

VISUAL ART

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Visual Art: Key Concepts and Skills: GRADE THREE

Vocabulary: rhythm, movement, tints, shades, value, foreground, middle ground, background, abstract, representational, non-representational, cityscape, seascape, organic form, print plate, media

Name and Identify: 1.1; 1.3; 1.5; 3.2; 3.4

- Line, shape, color, texture and shape in works of art, including their own
- Rhythm and movement
- Tints, shades and value
- Foreground, middle ground and background, illusion of space
- Artists from San Diego and the Southwest United States

Distinguish: 3.3

- Tints and shades
- Foreground, middle ground and background
- Abstract, representational and nonrepresentational works of art

Demonstrate Skill: 2.2; 2.3; 2.4; 2.5; 2.6; 5.2

- Organize size differences, place objects, use clarity and lighting to create the illusion of space
- Mix paints to create tints, shades and neutral colors
- Paint or draw a landscape, seascape or cityscape that shows the illusion of space
- Build a clay sculpture based on an organic form.
- Draw or paint a still life or scene from everyday life using observational skills and value changes.
- Design a print plate surface and print multiple works of art
- Write a poem or story inspired by their own work of art

Use Visual Art Vocabulary: 1.2; 1.4; 3.5; 4.1; 5.1; 5.3; 5.4

- Compare and contrast works of art created with different media
- Compare and contrast 2 and 3 dimensional works of art with similar themes from different time periods
- Analyze use of line, shape, color, texture, space, value, placement, and expressive quality of a master's work and their own works.
- Describe how costumes contribute to the meaning of a dance
- Describe how artists design everyday objects and affect people's lives
- Analyze a work of art depicting action or an event and predict what could happen next defending ideas with reference to the work

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 THREE SKETCHBOOK

Creating a Sketchbook Lesson 1

CONTENT STANDARDS

- 2.1 Explore ideas for art in a personal sketchbook.
- 4.1 Compare and contrast selected works of art and describe them, using appropriate vocabulary of art.
- 4.2 Identify successful and less successful compositional and expressive qualities of their own works of art and describe what might be done to improve them.

ESSENTIAL QUESTIONS

- How do I use my knowledge of arts vocabulary, concepts, skills and personal expression to create art?
- How do I communicate ideas and moods through my skills and personal expression?
- How can improvisation demonstrate my artistic knowledge and personal expression?
- How does the use of art in everyday life affect and influence me personally?
- How do I identify, discern, discriminate and reflect on the elements of art?

OBJECTIVES & STUDENT OUTCOMES

- Create a personal sketchbook.
- Record notes about visual art concepts, including definitions of the vocabulary of art, in a personal sketchbook.
- Record ideas for original works of art in a personal sketchbook.
- Practice drawing skills in a personal sketchbook.
- Record ideas about how to improve or change original art work in a personal sketchbook.

MATERIALS & PREPARATION

- One 9" x 12" package of 50 sheets of white construction paper, pre-punched with three holes along one of the 12 inch sides *per student*
- Hole-punch tool (*Manual hand held hole punches, three-hole punch manual tools, or an electric three-hole punch machine.*)
- Yarn or heavy string
- 19" x 12" wallpaper, or 2- 9" x 12" thin cardboard or mat board
- Markers and/or colored pencils

(Note: You may want to pre-punch three holes into the packages of white construction paper along the 12-inch edge before this lesson begins.)

Words to know:

- **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
- **sketchbook:** a book in which artists' sketches, ideas and journaling is recorded; a pad or book of drawing paper for sketching on
- **title page:** a page at the beginning of a book giving its title, the names of the author and publisher, and other publication information

REFERENCES

- *Portfolios, Grade: Three*, by Robyn Montana Turner, Barrett Kendall Publishing
 - How to make a sketchbook: page 7
 - How to use a sketchbook: pages 20, 29, 42, 47, 51, 64, 77, 86, 91, 95, 99, 108, 117, 130

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

- Brainstorm ideas with the students about what artists do and list the ideas on chart paper.
- **Class Discussion Questions:**
 - “What is an artist?” (a person who produces paintings, drawings, sculptures, or crafted functional objects as a profession or hobby)
 - “What does an artist do?”
 - “List careers in which artists may be found.”
 - “How do artists get ideas for their works of art?”
 - “Where do artists record their ideas?”
- Introduce the concept of sketchbooks/journals and how artists use them.
- Discuss how **sketchbooks/journals** for student artists will be used to record art vocabulary words, definitions, ideas and information, to write journal entries and reflective thoughts, and to sketch for practice and planning of works of art.

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

- You may choose between wallpaper cut to 12” x 19” OR two 9” x 12” pieces of tag board, mat board or thin cardboard to create covers for the sketchbook/journals.

If wallpaper is used for the cover:

- Demonstrate how to fold the 9” x 12” wallpaper in half, placing the 12-inch sides together.
- Demonstrate how to use whatever hole-punch technology is available to create three holes along the folded edge of the wallpaper. (*Manual hand held hole punches, three-hole punch manual tools, or an electric three-hole punch machine.*)

If two pieces of tag board, mat board or thin cardboard is used for the cover:

- Demonstrate how to punch three holes along one of the 12-inch sides of both pieces of the 9” x 12” tag board, mat board or thin cardboard using available hole-punch technology.
- If the cardboard is not too thick, punch the holes in both pieces at the same time for better alignment.
- Distribute one package of fifty 9” x 12” sheets of pre-three-hole punched white construction paper to each student.
- Demonstrate how, and instruct students to, place the folded wallpaper cover around; or place a tag board, mat board or thin cardboard cover on the front and back of the fifty pieces of hole-punched construction papers.
- Demonstrate how, and instruct students to, align all the holes of the construction paper and covers.
- Demonstrate how, and instruct students to, use heavy yarn or string to lace the pages together to form a sketchbook/journal.

If tag board, mat board or thin cardboard is used for the cover:

- Demonstrate how, and instruct students to, create a cover design including title and student artists name.

If wallpaper is used for the cover:

- The design of the wallpaper will be sufficient as the design for the cover. (In this case, the title, student artist’s name and year and date will appear on the title page only.)
- Demonstrate how, and instruct students to, create a **title page** on the first inner page of the sketchbook/journal to include title, student artist’s name and year or date.
- Instruct students to write the word **sketch** and its definition on the first page of the sketchbook.

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

- Allow students to write and/or draw at least three of their own ideas for creating works of art on the first several pages of their sketchbook. You may suggest ideas such as sketching a portrait, a favorite object or place or write about a craft activity they wish to learn.
- Encourage students to use the sketchbook as a tool, a place to store ideas and knowledge whether or not the ideas actually become works of art throughout the year.

- Use sketchbooks to record art vocabulary words and definitions, concepts, planning of art work, to practice sketching, journaling reflections, recording information about artists and art history, etc. in future art lessons.

DEBRIEF & EVALUATE (*Identify problems encountered, ask and answer questions, come up with solutions, discuss learning that took place and review*)

- Allow students to share ideas or expectations about works of art they may want to plan in their sketchbook/journal with a partner or in a “share out” session with the whole class.
- Review the purpose of the sketchbook/journal.
- Store sketchbooks in a central area (e.g., large tub, box, shelf, etc.) or inside individual student desks according to your wishes.

EXTENSION (*Climate of expectation is created by the teacher that encourages students to do further research, look for connections and apply understanding and skills previously learned to personal experiences*)

- Encourage students to bring examples of works or ideas created at home to place in their own sketchbooks.

VISUAL ART-GRADE THREE SPACE

The Illusion of Space Lesson 2

CONTENT STANDARDS

- 1.3 Identify and describe how foreground, middle ground, and background are used to create the illusion of space.
- 2.3 Paint or draw a landscape, seascape, or cityscape that shows the illusion of space.
- 5.2 Write a poem or story inspired by an individual's work of art.

ESSENTIAL QUESTIONS

- How do I use theme, sequence, space, and rhythm when creating art?
- How do I use my knowledge of arts vocabulary, concepts, skills and personal expression to create art?
- How do I communicate ideas and moods through my skills and personal expression?
- How can I create art that communicates relationships within and among the arts?
- What do I need to know to analyze works of art?
- How can I determine relationships between elements, mood and expression?
- What do I have to know in order to make appropriate inferences in art?

OBJECTIVES & STUDENT OUTCOMES

- Identify, describe and locate foreground, middle ground and background in works of art including their own.
- Identify and describe landscape, seascape and cityscape.
- Draw and/or paint a landscape, seascape or cityscape.
- Explain the illusion of space using the vocabulary of art when analyzing a work of art.
- Demonstrate knowledge of the illusion of space in their own works of art.
- Write a poem or story about their own work of art.

MATERIALS & PREPARATION

- Reproductions of masterworks of landscapes, seascapes and cityscapes (see Reference section)
- Chart paper
- Performance Task Assessments for Illusion of Space (one each per student)
 - Identifying Fore, Middle and Background Worksheet
 - Object in Space Worksheet
 - Student Checklist
 - Landscape, Seascape, Cityscape Scoring Rubric
- Pencils and erasers
- Crayons or colored pencils
- 12" x 18" white construction paper
- Tempera paint or watercolor paint, brushes, water containers, paper towels

Words to Know:

- **foreground:** part of a two-dimensional work of art that appears to be nearer the viewer or in the front
- **middle ground:** area of a two-dimensional work of art between the foreground and the background
- **background:** the part of the picture plane that seems to be farthest from the viewer
- **landscape:** a work of art with land as the main subject
- **seascape:** a landscape about the sea or ocean
- **cityscape:** a landscape about the city

REFERENCES

- *Portfolios, Grade: Three*, by Robyn Montana Turner, Barrett Kendall Publishing
 - Landscape: page 27
 - Foreground, Middle Ground & Background: page 27
 - Overlapping: pages 43, 69, 71
 - Drawing: pages 13, 18, 27, 141
 - Painting: pages 28, 29, 142
- Instructional Media Center (IMC)
 - 2441 Cardinal Lane, San Diego, CA 92123
- Websites for Reproductions of Masterworks of art
 - Search “web images” on google.com or ask .com
 - Landscapes
 - www.vangoghartprints.net
 - www.georgiakoefemuseum.org
 - www.expo-cezanne.com
 - <http://www.britisharts.co.uk/Turner.htm>
 - Seascapes
 - www.jamesbartholomew.co.uk/
 - www.art.com
 - www.reif.com
 - Cityscapes
 - www.fulcrumgallery.com
 - www.cityskylineart.com
 - www.citiscapes-art.com

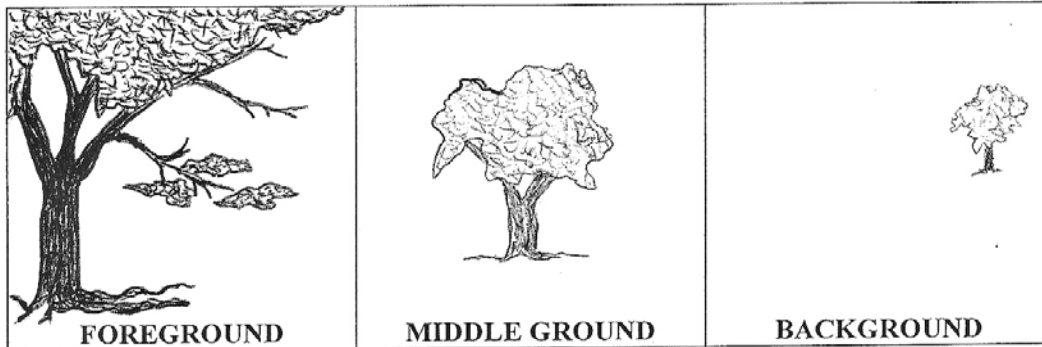
WARM UP *(Engage students, access prior learning, review, hook or focus the student for learning)*

- Display at least one **landscape**, one **seascape** and one **cityscape** created by the masters in an area easily seen by all students. These works may be drawings, paintings or photographs.
- As a class, list the similarities and differences between the three types of compositions on the board or on chart paper.
- Write the terms landscape, seascape, and cityscape and write the definitions on the board or on chart paper.
- Instruct students to write the terms and the definitions in their sketchbook/journals.
- Introduce the concepts of **foreground**, **middle ground** and **background** by writing the words and definitions on the board or on chart paper.
- Identify the foreground, middle ground and background areas in each of the landscape(s), seascape(s) and cityscape(s).
- Allow students to write these terms and definitions in their sketchbook/journals.

