



Columbus City Schools
Curriculum Guide
Visual Art – Elementary K-5

Grade Level:	3
Grading Period:	1
Unit:	Drawing
Lesson Title:	People In Motion
Connections/Integration:	Physical Education (Movement) Math (Angles: Right, Obtuse, Acute) Technology
Duration:	3-4 one-hour art classes
Grade Level Indicators:	A31A1, A32A1, A32A2, A32B3, A35A1

PRE-ASSESSMENT

Multiple Choice:

1. What type of line would an artist use to show movement? **GLI A32A2**

- a. curve lines
- b. wavy lines
- c. diagonal lines

Answer: c

2. What else can an artist use to make a painting appear to have action? **GLI A32A1**

- a. bright colors
- b. patterns
- c. details

Answer: all of the above

Short Answer:

3. What are angles? **GLI : A32B3**

Possible answers:

- Two rays that share the same endpoint form an angle. The point where the rays intersect is called the vertex of the angle. The two rays are called the sides of the angle.
- Two lines that meet at a dot.
- A line that is folded, or bent.

Extended Response:

4. Why is it important to learn about angles in art class? **GLI A35A1**

Possible answers:

- Math is used in architecture, and artists need to know it to design buildings.
- Artists use math to draw geometric shapes and lines for designing furniture, cars and clothes.
- The tools (ex. Rulers, frames) that artists uses requires math, so the artist will need to learn math to use them.

4 Point Rubric	
4	Student shows clear understanding of how angles are important and used in art by listing three or more examples.
3	Student shows an understanding of how angles are important and used in art and provides two or three examples.
2	Student shows an understanding of how angles are used in art and lists an example.
1	Student fails to show an understanding of how angles are important and used in art, or is non-responsive.

CLASSROOM EVIDENCE/LEVELS OF MASTERY	
GLI A32A1 Demonstrate skill and expression in the use of art techniques and processes.	
Proficient:	Student demonstrates skill and expression when drawing figures in motion by using art techniques (lines to show action) and processes (using variety of angles and lines to show a moving figure).
Emerging:	With teacher and peer assistance, student demonstrates skill and expression when drawing figures in motion by using art techniques (lines to show action) and processes (using variety of angles and lines to show a moving figure).
Advanced:	Independently, student demonstrates skill and expression when drawing figures in motion by using art techniques (lines to show action) and processes (using variety of angles and lines to show a moving figure).
GLI A32A2 Use appropriate visual art vocabulary when describing art-making processes.	
Proficient:	Student used appropriate visual art vocabulary when describing art-making process for drawing a figure in motion.
Emerging:	With teacher and peer assistance, student used appropriate visual art vocabulary when describing art-making process for drawing a figure in motion.
Advanced:	Independently, student used appropriate visual art vocabulary when describing art-making process for drawing a figure in motion.
GLI A32B3 Create 2-D and 3-D works that demonstrate awareness of space and composition (e.g., relate art elements to one another and to space as whole).	
Proficient:	Student created 2-D works by drawing a figure in motion and demonstrated awareness of space and composition.
Emerging:	With teacher and peer assistance, student created 2-D works by drawing a figure in motion and demonstrated awareness of space and composition.
Advanced:	Independently, student created 2-D works by drawing a figure in motion and demonstrated awareness of space and composition.
GLI A35A1 Interpret a favorite painting through movement or music.	
Proficient:	Student looked at a favorite painting, then moved and posed to show their interpretation of the people moving in the picture.
Emerging:	With teacher and peer assistance, student looked at a favorite painting, then moved and posed to show their interpretation of the people moving in the picture.
Advanced:	Independently, student looked at a favorite painting, then moved and posed to show their interpretation of the people moving in the picture.

STANDARDS	Benchmark A	Benchmark B	Benchmark C	Benchmark D
1. HISTORICAL, CULTURAL, AND SOCIAL CONTEXTS: Students understand the impact of visual art on the history, culture, and society from which it emanates. They understand the cultural, social and political forces that, in turn, shape visual art communication and expression. Students identify the significant contributions of visual artists to cultural heritage. They analyze the historical, cultural, social and political contexts that influence the function and role of visual art in the lives of people.	Recognize and describe visual art forms and artworks from various times and places. 1. Connect various art forms and artistic styles to their cultural traditions. (A31A1)	Identify art forms, visual ideas and images and describe how they are influenced by time and culture. 2. Identify and compare similar themes, subject matter and images in artworks from historical and contemporary eras. (A31B2)	Identify and describe the different purposes people have for creating works of art. 3. Identify artworks from their communities or regions and communicate how they reflect social influences and cultural traditions. (A31C3)	Place selected art exemplars chronologically in the history of Ohio, the U.S. or North America and describe how they contribute to and reflect the time period. 4. Recognize selected artists who contributed to the cultural heritages of the people of the United States. (A31D4)
2. CREATIVE EXPRESSION AND COMMUNICATION: Students create artworks that demonstrate understanding of materials, processes, tools, media, techniques and available technology. They understand how to use art elements, principles and images to communicate their ideas in a variety of visual forms.	Demonstrate knowledge of visual art materials, tools, techniques and processes by using them expressively and skillfully. 1. Demonstrate skill and expression in the use of art techniques and processes. (A32A1) 2. Use appropriate visual art vocabulary when describing art-making processes. (A32A2)	Use the elements and principles of art as a means to express ideas, emotions and experiences. 3. Create 2-D and 3-D works that demonstrate awareness of space and composition (e.g., relate art elements to one another and to space as whole). (A32B3) 4. Identify relationships between selected art elements and principles (e.g., color and rhythm). (A32B4)	Develop and select a range of subject matter and ideas to communicate meaning in 2-D and 3-D works of art. 5. Recognize and identify a purpose or intent for creating an original work of art. (A32C5) 6. Create an original work of art that illustrates a story or interprets a theme. (A32C6)	Recognize and use ongoing assessment to revise and improve the quality of original artworks. 7. Use feedback and self-assessment to improve the quality of artworks. (A32D7)
3. ANALYZING AND RESPONDING: Students identify and discriminate themes, media, subject matter and formal technical and expressive aspects in works of art. They understand and use the vocabulary of art criticism to describe visual features, analyze relationships and interpret meanings in works of art. Students make judgments about the quality of works of art using the appropriate criteria.	Identify and describe the visual features and characteristics in works of art. 1. Use details to describe the subject matter in artworks (e.g., subtle facial expressions, distinctive clothing or stormy weather). (A33A1) 2. Explore and describe how art principles are used by artists to create visual effects (e.g., balance used to create the effect of stability). (A33A2)	Apply comprehension strategies (e.g. personal experience, art knowledge, emotion, perceptual and reasoning skills) to respond to a range of visual artworks. 3. Discuss different responses to, and interpretations of, the same artwork. (A33B1)	Contribute to the development of criteria for discussing and judging works of art. 4. Identify successful characteristics that contribute to the quality of their own artworks and the works of others. (A33C4) 5. Identify criteria for discussing and assessing works of art. (A33C5)	
4. VALUING THE ARTS/ AESTHETIC REFLECTION: Students understand why people value visual art. They present their beliefs about the nature and significance of selected artworks and the reasons for holding these beliefs. Students reflect on and respect diverse points of view about artworks and artifacts.	Apply basic reasoning skills to understand why works of art are made and valued. 1. Explain reasons for selecting an object they think is a work of art. (A34A1)	Form their own opinions and views about works of art and discuss them with others. 2. Ask clarifying questions about others' ideas and views concerning art. (A34B2)	Distinguish and describe the aesthetic qualities in works of art. 3. Distinguish between technical and expressive qualities in their own artworks. (A34C3)	
5. CONNECTIONS, RELATIONSHIPS AND APPLICATIONS: Students connect and apply their learning of visual art to the study of other arts areas and disciplines outside the arts. They understand relationships between and among concepts and ideas that are common across subjects in the curriculum. Students recognize the importance of lifelong learning and experience in visual art.	Demonstrate the relationship the visual arts share with other arts disciplines as meaningful forms of nonverbal communication. 1. Interpret a favorite painting through movement or music. (A35A1)	Use the visual arts as a means to understand concepts and topics studied in disciplines outside the arts. 2. Communicate mathematics, geography or science information visually (e.g., develop a chart, graph or illustration). (A35B2)	Create and solve an interdisciplinary problem using visual art processes, materials and tools. 3. Apply problem-solving skills from other subject areas (e.g., scientific method and inquiry processes) to solve artistic problems. (A35C3)	Describe how visual art is used in their communities and the world around them and provide examples. 4. Provide examples of different types of artists (e.g., muralists, industrial designers, architects...) and describe their roles in everyday life. (A35D4)

SUGGESTED TEACHING STRATEGIES AND ACTIVITIES	
Product:	Favorite Activity
Materials/Media:	8 x 11 Xerox paper, 12 x 18 white drawing paper, pencils, erasers, scissors, crayons, Digital camera.
Theme/Culture:	Movement
Resources:	<p><i>Art Express</i>. Grade Four (Purple book).</p> <ul style="list-style-type: none"> • <i>People in Motion</i>. p. 50-51. <p>Student Handout – Pretest/ Test (Appendix A-73)</p> <p>Additional Resources:</p> <ul style="list-style-type: none"> • Angles and Angle Terms. http://www.mathleague.com/help/geometry/angles.htm#whatisanangle. • Enchanted Learning. http://www.enchantedlearning.com/math/geometry/label/anglestriangles/answers.shtml
Vocabulary:	<p><i>Art Express:</i></p> <p>Glossary: Action lines, movement, pattern, diagonal lines</p> <p>Additional Vocabulary: Angles</p> <ul style="list-style-type: none"> • Right angle: = 90° • Acute < less than 90° • Obtuse > greater than 90°
Processes/Procedures:	<p>Day One: 60 minutes</p> <ol style="list-style-type: none"> 1. Introduce the lesson by passing out the “Angles Worksheet” and have students complete it as a warm-up to the art lesson. 2. Have students read <i>People in Motion</i> from Art Express Level 4, p. 50. 3. Ask students what kind of activity the people in each picture are doing. Ask students to explain. 4. Ask students to point out the type of lines in each picture: Straight, Angle, Curve, and Diagonal. Then, ask students to point out the angles in each picture: Acute, Right, and Obtuse. 5. Ask students to look at each picture and decide which one is their favorite work and write it on their “Angles Worksheet” for later use. 6. Tell students they will be drawing the background for their artwork first, and they will be adding themselves later. Explain to students when you take their picture they will need to pose in the same manner as the people in the picture they have selected. They will need to think about how to show the movement from the picture while they wait for the picture to be taken. 7. Show and explain to students they will need to draw a main detail/object for the activity. Ex. Students should draw a car with the door open to show the person is riding in the car. Then show students how to draw a horizon line around the object. 8. While students are working on their background you will be taking a picture of them moving and posing based on the picture they have selected. 9. After students are finished with drawing the background, they can start coloring with crayons.

	<p>10. Print out the pictures of each student for next class period. Pictures can be printed grayscale.</p> <p>Day Two: 60 minutes</p> <ol style="list-style-type: none"> 1. Review with students the different angles from the previous art class. 2. Pass out background artwork and have students complete the coloring. With students finished early, have them add texture and lines with oil pastels. 3. After most of the students have finished the background, gather students for another demonstration. Show students one example of a student picture and explain that they will be marking over their picture with a black marker in order to find the angles. 4. With a marker, draw a dot over the face of the demonstration picture. Draw dots where the joints of the elbows, knees, hips, shoulders, and feet are and connect them with a straight line. Point out the angles of the arms, legs, and body of the stick figure. 5. Show students how to draw the stick figure with a pencil on another piece of 9 x 12 white drawing paper. Draw a line around the stick figure to turn it into a bubble figure. Erase the stick figure. Show how students can add details to the bubble figure and color. 6. Students will need to finish the background before starting on the working on their picture. <p>Day Three: 60 minutes</p> <ol style="list-style-type: none"> 1. Review angles and explain this will be the last day of the project. 2. Review how to turn the picture of the student to a stick figure and then into a drawing by using markers. 3. Students should include details and color completely before cutting. 4. Students will cut and glue the action figure onto the background artwork.
Assessment:	Teacher uses <i>Assessment Rubric for Visual Arts</i> (page 19) for the product and procedures based on the GLIs and pre-assessment questions.

RETEACH

Struggling Students and ESL Students:

- For students having difficulty demonstrating skill and expression when drawing figures in motion by using art techniques (lines to show action) and processes (using variety of angles and lines to show a moving figure), have students manipulate a straw by bending it to show angles.
- For students having difficulty using appropriate visual art vocabulary when describing art-making process for drawing a figure in motion, draw an example for the vocabulary words on the board and give student the definition. Ask students to give the vocabulary that fits the drawn example.
- For students having difficulty creating a 2-D work and demonstrating awareness of space and composition, draw two heads different sizes and two hats different sizes. Ask the students which hat would fit which head. Explain to students that the object they drew for the background (car, track, and pasture field) needs to be large enough for the drawn figure to fit within the background space.
- For students having difficulty interpreting a painting through movement, ask the students how they would move if they were going to be stung by a bee. Explain to students that they are imagining themselves as a participant in the pictures.

Special Education Students: The art teacher will need to make accommodations for the special needs student based on each student's IEP report.

- For students having difficulty interpreting a painting through movement, model movements and poses and physically guide the students.
- For students having difficulty creating a 2-D work, point to the areas where the students need to place a dot and ask them to connect the dots. Use your finger to point where the student should draw around the stick figure.

EXTENSIONS AND RELATED LESSONS

- Have students write a short paragraph why they selected the picture from the *Art Express* lesson.
- Give students yarn to add more action lines in the picture.
- Have students add oil pastels to the action figure they drew.
- Students can create a frame by gluing precut 1 1/2" colored strips to their artwork.
- Teach a lesson on center of interest and have students create an action scene from a science fiction movie. Use *Art Express* Level 3. Lesson 15. *Center of Interest*. P. 62-63.
- Teach a lesson on theater costumes and have students design a costume for play. Use *Art Express* Level 3. Lesson 16. *Celebrations*. p. 64-65. Use also *Art Express* Level 3. Connections. *Parade Costumes*. p. 66-67.



Columbus City Schools
Curriculum Guide
Visual Art – Elementary K-5

Grade Level:	3
Grading Period:	1
Unit:	Clay
Lesson Title:	Cat and Mouse
Connections/Integration:	Scientific Method
Duration:	2-3 one-hour art classes
Grade Level Indicators:	A32A1, A32A2, A32B3, A35C3

PRE-ASSESSMENT

Multiple Choice:

1. Which word comes closest to meaning coiling? **GLI A35C3**
 - a. Pinching
 - b. Rolling
 - c. Pulling

Answer: b

Short Answer:

2. Name any 2 objects where the first object is 2-dimensional and the second is 3-dimensional. **GLI A35C3**

Possible responses:

- a sheet of notebook paper and a flowerpot
- a drawing and an athletic shoe
- a windowpane and human face

Extended Response:

3. The teacher holds up the artwork or a photo-reproduction of an Oaxaca wood sculpture and asks the students: “Why do you think this artist carve this animal out of wood and then painted it with patterns instead of painting it with real colors? Please support your answer.” **GLI A32A1**

Possible answers:

- The artist wanted to use their imagination, because wanted to try something different.
- The artist wanted to carve on wood, because that is what they had.
- The artist wanted to use bright colors and patterns, because they like it.

