentation.
- Students may explain why they used chosen colors to communicate emotion and why they chose symbols to communicate an idea.
- Discuss the media chosen for this lesson. "What worked? What did not?"
- If this work could be done again, how would the students change it?

**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*)

- Write a story about the hero or heroine chosen for this lesson.
- Find a photograph of the hero or heroine chosen for this lesson and display it with the finished work of art.
- Place the finished works of art and stories about each of the students' heroes in a binder or fasten them together to create a book. Title the book of heroes for display.

## **Grade Two Supply List**

For: 9 Visual Art Lessons for the Elementary Teacher

- Brayer or foam brushes
- Brushes
- Colored pencils
- Color wheel
- Construction paper; 12 x 18 assorted colors and white
- Construction paper scraps
- Containers for water
- Craft sticks or Popsicle sticks
- Crayons
- Erasers
- Geometric shape templates
- Glue sticks or bottles
- Magazines with photographs
- Markers
- Newsprint or Xerox paper
- Notions: feathers, rickrack, ribbon, yarn, glitter, string, etc.
- Paper plates or oval templates and construction paper
- Paper towels
- Pastels
- Pencils
- Printer's ink or tempera paint
- Reproductions or photographs of masks from many cultures
- Reproductions of the masters in warm and cool colors; faces or portraits; landscapes; still life paintings
- Scissors
- Styrofoam sheets; clean flat meat or vegetable trays or foam plates
- Tempera Paint
- Variety of papers cut in strips
- Watercolor paints

San Diego City Schools – Visual and Performing Arts Department  
California State Content Standards  
Core Learnings

**GRADE TWO  
VISUAL ART**

<b>1.0 Artistic Perception</b>	
Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills unique to VAPA	
<b>1.1</b>	<ul style="list-style-type: none"> <li>• Perceive and describe repetition and balance in nature, in the environment, and in works of art.</li> <li>• Recognize balance as the way in which line, shape/form, color, and texture are arranged to create a feeling of equilibrium in a work of art.</li> <li>• Discuss how the correspondence of size, shape and position on each side of the midline (symmetry), appears in nature (human and animal bodies, faces, etc.), in the environment (furniture, architecture, vehicles, etc.) and in works of art.</li> </ul>
<b>1.2</b>	<ul style="list-style-type: none"> <li>• Perceive and discuss differences in mood created by warm and cool colors.</li> <li>• Identify warm colors (red, orange, and yellow) and cool colors (blue, green and violet).</li> <li>• Identify neutral colors (brown, black and white).</li> <li>• Explore the relationships between emotion and mood, the use of color in works of art and the environment, and how changing color may affect emotion or mood.</li> </ul>
<b>1.3</b>	<p><b>Identify the elements of art in objects in nature, the environment, and works of art, emphasizing line, color, shape/form, texture, and space.</b></p> <ul style="list-style-type: none"> <li>• Name and locate types of line, shapes and forms, colors, and textures and discuss their qualities (light, dark, solid, transparent, large, small etc.)</li> <li>• Explore the concept of space inside a shape, outside a shape, the use of space within the confines of paper and the illusion of depth.</li> </ul>
<b>2.0 Creative Expression</b>	
Students apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art.	
<b>2.1</b>	<p><b>Demonstrate beginning skill in the use of basic tools and art-making processes, such as printing, crayon rubbings, collage, and stencils.</b></p> <ul style="list-style-type: none"> <li>• Use crayon in at least two different ways in a work of art (shavings, melted, heavy, light, etc.) and as a tool to explore texture (crayon rubbings of textured surfaces).</li> <li>• Cut, tear, and punch shapes from a variety of papers to create an original stencil.</li> <li>• Explore ways artists attach different types of materials together (weaving, stapling, taping, dovetailing, slicing, folding, etc.).</li> <li>• Create a print template by pressing into Styrofoam or like material, and use ink or tempera paint to make multiple prints.</li> </ul>
<b>2.2</b>	<p><b>Demonstrate beginning skill in the use of art media, such as oil pastels, watercolors, and tempera.</b></p> <ul style="list-style-type: none"> <li>• Use oil pastels to create both crisp and blurred lines, and solid and transparent shapes in works of art.</li> <li>• Explore the transparency of a single color by adding varying amounts of water to watercolor paint in works of art.</li> <li>• Use tempera paint to create distinct shapes on a surface (edges) and demonstrate understanding of drying time (blending and overlapping).</li> </ul>