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

- Distribute one *Identifying Fore, Middle and Background Worksheet* to each student.
- Distribute a purple, green and brown crayon or colored pencil to each student.
- Explain the directions on the worksheet clearly and instruct students to complete the worksheet independently.
- When students have completed the worksheets, instruct them to attach the finished worksheets to the sketchbook/journal by stapling or taping.
- Draw three squares on the board or on a single piece of chart paper; or use three separate pieces of chart paper. (*Note: If chart paper is used, display the chart paper(s) in an area easily seen by all students.*)
- Write the word “foreground” on one of the squares or chart papers. Also write the words “largest, most detailed and highest intensity of color” on the same square or chart paper identified as foreground.
- Write the word “middle ground” on the adjacent or middle square or chart paper. Write the words “smaller, less detailed and less intensity of color” on the square or chart paper identified as middle ground.

- Write the word “background” on the last square or chart paper. Write the words “smallest, least detailed and least intense color” on the square or chart paper identified as background.
- Choose a single object you find easy to draw. (e.g., a tree, a house, a flower, etc.).
- Draw the chosen object large, detailed and with intense color in the square or chart paper titled foreground using marker or crayon.
- Draw the same chosen object smaller, less detailed and with less intense colors in the square or on the chart paper titled middle ground.
- Draw the same object again smallest, with least detail and intensity of color on the square or chart paper titled background.



- Distribute one *Object in Space Worksheet* to each student.
- Instruct students to choose a single object that they can easily draw.
- Allow students to draw the chosen object in each of the squares on the worksheet according to the criteria demonstrated and displayed on the board or chart papers.
- Attach this completed worksheet to the students’ sketchbook/journals using staples or tape.
- Choose to illustrate one of the following types of works of art for the following part of the lesson: landscape, seascape OR cityscape.
- Brainstorm with the students and list on the board or chart paper at least six objects that would appear in the work of art. (e.g., for a landscape, objects might be a tree, fence, house, mail box, mountain, etc.)
- Plan the work of art by deciding where to place each of the selected objects. (e.g., mountain in the background, house in the middle ground, and tree in the foreground)
- Distribute 12” x 18” white construction paper to each student. Each student should have a pencil and an eraser.

Foreground:

- Demonstrate how, and instruct students to, sketch one object chosen for the foreground first on the 12” x 18” white construction paper using pencil making the object appear large and detailed so it appears closest to the viewer.

Middle Ground:

- Demonstrate how, and instruct students to, sketch one chosen item in the middle ground.
- This object may be partially hidden behind solid objects in the foreground using placement and overlapping.
- Demonstrate how to make the item in the middle ground appear smaller and less detailed than the object in the foreground.

Background:

- Demonstrate how, and instruct students to sketch one chosen object in the background making it the smallest object in the work.
- Demonstrate how the object in the background may be partially hidden behind objects in the middle ground *and* in the foreground.
- Demonstrate how to separate sky and sea or sky and land areas by using a **horizon line** (the line at which the earth's surface and the sky appear to meet) if applicable. (*Note: Sky areas are generally considered part of the background.*)

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

- Instruct students to sketch at least one more object into the foreground, one more object into the middle ground and one more object into the background.
- Remind students of the criteria (size and detail) for objects placed in each area by referring to the board or chart paper illustrations, and their own *Object in Space Worksheet* in their sketchbook/journals.

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

- Choose the media students will use to complete the work from the following options: graphite pencil, colored pencils or paint (watercolor or tempera).

If graphite pencil is chosen:

- Demonstrate how, and instruct students to, create dark areas in the drawing by using the pencil solidly and heavily. This technique should be used mostly, but not exclusively, in the foreground.
- Demonstrate how, and instruct students to, create areas of light by using the pencil in a lighter manner. This technique should be used mostly, but not exclusively, in the middle ground.
- Demonstrate how, and instruct students to, leave areas of the drawing empty, using the paper itself to create the brightest areas of light. This technique should be used mostly, but not exclusively, in the background.

If colored pencils are chosen:

- Demonstrate how, and instruct students to, use colored pencils to fill in areas of the drawing with color.
- Demonstrate how, and instruct students to, use the colored pencils heavily in the foreground making the objects appear darkest.
- Demonstrate how, and instruct students to, use the colored pencils in the middle ground in a less heavy manner in the middle ground areas.
- Demonstrate how, and instruct students to, use the colored pencils in the lightest manner in the areas in the background.

If watercolor or tempera paint is chosen:

- Demonstrate how, and instruct students to, fill in areas of the sketch with paint, beginning with areas that are in the lightest tints of color, especially the background.
- Let areas dry before darker colors are added.
- Demonstrate how, and instruct students to, fill in middle ground area with darker shades of paint.
- Let areas dry before darker colors are added.
- Demonstrate how, and instruct students to, fill in the darkest shades of paint in the foreground area of the work.
- Let foreground areas dry.
- Finally, add paint in the foreground areas to show details in objects that appear nearest to the viewer.

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

- Distribute one *Illusion of Space Student Checklist* to each student.
- Read and discuss the directions on the checklist and instruct students to use it to complete their landscape, seascape or cityscape.
- Instruct students to submit both the work of art and the checklist once the assignment is complete.
- When the *Checklist* is graded, it may be attached to each student's sketchbook/journal.

DEBRIEF & EVALUATE (*Identify problems encountered, ask and answer questions, come up with solutions, discuss learning that took place and review*)

- Use the *Illusion of Space Landscape, Seascape, Cityscape Scoring Rubric* to evaluate each student's completed landscape, seascape or cityscape.
- Instruct students to describe the following in their sketchbook/journal:
 - how they fulfilled the 8 criteria on the *Illusion of Space Checklist* in their own original work of art
 - their favorite or best executed parts of their work, and explain why
 - the parts of their work that were difficult
 - what could be improved and why

EXTENSION (*Climate of expectation is created by the teacher that encourages students to do further research, look for connections and apply understanding and skills previously learned to personal experiences*)

- Encourage the students to write a poem or story using the landscape, seascape, or cityscape as the illustration.

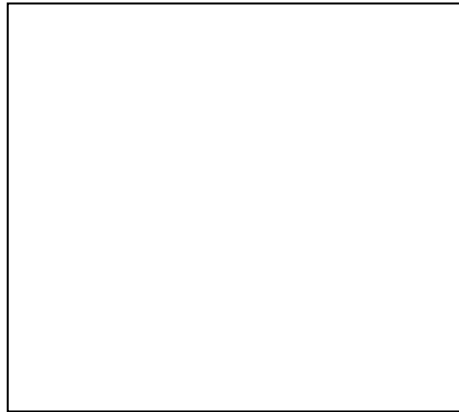
Visual Art Grade 3: Lesson Two: The Illusion of Space

Object in Space Worksheet

NAME: _____

DATE: _____

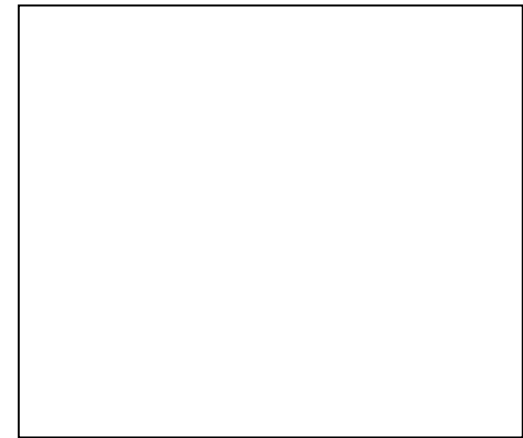
DIRECTIONS: Choose one object (e.g., tree, house, person, etc.) and draw it in each box using appropriate size, detail and placement.



BACKGROUND



MIDDLE GROUND



FOREGROUND

Visual Art Grade 3: Lesson Two: The Illusion of Space

NAME: _____

DATE: _____

I drew or painted a:

(landscape, seascape or cityscape)

-
- I drew two objects in the background.
 - I drew two objects in the middle ground.
 - I drew two objects in the foreground.
 - I drew the objects in the background the smallest, least detailed and lightest.
 - I drew the objects in the middle ground larger than the ones in the background, but smaller than the ones in the foreground.
 - I drew the objects in the middle ground more detailed and a little darker than the ones in the background, but less detailed and lighter than the ones in the foreground.
 - I drew the objects in the foreground the largest, most detailed and darkest.
 - I put my name on the back of the artwork.

Visual Art Grade 3: Lesson Two: the Illusion of Space

***Landscape, Seascape and Cityscape
Scoring Rubric***

NAME: _____

DATE: _____

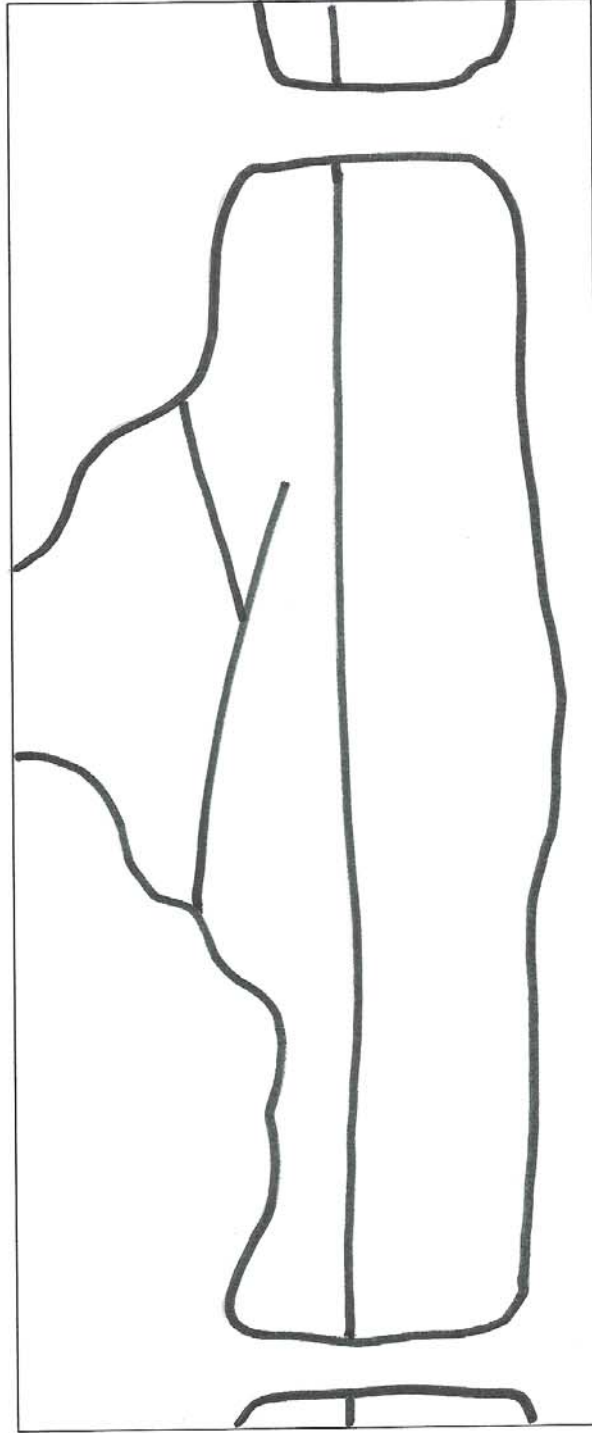
FOCUS AREA	ADVANCED (4)	PROFICIENT (3)	BASIC (2)	APPROACHING BASIC (1)	STUDENT SCORE
SIZE & Placement	Objects are in order in three distinct depth levels: Objects are purposefully and clearly larger in the foreground, smaller in the middle ground and smallest in the background.	Objects are in order in three depth levels: foreground objects are largest, middle ground objects are smaller than foreground, but larger than background and background objects are smallest.	Objects are in order in two depth levels: foreground objects are largest but middle and background levels are the same size or background objects are the smallest but foreground and middle ground objects are the same size.	Objects are all the same size or out of order. (Example: smallest objects appear in the foreground area and larger objects in the background.)	
Number of Objects	More than two objects accurately placed in fore, middle and background.	Two objects appear accurately in fore, middle and background.	One object appears in fore, middle and background.	Less than three objects appear in the work.	
Details and Focus	Foreground is highly detailed showing sharpest focus, middle ground has less detail/focus and the background is clearly least distinct.	Foreground has most detail in the objects, middle ground has less detail in the object and background has least detail in the objects.	Same detail in middle and background with most detail in foreground.	Detail inappropriate to depth levels, placed in the wrong order or appearing the same in each area.	
Value and Intensity	Foreground shows high contrast and intensity, middle ground is clearly less intense and the background is clearly the least intense and muted.	Foreground shows some contrast and intensity; middle ground has slightly less contrast and intensity than foreground; background is least intense.	Same intensity and contrast in the middle and background.	Intensity and contrast are inappropriate to depth levels or appear the same throughout.	