4 Point Rubric

- 4 Student offers at least one explanation for the use of expressive or imaginary colors in Oaxacan carvings, and supports his or her answer with evidence observed in the artwork.
- 3 Student offers an explanation for the use of expressive or imaginary colors in Oaxacan carvings, but does not provide supporting observable evidence.
- 2 Student describes the artwork, but does not offer any explanation for the use of expressive or imaginative coloring.
- 1 Student is non-responsive.

CLASSROOM EVIDENCE/LEVELS OF MASTERY

GLI A32A1 Demonstrate skill and expression in the use of art techniques and processes.	
Proficient:	Student demonstrates skill and expression when using clay coiling techniques to create a cat and mouse.
Emerging:	With teacher and peer assistance, student demonstrates skill and expression when using clay coiling techniques to create a cat and mouse.
Advanced:	Independently, student demonstrates skill and expression when using clay coiling techniques to create a cat and mouse.
GLI A32A2 Use appropriate visual art vocabulary when describing art-making processes.	
Proficient:	Student used appropriate visual art vocabulary when describing art-making process for making a coil.
Emerging:	With teacher and peer assistance, student used appropriate visual art vocabulary when describing art-making process for making a coil.
Advanced:	Independently, student used appropriate visual art vocabulary when describing art-making process for making a coil.
GLI A32B3 Create 2-D and 3-D works that demonstrate awareness of space and composition (e.g., relate art elements to one another and to space as whole).	
Proficient:	Student created 3-D works from clay of a cat and mouse that demonstrated awareness of space and composition.
Emerging:	With teacher and peer assistance, student created 3-D works from clay of a cat and mouse that demonstrated awareness of space and composition.
Advanced:	Independently, student created 3-D works from clay of a cat and mouse that demonstrated awareness of space and composition.
GLI A35C3 Apply problem-solving skills from other subject areas (e.g., scientific method and inquiry processes) to solve artistic problems.	
Proficient:	Student applied problem-solving skills from science to solve artistic problem of creating the legs of a cat from a clay coil.
Emerging:	With teacher and peer assistance, student applied problem-solving skills from science to solve artistic problem of creating the legs of a cat from a clay coil.
Advanced:	Independently, student applied problem-solving skills from science to solve artistic problem of creating the legs of a cat from a clay coil.

STANDARDS	Benchmark A	Benchmark B	Benchmark C	Benchmark D
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SUGGESTED TEACHING STRATEGIES AND ACTIVITIES

Product:	Oaxaca Clay Cat and Mouse
Materials/Media:	<p>Day One Clay, paper clips, foil mat (4 x 6 chip board with piece of foil wrapped around it), plastic utensils (forks, knives), straws, water trays, paper towels/ baby wipes.</p> <p>Day Two Watercolor paints, black acrylic paint, and brushes, water cups, glue, pipe cleaners (cut to 3 inches) newspaper, paper towels/baby wipes. (optional: toothpicks, q-tips)</p>
Theme/Culture:	Oaxaca/ folk art
Resources:	<p><i>Art Express</i>. Grade two (Blue book). <ul style="list-style-type: none"> <i>Art from All Sides</i>. p. 30-31. </p> <p><i>Art Express</i>. Grade four (Purple book). <ul style="list-style-type: none"> <i>Working With Clay</i>. p. 145-147. </p> <p>Artist Examples (Appendix A-74-77)</p> <p>Books: <ul style="list-style-type: none"> <i>Oaxaca: Valley of Myth & Magic</i>, S. Mack. Art Resource Center. </p> <p>Resources: <ul style="list-style-type: none"> Oaxacan Magical Carvings. http://www.elcoquigifts.com/carvingsox3.asp Oaxacan Crafts: Woodcarving. http://www.oaxaca-oaxaca.com/woodcarving.htm </p>
Vocabulary:	<p><i>Art Express</i>:</p> <ul style="list-style-type: none"> Glossary: three-dimensional, sketchbook, pattern, texture, form, shape. Working With Clay: coil, clay, score, slip, fire, kiln <p>Additional Vocabulary:</p> <ul style="list-style-type: none"> Oaxaca (wah-ha'h-kah) – a state, city, and region in southern Mexico. Copalillo (kô-pahl-lee-yô) – wood from the tree used by the Oaxacan carvers Alebriges (ah-leh-bree'-hehs) – wordcarvings
Processes/Procedures:	<p>Day One: 60 minutes Teacher Preparation:</p> <ol style="list-style-type: none"> Create foil mats for each student to work on, or the clay will stick to the table and dry out. Precut clay into small blocks the size of your palm with clay cutter. Fill water trays with slip.

	<ol style="list-style-type: none"> 4. Place small containers with clay tools/ plastic utensils. 5. Wet paper towels with water in a plastic tray/ open a container of baby wipes. <p>Teacher Demonstration:</p> <ol style="list-style-type: none"> 1. Show students examples of Oaxaca Mexican wood carvings (Appendix A-74-77). Discuss with students why artists create the wood carvings. Points to cover: <ul style="list-style-type: none"> • Woodcarvings from a valley called Oaxaca, Mexico. • Originally started by poor families when they didn't need to work in the fields. • Based on religious and everyday life of the people who make them. 2. Explain to students they will be making a cat and mouse out of clay instead of wood. Have students gather to one demonstration table. 3. Tell the students when they receive their clay, they will need to pull the piece of clay in half. They should have two pieces. 4. With one piece of clay show students how to roll it into a ball first then a coil the size of a hotdog on the foil mat. If the coil becomes smaller than a hotdog then they will have to start over. It is important to point out that starting over with clay is easy to do and allows students to take risks. 5. After students have the clay rolled into a thick coil, tell the students they will take a plastic knife/clay tool to make one cut from one end of the coil and make another cut from the other end of the coil. 6. With one cut end of the coil, show students how to shape the two cut ends into a pair of legs. Repeat the process with the other cut end. Students should curve the middle of the coil so there are two legs on either ends. This piece should be able to stand up on its own. 7. Pull the remainder of the clay into two pieces. Roll one piece into a ball and add details of a cat's face with pieces of clay or draw them in with the end of a paper clip. 8. Show students how to attach the head of the cat by scoring (making scratches with a serrated tool) and slipping (adding a mixture of clay and water) both pieces of clay. Students will not need to make a tail for the cat. 9. With the last piece of clay, show students how to roll into a ball and pinch one end of the ball to form a tear drop shape. Students can poke small holes for the eyes and add pieces of clay for the ears. Students will not need to make a tail for the mouse. 10. Finally, once students have made the cat and mouse, show them how to take a straw and make a small hole in the cat and mouse. Explain to the students the holes are for their tails which will be added later. 11. As students finish their work, call their name so they can bring up their work on the foil mats. Write students initials and room number on the bottom of both clay pieces and place them on trays or foil lined box lids. 12. Give each student a wet paper towel/ baby wipe to wipe hands then the table. Students may need more than one towel to wipe the tables. 13. Lightly cover the trays/ box lids with garbage bags for several days, and then fire. <p>Day Two: Painting: 60 minutes</p> <p>Teacher Preparation:</p>
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	<ol style="list-style-type: none"> 1. Check acrylic paints and trays. 2. Check and count brushes for each student. 3. Separate newspapers into sheets. 4. Wet paper towels with water in a plastic tray/ set out a container of baby wipes. <p>Teacher demonstration:</p> <ol style="list-style-type: none"> 1. Gather students around a demonstration table and show the clay pieces after they have been fired. Discuss with students why the clay changed colors after firing. 2. Show students how they will paint the clay pieces with black paint first. Students will need to cover both pieces completely, and wash out their brush. 3. Tell students they will need to clean brushes before adding patterns, and it will give the black paint time to dry. * Note: if you do not have a sink in the room, you will need to bring a large bucket of water and fill the water cups for students. 4. Explain to the students they will need to select three colors for each clay piece. Show students how to add patterns to the painted figures with either; the brush, toothpick, or Q-tips. 5. Once the students have cleaned up water cups, brushes, and space, the paint should be dry for them to use the Elmer's glue to fill in the hole of the cat and mouse's tail. The students will place the pipe cleaners for the cat and mouse's tail in the two holes filled with glue. 6. The student artwork should be sealed by the art teacher by brushing on with either: Modge-podge, or Acrylic Gel Medium Gloss. This will ensure the paint to stay vibrant and fixed.
Assessment:	Teacher uses <i>Assessment Rubric for Visual Arts</i> (page 19) for the product and procedures based on the GLIs and pre-assessment questions.

RETEACH

Struggling Students and ESL Students:

- For students who had difficulty following the steps and problem solving during the project, ask neighboring students to assist students by explaining the steps in their own words and becoming the teacher. Peer tutor and modeling by students who finish early can be effective with re-teaching struggling students and ESL students.
- For students who have difficulty demonstrating skill and expression when using clay coiling techniques to create a cat and mouse, draw a cartoon of the clay sequence out of order and have the student/s number the sequence in the order.
- For students who had difficulty using appropriate visual arts vocabulary when describing art-making process for making a coil, ask the student to orally provide the steps to the project and write down the steps for the student. Ask the student to make the work again with modeling clay.

Special Education Students: The art teacher will need to make accommodations for the special needs student based on each student's IEP report.

- For students having difficulty following the steps and problem solving during the project, replace the earth clay with modeling clay. Continue with guiding from the teacher.
- For students having difficulty following the steps and problem solving during the project accommodate the lesson by showing the students scoring and slipping two pieces of clay. Then ask students to repeat the steps verbally or by manipulating before end of the class period:

EXTENSIONS AND RELATED LESSONS

- Have students draw another animal they would like to see as an Oaxaca woodcarving. Students can use markers to add patterns to the drawings.
- Have students write a short story about why the cat and mouse became Mexican gods.
- Have students draw and illustrate a “*How To*” book on creating different kinds of animals using the same steps.
- Teach a lesson on three-dimensional spaces and create a diorama for the cat and mouse to live in. Daniel. V., Hanson. L., Pederson Marstaller K., Monterverde. S. R., (1998) *Lesson 12. Fantastic Environments. Creating A Diorama.* p. 50-51. *Art Express* Level 3.



Columbus City Schools
Curriculum Guide
Visual Art – Elementary K-5

Grade Level:	3
Grading Period:	2
Unit:	Collage
Lesson Title:	Shoe-flies
Connections/Integration:	Social Studies
Duration:	4, one-hour art classes
Grade Level Indicators:	A31C3, A32A1, A32A2, A32B3, A32B4, A34A1, A35D4

PRE-ASSESSMENT

Multiple Choice:

1. What did Louise Nevelson use in her artwork? **GLI: A32A2**

- a. Found Objects
- b. Movie Posters
- c. Sea Shells
- d. Cars

Answer: a

2. Who invented the “shoe lasting” machine? **GLI: A32A2**

- a. Aminah Robinson
- b. Martin Luther King Jr.
- c. Ethel Payne
- d. Joe Matzeliger

Answer: d

Short Answer:

3. Why is Joe Matzeliger’s invention, the “shoe lasting” machine an important invention in United States’ history? **GLI: A31C3**

Possible answers: The “shoe lasting” machine made it easier and cheaper for companies to make shoes.
The “shoe lasting” machine made shoes faster so more shoes were made.
The “shoe lasting” machine made it so ordinary citizens to purchase shoes.
The “shoe lasting” machine showed that African Americans were talented and had creative ideas that helped society.

The “shoe lasting” machine helped African Americans advance in society through inventions.

4 - Point Rubric

- 4 Student lists 4 to 5 examples or lists unique combinations of objects
- 3 Student lists 3 examples
- 2 Student lists 2 examples
- 1 Student lists 1 example or unable to form combinations of objects

Extended Response:

4. Why is it important to learn about an African American inventor like Jan Matzeliger in an art class?
GLI: A34A1

Possible answers: Shoes are part of our everyday fashion and our culture.
 He designed and created a machine that people today use to create new styles of shoes.
 He showed that you can use your imagination to create something that for everyone to use.
 He lived when it was difficult for African American’s to find good jobs but he was able to get people to listen to his ideas.

4-Point Rubric

- 4 Students show clear understanding why is important to learn about an African American inventor like Jan Matzeliger in an art class by giving a complete answer with three to four examples.
- 3 Students show understanding why is important to learn about an African American inventor like Jan Matzeliger in an art class by giving a complete answer with threeexamples.
- 2 Students show limited understanding why is important to learn about an African American inventor like Jan Matzeliger in an art class by giving a complete answer with two examples.
- 1 Students list one example or fail to respond with logical answer.

CLASSROOM EVIDENCE/LEVELS OF MASTERY	
GLI A31C3 Identify artworks from their communities or regions and communicate how they reflect social influences and cultural traditions.	
Proficient:	Student identifies artworks from their communities or regions, and communicate how they reflect social influences and cultural traditions like that of artist Louise Nevelson and inventor Jan Matzeliger.
Emerging:	With teacher and peer assistance, student identifies artworks from their communities or regions, and communicate how they reflect social influences and cultural traditions like that of artist Louise Nevelson and inventor Jan Matzeliger.
Advanced:	Independently, student identifies artworks from their communities or regions, and communicate how they reflect social influences and cultural traditions like that of artist Louise Nevelson and inventor Jan Matzeliger.
GLI A32A1 Demonstrate skill and expression in the use of art techniques and processes.	
Proficient:	Student demonstrates skill and expression in the use of art techniques and processes to create collage of a fly made from outlines of shoes.
Emerging:	With teacher and peer assistance, student demonstrates skill and expression in the use of art techniques and processes to create collage of a fly made from

	outlines of shoes.
Advanced:	Independently, student demonstrates skill and expression in the use of art techniques and processes to create collage of a fly made from outlines of shoes.
GLI A32A2 Use appropriate visual art vocabulary when describing art-making processes.	
Proficient:	Student use appropriate visual art vocabulary when describing art-making process for making the Shoe-Fly.
Emerging:	With teacher and peer assistance, student use appropriate visual art vocabulary when describing art-making process for making the Shoe-Fly.
Advanced:	Independently, student use appropriate visual art vocabulary when describing art-making process for making the Shoe-Fly.
GLI A32B3 Create 2-D and 3-D works that demonstrate awareness of space and composition (e.g., relate art elements to one another and to space as whole).	
Proficient:	Student creates a two-dimensional artwork of a fly created with shoe outlines that shows awareness of space and composition of a human face.
Emerging:	With teacher and peer assistance, student creates a two-dimensional artwork of a fly created with shoe outlines that shows awareness of space and composition of a human face.
Advanced:	Independently, student creates a two-dimensional artwork of a fly created with shoe outlines that shows awareness of space and composition of a human face.
GLI A32B4 Identify relationships between selected art elements and principles (e.g., color and rhythm).	
Proficient:	Student identifies relationships between selected art elements (color) and principles (pattern).
Emerging:	With teacher and peer assistance, student identifies relationships between selected art elements (color) and principles (pattern).
Advanced:	Independently, student identifies relationships between selected art elements (color) and principles (pattern).
GLI A34A1 Explain reasons for selecting an object they think is a work of art.	
Proficient:	Student explains reasons for selecting an object they think is a work of art through classroom discussions.
Emerging:	With teacher and peer assistance, student explains reasons for selecting an object they think is a work of art through classroom discussions.
Advanced:	Independently, student explains reasons for selecting an object they think is a work of art through classroom discussions.
GLI A35D4 Provide examples of different types of artists and describe their roles in everyday life.	
Proficient:	Students provides examples of different types of artists, and describe their roles in everyday life through classroom discussions.
Emerging:	With teacher and peer assistance, provides examples of different types of artists, and describe their roles in everyday life through classroom discussions.
Advanced:	Independently, student provides examples of different types of artists and describe their roles in everyday life through classroom discussions.