2.3	<p><b>Depict the illusion of depth (space) in a work of art, using overlapping shapes, relative size, and placement within the picture.</b></p> <ul style="list-style-type: none"> <li>• Draw, paint and cut paper to create a still life, landscape or portrait using overlapping shapes of varying sizes to indicate depth (larger shapes closer, smaller shapes farther away).</li> </ul>
2.4	<p><b>Create a painting or drawing, using warm or cool colors expressively.</b></p> <ul style="list-style-type: none"> <li>• Choose a mood or feeling to be expressed and use warm (red, yellow and orange) or cool (blue, green and violet) colors to create a tempera or watercolor painting.</li> <li>• Create two paintings with the exact same lines and shapes, one using cool colors and one using warm colors and explain the different effects they create.</li> </ul>
2.5	<p><b>Use symmetry (bilateral or radial) to create visual balance.</b></p> <ul style="list-style-type: none"> <li>• Create mirror images of simple shapes and objects.</li> <li>• Create a self-portrait using same size shapes placed in corresponding locations on either side of the midline (bi-lateral symmetry).</li> <li>• Create a drawing, painting or an arrangement of objects (collage), branching out or radiating from a place in the work on which attention is centered (focal point).</li> </ul>
<p><b>3.0 Historical and Cultural Context</b> Understanding the Historical Contributions and Cultural Dimensions of the Arts</p>	
3.1	<p><b>Explain how artists use their work to share experiences or communicate ideas.</b></p> <ul style="list-style-type: none"> <li>• Discuss ways in which artists use lines, shapes, colors and textures to tell others what they are thinking or feeling.</li> </ul>
3.2	<p><b>Recognize and use the vocabulary of art to describe art objects from various cultures and time periods.</b></p> <ul style="list-style-type: none"> <li>• Describe at least three different art objects, one from western civilization, one from an ancient or tribal culture, one from the modern or contemporary period using elements of art (line, shape/form, color, texture, space, and value) and the vocabulary of visual art.</li> </ul>
3.3	<p><b>Identify and discuss how art is used in events and celebrations in various cultures, past and present, including the use in their own lives.</b></p> <ul style="list-style-type: none"> <li>• Identify at least five types of celebrations common to many cultures (weddings, birthdays, funerals, etc.) and compare how visual art (decoration, costume, etc.) is a part of those celebrations.</li> <li>• Discuss how art objects are used in your own family celebrations and in your neighborhood.</li> </ul>
<p><b>4.0 Aesthetic Value</b> Responding to, Analyzing and Making Judgments About Works of Art</p>	
4.1	<p><b>Compare ideas expressed through their own works of art with ideas expressed in the work of others.</b></p> <ul style="list-style-type: none"> <li>• Tell the story and/or explain the feelings expressed in an original work of art.</li> <li>• Find similar and contrasting ideas and feelings in the work of others.</li> </ul>
4.2	<p><b>Compare different responses to the same work of art.</b></p> <ul style="list-style-type: none"> <li>• Discuss opinions about a work of art on which people agree and disagree using the vocabulary of visual art.</li> </ul>
4.3	<p><b>Use the vocabulary of art to talk about what they wanted to do in their own works of art and how they succeeded.</b></p> <ul style="list-style-type: none"> <li>• Discuss lines, shapes/forms, colors, textures, space and values used in at least one original work of art.</li> </ul>

	<ul style="list-style-type: none"> <li>• Identify personal reasons for creating a work, analyze the result and suggest improvement.</li> </ul>
4.4	<p><b>Use appropriate vocabulary of art to describe the successful use of an element of art in a work of art.</b></p> <ul style="list-style-type: none"> <li>• Locate and describe a single element exclusively in a work of art and explain how the element is used and what it makes the viewer think or feel.</li> </ul>
<p><b>5.0 Connections, Relationships, Applications</b> Connecting and Applying What is Learned in the Arts to all Disciplines and Subject Areas and to Careers</p>	
5.1	<p><b>Use placement, overlapping, and size differences to show opposites (e.g., up/down, in/out, over/under, together/apart, fast/slow, stop/go).</b></p> <ul style="list-style-type: none"> <li>• Manipulate placement, overlapping, and size difference to demonstrate understanding of distance and contrast in their own art.</li> </ul>
5.2	<p><b>Select and use expressive colors to create mood and show personality within a portrait of a hero from long ago or the recent past.</b></p> <ul style="list-style-type: none"> <li>• Use the knowledge of cool and warm colors to create the portrait of a hero depicting clues that reveal information about the hero's personality, heroic deeds and feelings.</li> </ul>
5.3	<p><b>Identify pictures and sort them into categories according to expressive qualities (e.g., theme and mood).</b></p> <ul style="list-style-type: none"> <li>• Sort works of art into groups based on interpretation and making meaning and defend personal choice using visual art vocabulary.</li> <li>• Demonstrate understanding of classification by sorting works of art based on theme, style, and/or elements.</li> </ul>
5.4	<p><b>Discuss artists in the community who create different kinds of art (e.g., prints, ceramics, paintings, sculpture).</b></p> <ul style="list-style-type: none"> <li>• Identify artists in the community and the type of art they create. (Mural, graphic, landscape artists, home decorators, photographers, etc.).</li> </ul>

## 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