*When scoring the individual student landscape, seascape or cityscape drawings, use a highlighter to emphasize evidence of criteria. Record the scores on the right.

Visual Art Grade 3: Lesson Two: The Illusion of Space

Identifying Fore, Middle and Background

NAME: _____ DATE: _____



DIRECTIONS:

- Color the **BACKGROUND** purple.
- Color the **MIDDLE GROUND** green.
- Color the **FOREGROUND** brown.

Teacher Checklist: The student has accurately identified:
Background : _____ Middle Ground: _____ Foreground: _____

VISUAL ART-GRADE THREE TINTS and SHADES

Mixing Tints and Shades

Lesson 3

(This lesson will take at least two class periods for paint drying time.)

CONTENT STANDARDS

- 1.2 Describe how artists use tints and shades in painting.
- 2.2 Mix and apply tempera paints to create tints, shades and neutral colors.

ESSENTIAL QUESTIONS

- How can I create art that communicates relationships within and among the arts?
- How do I use my knowledge of arts vocabulary, concepts, skills and personal expression to create art?
- How do I communicate ideas and moods through my skills and personal expression?
- How can I determine relationships between elements, mood and expression?
- What do I need to know to analyze works of art?
- How do I identify, discern, discriminate and reflect on the elements of art?
- What do I have to know in order to make appropriate inferences in art?

OBJECTIVES & STUDENT OUTCOMES

- Describe and analyze how value is used in a masterwork of art.
- Create at least three different tints and three different shades of a single primary or secondary color.
- Create a work of art using tints and shades of a single primary or secondary color.

MATERIALS & PREPARATION

- Reproduction of a master work of art that employs tints and shades of the same color.
(*Note: specific works of art see "References" section of this lesson.*)
- Primary, secondary, white and black tempera paints.
- Paint brushes, one per student
- 12" x 18" white construction paper, one per student
- Identify a drying area for paintings

Words to Know:

- **color:** the visual sensation dependent on the reflection or absorption of light from a given surface, three characteristics of color are hue, value and intensity
- **tints:** color with white added to make it lighter
- **shades:** color with black added to make it darker
- **masterwork:** works of art created by significant artists or masters
- **primary colors:** red, blue and yellow
- **secondary colors:** orange, green and purple or violet

REFERENCES

- *Portfolios, Grade: Three*, by Robyn Montana Turner, Barrett Kendall Publishing
 - Mixing tints and shades: pages 29, 142
- Instructional Media Center (IMC)
 - 2441 Cardinal Lane, San Diego, CA 92123
 - As many as 12 reproductions of the masters may be checked out at one time
- Reproductions of the Masters on the web
 - Tints and Shades of **Red**: *Rauschenberg's Red Painting*
http://www.guggenheimcollection.org/site/artist_work_md_133_1.html
 - Tints and Shades of **Blue**: *Picasso's Self Portrait, 1901*,

- <http://webexhibits.org/colorart/mood.html>
- Tints and Shades of **Yellow**: *Van Gogh's Sunflowers*
<http://www.vangoghgallery.com/painting/sunflowerindex.html>
- Tints and Shades of **Green**: *Rousseau's Tropical Forest With Monkeys*, 1910
<http://www.nga.gov/kids/linkrousseau.htm>
- Tints and Shades of **Orange**: *O'Keefe's Oriental Poppies*, 1928
<http://www.artsconnected.org/artsnetmn/environ/okeeffe.html>
- Tints and Shades of **Purple**: *O'Keefe's Petunia*, 1928
http://www.fulcrumgallery.com/print_25462.aspx?source=GoogleAdWords&ad=OKeeffe_Petunia&g

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

- Display at least one **masterwork** of art that has both **tints** and **shades** of the same **color**. (See suggested works of art above in the "References" section of this lesson.)
- Give students at least sixty seconds to silently examine the masterwork of art.
- **Class Discussion Questions:**
 - "What color(s) did the artist use in this (these) paintings?"
 - "How do you think the tints and shades of the same color were created?"
 - "What do you think the artist was trying to tell the viewer by using mostly one color?"

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

- Allow students to speculate what might happen when white paint is added to red paint.
- Write the word **tint** and the definition on chart paper or the board.
- Instruct the students to write the word **tint** and its definition in their sketchbook/journals.
- Have students speculate what might happen if black paint is added to red paint.
- Write the word **shade** and its definition on chart paper or the board.
- Instruct the students to write the word **shade** and its definition in their sketchbook/journals.
- Distribute the following materials *to each student*:
 - 12" x 18" white construction paper
 - Paintbrush
 - Small container of water
 - Paper towel
 - Palette, white paper or foam plate
- Place 2 tablespoons of *one color* paint on to your own palette, paper or foam plate. This color may be a **primary** (red, blue, yellow) or **secondary** color (green, orange, purple).
- Demonstrate how to paint three shapes (about 2 inches in size) at various places on the 12" x 18" sheet of white construction paper using the paint from your palette.
- Demonstrate how to clean the paintbrush in water and place it on the paper towel.
- Distribute about 2 tablespoons of *one-color* paint to each student.
- Instruct students to paint three separate 2-inch shapes of their choice in various areas of the white 12" x 18" construction paper, then clean the brush in water and place it on the paper towel.

Introducing tint: (light)

- Demonstrate how to add ½ teaspoon of white paint to the color on your palette on top of the colored paint. Mix.
(*Note: add enough white paint to create a visual difference between the pure color and the newly created tint.*)
- Using the newly created tint, demonstrate by painting one shape on your 12" x 18" sheet of white construction paper next to, but not over the previously painted shapes.
- Distribute ½ teaspoon of white paint to the palettes of each student.
- Allow students to mix the pure color paint with the white paint on their palettes.
- Instruct them to paint one shape on the work of art using the newly created tint. This shape may touch one of the other shapes, but should not overlap.
- Instruct students to clean their brushes in water and place them on the paper towels.

Making a tint lighter: (lighter)

- Demonstrate by adding an additional 1 tsp. of white paint to your palette. Mix the white paint with the tinted paint creating an even lighter tint of the same color.
- Demonstrate by painting one more shape onto the work of art using the newly created lighter tint. This shape may touch, but not overlap the shapes already on the paper.
- Clean the paintbrush and place it on your paper towel.
- Distribute 1 tsp. of white paint to each student's palette.
- Instruct students to mix the first tint with the teaspoon of white paint creating an even lighter tint.
- Instruct students to paint one shape on the work of art that may touch, but not overlap any of the other shapes previously painted on the paper.
- Instruct students to clean their brushes and place them on their paper towels.

Making a light tint lighter: (lightest)

- Demonstrate by adding 2 more teaspoons of white paint to your palette.
- Mix the second tint of paint with the additional white paint to create the lightest tint of color.
- Demonstrate how to paint one more shape that may touch, but does not overlap the other shapes previously painted on the paper.
- When this shape is complete, there should be three pure colored shapes and three shapes made with three different tints of the same color for a total of six shapes.
- Clean your paintbrush and place it on your paper towel.
- Let your work dry in a previously established drying area.

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

- Distribute 2 teaspoons of white paint to each student on their palette.
- Instruct students to mix the previously created tint with the newly added white paint.
- Instruct students to paint one shape on the paper using the lightest tint. This shape may touch but not overlap any of the previously painted shapes.
- Remind students that when this shape is complete, there should be three pure colored shapes, and three shapes painted with three tints for a total of six shapes.
- Instruct students to:
 - Clean paintbrushes thoroughly in water and store upright.
 - Place artwork in drying area.
 - Clean palettes completely or throw away.

DEBRIEF AND EVALUATE (A) *(Identify problems encountered, ask and answer question, come up with solutions, discuss learning that took place and review)*

- Class Discussion Questions:
 - "What is a tint?"
 - "How is a tint created?"
 - "What problems were encountered in the previous lesson?"
 - "How were the problems solved?"

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

- After the works of art are completely dry, continue with the lesson.
- Distribute the following materials *to each student*:
 - 12" x 18" student artwork from this lesson on **tints**
 - Paintbrush
 - Small container of water
 - Paper towel
 - New palette, white paper or foam plate
- Display your painting from the previous lesson on tints in a manner that all students can see.
- Review the process of creating tints from the pure color paint.
- Discuss how the process of creating **shades** of color will be the same.
- The same pure color will be used as in the first lesson, but black will be added to the pure color to create

shades instead of tints.

Introducing shade: (dark)

- Place 2 tablespoons of the same pure color from the previous painting session to your palette, paper or foam plate.
- Distribute colored paint to the students' palettes corresponding to the pure color paint used in the previously begun work of art.
- Distribute ½ teaspoon of black paint to the original pure color on your palette and then to each student's palette. Mix the two colors.
*(Note: If ½ teaspoon of black paint is not enough to perceive a change to a shade, add a few more **drops** of black paint. Black paint tends to change the pure color more quickly than the addition of white paint to create a tint, so less black paint is better in the beginning of the shade making process.)*
- Demonstrate and instruct students to paint one shape on the painting next to but not over the previously painted pure color and tint shapes.

Making a darker shade: (darker)

- Demonstrate by adding another ½ teaspoon of black paint to your palette. Mix the paints creating a darker shade.
- Distribute another ½ teaspoon of black paint to each student's palette.
- Demonstrate how and instruct students to paint another shape onto their work of art. This shape may touch, but not overlap the shapes already on the paper.
(Note: If the paper has become crowded and space is limited, you may choose to fill in the background or the white areas still showing with this shade of paint.)

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

Making a dark shade darker: (darkest)

- Distribute another ½ teaspoon of black paint to the students' palettes.
- Instruct students to mix the second shade of paint with the additional black paint to create the darkest shade of the pure color.
- By now there may be limited space available for painting without overlapping. Direct students to paint the darkest shade of paint to the remaining areas of unpainted paper.
(Note: If the unpainted areas were utilized with the previous darker shade, demonstrate how to use the darkest shade to outline or add patterns to selected dry shapes.)
- Instruct students to:
 - Clean the paintbrush thoroughly and store it with brushes upright.
 - Place artwork in the drying area.
 - Throw away or clean palettes completely then dry.
 - Complete all clean up procedures according your classroom environment.

DEBRIEF & EVALUATE *(Identify problems encountered, ask and answer questions, come up with solutions, discuss learning that took place and review)*

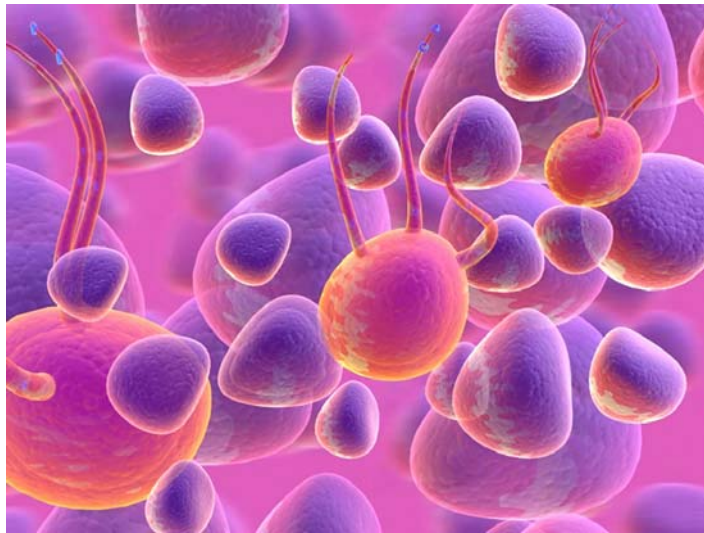
Class Discussion Questions:

- "What is a shade?"
- "How is a shade created?"
- "What problems were encountered in this lesson?"
- "How were the problems solved?"
- "Describe in your journal/sketchbook the process of mixing tints and shades."
- "Describe in your journal/sketchbook what your imagination sees in the finished tint/shade painting."

EXTENSION *(Climate of expectation is created by the teacher that encourages students to do further research, look for connections and apply understanding and skills previously learned to personal experiences)*

- **Treasure Hunt:** Bring papers, magazines, books, etc. from home, which illustrate different tints and shades of a single color.
- Using these materials create individual collages of tints and shades of one color. (A work of art created in

one color is called monochromatic.)



**VISUAL ART-GRADE THREE
IDENTIFYING ABSTRACT, REPRESENTATIONAL AND
NONREPRESENTATIONAL ART**

Identifying Abstract, Representation and Non-Representational Art Lesson 4

CONTENT STANDARDS

3.3 Distinguish and describe representational, abstract, and non-representational works of art.

ESSENTIAL QUESTIONS

- How can I determine relationships between elements, mood and expression?
- What do I need to know to analyze works of art?
- How do I identify, discern, discriminate and reflect on the elements of art?
- What do I have to know in order to make appropriate inferences in art?