STANDARDS	Benchmark A	Benchmark B	Benchmark C	Benchmark D
1. HISTORICAL, CULTURAL, AND SOCIAL CONTEXTS: Students understand the impact of visual art on the history, culture, and society from which it emanates. They understand the cultural, social and political forces that, in turn, shape visual art communication and expression. Students identify the significant contributions of visual artists to cultural heritage. They analyze the historical, cultural, social and political contexts that influence the function and role of visual art in the lives of people.	Recognize and describe visual art forms and artworks from various times and places. 1. Connect various art forms and artistic styles to their cultural traditions. (A31A1)	Identify art forms, visual ideas and images and describe how they are influenced by time and culture. 2. Identify and compare similar themes, subject matter and images in artworks from historical and contemporary eras. (A31B2)	Identify and describe the different purposes people have for creating works of art. 3. Identify artworks from their communities or regions and communicate how they reflect social influences and cultural traditions. (A31C3)	Place selected art exemplars chronologically in the history of Ohio, the U.S. or North America and describe how they contribute to and reflect the time period. 4. Recognize selected artists who contributed to the cultural heritages of the people of the United States. (A31D4)
2. CREATIVE EXPRESSION AND COMMUNICATION: Students create artworks that demonstrate understanding of materials, processes, tools, media, techniques and available technology. They understand how to use art elements, principles and images to communicate their ideas in a variety of visual forms.	Demonstrate knowledge of visual art materials, tools, techniques and processes by using them expressively and skillfully. 1. Demonstrate skill and expression in the use of art techniques and processes. (A32A1) 2. Use appropriate visual art vocabulary when describing art-making processes. (A32A2)	Use the elements and principles of art as a means to express ideas, emotions and experiences. 3. Create 2-D and 3-D works that demonstrate awareness of space and composition (e.g., relate art elements to one another and to space as whole). (A32B3) 4. Identify relationships between selected art elements and principles (e.g., color and rhythm). (A32B4)	Develop and select a range of subject matter and ideas to communicate meaning in 2-D and 3-D works of art. 5. Recognize and identify a purpose or intent for creating an original work of art. (A32C5) 6. Create an original work of art that illustrates a story or interprets a theme. (A32C6)	Recognize and use ongoing assessment to revise and improve the quality of original artworks. 7. Use feedback and self-assessment to improve the quality of artworks. (A32D7)
3. ANALYZING AND RESPONDING: Students identify and discriminate themes, media, subject matter and formal technical and expressive aspects in works of art. They understand and use the vocabulary of art criticism to describe visual features, analyze relationships and interpret meanings in works of art. Students make judgments about the quality of works of art using the appropriate criteria.	Identify and describe the visual features and characteristics in works of art. 1. Use details to describe the subject matter in artworks (e.g., subtle facial expressions, distinctive clothing or stormy weather). (A33A1) 2. Explore and describe how art principles are used by artists to create visual effects (e.g., balance used to create the effect of stability). (A33A2)	Apply comprehension strategies (e.g. personal experience, art knowledge, emotion, perceptual and reasoning skills) to respond to a range of visual artworks. 3. Discuss different responses to, and interpretations of, the same artwork. (A33B1)	Contribute to the development of criteria for discussing and judging works of art. 4. Identify successful characteristics that contribute to the quality of their own artworks and the works of others. (A33C4) 5. Identify criteria for discussing and assessing works of art. (A33C5)	
4. VALUING THE ARTS/ AESTHETIC REFLECTION: Students understand why people value visual art. They present their beliefs about the nature and significance of selected artworks and the reasons for holding these beliefs. Students reflect on and respect diverse points of view about artworks and artifacts.	Apply basic reasoning skills to understand why works of art are made and valued. 1. Explain reasons for selecting an object they think is a work of art. (A34A1)	Form their own opinions and views about works of art and discuss them with others. 2. Ask clarifying questions about others' ideas and views concerning art. (A34B2)	Distinguish and describe the aesthetic qualities in works of art. 3. Distinguish between technical and expressive qualities in their own artworks. (A34C3)	
5. CONNECTIONS, RELATIONSHIPS AND APPLICATIONS: Students connect and apply their learning of visual art to the study of other arts areas and disciplines outside the arts. They understand relationships between and among concepts and ideas that are common across subjects in the curriculum. Students recognize the importance of lifelong learning and experience in visual art.	Demonstrate the relationship the visual arts share with other arts disciplines as meaningful forms of nonverbal communication. 1. Interpret a favorite painting through movement or music. (A35A1)	Use the visual arts as a means to understand concepts and topics studied in disciplines outside the arts. 2. Communicate mathematics, geography or science information visually (e.g., develop a chart, graph or illustration). (A35B2)	Create and solve an interdisciplinary problem using visual art processes, materials and tools. 3. Apply problem-solving skills from other subject areas (e.g., scientific method and inquiry processes) to solve artistic problems. (A35C3)	Describe how visual art is used in their communities and the world around them and provide examples. 4. Provide examples of different types of artists (e.g., muralists, industrial designers, architects...) and describe their roles in everyday life. (A35D4)

SUGGESTED TEACHING STRATEGIES AND ACTIVITIES	
Product:	Fly Created with Shoe Outlines.
Materials/Media:	<p>Day One: “Student Criticism Worksheet” from (Appendix A-78), Pencil.</p> <p>Day Two: “Everyday Art Student Worksheet” (Appendix A-79), 9 x 9 White Drawing Paper, Pencils, Markers (Preferred: Jell, Pastel Permanent).</p> <p>Day Three: Student artwork, 12 x 12 Colored Construction Paper, Scissors, Glue, 2 x 2 Pattern Paper or Origami Paper, Paint Brush, Tempera Paint, Paint Trays. Newspaper, Oil Pastels, Optional: Stamps/ stamp pads.</p> <p>Day Four: Foil, 4 x 6 Tag Board, Clay, Red Clay, Water Cups, Watercolor Brushes, Newspaper, Straws, Clay Cutter, Paper Towels.</p>
Theme/Culture:	Everyday Art
Resources:	<p><i>Art Express</i>. Grade three (Orange book).</p> <ul style="list-style-type: none"> • <i>Exploring Life’s Riches</i>. p. 115-116. <p>Art Prints: Arts Resource Center</p> <ul style="list-style-type: none"> • <i>King Tutankhamen in Battle</i>. Painted Wooden Chest. <p>Student Handout – Patterns (Appendix A-82)</p> <p>Student Worksheet – Free time (Appendix A-80, A-81)</p> <p>Additional Resources:</p> <ul style="list-style-type: none"> • Black Inventor. http://www.blackinventor.com/pages/janmatzeliger.html • Department of Podiatry. http://www.podiatry.curtin.edu.au/shoo.html • Discovery Schools. http://www.discoveryschools.com • Enchanted Learning. http://www.enchantedlearning.com/artists/egypt/coloring/nefertiti.shtml • Epinions Com. http://www.epinions.com/pr-Tennis-K-Swiss_Evaro_Classic_Limited_Edition_Tennis_Shoe_Mens • How to Make a Shoe. http://www.shamior.co.jp/make2_e.html • Padders. http://www.yanix.co.uk/shoe-stop/padders/griff-607.htm • Tennis Company. http://www.tenniscompany.com/shoe_adidas_Barricade_IV_men.html • Web Gallery of Art. http://www.wga.hu/frames-e.html?/html/p/piero/francesc/portrait/montefel.html
Vocabulary:	Invention, “Lasting shoe” Machine, Pattern, Color, Contrast, Overlapping, Horizontal, Vertical, Diagonal, Collage
Processes/Procedures:	<p>Day One: 60 minutes</p> <p>Teacher Preparation:</p> <ol style="list-style-type: none"> 6. Print “Student Criticism Worksheet” from (Appendix A-78) for students 7. Locate contemporary art prints from Arts resource center for extra visual support. 8. <i>Art Express</i> Level 3. Unit 6. <i>Exploring Life’s Riches</i>. p. 115-116.

	<p>Classroom Discussion/ Art Criticism Activity:</p> <ol style="list-style-type: none"> 1. Tell students today they will be looking at the <i>Art Express</i> books and participate in a class discussion. 2. Pass out/ pre-set <i>Art Express</i>, Level 3 books for students. Ask students to turn to page 115 and read the section. Ask students, “What found objects or shapes do you see?” 3. Have all the students find one object in the room or on themselves that they think is art. Have students write on a piece of paper/ sketchbook with reasons why they think it is art. 4. Tell students they will be looking at objects more closely which is called an art criticism activity. 5. Divide students into three groups by having them count one, two, and three. 6. Have students meet in their groups to share and defend their ideas. Have the students select one example of art from each group. Go over expectations on how students should talk and treat each other while they are sharing ideas and opinions. Give an example of what is appropriate (“Your idea is interesting, but have you thought about this...?”), and what is inappropriate (“That’s a bad idea.”). 7. Draw a table on the board with three columns for each group. Ask each group to give the object they had selected and the teacher will write them on the board. 8. Have students stay in their groups to consider and discuss whether the other groups’ selection should be considered art. Have students fill in their “Student Criticism Worksheet” as a group. 9. Gather students to a sitting area to share their answers to the other groups. Have students discuss what object they considered to be art. Points to cover: <ul style="list-style-type: none"> • Anything can be art. • Each person has their own idea of what art should be. • There are no wrong or right opinions/ answers as long as it is logically supported. • Discussing different ideas can help form new or change ideas. • Students can learn by listening and sharing their ideas and opinions. 10. Call each student to turn their worksheet and pencil, and then line up. <p>Day Two: 60 minutes</p> <p>Teacher Preparation:</p> <ol style="list-style-type: none"> 1. “Everyday Art Student Worksheet” (Appendix A-79) 2. 9 x 9 White Drawing Paper 3. Pencils, Markers (Preferred: Jell, Pastel Permanent) <p>Student Worksheet/ Art Making:</p> <ol style="list-style-type: none"> 7. Review with students the previous art class discussion. 8. Pass out pencils and “Everyday Art Student Worksheet” to students, and go over the worksheet as a class. Points to go over: <ul style="list-style-type: none"> • Shoes are part of our everyday fashion and our culture. • He designed and created a machine that people today use to create new styles of shoes. • He showed that you can use your imagination to create something that for everyone to use.
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	<ul style="list-style-type: none"> • He lived when it was difficult for African American's to find good jobs but he was able to get people to listen to his ideas. <ol style="list-style-type: none"> 9. Collect worksheets. Tell students their artwork will be taking everyday object and turning it into a work of art. 10. Pass 9 x9 drawing paper. Space out students by moving some students to the floor. Explain to students they will need the extra working area. 11. Tell students to take off their shoe. Show students how to fit their shoe on the paper horizontally, vertically, or diagonally. Trace bottom of shoe with pencil. 12. Show students how to add four curve lines coming from the shoe for wings. The lines need to touch the edge of the paper. Have students to guess what they are drawing. A fly made up of a shoe: Shoe-Fly 13. Review what patterns are: lines, colors, and shapes that repeat. Show students how to fill body and wings with different patterns using two to three colors. 14. Have students put names on the back. <p>Day Three: Art Making/ Collage 60 minutes</p> <p>Teacher Preparation:</p> <ol style="list-style-type: none"> 1. Student artwork 2. 12 x 12 Colored Construction Paper 3. Scissors, Glue 4. 2 x 2 Pattern Paper, Origami Paper 5. Paint Brush, Tempera Paint, Paint Trays. Newspaper 6. Oil Pastels 7. Optional: Stamps/ stamp pads <p>Teacher Demonstration/ Art Making:</p> <ol style="list-style-type: none"> 1. Review with students Everyday Art. 2. Pass out student artwork and have students finish putting patterns on the fly's body and wing. 3. Tell students they will be making a collage border for their artwork. Show students how to glue the 9 x 9 artwork to a 12 x 12 construction paper by using dots of glue and spreading it out before setting the two pieces together. Have students select a cut 12 x 12 construction paper and glue student work in the middle. 4. Have students take off shoes again and show how to apply paint to bottom and print shoeprint around the border. 5. Pass to each student ten pieces 2 x 2 cut pattern paper or origami paper. Show students how to cut the squares into triangles. Show students how to place the cut triangle pieces on the border to create interesting patterns. 6. Use white and black oil pastels to bring out shoe prints with highlights and shadows. 7. Optional: If you have interesting insect and sport stamps, have students stamp in blank areas of border. <p>Day Four: Art Making/ Clay 60 minutes</p> <p>Teacher Preparation:</p> <ol style="list-style-type: none"> 1. Create foil mats by wrapping foil around cardboard for each student to work on, or the clay will stick to the table and dry out. 2. Precut clay into small blocks the size of a golf ball with clay cutter.
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	<ol style="list-style-type: none"> 3. Prepare slip with red clay. 4. Brushes, newspaper. 5. Wet paper towels with water in a plastic tray/ open baby wipes. <p>Teacher Demonstration/ Art Making:</p> <ol style="list-style-type: none"> 1. Review with students Everyday Art: Louise Nevelson and Jan Matzeliger, collage, shoe-fly. 2. Tell students they are going to be working with their shoes again to create a piece of work to they can wear. Have students look for an interesting pattern at the bottom of their shoe. Have students guess what they are going to be making. 3. Gather students to demonstration table. 4. Show students how to roll a piece of clay- golf ball size. Place on foil mats 5. With their shoe, they will flatten the clay with an interesting part of their shoe. 6. Have students write first and last name's initials on the back. Poke a hole for the student with a straw. 7. Have students add red clay slip on the medallions with brushes. Does not need to be fully painted. 8. Cover clay pieces loosely for one day, then slowly dry out in kiln another day. Fire at cone 05 or 06. String medallions with yarn or jute. 9. Optional: Brush clear glaze on medallions and fire or brush Modge Podge and let dry. 10. Students who are finished early, pass out the Free-time worksheet for them to work on (Appendix A-80, A-81).
Assessment:	Teacher uses <i>Assessment Rubric for Visual Arts</i> (page 19) for the product and procedures based on the GLIs and pre-assessment questions.

RETEACH

- For students struggling with demonstrating skill and expression in the use of art techniques and processes to create collage of a fly, print out the "Pattern Practice Sheet" (**Appendix A-82**) for them to use.
- For students struggling with identifying artworks from their communities or regions and communicating how they reflect social influences and cultural traditions, find images of shoe advertisements and have students explain what the company is trying to sell.
- For students struggling with using appropriate visual art vocabulary when describing the art-making process for making the Shoe-Fly, have students create a *Pictionary* game and have them guess the vocabulary word.
- For students struggling with creating a two-dimensional artwork of a fly created with shoe outlines that show awareness of space and composition of a human face, point to the area where students need to draw each wing. Compare it to their previous drawing and ask students why the two drawings look different.
- For students struggling with identifying relationships between selected art elements (color) and principles (pattern), have students practice coloring the "Pattern Practice Sheet" (**Appendix A-82**).
- For students struggling with explaining reasons for selecting an object they think is a work of art, have them listen to other students through classroom discussions and then try again.
- For students struggling with providing examples of different types of artists and describing their roles in everyday life, give them a list of art occupation titles and have them work with a partner to develop

job descriptions.

EXTENSIONS AND RELATED LESSONS

- Have proficient students write a diary entry explaining their discovery of the Shoe-fly.
- Have students bring in shoe, everyday objects, and shoe box. Have students put the objects in unique combinations in each shoe box. Have students select from two colors of spray paint (e.g., white-black, red-green, gold-silver). Teacher spray paints each shoebox and students decide how to arrange the boxes together before taking a digital picture of all the shoe boxes.
- Teach a lesson on taking an ordinary machine and put human characteristics to it. Use *Art Express*. Level 3. *Imaginative Bicycles*. P. 86-87.



Columbus City Schools
Curriculum Guide
Visual Art – Elementary K-5

Grade Level:	3
Grading Period:	3
Unit:	Painting
Lesson Title:	Brilliant Sunflowers
Connections/Integration:	Science (Life Cycles)
Duration:	3, one-hour art classes
Grade Level Indicators:	A31A1, A32A1, A32A2, A32B3, A35A1

PRE-ASSESSMENT

Multiple Choice:

1. What did Vincent van Gogh paint? **GLI: A33A1**

- a. Red boats and bridges
- b. Blue cars and buildings
- c. Yellow sunflowers in vases

Answer: c

2. What element and principle of art did Vincent van Gogh use? **GLI A32B4**

- a. Color and Variety
- b. Space and Emphasis
- c. Line and Unity

Answer: a

Short Answer:

3. Why do you think Vincent van Gogh's artwork is so famous today? **GLI A32C6**

Possible answers:

- People like his sunflowers.
- His paintings are beautiful.
- He is no longer alive to create paintings.
- People enjoy looking at the colors, flowers, texture of his paintings. It makes them happy.

4-Point Rubric

- 4 Student lists 4 examples or lists unique combinations of objects

- 3 Student lists 3 examples
- 2 Student lists 2 examples
- 1 Student lists 1 example or unable to form combinations of objects

Extended Response:

1. What are the similarities and differences between Georgia O’Keeffe’s works to that of Vincent Van Gogh’s? **GLI A31B2**

Possible answers:

Similarities:

- O’Keeffe’s work has flowers too.
- O’Keeffe’s flowers are painted with bright colors too.
- O’Keeffe spent time on painting her flowers.

Differences:

- O’Keeffe paints different kinds of flowers.
- O’Keeffe paints the flowers in different ways. (Up close, large, off the page)
- O’Keeffe uses many colors, and van Gogh uses mainly one or two colors.

4 Point Rubric

- 4 Student shows clear understanding of similarities and difference between O’Keeffe and van Gogh’s works by giving a complete answer with three to four examples.
- 3 Students show understanding of similarities and difference between O’Keeffe and van Gogh’s works by giving a complete answer with two to three examples.
- 2 Students show limited understanding of similarities and difference between O’Keeffe and van Gogh’s works by giving an answer with one to two examples.
- 1 Students list one example or fail to respond with logical answer.

CLASSROOM EVIDENCE/LEVELS OF MASTERY

GLI A32B3 Create 2-D and 3-D works that demonstrate awareness of space and composition (e.g., relate art elements to one another and to space as whole).

Proficient:	Student drew a three-dimensional room and objects that demonstrated awareness of space and composition.
Emerging:	With teacher and peer assistance, student drew a three-dimensional room and objects that demonstrated awareness of space and composition.
Advanced:	Independently, student drew a three-dimensional room and objects that demonstrated awareness of space and composition.

GLI A32B4 Identify relationships between selected art elements and principles (e.g., color and rhythm).

Proficient:	Student identifies relationships between selected art elements (color of sunflowers) and principles (variety of sizes and types of sunflowers).
Emerging:	With teacher and peer assistance, student identifies relationships between selected art elements (color of sunflowers) and principles (variety of sizes and types of sunflowers).
Advanced:	Independently, student identifies relationships between selected art elements (color of sunflowers) and principles (variety of sizes and types of sunflowers).

GLI A33A1 Use details to describe the subject matter in artworks (e.g., subtle facial expressions,

distinctive clothing or stormy weather).	
Proficient:	Student use details to describe the subject matter (e.g., sunflowers painted with think bright yellow paint) in Vincent van Gogh's artwork.
Emerging:	With teacher and peer assistance, student use details to describe the subject matter (e.g., sunflowers painted with think bright yellow paint) in Vincent van Gogh's artwork.
Advanced:	Independently, student use details to describe the subject matter (e.g., sunflowers painted with think bright yellow paint) in Vincent van Gogh's artwork.
GLI A33A2 Explore and describe how art principles are used by artists to create visual effects (e.g., balance used to create the effect of stability).	
Proficient:	Student explores and describes how art principles was used by Vincent van Gogh to create visual effects that show depth, contrast, and realism.
Emerging:	With teacher and peer assistance, student explores and describes how art principles are used by Vincent van Gogh to create visual effects that show depth, contrast, and realism.
Advanced:	Independently, student explores and describes how art principles are used by Vincent van Gogh to create visual effects that show depth, contrast, and realism.
GLI A31B2 Identify and compare similar themes, subject matter and images in artworks from historical and contemporary eras.	
Proficient:	Student identifies and compares similar themes, subject matter and images in artworks (Vincent van Gogh sunflowers compared to Georgia O'Keeffe's zoomed in flowers) from historical and contemporary eras.
Emerging:	With teacher and peer assistance, student identifies and compares similar themes, subject matter and images in artworks (Vincent van Gogh sunflowers compared to Georgia O'Keeffe's zoomed in flowers) from historical and contemporary eras.
Advanced:	Independently, student identifies and compares similar themes, subject matter and images in artworks (Vincent van Gogh sunflowers compared to Georgia O'Keeffe's zoomed in flowers) from historical and contemporary eras.

STANDARDS	Benchmark A	Benchmark B	Benchmark C	Benchmark D
1. HISTORICAL, CULTURAL, AND SOCIAL CONTEXTS: Students understand the impact of visual art on the history, culture, and society from which it emanates. They understand the cultural, social and political forces that, in turn, shape visual art communication and expression. Students identify the significant contributions of visual artists to cultural heritage. They analyze the historical, cultural, social and political contexts that influence the function and role of visual art in the lives of people.	Recognize and describe visual art forms and artworks from various times and places. 1. Connect various art forms and artistic styles to their cultural traditions. (A31A1)	Identify art forms, visual ideas and images and describe how they are influenced by time and culture. 2. Identify and compare similar themes, subject matter and images in artworks from historical and contemporary eras. (A31B2)	Identify and describe the different purposes people have for creating works of art. 3. Identify artworks from their communities or regions and communicate how they reflect social influences and cultural traditions. (A31C3)	Place selected art exemplars chronologically in the history of Ohio, the U.S. or North America and describe how they contribute to and reflect the time period. 4. Recognize selected artists who contributed to the cultural heritages of the people of the United States. (A31D4)
2. CREATIVE EXPRESSION AND COMMUNICATION: Students create artworks that demonstrate understanding of materials, processes, tools, media, techniques and available technology. They understand how to use art elements, principles and images to communicate their ideas in a variety of visual forms.	Demonstrate knowledge of visual art materials, tools, techniques and processes by using them expressively and skillfully. 1. Demonstrate skill and expression in the use of art techniques and processes. (A32A1) 2. Use appropriate visual art vocabulary when describing art-making processes. (A32A2)	Use the elements and principles of art as a means to express ideas, emotions and experiences. 3. Create 2-D and 3-D works that demonstrate awareness of space and composition (e.g., relate art elements to one another and to space as whole). (A32B3) 4. Identify relationships between selected art elements and principles (e.g., color and rhythm). (A32B4)	Develop and select a range of subject matter and ideas to communicate meaning in 2-D and 3-D works of art. 5. Recognize and identify a purpose or intent for creating an original work of art. (A32C5) 6. Create an original work of art that illustrates a story or interprets a theme. (A32C6)	Recognize and use ongoing assessment to revise and improve the quality of original artworks. 7. Use feedback and self-assessment to improve the quality of artworks. (A32D7)
3. ANALYZING AND RESPONDING: Students identify and discriminate themes, media, subject matter and formal technical and expressive aspects in works of art. They understand and use the vocabulary of art criticism to describe visual features, analyze relationships and interpret meanings in works of art. Students make judgments about the quality of works of art using the appropriate criteria.	Identify and describe the visual features and characteristics in works of art. 1. Use details to describe the subject matter in artworks (e.g., subtle facial expressions, distinctive clothing or stormy weather). (A33A1) 2. Explore and describe how art principles are used by artists to create visual effects (e.g., balance used to create the effect of stability). (A33A2)	Apply comprehension strategies (e.g. personal experience, art knowledge, emotion, perceptual and reasoning skills) to respond to a range of visual artworks. 3. Discuss different responses to, and interpretations of, the same artwork. (A33B1)	Contribute to the development of criteria for discussing and judging works of art. 4. Identify successful characteristics that contribute to the quality of their own artworks and the works of others. (A33C4) 5. Identify criteria for discussing and assessing works of art. (A33C5)	
4. VALUING THE ARTS/ AESTHETIC REFLECTION: Students understand why people value visual art. They present their beliefs about the nature and significance of selected artworks and the reasons for holding these beliefs. Students reflect on and respect diverse points of view about artworks and artifacts.	Apply basic reasoning skills to understand why works of art are made and valued. 1. Explain reasons for selecting an object they think is a work of art. (A34A1)	Form their own opinions and views about works of art and discuss them with others. 2. Ask clarifying questions about others' ideas and views concerning art. (A34B2)	Distinguish and describe the aesthetic qualities in works of art. 3. Distinguish between technical and expressive qualities in their own artworks. (A34C3)	
5. CONNECTIONS, RELATIONSHIPS AND APPLICATIONS: Students connect and apply their learning of visual art to the study of other arts areas and disciplines outside the arts. They understand relationships between and among concepts and ideas that are common across subjects in the curriculum. Students recognize the importance of lifelong learning and experience in visual art.	Demonstrate the relationship the visual arts share with other arts disciplines as meaningful forms of nonverbal communication. 1. Interpret a favorite painting through movement or music. (A35A1)	Use the visual arts as a means to understand concepts and topics studied in disciplines outside the arts. 2. Communicate mathematics, geography or science information visually (e.g., develop a chart, graph or illustration). (A35B2)	Create and solve an interdisciplinary problem using visual art processes, materials and tools. 3. Apply problem-solving skills from other subject areas (e.g., scientific method and inquiry processes) to solve artistic problems. (A35C3)	Describe how visual art is used in their communities and the world around them and provide examples. 4. Provide examples of different types of artists (e.g., muralists, industrial designers, architects...) and describe their roles in everyday life. (A35D4)

SUGGESTED TEACHING STRATEGIES AND ACTIVITIES	
Product:	Painting of sunflowers in a vase.
Materials/Media:	12 x 18 watercolor paper, , acrylic paint, oil pastels, India ink, oil pastels, fan brushes, newspaper, paint trays, water cups.
Theme/Culture:	Still life/ Texture/ Color
Resources:	<p>Artist Examples-Georgia O’Keeffe (Appendix A-90, A-91)</p> <p>Artist Examples-Vincent van Gogh (Appendix A-83, A-84, A-85, A-86, A-87, A-88, A-89)</p> <p><i>Art Express</i>. Grade four (Purple book).</p> <ul style="list-style-type: none"> • <i>Surrealist Art</i>. p. 116-117. <p>Art & Man.</p> <ul style="list-style-type: none"> • <i>Working with Color: Vincent Van Gogh</i>. Sept-Oct. 1990. Vol. 21. <p>Art prints: Arts Resource Center</p> <ul style="list-style-type: none"> • <i>Bedroom at Arles</i>. by Vincent van Gogh <p>Student Worksheet – Venn Diagram (Appendix A-92)</p> <p>Student Worksheet – Free-time (Appendix A-93)</p> <p>Additional Resources:</p> <ul style="list-style-type: none"> • Georgia O’Keeffe Museum. http://www.okeeffemuseum.org/indexflash.php • It’s My Art. http://www.ima-art.org/ • Scituate-Docent Art for Children. http://www.scituate.k12.ma.us/docent/index.htm. <p>Picture book:</p> <ul style="list-style-type: none"> • <i>Camille and the Sunflower</i>, Laurence Anholt.
Vocabulary:	Color, variety, still life, lines, shapes, horizon line, overlapping, batik.
Processes/Procedures:	<p>Day One: 60 minutes</p> <ol style="list-style-type: none"> 1. *Teachers, please copy Vincent van Gogh and Georgia O’Keeffe prints from (Appendix A-83, A-84, A-85, A-86, A-87, A-88, A-89) before introducing the lesson. Also locate a large colored print of one of van Gogh’s sunflowers or bedroom series. 2. Review with students on three-dimensional rooms from previous lesson on Surrealist rooms by showing Vincent van Gogh’s <i>Bedroom at Arles</i> (Appendix A-83). 3. Introduce the lesson with students by showing Vincent van Gogh’s paintings of flowers in vases from earlier works to the later. Examples are numbered in the (Appendix A-83, A-84, A-85, A-86, A-87, A-88, A-89).