OBJECTIVES & STUDENT OUTCOMES

- Define and describe abstract, representational and non-representational (non-objective) works of art.
- Compare and contrast representational, abstract and non-representational (non-objective) works of art.

MATERIALS & PREPARATION

- 10-object words written on 3" x 5" cards (e.g., car, tree, dog, computer, birthday cake, pencil, book, toothbrush, hamburger, flashlight, etc.)
- Chart paper or board space
- Markers
- At least one abstract, one representational and one non-representational (non-objective) reproduction of masterworks of art. (*Note: For specific works of art see "Reference" section of this lesson.*)
- *Abstract, Representational and Non-Representational Assessment Worksheet*, one per student (included)
- 10 masterworks of art that fall into the categories of abstract, representational and non-representational (nonobjective), numbered 1 through 10

Words to Know:

- **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.
- **representational:** to present a likeness
- **non-representational:** having no recognizable object as an image. Also known as **non-objective**.
- **object:** a material thing that can be touched.

REFERENCES

- *Portfolios, Grade: Three*, by Robyn Montana Turner, Barrett Kendall Publishing
 - Representational Art: pages 4,5, 14, 70, 80, 82,
 - Abstract: pages: 17, 22, 69, 93, 109
 - Non-representational (non-objective): pages 21, 100, 115
- Instruction Media Center (IMC)
2441 Cardinal Lane, San Diego, CA 92123
 - As many as 12 reproductions may be checked out at one time.
- Websites for reproductions of masterworks of art:
 - Representational: *Hopper's Nighthawks*
<http://www.ibiblio.org/wm/paint/auth/hopper/>
 - Abstract: *Picasso's Seated Woman*
<http://www.worsleyschool.net/socialarts/abstract/abstractart.html>
 - Nonrepresentational/Nonobjective: *Mondrian's Composition with Red, Blue and Yellow*
<http://www.postershop.com/Mondrian-Piet/Mondrian-Piet-Composition-With-Red-Blue-Yellow-8700256.html>

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

Play the game, *Win, Loose or Draw*.

- Divide the class into two equal teams.
- Explain the following rules of the game, *Win, Loose or Draw*.
 - Call out answers only when it is your teams' turn.
 - When you are illustrating, you may only draw, no talking.
 - Call out answers in a normal voice. Do not shout.
- Choose one illustrator from one of the teams.
- The illustrator will pick one of the words from the pile of 3" x 5" cards at random.
- The illustrator will read the word and share it's contents with the teacher, but no one else.
- When the teacher says, "GO", the illustrator will have 1 minute to draw the object word from the card. The illustrator must communicate only through drawing, no sounds or gestures.
- Students on the illustrators' team will call out what they think the illustrator is drawing. The opposing team remains silent.
- If a student from the illustrators' team calls out the correct answer within the one minute, that team gets one point.
- If a student from the opposing team accidentally calls out the correct answer, the illustrator's team gets the point!
- If no one on the illustrator's team gets the correct word within the one minute, the opposing team gets a chance to guess the illustrator's word in a 10-second round. No additional lines or shapes may be added at this time. If neither team guesses the word, no point is awarded.
- Repeat the process with the opposing team.
- The illustrator has the privilege of choosing the next illustrator from his/her team for the continuing rounds.
- When each team has had an equal number of chances, end the game.
- Discuss how the illustrators in the game were able to communicate with line and shape.

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

- Display at least one **abstract**, one **representational**, and one **non-representational** (non-objective) reproduction of masterworks of art. (*Note: specific works of art see "References" section of this lesson.*)
- Place one piece of chart paper under or next to each of the reproductions.
- Give students the opportunity to examine the works of art silently for at least one minute.
- **Class Discussion Questions:**
 - "Can you locate the lines in each of the three works of art?"
 - "Can you locate the shapes in each of these three works of art?"
 - "Can you locate the colors, including tints and shades, in each of these three works of art?"
 - "How is space used in the three works of art?"
 - "What is each work of art about, what is the main idea or theme?"
- Write the students' ideas regarding "what each work is about" on the corresponding chart papers.
- Remember, there are no wrong answers in this activity. If the students can defend or explain their ideas, include them on the chart paper.
- When an exhaustive list is created for each reproduction, write "representational" on the chart paper corresponding with the representational work.
- Circle or highlight the ideas produced by your students that actually describe representational works of art.
- Write the definition of representational art on the chart paper.
- Instruct students to write the new term **representational** and its definition in their sketchbook/journals.
- Write the word **abstract** and **non-representational** on the corresponding chart papers.
- Circle or highlight the ideas produced by the students that describe each of those works of art.
- Write the definition of **abstract** and **non-representational** art on the chart papers.
- Instruct students to write these two terms and the definitions in their sketchbook/journals.

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

- Present some or all of the "Tint and Shade" paintings from Lesson 3 created by students.

- Ask, “In which of the categories do these paintings qualify? Why?”
- Instruct students to write at least one reason why their paintings in Lesson Three qualify as a nonrepresentational painting in their sketchbook/journal. (There are no **objects** in the painting, so it is non-representational. Another word for non-representational is **nonobjective**.)

DEBRIEF & EVALUATE (*Identify problems encountered, ask and answer questions, come up with solutions, discuss learning that took place and review*)

- Gather a variety of ten masterworks of art that clearly fall into each of the three categories.
- Use a sticky note to number each reproduction, one through ten.
- Display the reproductions throughout the room with the numbers attached.
- Distribute a copy of the *Representational, Abstract and Non-representational Assessment* to each student. (see attachment at the end of this lesson)
- Read and explain the directions from the worksheet. (Students should circle the word that best describes each of the ten works of art in the corresponding box on the *Representational, Abstract and Nonrepresentational Assessment*.)

EXTENSION (*Climate of expectation is created by the teacher that encourages students to do further research, look for connections and apply understanding and skills previously learned to personal experiences*)

- Sort pictures or reproductions into the following categories: representational, abstract, non-objective (non-representational).
- Create an abstract drawing or painting.
 - Display a single familiar object in a prominent place so that all students can view it easily.
 - Instruct students to draw the object in a way that is different than it actually appears. (Abstraction) Distort or exaggerate some part or the whole object but use details that will tell the observer what the object is. (e.g., a telephone may have a tiny receiver and a huge mouth and earpiece, etc.)



Visual Art Grade 3: Lesson Four

Identifying Representational, Abstract and Nonrepresentational Art

NAME: _____

DATE: _____

Directions: Circle the word that best describes each work of art.

1. representational abstract nonrepresentational	2. representational abstract nonrepresentational	3. representational abstract nonrepresentational	4. representational abstract nonrepresentational	5. representational abstract nonrepresentational
6. representational abstract nonrepresentational	7. representational abstract nonrepresentational	8. representational abstract nonrepresentational	9. representational abstract nonrepresentational	10. representational abstract nonrepresentational

VISUAL ART-GRADE THREE STILL LIFE

Observational Drawing of Still Life with Value Study Lesson 5

CONTENT STANDARDS

- 1.2 Describe how artists use tints and shades in painting.
- 2.4 Create a work of art based on observation of objects and scenes in daily life, emphasizing value changes.
- 3.1 Compare and describe various works of art that have a similar theme and were created at different time periods.

ESSENTIAL QUESTIONS

- How do I use my knowledge of arts vocabulary, concepts, skills and personal expression to create art?
- How do I problem solve while communicating with others to create art?
- How can I create art that communicates relationships within and among the arts?
- How do I identify, discern, discriminate and reflect on the elements of art?
- How can I determine relationships between elements, mood and expression?

OBJECTIVES & STUDENT OUTCOMES

- Describe how tints and shades can be used in representational and abstract paintings.
- Observe and sketch a still life of at least four objects.
- Demonstrate knowledge of the illusion of space by overlapping, value change and placement in a still life drawing.
- Create a drawing of at least four objects in a still life using tints and shades to emphasize the illusion of form on a two-dimensional plane.

MATERIALS & PREPARATION

- Reproductions of masterworks of art depicting representational and abstract *still life* paintings from at least two different times in history.
- At least 4 but no more than 6 **opaque** objects for a still life. (No transparent objects)
- Chart paper
- One black marker
- 12" x 18" drawing paper or white construction paper
- Pencils and erasers
- Colored pencils, pastels or oil pastels
- "Record-at-a-Glance" *Still Life Drawing Assessment Sheet*, one per class (included at end of lesson)

Words to Know:

- **still life:** arrangement or work of art showing a collection of inanimate objects
- **value:** lightness or darkness of a hue or neutral color, a *value scale* shows the range of values from black to white
- **overlapping:** to extend over a part of something else
- **placement:** the action of putting objects in a particular place or position
- **opaque:** solid, not transparent
- **transparent:** material or object that allows light to pass through so that objects behind can be distinctly seen
- **size relationships:** the way in which the sizes of two or more objects are perceived or reproduced

REFERENCES

- *Portfolios, Grade: Three*, by Robyn Montana Turner, Barrett Kendall Publishing
 - Tints and shades: page 29, 142

- Still life drawing: page 30-31
- Value: page 29
- Overlapping and placement page 27,69
- Instructional Media Center (IMC) for reproductions of masterworks of art:
 - 2441 Cardinal Lane, San Diego, CA 92123
 - As many as 12 reproductions may be borrowed at one time
- Websites for reproductions of masterworks of art:
 - **Representational Still Life Paintings:**
 - Paul Cezanne's *Still Life with Basket of Apples*, 1890
http://www.artic.edu/artaccess/AA_Impressionist/pages/IMP_10.shtml
 - Carravaggio's *Still Life with Flowers and Fruit*, 1590
http://www.kfki.hu/~arthp/html/c/caravagg/12/89d_stil.html
 - Van Hoogstraten's *Feigned Letter Rack Painting with Book, Documents, Seal and Writing Implements* <http://www.sdmart.org/eyesd.html>
 - **Abstract Still Life Paintings:**
 - Vollmer's *Still Life with Yellow Flower*
http://www.fada.com/view_image.html?image_no=5015&artist=3993
 - Lawrence's *Supermarket Flora*, 1996
http://www.art.com/asp/sp-asp/_pd--10339962/sp--A/Supermarket_Flora_1996.htm
 - Picasso's *Enamel Saucepan*, http://www.fulcrumgallery.com/print_26676.aspx

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

- Display at least one **representational still life** composition and at least one **abstract still life** composition from different times in history. (See suggested works in the "Reference" section of this lesson.)
- Write the words **still life** on chart paper.
- Have students examine the **representational** and **abstract still life** paintings and compare and contrast the characteristics of the two paintings.
- Record the similarities on the chart paper.

Class Discussion Questions:

- "What do you see in the two paintings that are the same?"
- "What are the paintings about?"
- "Do you think the same artist create both paintings? Why or why not?"
- "Which of these paintings would be considered representational? Why?"
- "Which of these paintings would be considered abstract? Why?"
- Ask students to discuss the meaning of still life in their own words.
- Write the glossary/dictionary definition on the chart paper while students record the term and definition in their sketchbook/journals.
- Place a table, desktop or chair in a central location in the classroom where all students have a clear view. This will become the still life surface.
- Create an actual still life using four (4) to six (6) **opaque** objects from the classroom environment and/or brought in specifically for observational drawing. (e.g., baskets, bowls, silk flowers, musical instruments, books, tools, shoes, etc.)
- Involve the students in the process of placing the opaque objects on the still life surface by creating interesting points of view in 360 degrees.

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

- Allow students to observe the still life arrangement silently for at least one minute.
- Discuss how the objects in the arrangement appear opaque or solid and are placed in front of, behind (**overlapping**) and next to other objects in the still life. (**placement**)
- Write the term opaque on chart paper.
- Ask students to discuss the meaning of opaque in their own words.
- Write the definition on the chart paper while students record the term and definition in their sketchbook/journals.
- Ask students to describe the different angles they observe from around the 360-degree view of the still life.

(Note: Students sitting on opposite sides of the still life will see different objects in the foreground and different objects in the background.)