	<ol style="list-style-type: none"> 4. Discussion: Ask students what subject matter he painted and describe how he painted the sunflowers. Ask students why his artwork is so well known today but not when he was alive. 5. Display Georgia O’Keeffe’s work and draw a Venn diagram on the chalkboard. Refer to “Venn Diagram” example in (Appendix A-92). Make copies for student to fill in during class discussion. Points to cover: Still life, monochromatic, overlapping, variety of shapes – ellipse and circles. 6. Tell students they will be drawing and painting their own sunflower still life. 7. Suggestion: if silk sunflowers are available, place sunflowers in a vase and manipulate each on to show how lines of the stems change as the teacher moves the flowers in the vase. 8. Give each student a 12 x 12 white watercolor paper, and pencil. 9. Suggestion: Do not give erasures to students. Explain to students they will be covering the pencils lines and other mistakes with paint or oil pastels. Erasing will increase time and worry during the drawing activity. 10. Have students draw the vase shape first towards the lower part of the paper and without touch the bottom of the paper. The vase can be symmetrical or asymmetrical by adding a handle. Mention the terms with definition or example. The vases should be larger than the students’ hand. 11. Show students how to draw a horizontal line on either side of the vase. 12. Tell students they are going to be using a variety of circles and ellipses and will need to make them different sizes (S, M, L). 13. Show students how to draw the first sunflower by drawing a medium sized circle to overlap the top of the vase. Students will then need to add two layers of sunflower petals around that circle with curve lines. 14. Then tell students to draw a large ellipse where they want the next flower. Explain to students not to place next to the first flower, but on a diagonal. Draw two layers of petals around the ellipse that droops to the side so that the flower looks like it is facing the side. Add curve lines for the petals and a parallel line to make it more realistic. 15. Tell students to find another place on the paper for the third sunflower and show students how to draw a bumpy small circle. Then draw only a few sunflower petals. This flower shows that it is dying and should have as many full petals. Students should then draw a straight line and a parallel line next to it for the stem. 16. Instruct students to continue adding more sunflowers that overlap the previous flowers to have a total of six to eight flowers depending on the space available. <p>Day Two: 60 minutes</p> <ol style="list-style-type: none"> 1. Review van Gogh’s works, sunflowers, variety, and monochromatic colors. 2. Explain and show students the color choices they can choose from for their sunflowers. Students should only use oil pastels with monochromatic colors and they can add white to lighten or black to create a shade of that color. Green should be very minimal. Explain to students while they are coloring their sunflowers, vase table, the teacher will be calling them to bring their work to the demonstration table. At the table students will paint their backgrounds with yellow acrylic paint. 3. All students need to be called to the table and finished painting their
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	<p>background by the end of this period.</p> <p>Day Three: 60 minutes</p> <ol style="list-style-type: none"> 1. Review with students van Gogh's works, variety, and monochromatic colors. 2. Gather students to explain and show how they will end the project. Students will need to be finished with oil pastels and painting the background before going to this next part. 3. Explain to students how to take a fan brush (or regular if fan brush is not available), India ink (or black diluted tempura paint) and brush on completed colored picture. 4. Then with adult supervision, have students take their work to a tub/bucket/or sink filled with water to wash off extra ink that hasn't soaked in or dried. An alternative method for getting access ink off is to have students wipe it off with a damp paper towel. 5. Lay wet work on drawing racks and have students clean brushes and wipe of tables. If students need help completing work, ask finished students to assist.
Assessment:	Teacher uses <i>Assessment Rubric for Visual Arts</i> (page 19) for the product and procedures based on the GLI's and pre-assessment questions.

RETEACH

Struggling Students and ESL Students:

- For students having difficulty creating 2-D works that demonstrate awareness of space and composition by drawing a still life, explain and show how to draw sunflowers in a different sequence (e.g., drawing the steps first, then the circles), or have students make overall around their hands before adding petals.
- For students having difficulty identifying relationship between selected art elements (color of sunflowers) and principles (variety of size). Ask students to pint out similar flowers with different sizes and shapes. Explain to students the different flowers show variety.
- For students having difficulty using details to describe the subject matter (e.g., sunflowers painted with thick bright yellow paint) have students write a list of descriptive words (small, smooth, tall, thin, bumpy, flowers, bees, trees) and ask students to tell you which words match van Gogh's paintings.
- For students having difficulty exploring and describing how principles of art were used by van Gogh that created visual affects, ask students to point out what is behind each sunflower, vase, and table. Explain how overlapping creates an illusion of space.
- For students having difficulty identifying and comparing similar themes, subject matter and images in artworks from historical and contemporary ears. Find images with different categories (insects, flowers, and people) and have students match pictures and explain how they knew where to place th images.

EXTENSIONS AND RELATED LESSONS

- For students who have successfully completed the project before the end of the class period, give students "Vincent van Gogh Free-time Worksheet" (**Appendix A-93**).
- Teach a lesson on mood and using monochromatic colors in a painting. Use *Art Express*. Level 4. *Shades and Tints*. p. 44.



Columbus City Schools
Curriculum Guide
Visual Art – Elementary K-5

Grade Level:	3
Grading Period:	3
Unit:	Textiles
Lesson Title:	Art Imitates Life
Connections/Integration:	Science (Observation)
Duration:	3, one-hour art classes
Grade Level Indicators:	A31B2, A32A1, A32A2, A32B3, A32B4, A33C4

PRE-ASSESSMENT

Multiple Choice:

1. What is the artist O’Keeffe’s first name? **GLI: A32A2**

- a. Missouri
- b. Georgia
- c. Ohio
- d. Texas

Answer: b

2. How did Georgia O’Keeffe paint flowers? **GLI: A32A2**

- a. Bird’s eye view/ Flying over from the sky
- b. Bug’s eye view/Zoomed in
- c. Top side view/ Looking down from the ceiling
- d. Side view/ Look left and right

Answer: b

Short Answer:

3. How large did Georgia O’Keeffe paint her flowers? **GLI: A31B2**

Possible answers: as large as windows and shades, door frames, flags the chalk board

4-Point Rubric

- 4 Student lists 4 examples or gives unique correct answers

- 3 Student lists 3 examples
- 2 Student lists 2 examples
- 1 Student lists 1 example or unable to form combinations of objects

Extended Response:

4. Why did Georgia O’Keeffe paint so flowers? **GLI: A31B2**

Possible answers:

- She lived in a noisy, dirty city and wanted to paint something beautiful.
- She wanted to paint flowers, so they would last for a longer time.
- She wanted people to stop and notice the small things.
- She did have a camera at the time that took close up colored pictures.

4-Point Rubric

- 4 Student shows clear understanding why Georgia O’Keeffe painted flowers by giving a complete answer with three to four examples.
- 3 Students show understanding why Georgia O’Keeffe painted flowers by giving a complete answer with two to three examples.
- 2 Students show limited understanding of why Georgia O’Keeffe painted flowers by giving an answer with one to two examples.
- 1 Students list one example or fail to respond with logical answer.

CLASSROOM EVIDENCE/LEVELS OF MASTERY	
GLI A31B2 Identify and compare similar themes, subject matter and images in artworks from historical and contemporary eras.	
Proficient:	Student identifies and compares similar themes, subject matter and images in artworks from historical and contemporary eras by looking at photographs of flowers and comparing it to Georgia O’Keeffe’s work.
Emerging:	With teacher and peer assistance, student identifies and compares similar themes, subject matter and images in artworks from historical and contemporary eras by looking at photographs of flowers and comparing it to Georgia O’Keeffe’s work.
Advanced:	Independently, student identifies and compares similar themes, subject matter and images in artworks from historical and contemporary eras by looking at photographs of flowers and comparing it to Georgia O’Keeffe’s work.
GLI A32A1 Demonstrate skill and expression in the use of art techniques and processes.	
Proficient:	Student demonstrates skill and expression in the use of art techniques and processes for drawing on fabric and using chalk pastels.
Emerging:	With teacher and peer assistance, student demonstrates skill and expression in the use of art techniques and processes for drawing on fabric and using chalk pastels.
Advanced:	Independently, student demonstrates skill and expression in the use of art techniques and processes for drawing on fabric and using chalk pastels.
GLI A32A2 Use appropriate visual art vocabulary when describing art-making processes.	
Proficient:	Student use appropriate visual art vocabulary when describing art-making process for drawing a zoomed in artwork of an object.
Emerging:	With teacher and peer assistance, student use appropriate visual art vocabulary when describing art-making process for drawing a zoomed in

	artwork of an object.
Advanced:	Independently, student use appropriate visual art vocabulary when describing art-making process for drawing a zoomed in artwork of an object.
GLI A32B3 Create 2-D and 3-D works that demonstrate awareness of space and composition (e.g., relate art elements to one another and to space as whole).	
Proficient:	Student drew a three-dimensional room and objects that demonstrated awareness of space and composition by drawing the object zoomed in to fill the space provided.
Emerging:	With teacher and peer assistance, student drew a three-dimensional room and objects that demonstrated awareness of space and composition by drawing the object zoomed in to fill the space provided.
Advanced:	Independently, student drew a three-dimensional room and objects that demonstrated awareness of space and composition by drawing the object zoomed in to fill the space provided.
GLI A32B4 Identify relationships between selected art elements and principles (e.g., color and rhythm).	
Proficient:	Student identifies relationships between selected art elements and principles by selected two primary colors for their artwork.
Emerging:	With teacher and peer assistance, student identifies relationships between selected art elements and principles by selected two primary colors for their artwork.
Advanced:	Independently, student identifies relationships between selected art elements and principles by selected two primary colors for their artwork.
GLI A33C4 Identify successful characteristics that contribute to the quality of their own artworks and the works of others.	
Proficient:	Student identifies successful characteristics that contribute to the quality of their own artworks and the works of others during classroom by sharing their sketches.
Emerging:	With teacher and peer assistance, student identifies successful characteristics that contribute to the quality of their own artworks and the works of others during classroom by sharing their sketches.
Advanced:	Independently, student identifies successful characteristics that contribute to the quality of their own artworks and the works of others during classroom by sharing their sketches.

STANDARDS	Benchmark A	Benchmark B	Benchmark C	Benchmark D	GRADE 3
1. HISTORICAL, CULTURAL, AND SOCIAL CONTEXTS: Students understand the impact of visual art on the history, culture, and society from which it emanates. They understand the cultural, social and political forces that, in turn, shape visual art communication and expression. Students identify the significant contributions of visual artists to cultural heritage. They analyze the historical, cultural, social and political contexts that influence the function and role of visual art in the lives of people.	Recognize and describe visual art forms and artworks from various times and places. 1. Connect various art forms and artistic styles to their cultural traditions. (A31A1)	Identify art forms, visual ideas and images and describe how they are influenced by time and culture. 2. Identify and compare similar themes, subject matter and images in artworks from historical and contemporary eras. (A31B2)	Identify and describe the different purposes people have for creating works of art. 3. Identify artworks from their communities or regions and communicate how they reflect social influences and cultural traditions. (A31C3)	Place selected art exemplars chronologically in the history of Ohio, the U.S. or North America and describe how they contribute to and reflect the time period. 4. Recognize selected artists who contributed to the cultural heritages of the people of the United States. (A31D4)	VISUAL ART GRADE LEVEL INDICATORS
2. CREATIVE EXPRESSION AND COMMUNICATION: Students create artworks that demonstrate understanding of materials, processes, tools, media, techniques and available technology. They understand how to use art elements, principles and images to communicate their ideas in a variety of visual forms.	Demonstrate knowledge of visual art materials, tools, techniques and processes by using them expressively and skillfully. 1. Demonstrate skill and expression in the use of art techniques and processes. (A32A1) 2. Use appropriate visual art vocabulary when describing art-making processes. (A32A2)	Use the elements and principles of art as a means to express ideas, emotions and experiences. 3. Create 2-D and 3-D works that demonstrate awareness of space and composition (e.g., relate art elements to one another and to space as whole). (A32B3) 4. Identify relationships between selected art elements and principles (e.g., color and rhythm). (A32B4)	Develop and select a range of subject matter and ideas to communicate meaning in 2-D and 3-D works of art. 5. Recognize and identify a purpose or intent for creating an original work of art. (A32C5) 6. Create an original work of art that illustrates a story or interprets a theme. (A32C6)	Recognize and use ongoing assessment to revise and improve the quality of original artworks. 7. Use feedback and self-assessment to improve the quality of artworks. (A32D7)	
3. ANALYZING AND RESPONDING: Students identify and discriminate themes, media, subject matter and formal technical and expressive aspects in works of art. They understand and use the vocabulary of art criticism to describe visual features, analyze relationships and interpret meanings in works of art. Students make judgments about the quality of works of art using the appropriate criteria.	Identify and describe the visual features and characteristics in works of art. 1. Use details to describe the subject matter in artworks (e.g., subtle facial expressions, distinctive clothing or stormy weather). (A33A1) 2. Explore and describe how art principles are used by artists to create visual effects (e.g., balance used to create the effect of stability). (A33A2)	Apply comprehension strategies (e.g. personal experience, art knowledge, emotion, perceptual and reasoning skills) to respond to a range of visual artworks. 3. Discuss different responses to, and interpretations of, the same artwork. (A33B1)	Contribute to the development of criteria for discussing and judging works of art. 4. Identify successful characteristics that contribute to the quality of their own artworks and the works of others. (A33C4) 5. Identify criteria for discussing and assessing works of art. (A33C5)		
4. VALUING THE ARTS/ AESTHETIC REFLECTION: Students understand why people value visual art. They present their beliefs about the nature and significance of selected artworks and the reasons for holding these beliefs. Students reflect on and respect diverse points of view about artworks and artifacts.	Apply basic reasoning skills to understand why works of art are made and valued. 1. Explain reasons for selecting an object they think is a work of art. (A34A1)	Form their own opinions and views about works of art and discuss them with others. 2. Ask clarifying questions about others' ideas and views concerning art. (A34B2)	Distinguish and describe the aesthetic qualities in works of art. 3. Distinguish between technical and expressive qualities in their own artworks. (A34C3)		
5. CONNECTIONS, RELATIONSHIPS AND APPLICATIONS: Students connect and apply their learning of visual art to the study of other arts areas and disciplines outside the arts. They understand relationships between and among concepts and ideas that are common across subjects in the curriculum. Students recognize the importance of lifelong learning and experience in visual art.	Demonstrate the relationship the visual arts share with other arts disciplines as meaningful forms of nonverbal communication. 1. Interpret a favorite painting through movement or music. (A35A1)	Use the visual arts as a means to understand concepts and topics studied in disciplines outside the arts. 2. Communicate mathematics, geography or science information visually (e.g., develop a chart, graph or illustration). (A35B2)	Create and solve an interdisciplinary problem using visual art processes, materials and tools. 3. Apply problem-solving skills from other subject areas (e.g., scientific method and inquiry processes) to solve artistic problems. (A35C3)	Describe how visual art is used in their communities and the world around them and provide examples. 4. Provide examples of different types of artists (e.g., muralists, industrial designers, architects...) and describe their roles in everyday life. (A35D4)	

SUGGESTED TEACHING STRATEGIES AND ACTIVITIES	
Product:	Flower Banners
Materials/Media:	Day one: Handouts, worksheets (Appendix), pencils. Day two: muslin or canvas-cut in 8 x 14, black crayon, chalk pastels, dry condensed milk, bucket, paper towels/baby wipes. Day three: Tongue depressors, pipe cleaners, glue, and pony beads.
Theme/Culture:	Color/Point of view
Resources:	<p>Artist Examples-Georgia O’Keeffe (Appendix A-90, A-91, A-94, A-95, A-96, A-97, A-98)</p> <p><i>Art Express</i>. Grade two (Blue book).</p> <ul style="list-style-type: none"> • <i>Reflecting and Reviewing</i>. p. 32-33. How did this artist see her world in a new way? <p><i>Art Express</i>. Grade three (Orange book).</p> <ul style="list-style-type: none"> • <i>Surrealist Art</i>. p. 116-117. <p>Art & Man.</p> <ul style="list-style-type: none"> • <i>Georgia O’Keeffe: Abstracting from Nature</i>. March, 1989. Vol.19. <p>Books: Arts Resource Center</p> <ul style="list-style-type: none"> • <i>Camille and the Sunflower</i>, Laurence Anholt. • <i>Bedroom at Arles</i>. Vincent van Gogh <p>Student Handout – Georgia O’Keeffe (Appendix A-99)</p> <p>Student Worksheet – Movie Poster (Appendix A-100)</p> <p>Student Worksheet – Thumbnails(Appendix A-101)</p> <p>Additional Resources</p> <ul style="list-style-type: none"> • Art.com. http://www.art.com. • Discovery Schools. http://www.discoveryschools.com • It’s My Art. http://www.ima-art.org/ • Georgia O’Keeffe Museum. http://www.okeeffemuseum.org/indexflash.php • Women in History: Georgia O’Keeffe. http://www.lkwdpl.org/wihohio/okee-geo.htm • Scituate – Docent Art for Children Website. http://www.scituate.k12.ma.us/docent/index.htm
Vocabulary:	Color-primary colors, contrast, line, point of view – bug’s eye, zoomed in.
Processes/Procedures:	<p>Day One: 60 minutes</p> <p>17. Teacher will need to copy or pull out Georgia O’Keeffe prints from (Appendix A-90, A-91, A-94, A-95, A-96, A-97, A-98) before introducing the lesson. <i>Art Express</i> books may be used to provide further support for this lesson.</p> <p>18. Show students the two examples of Georgia O’Keeffe’s work from the</p>

	<p>previous lesson on Vincent Van Gogh. Tell students they will be learning more about the artist who painted the flowers used to compare with Van Gogh's work.</p> <ol style="list-style-type: none"> 19. Have students read "Georgia O'Keeffe Handout" (Appendix A-99). Discuss with student the different places the artist has been and what they see in their mind for each place. Ask students to give more information about each place. Point out that the extra information is called details-small bits of information to a larger part. 20. From the handout discuss with students what objects people passed by that Georgia O'Keeffe might want to paint. 21. Ask students, "How big did Georgia O'Keeffe paint her flowers?" Students should respond, "As large as a movie poster". Ask students to point out things in the classroom that could be the size of a movie poster. (e.g., windows, posters, chalkboards, flags, door frames, window blinds). 22. Ask students, "What is this drawing called when you want to show something small really big?" Students should respond with, "Zooming in/ Bug's eye view." 23. Give each student a "Georgia O'Keeffe Worksheet" from (Appendix A-100). Review the directions on the worksheet: 1. On the handout circle one of the underlined words that describe an object. 2. Draw the object as large as the movie poster. 3. Add details to the object. 24. Ask students to bring their worksheets to the floor or sitting area. Ask students to share their drawings of the object they selected from the handout: flowers, leaves, pencils, rocks, and buttons on a t-shirt. Ask students to point out successful characteristics of all the works and give helpful hints to works that needs more work. Students work should show a zoomed in object that fills up the space provided. 25. Show students artist's examples from (Appendix A-90, A-91, A-94, A-95, A-96, A-97, A-98)) and discuss how another artist showed the same flower but in a different way through photography. 26. Hold up "Georgia O'Keeffe Thumbnail Worksheet (Appendix A-101) and tell students to draw their object zoomed in and in different ways for each thumbnail. (This part of the lesson can be moved to day two.) <p>Day Two: 60 minutes</p> <ol style="list-style-type: none"> 15. Set up: Mix dry condensed milk in empty bucket. Lay out chalk pastels on separate table. 16. Review with students O'Keeffe's works, bug's eye view, details, zooming in. 17. Gather students for a quick demonstration. Show students the "Georgia O'Keeffe Thumbnail Worksheet (Appendix A-101) and have students complete the page. After students complete the page, they will need to circle which thumbnail they are going to draw. 18. Have students draw the thumbnail on the 8 x 14 fabric (muslin or canvas, preshrunk material) with pencils first then go over it with black crayon. Students' name and room number should be written on the back. 19. Give students time to get their fabric ready until most are ready to move on. While students wait, have them put away their pencils and black crayons, and but on art smocks. Move students back to the demonstration table. 20. Tell students they will be bring you their fabric and the teacher will dunk it in the dry milk solution. The milk solution will help students to apply the
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	<p>chalk pastels and set the chalk so it won't come off their work. Do not ring out the fabric. Have students cup their hands to carry it back to their seat.</p> <ol style="list-style-type: none"> When students go back to their table, they will need to spread their wet fabric out on the table. Then they will go to the table with their chalk pastels and select two primary colors (red, yellow, or blue). Starting in one section, students will fill it with the lighter of the two primary colors. Then put the other primary color at the other end of the section and blend where the colors meet to make a secondary color. Remind students not to pick up the fabric while they are working on it. Students should repeat the process until the object is filled with chalk pastel. Students can use two other colors of their choice to fill in the background. Have students gently peel fabric from table and bring to the drying rack to dry. Clean up by wiping the table with a dry paper towel, then use a wet paper towel to clean hands first then wipe the table. <i>For next class period: After fabric is dry, iron the edges $\frac{1}{4}$ inch from the long sides and one of the short ends. Iron the last end $\frac{1}{2}$ to $\frac{3}{4}$ inch for the tongue depressor.</i> <p>Day Three: 60 minutes</p> <ol style="list-style-type: none"> Review with students O'Keeffe's works, bug's eye view, details, zooming in. Pass back dried and ironed fabric to students. Have students pass out or pick up one tongue depressor, two pipe cleaners, and glue bottle. Show students how where to place glue in the $\frac{1}{4}$ inch edges of the fabric. After students are finished with the three edges, show students to glue one of the pipe cleaners in the crease of the $\frac{1}{2}$ inch end. They will glue the tongue depressor next to the pipe cleaner and fold the $\frac{1}{2}$ inch fabric over. Tell students to place the second pipe cleaner on top of the pipe cleaner that is glued inside the fabric. Show student how to twist the two ends of the pipe cleaners together. Let the banner sit and dry. Call on student to select bead to embellish their banners. If student were absent, ask responsible students to put their banners together for that student.
Assessment:	Teacher uses <i>Assessment Rubric for Visual Arts</i> (page 19) for the product and procedures based on the GLIs and pre-assessment questions.

RETEACH

- For students having difficulty identifying and comparing similar themes, subject matter, and images by looking at photographs of flowers and comparing it to Georgia O'Keeffe's work, students can point out which example is a photograph and which one is a painting. Ask students to explain how they know the difference.
- For students having difficulty demonstrating skill and expression in the use of art techniques and processes for drawing on fabric and using chalk pastels, guide students using the hand-over-hand technique.
- For students having difficulty using appropriate visual art vocabulary when describing the art-making

process for drawing a zoomed in artwork of an object, ask students to provide an explanation for how they achieved the result and provide them with the appropriate vocabulary. Student could also demonstrate the concept by drawing it.

- For students having difficulty demonstrating awareness of space and composition by drawing the object zoomed in to fill the space provided, have students draw it on a paper the same size as the fabric.
- For students having difficulty identifying relationships between selected art elements and principles by selecting two primary colors for their artwork, show students the secondary colors that each pair of primary colors makes.
- For students having difficulty identifying successful characteristics that contribute to the quality of their own artworks and the works of others, have students share their work and list what criteria make the artwork successful and what criteria could improve the artwork.

EXTENSIONS AND RELATED LESSONS

- For students who have successfully completed the project before the end of the class period, give students “Georgia O’Keeffe Free-time Worksheet” (**Appendix A-104**)
- Use *Art Express* Level 3. Lesson 36. *Seeing Sounds: Creating an Impression of Sound*. p. 130-131.
- Teach a lesson on impossible buildings and have students design building that is made up of unusual materials and have impossible structures. Use *Art Express* Level 4. Lesson 36. *Impossible Building*. p. 64-65.



Columbus City Schools
Curriculum Guide
Visual Art – Elementary K-5

Grade Level:	3
Grading Period:	3
Unit:	Printmaking
Lesson Title:	Prints from Nature
Connections/Integration:	Science (Weather/ tsunami)
Duration:	3, one-hour art classes
Grade Level Indicators:	A32A1, A32A2, A33C5, A34B2, A35B2

PRE-ASSESSMENT

Multiple Choice:

1. Covering an object or printing plate with ink and pressing paper onto is called? **GLI: A32A2**
 - a. Painting
 - b. Stamp
 - c. Print
 - d. Collage

Answer: c

2. Where is the artist, Katusushiki Hokusai from? **GLI: A32A2**
 - a. Japan
 - b. Africa
 - c. Mexico
 - d. United States

Answer: a

Short Answer:

3. What images from nature did artist Katusushiki Hokusai show in his artwork? **GLI: A33C5**

Possible answers: He showed Mt. Fuji; He showed rain; He showed wind; He showed fish; He showed land

4-Point Rubric

- 4 Student lists 4 -5 examples or lists unique combinations of objects
- 3 Student lists 3 - 4 examples
- 2 Student lists 2 examples
- 1 Student lists 1 example or unable to form combinations of objects

Extended response

4. Why did Japanese artists like Katusushiki Hokusai show so much nature in his artwork? **GLI: A34B2**

Possible answers:

- To show the different weather that Japan has
- To show what nature means to the Japanese people
- The contrasting lines and shapes are interesting piece to look at
- To show how he might have felt where he lived
- It was a tradition in Japan, to show nature in artworks

4 - Point Rubric

- 4 Student shows clear understanding of s why Katusushiki Hokusai created artworks with nature by giving a complete answer with three to four examples.
- 3 Students show understanding of why Katusushiki Hokusai created artworks with nature by giving a complete answer with two to three examples.
- 2 Students show limited understanding of why Katusushiki Hokusai created artworks with nature by giving an answer with one to two examples.
- 1 Students list one example or fail to respond with logical answer.

CLASSROOM EVIDENCE/LEVELS OF MASTERY

GLI A32A1 Demonstrate skill and expression in the use of art techniques and processes.

Proficient:	Student demonstrates skill and expression in the use of art techniques and processes to create a print of leaves falling from a tree.
Emerging:	With teacher and peer assistance, student demonstrates skill and expression in the use of art techniques and processes to create a print of leaves falling from a tree.
Advanced:	Independently, student demonstrates skill and expression in the use of art techniques and processes to create a print of leaves falling from a tree.

GLI A32A2 Use appropriate visual art vocabulary when describing art-making processes.

Proficient:	Student use appropriate visual art vocabulary when describing art-making process for creating a print collage.
Emerging:	With teacher and peer assistance, student use appropriate visual art vocabulary when describing art-making process for creating a print collage.
Advanced:	Independently, student use appropriate visual art vocabulary when describing art-making process for creating a print collage.

GLI A33C5 Identify criteria for discussing and assessing works of art.

Proficient:	Student identifies criteria for discussing and assessing works of art.
Emerging:	With teacher and peer assistance, student identifies criteria for discussing and assessing works of art.
Advanced:	Independently, student identifies criteria for discussing and assessing works of art.

GLI A34B2 Ask clarifying questions about others' ideas and views concerning art.	
Proficient:	Student asks clarifying questions about others' ideas and views concerning art.
Emerging:	With teacher and peer assistance, student asks clarifying questions about others' ideas and views concerning art.
Advanced:	Independently, student asks clarifying questions about others' ideas and views concerning art.
GLI A35B2 Communicate mathematics, geography or science information visually (e.g., develop a chart, graph or illustration).	
Proficient:	Student communicates mathematics, geography or science information visually.
Emerging:	With teacher and peer assistance, student communicates mathematics, geography or science information visually.
Advanced:	Independently, student communicates mathematics, geography or science information visually.