- Ask students to describe the **size relationships** (the way in which the size of two or more objects are perceived) of the objects.
- Show how light hits the objects in the still life and causes some areas to appear dark and other areas to appear light.
- Demonstrate how to sketch the closest object to the viewer on chart paper using black marker reducing the object to a simple geometric shape. This will create an abstract style. (Example: For a book that appears in the foreground, draw a simple rectangle.)
- Direct students to sketch the object in the still life that appears closest to them as a simple geometric shape in their sketchbooks/journals using pencil.
- Demonstrate how to sketch a second object in the still life using **overlapping** (drawing only the part of the object that can be seen) and size relationships (making this shape larger or smaller compared to the first object depending on your still life) on the chart paper.
- Continue to simplify the forms into geometric shapes remembering that this is an abstract work of art.
- Instruct students to sketch a second object from the still life, drawing only the part of the object that can be seen from their point of view (overlapping) in their sketchbook/journals.
- Remind students to draw the second shape next to or behind (placement) the first shape to create an illusion of space and to be aware of size relationships. Sketch smaller shapes for smaller objects and larger shapes for larger objects. Simplify the objects into basic geometric shapes.
- Demonstrate how to sketch at least two more of the objects in the still life. If the objects in the drawing take up too much space, stop drawing when you get within a few inches of the edge of the chart paper. (Note: Lesson 5 is not about how many objects appear in the still life drawing, but rather about the **illusion of space, overlapping, value change and placement** in a **still life** drawing.)
- Instruct the students to continue to observe and sketch at least two more objects from their unique points of view into the sketchbook/journals.
- Require students to sketch the still life at least one more time in their sketchbook/journals.

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

- Distribute one sheet of 12" x 18" white construction paper to each student.
- Discuss the difference in size between the sketches in the sketchbook/journal and the sketch to be created on the 12" x 18" paper.
- Instruct the students to use pencil to draw a larger sketch of the still life on their construction paper, using the actual still life for observation and the sketches from their sketchbook/journal for reference.
- This sketch should include at least 4 basic geometric shapes abstractly representing the objects in the still life.
- Direct students write their names on the back of their enlarged sketches.
- Choose and then distribute colored pencils, pastels or oil pastels to students.
- Show students how fill in the areas of the still life with color on your chart paper sketch.
- Demonstrate how to use different values of color (e.g., light blue, navy, pink, burgundy, etc.) or color with black for shades and color with white for tints, to create light and dark areas in the still life drawing.
- Require students to color areas of their 12" x 18" still life sketches using the chosen media and create spaces that represent the dark and light areas that actually appear in the still life.
- Encourage students to repeatedly reference the actual still life to acquire visual information regarding placement, size relationships, areas of light and dark, and detail throughout the completion of the still life drawing.
- Instruct students to place their completed works of art in a storage area and how to maintain and store the media and media tools.

NOTE: If pastels or chalk are used in this lesson, apply fixative or aerosol hair spray over the works of art to keep them from smearing. **This should be done in a well ventilated area and when no students are in attendance as the fumes can be toxic.**

DEBRIEF & EVALUATE (*Identify problems encountered, ask and answer questions, come up with solutions, discuss learning that took place and review*)

- Give students the opportunity to write at least three positive statements about their own still life drawing in their sketchbook/journals.
- Have students share their positive comments with a partner, small group or the class.
- Use the “Record –at –a Glance” Still Life Drawing Assessment Sheet to assess student learning.

EXTENSION (*Climate of expectation is created by the teacher that encourages students to do further research, look for connections and apply understanding and skills previously learned to personal experiences*)

- Students may:
 - Practice sketching the still life from at least two different angles.
 - Draw the still life in a realistic or representational manner.
 - Recreate the still life as a painting using tempera or watercolor paint.



**Visual Art Grade 3 Lesson 5:
Still Life**

Class Record At-A-Glance
Still Life Drawing Assessment

Teacher: _____ **Date** _____

	YES	NO
Still Life	Items in the work are arranged similarly to the actual still life as it was set up in the classroom. Shapes demonstrate an understanding of placement, depth, opaqueness overlapping.	Items in the work are unrelated to each other, do not touch, appear stacked on top of one another or lined up horizontally. No overlapping is used or objects appear transparent.
Abstract Style	Objects in the still life drawing are simplified to geometric shapes but are recognizable as the objects in the still life. Little or no attempt is made to represent objects realistically and may be distorted.	Objects are extremely detailed (representational) or they are not recognizable as an object. (non-representational or nonobjective)
Value Scale	Three or more values appear in the work (pure color, one tint and one shade).	Only pure color is used in the work. No attempt is made to create a tint or a shade.

	Student Name	Still Life	Abstract Style	Value Scale
1.		Yes No	Yes No	Yes No
2.		Yes No	Yes No	Yes No
3.		Yes No	Yes No	Yes No
4.		Yes No	Yes No	Yes No
5.		Yes No	Yes No	Yes No
6.		Yes No	Yes No	Yes No
7.		Yes No	Yes No	Yes No
8.		Yes No	Yes No	Yes No
9.		Yes No	Yes No	Yes No
10.		Yes No	Yes No	Yes No
11.		Yes No	Yes No	Yes No
12.		Yes No	Yes No	Yes No
13.		Yes No	Yes No	Yes No
14.		Yes No	Yes No	Yes No
15.		Yes No	Yes No	Yes No
16.		Yes No	Yes No	Yes No
17.		Yes No	Yes No	Yes No
18.		Yes No	Yes No	Yes No
19.		Yes No	Yes No	Yes No
20.		Yes No	Yes No	Yes No
21.		Yes No	Yes No	Yes No
22.		Yes No	Yes No	Yes No
23.		Yes No	Yes No	Yes No
24.		Yes No	Yes No	Yes No
25.		Yes No	Yes No	Yes No

VISUAL ART-GRADE THREE CLAY SCULPTURE

Clay Sculpture of Organic Form Lesson 6

CONTENT STANDARDS

2.5 Create an imaginative sculpture based on an organic form.

5.3 Look at images in figurative works of art and predict what might happen next, telling what clues in the works support their ideas.

ESSENTIAL QUESTIONS

- How do I use my knowledge of arts vocabulary, concepts, skills and personal expression to create art?
- How does my participation in the arts increase my focus, concentration and motor skills?
- How do I identify, discern, discriminate and reflect on the elements of art?
- How can I determine relationships between elements, mood and expression?

OBJECTIVES & STUDENT OUTCOMES

- Demonstrate understanding of organic form.
- Identify visual clues and predict future action of figurative forms after examining and analyzing figurative sculptures.
- Demonstrate knowledge of clay building techniques by creating a sturdy sculpture at least 3 inches tall.
- Demonstrate understanding of actual texture by incising the surface of a clay sculpture.

MATERIALS & PREPARATION

- Actual sculptures, reproductions or photographs of at least three organic sculptures that depict action
- Photographs or illustrations, of you selected organic form, using magazines, books, the Internet, or posters
- Newspaper, laminated place mats or other table covering
- Wax or water based clay
- Clay tools (e.g., toothpicks, popsicle or craft sticks, paperclips, kitchen tools, plastic spoons, forks and knives, etc.)
- The *Organic Clay Sculpture Student Checklist*, one per student (included)

Words to know:

- **organic form:** refers to shapes or forms having irregular edges or to surfaces or objects resembling things existing in nature
- **clay:** a soft, moist material (water or wax based) used to create artworks such as sculpture and pottery
- **figurative sculpture:** pertaining to representation of form derived from life

If ceramic clay is used:

- **score:** a notch or line cut or scratched into a surface
- **slip:** liquid ceramic clay

REFERENCES

- *Portfolios, Grade: Three*, by Robyn Montana Turner, Barrett Kendall Publishing
 - Clay techniques: pages 144 & 145
 - Form: page 47
 - Figurative sculptures: pages 48, 49, 50, 51, 52, 56, 57
 - Depiction of movement in figurative sculptures: pages 48, 49, 50, 51
 - Organic forms: pages: 53, 65, 68, 73, 75

- Instructional Media Center (IMC) for reproductions or photographs of sculptures
2441 Cardinal Lane, San Diego, CA 92123
 - Actual sculptures may be borrowed
 - Up to 12 reproductions or photographs of sculptures may be borrowed at one time
- Websites for Reproductions or Photographs of sculptures:
 - Henry Moore's *Family Group* <http://www.henrymoore.com/art/fig06.jpg>
 - Pierre Auguste Rodin's *The Thinker* <http://arthistory.heindorffhus.dk/frame-Rodin.htm>
 - Fredric Remington's *The Bronco Buster* <http://www.classicbronze.com/frederic-remington/broncho-buster.html>
 - Asian Dragon Sculptures <http://www.woodroyal.com/asian-statues.htm>
 - African Elephant Sculpture <http://www.african-art-work.com/african-elephant.html>
 - Oaxacan Animal Sculptures <http://www.livelyarts.com/laoaxms4.htm>

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

- Display at least three actual, reproductions or photographs of **organic sculptures** depicting movement.
Note: Select examples that exemplify the type of organic form you wish the students to create during this lesson. (e.g. jungle animals, trees, people, etc.)
- **Class Discussion Questions:**
 - "What is a **sculpture**?"
 - "How is a sculpture different from a painting?"
 - "What lines do you see in the sculptures?"
 - "What shapes and forms do you see in the sculptures? Colors? Textures?"
 - "What is the same about each of the sculptures?"
 - "What is different about each of the sculptures?"
 - "What do you think the sculpture's next movement might be? Why? Explain your answer with clues from the sculpture."
- Choose the type of **organic form** you wish your students to create. (e.g., animal, human, plant, etc.)
- Instruct students to locate a variety of examples, in photographs or illustrations, of the chosen organic form, using magazines, books, the Internet, or posters.

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

- Cover tables or desks with newspaper or laminated place mats.
 - Distribute 3" x 3" x 3" pieces of clay to each student.
 - Distribute a box containing a variety of clay tools to each group of students.
 - Demonstrate to the students how to join pieces of clay: (see *Portfolios*, pages 144, 145)
- Wax or plastic clay:
- Join clay parts by firmly pressing parts together, then smoothing the outside surface.

Ceramic or water based clay:

- Distribute small containers of water; no more than 1/2 cup.
 - Scrape (score) both surfaces of the clay pieces that will be joined together.
 - Place a small amount of slip (liquid ceramic clay or water) over the scored surfaces.
 - Firmly place the two pieces together. Smooth the outside surface.
- Write the following assignment criteria on the board or on chart paper easily visible by the class:
 - Sculpture remains stable when completed; it does not fall apart.
 - Texture is added or imbedded into the surface of the sculpture to create detail.
 - Height of at least three inches, width at least two inch and depth at least two inches.
 - Organic form (from nature)
 - Form depicts action or movement.
 - Discuss the use of the Organic Sculpture Checklist (at end of lesson) to complete the assignment.
 - Demonstrate how to create an organic sculpture that depicts movement. (e.g., legs are bent as though the animal is running, mouth is open, head up or down, trunk of tree and branches bending in the wind, a blossom opening, etc.)

- Instruct each student to write his/her name on a piece of paper, cardboard or paper plate to be placed under the sculpture. The name of the student can then be scratched into the surface of the partially dried clay or attached by tag at a later time.
- Show students how to place completed sculptures in the storage or drying area.
- Tell students where to place the completed Organic Sculpture Checklists. (This may be in a central assignment collection box or area, under the sculpture itself or in individual sketchbook/journals according to your assessment needs.)

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

- Provide students the opportunity to create a clay organic sculpture using the following the criteria from the Student Organic Sculpture Checklist.
- Students should complete the Student Organic Sculpture Checklist making sure that the sculpture fulfills all the criteria.
- Instruct students to place the checklist and the sculpture in a designated area.
- Follow all clean up procedures.

DEBRIEF & EVALUATE (*Identify problems encountered, ask and answer questions, come up with solutions, discuss learning that took place and review*)

- Divide the class into pairs.
- Allow students to observe a partner's sculpture and describe the movement that is depicted.
- Tell what the sculpture might do next based on that movement.
- **Class Discussion Questions:**
 - "What is sculpture?"
 - "What is the difference between sculpture and a painting?"
 - "What strategies did you use to make texture?"
 - "What, other than the criteria, determined the final size of your sculpture?"
 - "What was the easiest part of creating sculpture? Why?"
 - "What do you like about your sculpture?"
 - "What was the hardest part of creating sculpture? Why?"
 - "What will you do differently next time?"
- As time allows, conduct one-on-one interviews giving each student the opportunity to explain how the criterion on the Student Organic Sculpture Checklist appears in his/her sculpture.

EXTENSION (*Climate of expectation is created by the teacher that encourages students to do further research, look for connections and apply understanding and skills previously learned to personal experiences*)

- Instruct students to write a story describing the partner's sculpture as the main character.
- Display all the sculptures in an appropriate setting created to look like the environment in which the forms could be found. (e.g., jungle, zoo, garden, alien planet, under the sea, etc.)
- Collect photographs or organic sculptures and create a collage.
- Choose a particular organic form (e.g. trees, dogs, flowers, fish, etc.) and create a series of clay sculptures. The series may be of the same organic form depicting different movements, or different types of subjects from the same family of organic forms.