STANDARDS	Benchmark A	Benchmark B	Benchmark C	Benchmark D
1. HISTORICAL, CULTURAL, AND SOCIAL CONTEXTS: Students understand the impact of visual art on the history, culture, and society from which it emanates. They understand the cultural, social and political forces that, in turn, shape visual art communication and expression. Students identify the significant contributions of visual artists to cultural heritage. They analyze the historical, cultural, social and political contexts that influence the function and role of visual art in the lives of people.	Recognize and describe visual art forms and artworks from various times and places. 1. Connect various art forms and artistic styles to their cultural traditions. (A31A1)	Identify art forms, visual ideas and images and describe how they are influenced by time and culture. 2. Identify and compare similar themes, subject matter and images in artworks from historical and contemporary eras. (A31B2)	Identify and describe the different purposes people have for creating works of art. 3. Identify artworks from their communities or regions and communicate how they reflect social influences and cultural traditions. (A31C3)	Place selected art exemplars chronologically in the history of Ohio, the U.S. or North America and describe how they contribute to and reflect the time period. 4. Recognize selected artists who contributed to the cultural heritages of the people of the United States. (A31D4)
2. CREATIVE EXPRESSION AND COMMUNICATION: Students create artworks that demonstrate understanding of materials, processes, tools, media, techniques and available technology. They understand how to use art elements, principles and images to communicate their ideas in a variety of visual forms.	Demonstrate knowledge of visual art materials, tools, techniques and processes by using them expressively and skillfully. 1. Demonstrate skill and expression in the use of art techniques and processes. (A32A1) 2. Use appropriate visual art vocabulary when describing art-making processes. (A32A2)	Use the elements and principles of art as a means to express ideas, emotions and experiences. 3. Create 2-D and 3-D works that demonstrate awareness of space and composition (e.g., relate art elements to one another and to space as whole). (A32B3) 4. Identify relationships between selected art elements and principles (e.g., color and rhythm). (A32B4)	Develop and select a range of subject matter and ideas to communicate meaning in 2-D and 3-D works of art. 5. Recognize and identify a purpose or intent for creating an original work of art. (A32C5) 6. Create an original work of art that illustrates a story or interprets a theme. (A32C6)	Recognize and use ongoing assessment to revise and improve the quality of original artworks. 7. Use feedback and self-assessment to improve the quality of artworks. (A32D7)
3. ANALYZING AND RESPONDING: Students identify and discriminate themes, media, subject matter and formal technical and expressive aspects in works of art. They understand and use the vocabulary of art criticism to describe visual features, analyze relationships and interpret meanings in works of art. Students make judgments about the quality of works of art using the appropriate criteria.	Identify and describe the visual features and characteristics in works of art. 1. Use details to describe the subject matter in artworks (e.g., subtle facial expressions, distinctive clothing or stormy weather). (A33A1) 2. Explore and describe how art principles are used by artists to create visual effects (e.g., balance used to create the effect of stability). (A33A2)	Apply comprehension strategies (e.g. personal experience, art knowledge, emotion, perceptual and reasoning skills) to respond to a range of visual artworks. 3. Discuss different responses to, and interpretations of, the same artwork. (A33B1)	Contribute to the development of criteria for discussing and judging works of art. 4. Identify successful characteristics that contribute to the quality of their own artworks and the works of others. (A33C4) 5. Identify criteria for discussing and assessing works of art. (A33C5)	
4. VALUING THE ARTS/AESTHETIC REFLECTION: Students understand why people value visual art. They present their beliefs about the nature and significance of selected artworks and the reasons for holding these beliefs. Students reflect on and respect diverse points of view about artworks and artifacts.	Apply basic reasoning skills to understand why works of art are made and valued. 1. Explain reasons for selecting an object they think is a work of art. (A34A1)	Form their own opinions and views about works of art and discuss them with others. 2. Ask clarifying questions about others' ideas and views concerning art. (A34B2)	Distinguish and describe the aesthetic qualities in works of art. 3. Distinguish between technical and expressive qualities in their own artworks. (A34C3)	
5. CONNECTIONS, RELATIONSHIPS AND APPLICATIONS: Students connect and apply their learning of visual art to the study of other arts areas and disciplines outside the arts. They understand relationships between and among concepts and ideas that are common across subjects in the curriculum. Students recognize the importance of lifelong learning and experience in visual art.	Demonstrate the relationship the visual arts share with other arts disciplines as meaningful forms of nonverbal communication. 1. Interpret a favorite painting through movement or music. (A35A1)	Use the visual arts as a means to understand concepts and topics studied in disciplines outside the arts. 2. Communicate mathematics, geography or science information visually (e.g., develop a chart, graph or illustration). (A35B2)	Create and solve an interdisciplinary problem using visual art processes, materials and tools. 3. Apply problem-solving skills from other subject areas (e.g., scientific method and inquiry processes) to solve artistic problems. (A35C3)	Describe how visual art is used in their communities and the world around them and provide examples. 4. Provide examples of different types of artists (e.g., muralists, industrial designers, architects...) and describe their roles in everyday life. (A35D4)

SUGGESTED TEACHING STRATEGIES AND ACTIVITIES	
Product:	Print collage
Materials/Media:	<p>Day one: <i>Art Express</i>, level 4 (purple) textbooks Artist Biography – Hokusai (Appendix A-105) Artist Examples - Hokusai (Appendix A-106 to A-112) Student Worksheet - Hokusai (Appendix A-113) 4 x 6, or 5 x 7, or 6 x 7 foam meat trays, pencils.</p> <p>Day two: student's printing plate (meat trays), (6 x 18 white watercolor paper (cut into three sections – 6 x 6), 12-18 brayers, ink, paint trays (extra foam meat trays), and paper towels.</p> <p>Day three: watercolor paints and brushes, large soft brush, newspaper, water cups, 9 x 18 colored (blue, purple, black) construction paper, students' prints, glue.</p>
Theme/Culture:	Prints of Nature's Power
Resources:	<p><i>Art Express</i>. Grade two (Blue book).</p> <ul style="list-style-type: none"> <i>Reflecting and Reviewing</i>. p. 32-33. How did this artist see her world in a new way? <p><i>Art Express</i>. Grade three (Orange book).</p> <ul style="list-style-type: none"> <i>Shapes In Nature</i>. p. 45-46. <p>Art & Man.</p> <ul style="list-style-type: none"> <i>Japanese Prints: Special Feature on Hokusai</i>. February, 1989. Vol.19. <p>Art Print: Arts Resource Center</p> <ul style="list-style-type: none"> <i>A High Wind at Yeigiri</i>. Katsushika Hokusai <p><i>Scholastic Art</i>.</p> <ul style="list-style-type: none"> <i>Japanese Prints: Working with Shapes</i>. November 2003. vol.34. <p>Additional Resources:</p> <ul style="list-style-type: none"> Enchanted Learning. http://www.enchantedlearning.com/artists/hokusai/ Discovery Schools. http://www.discoveryschools.com
Vocabulary:	Prints, Shapes-Organic Geometric, Contrast
Processes/Procedures:	<p>Day One: Introduction/ Print preparation: 60 minutes</p> <ol style="list-style-type: none"> Pass out to students <i>Art Express</i>, level 4 (purple) textbooks and "Hokusai Student Worksheet" (Appendix). Have students turn to page 24-25 in their textbooks and read the text first. Additional prints can be found at the Art Resource center and in (Appendix). Ask students to write the title of the lesson next to the heading of the worksheet. Ask students to point out the words printed in bold lettering. Tell students two of the words are the key vocabulary words to the lesson. Ask students what the definition to each vocabulary word is from the reading. Discuss with students where they can look in the textbook, if the reading doesn't provide a clear definition for the vocabulary. Answer: glossary.

	<ol style="list-style-type: none"> 5. Have students look up the two vocabulary words from the worksheet in the glossary and copy the definition. 6. Briefly discuss and have students go over Table of contents, Elements and Principles, Gallery of Artists, and Index. 7. Show students the prints and ask students which Japanese print is they prefer. Have students write questions they have for other students about their selection and why they choose that print. 8. Tell students they are going to start the art making part of the lesson by practicing drawing waves. Students will be creating their own print with waves. 9. Show students on the board how to draw waves by using diagonal, smooth, curving lines. Draw a rectangle on the board. Start by drawing one large wave that takes up most of the space in the drawing box. Have students draw that on their worksheet. 10. Show students how to add another wave in the same rectangle to show overlapping. Have students draw that on their worksheet. Emphasis students not to use the same type of line as the first wave. 11. Show students how to add a third wave to the same picture. Have students draw it on their worksheet. Emphasis students not to use the same type of line as the first or second wave. 12. Have students practice creating a wave picture in the second and third drawing box. Have students add lines to show the water breaking and lines for splashes. 13. Give each student a meat tray and have students trim off the edges. Have students use a watercolor marker first to draw their wave and water lines on the meat tray. Have students how to add specific lines to show water and splashes. Emphasize to students to put as many lines as possible without letting them touch. 14. Then have students use their pencils to go over the watercolor marks of the waves on the tray. Instruct students not to push too hard, because it will puncture a hole in the tray. 15. Have students write their names on the back of the tray with permanent markers for next art class period. Collect and clean up. <p>Day Two: Printmaking: 60 minutes</p> <ol style="list-style-type: none"> 1. Review with students Katusushiki Hokusai's works, prints, contrast, and overlapping. 2. Pass students their printing plate (foam trays), four 6 x 6 watercolor papers, newspaper, and pencils to students. Have students write their name neatly on the bottom of the four pieces of paper. Put away pencils. Have students partner up with person across or next to them. 3. Gather students for demonstration. Show students how to prepare printing plates and print: <ol style="list-style-type: none"> 1. Squeeze line of ink on extra meat tray. 2. Apply ink to brayer by rolling brayer away from you, pick it up, and repeat process till ink is on the brayer evenly. 3. Roll brayer onto printing plate (students work). 4. Two ways to make prints: <ul style="list-style-type: none"> • Have students pick up printing plates and place upside down on watercolor paper. Smooth with flat hands and palms. Avoid using fingers or knuckles.
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	<ul style="list-style-type: none"> • Have students take watercolor paper and place on top of printing plate. Smooth with flat hands and palms. Avoid using fingers or knuckles. <ol style="list-style-type: none"> 5. Repeat process two more times for the other two pieces of watercolor paper. 6. Walk each print to drying rack and give to teacher to set the prints four prints to each shelf. <i>Show students who are finished early how to lower the shelves of the drying rack while the teacher assists other students with prints.</i> 4. Have students clean off prints by blotting with newspaper. Students can help collect ink, printing trays and plates, throw away newspapers, wash hands, and wipe off tables with paper towels used to dry hands. Suggestion: send the more responsible students to restrooms to help wash out brayers. <p>Day Three: Painting: 60 minutes</p> <ol style="list-style-type: none"> 1. Review with students Katusushiki Hokusai's works, prints, contrast, and overlapping. 2. Pass to students: 9 x 18 colored (blue, purple, black) construction paper, four of students' prints, newspaper, and glue. Tell students they will be gluing their prints of waves onto the construction paper leaving a border at the top and bottom. Students should select three of the four prints and use glue dots around the edges of the prints and glue them next to each other on the construction paper. Place newspaper underneath glued artwork for students to paint on. 3. Gather students for painting demonstration. Show students how to prepare painting area first. Show students how much water to put in water cups (1/4 full for yogurt cup). If accidents occurred students would not have to clean up a large mess. Show students how to wet the watercolor paints with drops of water with the brush. 4. Show and explain to students wet on wet painting technique. Students will use the large fat brush to apply clear water to prints of waves. Then add with watercolor brush add blue, green and purple for the water. Students should let the colors run into each other. They will repeat the process for all the wave prints. Students will not need to paint the sky. 5. Clean up.
Assessment:	Teacher uses <i>Assessment Rubric for Visual Arts</i> (page 19) for the product and procedures based on the GLIs and pre-assessment questions.

RETEACH

- For students struggling with demonstrating skill and expression in the use of art techniques and processes to create a print of waves, ask students to draw curved lines on a rectangle horizontally. Have the students repeat it two more times.
- For students struggling with using appropriate visual art vocabulary when describing art-making process for creating a wave print, create an art vocabulary list. Show students the steps to printmaking and ask students to tell you which part of the process you are demonstrating.
- For students struggling with identifying criteria for discussing and assessing works of art, show students an example of a Japanese print and a painting. Ask students which artwork is a painting and which one is a print. Repeat with different types of artworks until students understand how to assess works of art.

- For students struggling with asking clarifying questions about others' ideas and views concerning art, have students write questions they have about other students' selections and then read the questions out loud without the student's name.
- For students struggling with communicating mathematics, geography or science information visually, show students a video or pictures of the tsunami so they have a clearer understanding of what waves look like.

EXTENSIONS AND RELATED LESSONS

- For students who have successfully completed the project before the end of the class period: Give students "Hokusai Free-time Worksheet" (**Appendix**)
- Teach a lesson on Chinese line paintings and Wang Yani. Use *Art Express* Level 3. Unit 2. *The Artist's Eye*. p. 35-36.



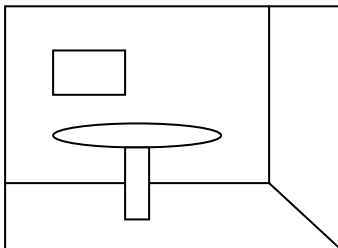
**Columbus City Schools
Curriculum Guide
Visual Art – Elementary K-5**

Grade Level:	3
Grading Period:	3
Unit:	Drawing
Lesson Title:	Surreal Rooms
Connections/Integration:	Science (Weather Conditions)
Duration:	3, one-hour art classes
Grade Level Indicators:	A31A1, A32A1, A32A2, A32B3, A35A1

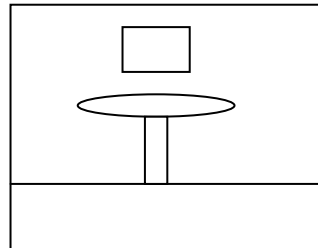
PRE-ASSESSMENT

Multiple Choice:

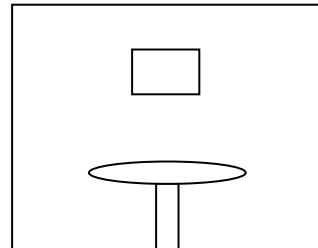
1. Which drawing shows a three-dimensional room? **GLI: A32B3**



a



b



c

Answer: a

2. What word describes a painting that shows dreamlike images? **GLI: A32A2**

- a. Real
- b. Surreal
- c. Impression
- d. Expression

Answer: b

Short Answer

3. A melting clock is impossible and strange. Give other examples of objects painted in a surreal way.

GLI: A32C6

Possible answers:

- A pencil that is made out of water
- Books with ants that spell out words
- Forks that chew up your food
- Music notes that dance

4-Point Rubric

- 4 Student lists 4 examples or lists unique combinations of objects
- 3 Student lists 3 examples
- 2 Student lists 2 examples
- 1 Student lists 1 example or unable to form combinations of objects

Extended Response

4. Why do you think an artist would choose to create paintings that look like dreams? **GLI: A32C5**

Possible answers:

- The artist had a dream that seemed really real and they wanted to remember it by creating an artwork showing it.
- The artist wanted to show their dreams and share it with others.
- The artist might have the same dream repeated and want to create it to bring it to life.
- The artist wanted to show how they felt about their dream.

4-Point Rubric

- 4 Student shows clear understanding of why artists create works that look like dreams by giving a complete answer with three to four examples.
- 3 Students shows understanding of why artists create works that look like dreams by giving a complete answer with two to three examples.
- 2 Students show limited understanding of why artists create works that look like dreams by giving an answer with one to two examples.
- 1 Students list one example or fail to respond with logical answer.

CLASSROOM EVIDENCE/LEVELS OF MASTERY

GLI A31A1 Connect various art forms and artistic styles to their cultural traditions.

Proficient:	Student connects various art forms and artistic styles to their cultural traditions by drawing objects found in their home.
Emerging:	With teacher and peer assistance, student connects various art forms and artistic styles to their cultural traditions by drawing objects found in their home.
Advanced:	Independently, student connects various art forms and artistic styles to their cultural traditions by drawing objects found in their home.

GLI A32A2 Use appropriate visual art vocabulary when describing art-making processes.

Proficient:	Student use appropriate visual art vocabulary when describing art-making process for drawing a three-dimensional room and objects.
Emerging:	With teacher and peer assistance, student use appropriate visual art vocabulary when describing art-making process for drawing a three-dimensional room and objects.