Visual Art Grade 3: Clay Sculpture

<i>Organic Clay Sculpture Student Checklist</i>

Name: _____ Date: _____

Directions: When your sculpture is completed, read the following statements. If the statement is true, put an X in the circle.

- My sculpture is an organic form from nature. It is a _____.

- My sculpture shows movement.

- My sculpture is at least 3 inches tall.

- My sculpture is at least 2 inches wide.

- My sculpture is at least 2 inches deep.

- My sculpture has texture pushed into or added onto the surface.

- My sculpture is sturdy; it does not fall apart.

VISUAL ART-GRADE THREE RHYTHM & MOVEMENT THROUGH PRINTMAKING

Rhythm and Movement Through Printmaking Lesson 7

CONTENT STANDARDS

- 1.1 Perceive and describe rhythm and movement in works of art and in the environment.
- 2.6 Create an original work of art emphasizing rhythm and movement, using a selected printing process.

ESSENTIAL QUESTIONS

- How do I use theme, sequence, space, and rhythm when creating art?
- How do I use my knowledge of arts vocabulary, concepts, skills and personal expression to create art?
- How can I create art that communicates relationships within and among the arts?
- How does the use of art in everyday life affect and influence me personally?
- How do I identify, discern, discriminate and reflect on the elements of art?

OBJECTIVES & STUDENT OUTCOMES

- Perceive and describe rhythm in works of art and the environment.
- Perceive and describe movement in works of art and the environment.
- Demonstrate knowledge of a simple printmaking process.
- Create a design or illustration emphasizing rhythm and movement.

MATERIALS & PREPARATION

- At least one master work of art that clearly displays the principle of art, rhythm (*Note: Suggestions and locations of these works appear in the "Reference" section of Lesson 7*)
- 9" x 12" cardboard (one per student)
- heavy kite string
- liquid glue (one bottle per student)
- pencil (one per student)
- marker (one per student)
- one wet and one dry paper towel (per student)
- printers' ink
- brayers
- ink plates
- 9" x 12" blank white paper, 2-3 per student
- drying area (*Create an area within the classroom designated for drying the prints and storing the wet print plates. The size of the area should be large enough to handle the number of prints per student you intend to complete in the first session.*)

Words to Know:

- **brayer:** a cylinder used to roll ink onto the surface of a print plate evenly
- **ink:** a colored fluid used for writing, drawing, printing, or duplicating
- **ink plate:** a flat surface used to spread ink evenly over the surface of the brayer
- **movement:** the principle of design dealing with the appearance or creation of action
- **pattern:** anything repeated in a predictable combination **print plate:** a piece of flat material with a design on the surface used in printmaking
- **relief:** the state of being clearly visible or obvious due to being accentuated in some way
- **rhythm:** intentional, regular repetition of lines or shapes to achieve a specific repetitious effect or pattern

REFERENCES

- *Portfolios: Grade Three*, Robyn Montana Turner, Barrett Kendall Publishing
 - Printmaking: page 32 & 33, 35
 - Gadget Prints: pages 40 & 41
 - Printing process: page 143
 - Rhythm: page 19, 21, 27, 32,39, 44, 55,72, 83, 99, 100, 101
 - Movement: page 1, 5, 6, 8, 32, 36, 39, 69, 94, 97,99
- Masterwork Examples from *Portfolios: Grade Three*
 - *Mullholland Drive: The Road to the Studio* by David Hockney (page 27)
 - *Cadillac Ranch* by Ant Farm (page 55)
 - Example "C" (page 55)
- Instructional Media Center (IMC)
2441 Cardinal Lane, San Diego, CA 92123
 - Up to 12 reproductions or posters can be borrowed at one time
- Websites for reproductions of art works that are examples of rhythm and movement:
 - **Rhythm:** Van Gogh's *Starry Night*
http://www.moma.org/collection/browse_results.php?object_id=79802
 - **Rhythm:** Jackson Pollock's *Autumn Rhythm*
http://www.metmuseum.org/Works_Of_Art/viewOne.asp?dep=21&viewMode=0&item=57.92
 - **Rhythm:** El Greco's *View of Toledo*
<http://www.mediahistory.umn.edu/time/gallery/greco.html>
 - **Rhythm:** Warhol's *Marilyn Diptych*
<http://www.tate.org.uk/servlet/ViewWork?workid=15976>
 - **Movement:** Edvard Munch's *The Scream*
<http://www.cnn.com/2003/TECH/space/12/10/scream.munch.reut/>
 - **Movement:** Pierre-Auguste Renoir's *Moulin de la Galette*
<http://www.abcgallery.com/R/renoir/renoir86.html>
 - **Movement:** Winslow Homer: *The Life Line* <http://www.canvaz.com/gallery/963.htm>
 - **Movement:** Katsushika Hokusai's *The Great Wave*
<http://www.ee.umanitoba.ca/~kinsner/about/gwave.html>

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

- Display masterworks of art that clearly exhibit intentional regular repetition of lines or shapes that achieve **pattern** and **rhythm**. (see suggestions in "Reference" section of this lesson)
- **Class Discussion Questions:**
 - "What is a **pattern**?"
 - "What happens when lines, shapes or colors are repeated in a work of art?"
 - "How does it make you **feel** when lines, shapes, colors are repeated in a work of art?"
 - "How does **rhythm in music** (combinations of long and short, even or uneven sounds that convey of sense of movement in time) relate to **rhythm in visual art** (intentional, regular repetition of lines or shapes to achieve a specific repetitious effect or pattern)?"
 - How does **rhythm** in visual art create a feeling of **movement** in these works of art?

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

- Brainstorm ideas for drawings that depict movement on chart paper creating a "**movement list**" with students. (e.g., a bouncing ball, ocean waves, trees blowing in the wind, a track meet, dancers, etc.)
- Instruct students to open their sketchbooks and prepare to sketch depictions of movement.
- For demonstration purposes only, fold a 24" x 36" piece of white construction paper or a sheet of chart paper into 4 sections and sketch four different ideas from the "**movement list**".
- Discuss with the class the four sketches made by the teacher.
- Talk about which one is a favorite and why.
- Instruct students to select any four ideas from the "**movement list**" and sketch each idea on a different

page in their sketchbook/journal. (The time it takes to complete this task will vary depending on the abilities of the students.)

- Instruct students to select their favorite sketch from their own sketchbook/journal. This sketch will be used as the basis for the print.
- Distribute one 8" x 12" sheet of cardboard and one pencil to each student.
- Demonstrate how to draw the favorite design or illustration on the cardboard, using pencil.
- Use repeated lines and shapes to create **rhythm** and **movement** in the design or illustration. (Note: Refer to the *Portfolios* sections and patterns used in the masterworks to create the feeling of movement and rhythm.)
- Instruct the students to draw their favorite design or illustration on their own 8" x 12" sheets of cardboard using pencil.
- Remind students to add repeated lines and/or shapes to the drawing to show **rhythm** or **movement**.
- Demonstrate how and instruct students to trace over the pencil lines with a marker. (Note: Not all pencil lines need to be used. Simplify the design by using important lines and shapes.)
- Distribute the following to each student:
 - one wet and one dry paper towel
 - a glue bottle
 - several yards of heavy string
- Demonstrate how and instruct students to glue pieces of heavy string onto the cardboard directly over the lines and shapes previously created with marker.
- Remind students to use a wet and a dry paper towel to clean sticky fingers as this process progresses.
- When a design is completely raised in string, let it dry until the string is hard. (You will most likely wish take a break at this time and return to this project after several hours.)

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

- Introduce the printing tools to the students. (e.g., printer's ink, ink plate, brayer, print plate, etc.)
- Demonstrate clean-up procedures clearly before students begin their printing process.
- For each print, distribute one sheet of blank, 8" x 12" white construction paper. (Note: Each student should complete at least one print.)
- Instruct students to write their names on **the backs** of each blank paper to be printed on. Turn the papers over so the side with no name is facing upward.
- Demonstrate how to squeeze **printers' ink** onto an **ink plate** (a flat surface used to spread ink evenly over the surface of the brayer).
- Demonstrate how to roll the **brayer** on the ink plate to coat the brayer evenly with printers' ink.
- Demonstrate how to roll the ink onto the **print plate** (a piece of flat material with a design on the surface used in printmaking) with the brayer.
- Demonstrate how to:
 - Carefully flip the inked **ink plate** onto the front of a blank piece of 8" x 12" paper. (Names are on the back.)
 - Press down evenly over the entire surface of the inverted print plate with a clean, un-inked brayer.
 - Carefully lift the print plate revealing the new print.
 - Place the wet print, face up, in the drying area being sure to avoid contact with other surfaces.
- If more than one print is to be created by each student, demonstrate how to re-ink the print plate.
 - Invert the ink plate onto another blank piece of paper
 - Press evenly with an un-inked brayer
 - Lift the ink plate gently to create the second print.
 - This may be repeated as often as needed

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

- Instruct the students to:
 - Roll the printers' ink evenly onto the brayer using the ink plate provided.
 - Roll the printers' ink generously and evenly onto the print plate using the inked brayer.
 - Flip the print plate over and place it onto the center of the blank paper.
 - Press down evenly using an un-inked brayer over the entire print plate.

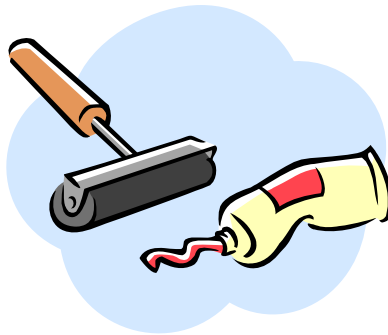
- Gently remove the print plate from the paper.
- Place the print in the drying area.
- Repeat this process for the number of blank sheets of paper provided.
- Follow all clean up procedures.

DEBRIEF & EVALUATE (*Identify problems encountered, ask and answer questions, come up with solutions, discuss learning that took place and review*)

- Instruct students to write each of the steps involved in the printing process in their sketchbook/journals.
- Discuss difficulties that came up during the printing process and share solutions with a partner, small or large group.
- In the sketchbook/journals, have students reflect on the printing process:
 - Successes experienced
 - Difficulties encountered
 - Suggestions for next time
 - Observations of other student work

EXTENSION (*Climate of expectation is created by the teacher that encourages students to do further research, look for connections and apply understanding and skills previously learned to personal experiences*)

- Use the same print plate for a new print design or illustration. After the printer's ink is completely dried, add more lines by adding thinner string and more shapes by gluing cut cardboard shapes on to the surface of the print plate, changing the design. Print again.
- Use the print plate after it is completely dried to print a different color on top of and next to the design or illustration on the dried prints, creating a two-color print in shadow.



VISUAL ART-GRADE THREE RESEARCH AND WRITE

About San Diego Art and Artists Lesson 8

CONTENT STANDARDS

- 3.2** Identify artists from his/her own community, county or state and discuss local or regional art traditions.
- 3.5** Write about a work of art that reflects a student's own cultural background.
- 5.4** Describe how artists (e.g., architects, book illustrators, muralists, industrial designers) have affected people's lives.

ESSENTIAL QUESTIONS

- How do I problem solve while communicating with others to create art?
- How does the use of art in everyday life affect and influence me personally?
- What do I need to know to analyze works of art?
- How do I identify differences, commonalities and functions of art between and among cultures and time periods?
- How can I determine relationships between elements, mood and expression?
- What do I have to know in order to make appropriate inferences in art?

OBJECTIVES & STUDENT OUTCOMES

- Name at least one visual artist from the San Diego area.
- Explain at least three facts about a visual artist from the San Diego area.
- Demonstrate knowledge of art traditions that originated in the regional San Diego area.
- Describe how artists in selected fields affect people's lives.
- Locate a work of art that reflects the student's own cultural background.
- Write about a work of art that reflects the student's own cultural background.

MATERIALS & PREPARATION

- Books, magazine articles, websites about visual artists from the San Diego region
- Reproductions of works of art by visual artists from the San Diego region (See "Reference" section of Lesson 8 for suggestions and locations)
- Sketchbook/journal, one per student
- Biographical readings on Charles Arthur Fries, Maurice Braun, Lydia Knapp Horton, Eliot Bouton Torrey and Belle Baranceanu

Words to Know:

- **artist:** a person who practices any of the various creative arts, such as a sculptor, novelist, poet, or filmmaker
- **culture:** the arts and other manifestations of human intellectual achievement regarded collectively

REFERENCES

- *Portfolios, Grade Three*, by Robyn Montana Turner, Barrett Kendall Publishing
 - Sketchbook uses: page 7
 - Writing about works of art: page 15, 37, 59, 81,103, 125
 - Collage: page 143
- San Diego Historical Society Website: www.sandiegohistory.org/bio/artists.htm
 - Belle Baranceanu: <http://www.sandiegohistory.org/bio/baranceanu/baranceanu.htm>
 - Lydia Knapp Horton: <http://www.sandiegohistory.org/bio/horton/knapp.htm>
 - Charles Arthur Fries: <http://www.sandiegohistory.org/bio/fries/fries.htm>

- Maurice Braun: <http://www.sandiegohistory.org/bio/braun/braun.htm>
- Eliot Bouton Torrey: <http://www.sandiegohistory.org/journal/2001-3/imagestorrey.htm>
- For living, currently working visual artists:
 - Museum of the Living Artist: www.balboapark.org/in-the-park/detain.php?OrgID=15
 - San Diego Artists: www.sandiegoartist.com
- Urban Trees Project: http://www.portofsandiego.org/sandiego_publicart/urbantrees/three/
 - For information about the municipally sponsored sculptures displayed along the Embarcadero

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

- Select **one** of the biographical stories (included at the end of this lesson) about an artist from the San Diego area and read it out loud to the class.
- If available, display reproductions of the artists work. (See the “References” section of Lesson 8 for further information.)
- **Class Discussion Questions:**
 - “What kind of materials (or media) did each artist use to create his/her work?”
 - “What types of work did the artist create?” Encourage students to use appropriate visual art vocabulary. (e.g., portrait, still life, landscape, representational, abstract, etc.)
 - “What places in San Diego are represented by these works of art?”
 - “What time in history is reflected in these works?”
 - “What can we learn from looking at art made here in San Diego at a different time in history?”

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

- Distribute sketchbook/journals to the students.
- Write the vocabulary word **culture** on the board or on chart paper.
- Have students define this term in their own words.
- Write the formal definition on the board next to the term as students copy the word and its definition into their own sketchbook/journals.
- On the cart paper or the front board, write the name of the San Diego artist whose biography you read to the class.
- Brainstorm and list as many facts as possible about the artist.
- Have students write the name of the artist in their own sketchbook/journals and then list what they feel are the three most important facts that influenced the artist’s paintings. Have students support their opinions.
- Ask students to share their facts and supporting evidence with the class. Record their collective ideas on chart paper.

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

- Divide the class into four groups.
- Using the readings at the end of this lesson, assign a different San Diego artist to each group.
- Distribute the following to **each group**:
 - A different biographical reading/artist per group, one copy per student
 - One large piece of chart paper and markers
- Assign the following tasks to each group:
 - Silently read the information in the biographical readings.
 - Select one member of the group to record facts and characteristics onto a large piece of chart paper, as the group members take turns reading the selection aloud.
 - Groups take turns sharing the names of their artists and the facts and characteristics with the rest of the class.
 - In their individual sketchbook/journals, students write the names of each artist including the characteristics and facts.

DEBRIEF & EVALUATE (*Identify problems encountered, ask and answer questions, come up with solutions, discuss learning that took place and review*)

- **Class Discussion Questions:**

- “What are some of the similarities among the five artists?”
- “What are some of their differences?”
- “Which artist is your favorite? Why?”
- “Where might we find more works of art created by these San Diego artists?”
- Have students record their reflections in their sketchbook/journals.

EXTENSION (*Climate of expectation is created by the teacher that encourages students to do further research, look for connections and apply understanding and skills previously learned to personal experiences*)

- Discuss the cultural backgrounds of each student in the class.
- Allow students to locate reproductions of works of art that reflect their cultural backgrounds of in books, magazines, or online.
- Ask students to name and describe a specific work of art that reflects their own cultural background.
- Guide students to write the name of the artist, title of the work, the culture the work represents, and two reasons why they do or do not like the work.
- Allow students to write about what the work of art means to them in their sketchbook/journals.

San Diego Artist: Charles Arthur Fries

If you lived in San Diego in 1897, you probably would have seen a man with a small pointed beard, mustache and long bow tie riding his bicycle all around the city. His name was Charles Arthur Fries and his bicycle had a basket. In the basket Charles would carry paintbrushes, paint, charcoal, canvases and a palette. Can you guess what he did for a living?

If you guessed a painter, you are right!

Charles Arthur Fries was born in Hillsboro, Ohio in 1854. He studied art at the Art Academy of Cincinnati. Charles married Addie Davis and they had a daughter named Allie. The family moved to a farm in Vermont while Charles worked in his studio in New York City. Charles was a popular illustrator and portrait artist.

Charles and his family moved to San Diego, California seeking adventure and a new life in 1897.

While on camping trips in southern California, Charles learned to paint landscapes of the desert, the mountains and eucalyptus trees. When he was traveling, he met many kinds of people along the way. Often, he taught those new friends how to draw and paint. Charles traded his paintings for land, goods and services.

When Charles Arthur Fries died in 1940, he had completed 1700 oil paintings of southern California! You can see some of his paintings at the San Diego Museum of Art and the San Diego Historical Society in Balboa Park.

San Diego Artist: Maurice Braun

As a preschool child, Maurice Braun traveled to the United States from his hometown in Hungary. He always loved to look at works of art, so he spent much of his time at the Metropolitan Museum of Art in New York City as he grew up. As a teenager, Maurice won scholarships to the National Academy of Design. There he learned about the elements and principles of art. Maurice's parents did not want him to become an artist, but his dream to become a painter was strong.

Maurice traveled when he was a young man, visiting and studying at great art museums throughout Eastern Europe. When he returned to New York City, he became a portrait painter. Maurice decided that he wanted to become a landscape painter too, so in 1909, when he was 32 years old, he moved to San Diego, California.

Maurice loved to draw and paint the growing city of San Diego and the surrounding countryside. He liked painting the backcountry and the desert the best. Maurice liked to try new ways of painting, too. He even tried painting at night by moonlight! In time, he became well known for his landscapes showing his love of nature.

Mr. Braun established the San Diego Art Academy in 1911. He built a house in Point Loma that overlooked the bay and the city of San Diego with the mountain ranges in the distance. He lived there until he died in 1941.

You can see some of his paintings at the San Diego Museum of Art and the San Diego Historical Society in Balboa Park.

San Diego Artist: Lydia Knapp Horton

Lydia Marie Smith was born in Massachusetts in 1843. Lydia went to school and learned all about art, music and culture as a little girl. She liked to draw and use watercolor paint. During the Civil War, Lydia knitted garments and rolled bandages for the Union Army. Lydia married William Knapp when she was 22 years old. William was in the United States Navy.

In 1869, Lydia Knapp, her husband and two sons arrived at Horton's Warf in New Town, the settlement that would later become downtown San Diego. They lived in Old Town for a short time, then built a house on Point Loma. Their closest neighbors were miles away. When they moved again, their cabin was floated across the San Diego Bay and placed in New Town!

Lydia got homesick for Massachusetts, so in 1877 she and her sons went back east by train. Her husband stayed in California, where he later died. Lydia went back to school to study art in Boston and New York. For ten years she supported herself and her children by teaching art and selling her paintings.

Lydia decided to go back to San Diego in 1888. She was surprised at how fast San Diego was growing! Lydia got a job teaching art at the Southwest Institute, San Diego's best-known private school for boys and girls.

Lydia met her old friend Alonzo Horton, whose wife had died in a carriage accident. They were married when Lydia was 47 and Alonzo was 77. Lydia believed in equality. She worked for the right that all women could vote in elections. Lydia helped establish the San Diego Public Library, Balboa Park and many charities that helped women and children.

Few of her works of art have survived, but those that did may be seen at the San Diego Historical Society on Balboa Park.

San Diego Artist: Elliot Bouton Torrey

Elliot Bouton Torrey was born in Vermont in 1867. The Torrey pine tree was named after Elliot's ancestor, Dr. John Torrey who was a scientist. Elliot went to college to study art and graduated in 1890. He continued to study painting in Italy and France where he also exhibited his work. When he returned to the United States, Elliot set up an art studio in Boston and then in New York City.

Mr. Torrey decided to move to California in 1923 at the age of 55. He lived in Pasadena for 4 years where he painted landscapes with mountains and the desert. He finally settled in San Diego where he could observe his favorite subject, the seashore. Elliot became the local director of the W. P. A. Project. This was a program that paid poor people to do jobs all around the United States. This program paid artists to paint pictures of landscapes, seascapes and cityscapes all around San Diego. Elliot Torrey died of an illness in 1949.

Elliot loved to paint children playing at the seashore. He liked to paint so that the waves in his seascapes looked like they were moving. He used rich oil paint on canvas to make his works of art exciting. Mr. Torrey donated many of his paintings to the children of San Diego.

San Diego Artist: Belle Baranceanu

Belle was born in Chicago in 1902. She spent her childhood on her grandparent's farm in North Dakota. She liked to make art and she like to dance. She graduated from the Minneapolis School of Art where she studied art and ballet. Belle continued to study at the Art Institute of Chicago. One of her first famous pieces of art was a portrait of her grandmother.

Belle came to California for the first time to show one of her famous works of art when she was a young woman. It was a portrait of her grandmother. She decided to stay in Los Angeles for two years, but went back to Chicago to work as an art teacher and to exhibit her work. Belle's parents and sister moved to California in 1933.

Soon after she arrived in San Diego, Belle began to paint for the WPA Project. This was a program that paid artists to paint landscapes, seascapes and cityscapes of San Diego and the surrounding countryside. She began making murals all around the city. She also made frescos. A fresco is a painting that is done on a wall using wet plaster and watercolor paint. When the plaster and paint dries, the painting is part of the wall, not just painted on the surface. Belle also did illustrations for books. She even did illustrations in books for students who were studying to be doctors.

Belle began teaching art at the San Diego School of Arts and Crafts and to the soldiers and sailors who lived in San Diego during World War II. She taught for many years at the Frances Parker School. Belle painted a mural at Roosevelt Middle School, near the San Diego Zoo. That painting is now stored in Balboa Park. She also painted her largest mural at La Jolla High School. Many years later the wall was torn down.

Belle died when she was 86 years old in 1988.

VISUAL ART-GRADE THREE GALLERY VISIT

Virtual or Actual Gallery Visit Lesson 9

CONTENT STANDARDS

- 1.5 Identify and describe elements of art in works of art, emphasizing line, color, shape/form, texture, space and value.
- 3.4 Identify and describe objects of art from different parts of the world observed in visits to a museum or gallery (e.g., puppets, masks, containers).
- 4.3 Select an artist's work and, using appropriate vocabulary of art, explain its successful compositional and communicative qualities.

ESSENTIAL QUESTIONS

- What do I need to know to analyze works of art?
- How do I identify, discern, discriminate and reflect on the elements of art?
- How do I identify differences, commonalities and functions of art between and among cultures and time periods?
- How can I determine relationships between elements, mood and expression?
- What do I have to know in order to make appropriate inferences in art?

OBJECTIVE & STUDENT OUTCOMES

- Locate line, shape/form, color, texture, space and value in at least one work of art.
- Identify and describe objects of art from different parts of the world.
- Explain how artifacts tell about a culture.
- Describe the mood, theme or ideas communicated in a work of art.
- Demonstrate or describe proper and courteous behaviors expected while visiting an art gallery or museum.

MATERIALS & PREPARATION

- An Art Museum or Gallery (actual or virtual)
- Sketchbook/journal
- *Fact Hunt at the Museum* worksheet, one per student (included)
- Pencil, eraser

Words to Know:

- **museum:** a building in which objects of historical, scientific, artistic, or cultural interest are stored and exhibited
- **docent:** a person who acts as a guide, typically on a voluntary basis, in a museum, art gallery, or zoo
- **gallery:** a room or building for the display or sale of works of art
- **artifact:** an object made by a human being, typically an item of cultural or historical interest
- **culture:** the arts and other manifestations of human intellectual achievement regarded collectively

REFERENCES

- *Portfolios, Grade Three*, by Robyn Montana Turner, Kendall Barrett Publishing
 - Museums: page 12
 - Artifacts: pages 12,48, 49, 50, 51,68, 74, 114, 118, 126 127
- San Diego Museum of Art: www.sdmart.org
- Museum of Contemporary San Diego: www.mcasd.org
- Museum of Photographic Arts: www.mopa.org

- Mingei Museum of Art: www.mingei.org
- San Diego Art Institute: www.sandiego-art.org
- Metropolitan Museum of Art <http://www.metmuseum.org>
- National Gallery of Art <http://www.nga.gov>
- The Louvre http://www.louvre.fr/llv/commun/home_flash.jsp?bmLocale=en
- The Instructional Media Center (IMC)

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

- Using a variety of masterworks of art **or** works created by each member of the class, place at least 5 reproductions in a row, around the room or down a hallway, about eye level and evenly spaced. The subject matter or style of the works is not important, in fact the more variety, the better. (Note: This should look similar to the manner in which works are hung in a museum.)
- Using role-play, demonstrate for the class a misbehaving visitor to a museum or gallery.
 - Speak loudly or shout.
 - Laugh and ridicule some of the works.
 - Get close to the works and actually touch the surface.
 - Act as though you have bumped into other folks or stand in front of them blocking the view.
 - Run around as though on the playground playing with friends ignoring the works completely.
 - Eat or chew gum.
 - Ignore the docent.
- **Class Discussion Questions:**
 - “How many students have been to an art museum?”
 - “What did you think of the behavior of the ‘museum visitor’ in the role-play?”
 - “What misbehaviors did you see?”
 - “What kind of behaviors do you think a museum visitor should display?”
- List the proper or positive behaviors on the board or chart paper. (e.g., speak quietly or whisper, observe the works respectfully, stay back away from the works of art, don’t block the view of others, walk and listen to the teacher or museum docent.)

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

- Display at least one reproduction or actual three-dimensional cultural artifact in a central area of the classroom. (Note: The IMC has actual sculptures and artifacts that can be borrowed for classroom use.)
- Demonstrate how to describe the **artifact** using appropriate art vocabulary, including:
 - lines, shape or form, color or colors, and texture of the object
 - estimated or actual size of the object
- Have students describe the culture in which the artifact was created and how it was used.
- **Class Discussion Questions:**
 - “How do you think this artifact was used?”
 - “How do you think the artifact was created?”
 - “What material was used to create the artifact?”
 - “What tools were used to create the artifact?”
 - “What was the artist trying to convey to you?”
 - “Why do you think it is important to preserve artifacts in museums?”
- Prepare students for a visit to an art museum or gallery.

If an *actual museum visit* is planned:

- Discuss proper behaviors required for museum attendance.
- Outline the timeline of the visit.
- Discuss the collection of works that will be viewed.
- Use the *Fact Hunt at the Museum* worksheet found at the end of the lesson.

If a *virtual museum visit* is planned:

- Schedule at least one block of time in the computer lab. (Note: When confined to the classroom, projecting images from web pages onto a screen works well.)

- Explain how to use books, magazines, DVDs and/or Internet, to research museums or galleries according to availability in your classroom or school site.
- Begin the search using one type of artifact or particular culture. As students understand the process, you can add more artifacts and cultures.
- Use the *Fact Hunt at the Museum* worksheet found at the end of the lesson.

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

- Visit a museum or gallery (actually or virtually).
- Be sure that students bring their personal sketchbook/journals and pencils.
- Instruct students to select an artifact and complete the *Fact Hunt at the Museum* information in their sketchbook/journals.
- If time allows, this process may be repeated for additional artifacts.
- During their actual or virtual museum visit have students follow the guidelines from the *Fact Hunt at the Museum* worksheet and record the information into their sketchbook/journals.

DEBRIEF & EVALUATE (*Identify problems encountered, ask and answer questions, come up with solutions, discuss learning that took place and review*)

- After the museum or gallery experience, give students the opportunity to share their descriptions, sketches and observations with either a partner, small or large group.
- Distribute one sheet of 12" x 18" white construction paper to each student.
- Instruct each student to create a poster illustrating the selected artifact and the information recorded during the museum or gallery visit.
- Place the posters around the room and have each student present their reproduction to the class using appropriate art vocabulary. Students should include information about the time period, culture and artist.

EXTENSION (*Climate of expectation is created by the teacher that encourages students to do further research, look for connections and apply understanding and skills previously learned to personal experiences*)

- Select a work of art from any primary source, describe it using the vocabulary and elements of art, and tell about the mood, feeling or idea of the work. Tell about the artist and identify the culture from which the work originates.
- Create an original work of art in the style of a selected work of art or art movement. Select a work from a culture or time period different than the present.



Fact Hunt

at the

Art Museum

- Draw a sketch of one chosen artifact or work of art.
- Write a description of the chosen artifact or work of art using appropriate art vocabulary.
- Record important information about the chosen artifact or work of art including:
 - the country of origin
 - the culture that produced the object
 - date the object was created
 - the functional use of the object

Grade Three Supply List

for 9 Visual Art Lessons for the Elementary Teacher

- 9" x 12" packages of white construction paper (50 sheets), one per student
- 9" x 12" white construction paper
- 12" x 18" white construction paper
- 9" x 12" cardboard, one per student
- Chart Paper
- Hole Punch Tool
- Yarn
- Heavy (kite) string
- 19" x 12" wallpaper OR 2-9" x 12" thin cardboard or mat board, per student
- Markers
- Colored pencils
- Pencils, erasers
- Liquid glue
- Pastels or oil pastels
- Tempera paint, watercolor paint
- Brushes
- Water containers
- Wax and/or ceramic clay
- Clay tools (e.g., tooth picks, plastic table ware, craft sticks, paperclips, etc.)
- Printer's ink
- Brayers
- Ink plates
- Paper Towels
- 3" x 5" cards
- newspaper or table coverings
- Still life objects
- Reproductions of masterworks of art
- Copier paper for worksheets included in lessons

**San Diego Unified School District – Visual and Performing Arts Department
California State Content Standards
Core Learnings**

**GRADE THREE
VISUAL ART**

1.0 Artistic Perception Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills unique to VAPA	
1.1	Perceive and describe rhythm and movement in works of art and in the environment. <ul style="list-style-type: none"> • Identify repeating of lines, colors, shapes/forms, textures and spaces (rhythm) and discuss how rhythm influences the interpretation of works of art. • Identify how artists manipulate elements of art to imply motion in works of art.
1.2	Describe how artists use tints and shades in painting. <ul style="list-style-type: none"> • Identify colors lightened by adding white (tints) in a least one painting. Identify colors darkened by adding black (shade) in works of art. • Write or tell how tints and shades imply depth, light sources and placement of objects in space.
1.3	Identify and describe how foreground, middle ground, and background are used to create the illusion of space. <ul style="list-style-type: none"> • Identify parts of an artwork nearest to the viewer (foreground), parts of the work that are farther away and appear smaller (background) and the area in between (middle ground). • Explain the organization of size differences, placement of objects and use of space to create the illusion of depth.
1.4	Compare and contrast two works of art made by the use of different art tools and media (e.g., watercolor, tempera, computer). <ul style="list-style-type: none"> • Identify watercolor, tempera, ink, clay, collage, sculpture, fabric, photography, video and mixed media in works of art. • Compare and contrast works of art created with different media and discuss how the choice of media affects perception and meaning.
1.5	Identify and describe elements of art in works of art, emphasizing line, color, shape/form, texture, space and value. <ul style="list-style-type: none"> • Identify each element of art (line, shape/form, color, texture, space and value) in works of art. • Explore how elements of art work together (synthesis) to create a composition.
2.0 Creative Expression Students apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art.	
2.1	Explore ideas for art in a personal sketchbook. <ul style="list-style-type: none"> • Create a drawing that uses line and shape to demonstrate movement and rhythm. • Transfer a drawing to a print plate surface by cutting away (carving) or adding to (relief) and make two or more prints. • Maintain a personal sketchbook that includes multiple representations of ideas both written and drawn.
2.2	Mix and apply tempera paints to create tints, shades, and neutral colors. <ul style="list-style-type: none"> • Create at least three tints by adding white to a pure color. • Create at least three shades by adding black to a pure color. • Create tempera paintings using tints, shades and neutral colors.

2.3	<p>Paint or draw a landscape, seascape, or cityscape that shows the illusion of space.</p> <ul style="list-style-type: none"> • Draw or paint a cityscape, seascape or landscape illustrating the concept of depth using foreground, middle ground and background with appropriate size and placement relationships between objects.
2.4	<p>Create a work of art based on the observation of objects and scenes in daily life, emphasizing value changes.</p> <ul style="list-style-type: none"> • Visually examine at least three objects (still life) or scenes from everyday life for at last two minutes then draw or paint the objects or scene showing the light and dark areas clearly (value), continually referring to the objects or scene throughout (observational drawing)
2.5	<p>Create an imaginative clay sculpture based on an organic form.</p> <ul style="list-style-type: none"> • Observe and draw objects found in nature (organic forms) in a sketchbook or drawing journal. • Build a clay sculpture based on organic forms that exaggerates or minimizes characteristics.
2.6	<p>Create an original work of art emphasizing rhythm and movement, using a selected printing process.</p> <ul style="list-style-type: none"> • Create a drawing that uses line and shape to demonstrate movement and rhythm, transfer the design to a print plate surface by cutting away (carving or intaglio) or adding to (relief) and make multiple prints.
<p>3.0 Historical and Cultural Context Understanding the Historical Contributions and Cultural Dimensions of the Arts</p>	
3.1	<p>Compare and describe various works of art that have a similar theme and were created at different time periods.</p> <ul style="list-style-type: none"> • Examine works of art that have similar themes and discuss similarities and differences. • Discuss time periods represented in works of art and distinguish between work created currently and work created in the past
3.2	<p>Identify artists from his or her own community, county, state and discuss local or regional art traditions.</p> <ul style="list-style-type: none"> • Identify, examine and analyze the work of three artists that represent the artistic traditions from San Diego, California and the Southwest United States.
3.3	<p>Distinguish and describe representational, abstract, and nonrepresentational works of art.</p> <ul style="list-style-type: none"> • Identify and compare works of art that depict objects or scenes in a realistic manner (representational), objects or scenes in a brief, simplified manner making little or no effort to show realism (abstract), and that have no recognizable objects in the work of art. (non-objective or non-representational)
3.4	<p>Identify and describe objects of art from different parts of the world observed in visits to a museum or gallery (e.g., puppets, masks, and containers).</p> <ul style="list-style-type: none"> • Visit a museum or gallery in person, online or through a book or video, observe works of art from at least five regions and cultures from around the world. • Explain how artifacts tell about a culture.
3.5	<p>Write about a work of art that reflects a student's own cultural background.</p> <ul style="list-style-type: none"> • Identify, research and write about one's own culture, heritage or ethnicity and identify at least one artist or type of artwork representative of that culture.
<p>4.0 Aesthetic Value Responding to, Analyzing and Making Judgments About Works of Art</p>	
4.1	<p>Compare and contrast selected works of art and describe them, using appropriate vocabulary of art.</p> <ul style="list-style-type: none"> • Discuss similarities and differences between two- and three-dimensional works of art.

	<ul style="list-style-type: none"> • Discuss how the elements of art are used in selected masterworks to communicate.
4.2	<p>Identify successful and less successful compositional and expressive qualities of their own works of art and describe what might be done to improve them.</p> <ul style="list-style-type: none"> • Discuss the use of art elements and how they contribute to the mood in an original work of art. • Describe the use of color, tints and shades, light and dark values, different kinds of lines, the foreground, middle ground, and background in an original work of art. • Identify places where changes might be made to make one's own work more expressive
4.3	<p>Select an artist's work and, using appropriate vocabulary of visual art, explain its successful compositional and communicative qualities.</p> <ul style="list-style-type: none"> • Choose a work of art created by a master artist and describe the lines, shapes/forms, colors, and textures and how the work shows rhythm, movement, emphasis and/or unity. • Describe the mood, theme or ideas communicated in works of art and explain why the works are considered significant.
<p>5.0 Connections, Relationships, Applications Connecting and Applying What is Learned in the Arts to all Disciplines and Subject Areas and to Careers</p>	
5.1	<p>Describe how costumes contribute to the meaning of a dance.</p> <ul style="list-style-type: none"> • Describe how costumes from three distinct styles of dance (e.g., ballet, folk, hip hop) communicate meaning or mood through fabric, color, fit, design, etc.
5.2	<p>Write a poem or story inspired by his or her own works of art.</p> <ul style="list-style-type: none"> • Choose one favorite original work of art and write a poem or story to describe the main idea or meaning of the work
5.3	<p>Look at images in figurative works of art and predict what might happen next, telling what clues in the work support their ideas.</p> <ul style="list-style-type: none"> • Examine works of art depicting people doing things and predict what may happen next using visual clues to support conclusions.
5.4	<p>Describe how artists (e.g., architects, book illustrators, muralists, industrial designers) have affected people's lives.</p> <ul style="list-style-type: none"> • Describe how artists in many professions make or design objects used in everyday life and discuss the aesthetic value and function of the artists' work.

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, 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