Advanced:	Independently, student use appropriate visual art vocabulary when describing art-making process for drawing a three-dimensional room and objects.
GLI A32B3 Create 2-D and 3-D works that demonstrate awareness of space and composition (e.g., relate art elements to one another and to space as whole).	
Proficient:	Student drew a three-dimensional room and objects that demonstrated awareness of space and composition.
Emerging:	With teacher and peer assistance, student drew a three-dimensional room and objects that demonstrated awareness of space and composition.
Advanced:	Independently, student drew a three-dimensional room and objects that demonstrated awareness of space and composition.
GLI A32C5 Recognize and identify a purpose or intent for creating an original work of art.	
Proficient:	Student recognized and identified the purpose or intent for creating an original work of an impossible room.
Emerging:	With teacher and peer assistance, student recognized and identified the purpose or intent for creating an original work of an impossible room.
Advanced:	Independently, student recognized and identified the purpose or intent for creating an original work of an impossible room.
GLI A32C6 Create an original work of art that illustrates a story or interprets a theme.	
Proficient:	Student created an original work of art that illustrates an interpretation the theme dreamlike room.
Emerging:	With teacher and peer assistance, student created an original work of art that illustrates an interpretation the theme dreamlike room.
Advanced:	Independently, student created an original work of art that illustrates an interpretation the theme dreamlike room.
GLI A32D7 Use feedback and self-assessment to improve the quality of artworks.	
Proficient:	Student used feedback and self-assessment to improve the quality of artwork during classroom work time.
Emerging:	With teacher and peer assistance, student used feedback and self-assessment to improve the quality of artwork during classroom work time.
Advanced:	Independently, student used feedback and self-assessment to improve the quality of artwork during classroom work time.

STANDARDS	Benchmark A	Benchmark B	Benchmark C	Benchmark D
1. HISTORICAL, CULTURAL, AND SOCIAL CONTEXTS: Students understand the impact of visual art on the history, culture, and society from which it emanates. They understand the cultural, social and political forces that, in turn, shape visual art communication and expression. Students identify the significant contributions of visual artists to cultural heritage. They analyze the historical, cultural, social and political contexts that influence the function and role of visual art in the lives of people.	Recognize and describe visual art forms and artworks from various times and places. 1. Connect various art forms and artistic styles to their cultural traditions. (A31A1)	Identify art forms, visual ideas and images and describe how they are influenced by time and culture. 2. Identify and compare similar themes, subject matter and images in artworks from historical and contemporary eras. (A31B2)	Identify and describe the different purposes people have for creating works of art. 3. Identify artworks from their communities or regions and communicate how they reflect social influences and cultural traditions. (A31C3)	Place selected art exemplars chronologically in the history of Ohio, the U.S. or North America and describe how they contribute to and reflect the time period. 4. Recognize selected artists who contributed to the cultural heritages of the people of the United States. (A31D4)
2. CREATIVE EXPRESSION AND COMMUNICATION: Students create artworks that demonstrate understanding of materials, processes, tools, media, techniques and available technology. They understand how to use art elements, principles and images to communicate their ideas in a variety of visual forms.	Demonstrate knowledge of visual art materials, tools, techniques and processes by using them expressively and skillfully. 1. Demonstrate skill and expression in the use of art techniques and processes. (A32A1) 2. Use appropriate visual art vocabulary when describing art-making processes. (A32A2)	Use the elements and principles of art as a means to express ideas, emotions and experiences. 3. Create 2-D and 3-D works that demonstrate awareness of space and composition (e.g., relate art elements to one another and to space as whole). (A32B3) 4. Identify relationships between selected art elements and principles (e.g., color and rhythm). (A32B4)	Develop and select a range of subject matter and ideas to communicate meaning in 2-D and 3-D works of art. 5. Recognize and identify a purpose or intent for creating an original work of art. (A32C5) 6. Create an original work of art that illustrates a story or interprets a theme. (A32C6)	Recognize and use ongoing assessment to revise and improve the quality of original artworks. 7. Use feedback and self-assessment to improve the quality of artworks. (A32D7)
3. ANALYZING AND RESPONDING: Students identify and discriminate themes, media, subject matter and formal technical and expressive aspects in works of art. They understand and use the vocabulary of art criticism to describe visual features, analyze relationships and interpret meanings in works of art. Students make judgments about the quality of works of art using the appropriate criteria.	Identify and describe the visual features and characteristics in works of art. 1. Use details to describe the subject matter in artworks (e.g., subtle facial expressions, distinctive clothing or stormy weather). (A33A1) 2. Explore and describe how art principles are used by artists to create visual effects (e.g., balance used to create the effect of stability). (A33A2)	Apply comprehension strategies (e.g. personal experience, art knowledge, emotion, perceptual and reasoning skills) to respond to a range of visual artworks. 3. Discuss different responses to, and interpretations of, the same artwork. (A33B1)	Contribute to the development of criteria for discussing and judging works of art. 4. Identify successful characteristics that contribute to the quality of their own artworks and the works of others. (A33C4) 5. Identify criteria for discussing and assessing works of art. (A33C5)	
4. VALUING THE ARTS/AESTHETIC REFLECTION: Students understand why people value visual art. They present their beliefs about the nature and significance of selected artworks and the reasons for holding these beliefs. Students reflect on and respect diverse points of view about artworks and artifacts.	Apply basic reasoning skills to understand why works of art are made and valued. 1. Explain reasons for selecting an object they think is a work of art. (A34A1)	Form their own opinions and views about works of art and discuss them with others. 2. Ask clarifying questions about others' ideas and views concerning art. (A34B2)	Distinguish and describe the aesthetic qualities in works of art. 3. Distinguish between technical and expressive qualities in their own artworks. (A34C3)	
5. CONNECTIONS, RELATIONSHIPS AND APPLICATIONS: Students connect and apply their learning of visual art to the study of other arts areas and disciplines outside the arts. They understand relationships between and among concepts and ideas that are common across subjects in the curriculum. Students recognize the importance of lifelong learning and experience in visual art.	Demonstrate the relationship the visual arts share with other arts disciplines as meaningful forms of nonverbal communication. 1. Interpret a favorite painting through movement or music. (A35A1)	Use the visual arts as a means to understand concepts and topics studied in disciplines outside the arts. 2. Communicate mathematics, geography or science information visually (e.g., develop a chart, graph or illustration). (A35B2)	Create and solve an interdisciplinary problem using visual art processes, materials and tools. 3. Apply problem-solving skills from other subject areas (e.g., scientific method and inquiry processes) to solve artistic problems. (A35C3)	Describe how visual art is used in their communities and the world around them and provide examples. 4. Provide examples of different types of artists (e.g., muralists, industrial designers, architects...) and describe their roles in everyday life. (A35D4)

SUGGESTED TEACHING STRATEGIES AND ACTIVITIES	
Product:	Dream Rooms based on Magritte's work <i>Personal Values</i> (Appendix A-122)
Materials/Media:	9 x 12 white drawing paper, pencils, crayons, colored pencils, drawing pencils, erasures, glue, scissors. <ul style="list-style-type: none"> • Artist Examples (Appendix A-123 to A-122) • Student Worksheet (Appendix A-123) • Free time Worksheet (Appendix A-124)
Theme/Culture:	Surrealism
Resources:	<p><i>Art Express Grade four (Purple book)</i></p> <ul style="list-style-type: none"> • <i>Surrealist Art</i>. p. 116-117. <p>Scholastic Art.</p> <ul style="list-style-type: none"> • <i>Working With Surrealism: Rene' Magritte</i>. Sept-Oct. 1993. <p>Additional Resources.</p> <ul style="list-style-type: none"> • Instant Online Crossword Puzzle Maker. http://www.puzzle-maker.com/CW/index.htm • Magritte. www.leninimports.com/rene_magritte.html • Olejarz, H. Drawing in One-Point Perspective. http://www.olejarz.com/arted/perspective/index.html • SFOMA. www.sfmoma.org/.../00_exhib_rene_magritte.html
Vocabulary:	Surrealism, three-dimensional, symbols, scale, proportion
Processes/Procedures:	<p>Day One: Introduction/ Class discussion: 60 minutes</p> <ol style="list-style-type: none"> 1. Introduce the lesson with students reading <i>Art Express</i>. Level 4. <i>Surrealist Art</i>. p. 116-117. 2. Discuss with students about the concept of surrealist art and the two artists Salvador Dali and Rene' Magritte's picture examples. Points to cover: Impossible situations and worlds, dreamlike scenes, symbolic images and objects. 3. Tell students they will be looking at one of Magritte's work closer. Their job is to determine what is strange/ impossible about his paintings and later present the Magritte artwork to other students with the same example. Then the group will present their example to the rest of the class. 4. In order for students to view an example of Rene' Magritte's work from (Appendix), photocopy each image at least six times. The teacher should have six sets of Magritte's work so all students can have one copy to see. 5. Give all the students the "Magritte Student Worksheet" (Appendix) to fill out on their own. Then have students meet with students with the same image and discuss their findings. Students should have similar descriptions of the artwork. Their interpretations should be different and be recognized. 6. Gather the six groups together and have students present their writing on Magritte work. The groups of students will read one description for the work, then (depending on time) each student or one-two students will present their interpretation of the artwork. 7. Conclude class period with reflection on Magritte's work. Tell students

	<p>they will start the artmaking next class period. Gather worksheets, pencils, and have students line up.</p> <p>Day Two: Art Making: 60 minutes</p> <ol style="list-style-type: none"> 1. Review with students Magritte's work and surrealism. 2. Have students think about three objects that they value in their house. Give students a 4' 1/2" x 6' cut white paper, 2' 1/4" x 3' cut white paper, and 4' 1/2" x 9" rectangle cut white paper. 3. Have students draw (with pencil first) each object to fill the cut white paper and then color with crayons. *Have students show their drawings first for neatness, and details before coloring. 4. For students who finish early, have them touch up coloring, and outline objects with either black markers or black crayons. Students may also cut the objects out for the next class period. <p>Day Three: Art Making: 60 minutes</p> <ol style="list-style-type: none"> 1. Review surrealism and Magritte by asking students to give the word for dreamlike worlds and the artist they have been learning about. 2. Give students their drawings of the objects and allow some time for them to finish coloring. For students who were finished in the previous class period, ask those students to pass out the 9 x 12 white drawing paper, pencils, black crayon or marker, and a 3" x 5" card. 3. Have students stop coloring objects and tell them they are going to create a space for the object. Don't allow students to put their names on, incase students make mistakes, students can flip over the paper and start over. 4. Have students put the 3" x 5" card in the center of the 9" x 12" white paper and trace around the card. 5. Show students how to take the 3" x 5" card and turn it diagonally and line it up with one of the corners of the 3" x 5" card and the 9" x 12" white paper. Students will use the 3" x 5" card as a straight edge to draw a straight line from the inside corner to the outside corner. 6. Students will repeat this process with the other three corners to create a three-dimensional space. Students should trace with the black crayon and then write their name on the back. 7. After student finished drawing the room, ask students, "When you draw something realistic and it goes back into space, what word do we use to describe that?" Answer: three-dimensional. 8. Have students draw three straight horizontal parallel lines where the floor of the room is. Show students how to turn the lines to make it look like wood floors. 9. Show students how to add a rectangle for the bed and another rectangle for either a desk or dresser. Color the furniture. Remind students they should not be working on the walls of the room yet. 10. After most of the students are done drawing and coloring the floor and furniture, tell students that instead of an ordinary room, they are going to bring the outside inside for the walls. Brainstorm with students the outdoor details they can draw and colors that should be used. 11. There should be very little white left, unless they are clouds. Students should be encouraged not overlap colors with the crayons. <p>Day Four: 60 minutes</p>
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	<ol style="list-style-type: none"> 1. Review surrealism and Magritte, by playing two games of hangman. Start by giving the definition of Surrealism and ask each student to give you a letter or vowel. During a student's turn, if the student knows the word they may tell the teacher and the game will be over with a winner. Repeat process with Magritte's last name. 2. Review coloring and expectations of the details in the room with students. 3. Tell students after coloring they will cut out the three objects they drew from a previous art class period. Students will need to place the objects around the room in an interesting manner. 4. Tell students they will place the objects in the room and exchange the work with a neighbor or person across them. Each student will look at the other students and give one constructive feedback. 5. Then students will glue down their objects. 6. If there is half a class period left, have students gather together to show and present their work. Students should describe their work and why they chose the three objects. Make sure to present Magritte's work <i>Personal Values</i> (Appendix) and have students comment on it also. Compare and contrast.
Assessment:	Teacher uses <i>Assessment Rubric for Visual Arts</i> (page 19) for the product and procedures based on the GLIs and pre-assessment questions.

RETEACH

- For students struggling with connecting various art forms and artistic styles to their cultural traditions by drawing objects found in their home ask them to if they have a objects in their home and if they would miss it if wasn't there.
- For students struggling with using appropriate visual art vocabulary when describing art-making processes ask students to verbally give you a sentence with vocabulary word included in it.
- For students struggling with drawing a three-dimensional room and objects that demonstrated awareness of space and composition work with student individually to help hold down straight edge.
- For students struggling with recognizing and identifying the purpose or intent for creating an original work of an impossible room ask students to point out details in Magritte's work that is different explain that dreams aren't shared by the same people. Which makes it original when someone paints it?
- For students struggling with creating an original work of art that illustrates an interpretation the theme dreamlike room by assisting students in brainstorming objects to draw.
- For students struggling with using feedback and self-assessment to improve the quality of artwork during classroom work time, move objects to show more interesting layouts and explain why they are more interesting after moving the pieces.

EXTENSIONS AND RELATED LESSONS

- For proficient students, give students the "Magritte Free-time Worksheet" (**Appendix**)
- Teach a lesson art and literature and have students draw one scene from the book *Tuesday*. Use *Art Express* Level 3. Connections. *Chris Van Allsburg: Painting an Adventure*. p. 20-21.
- Teach a lesson on impossible buildings and have students design building that is made up of unusual materials and have impossible structures. Use *Art Express* Level 4. Lesson 36. *Impossible Building*. p. 64-65.
- If the classroom has computers for students to use, set up the computers with this website for student to go on. Olejarz, H. *Drawing in One-Point Perspective*.
<http://www.olejarz.com/arted/perspective/index.html>



Columbus City Schools
Curriculum Guide
Visual Art – Elementary K-5

Grade Level:	3
Grading Period:	4
Unit:	Collage
Lesson Title:	Artistic Styles
Connections/Integration:	Social Studies/ Civil Rights
Duration:	5, one-hour art classes
Grade Level Indicators:	A31D4, A32A1, A32A2, A32B3, A32B4, A32C6, A33B1

PRE-ASSESSMENT

Multiple Choice:

1. A way an artist chooses to show a subject is called? **GLI: A32A2**

- a. Dots
- b. Style
- c. Color
- d. Line

Answer: b

2. What did Romare Bearden become instead of an artist? **GLI: A31D4**

- a. Dog Sitter
- b. Astronaut
- c. Baseball Player
- d. Teacher

Answer: c

Short Answer:

3. What is unique about Romare Bearden's work? **GLI: A33B1**

Possible answers:

- He used "scrap" materials in a new way to say meaningful messages about African American's way of life.
- He expressed his feelings about the hardships of African-Americans during a time they were prejudiced against.
- He was able to create different moods with his work.
- His work used different found images and recycled them to create new works of art.

4 -Point Rubric

- 4 Student lists 4 examples or lists unique correct answers
- 3 Student lists 3 examples
- 2 Student lists 2 examples
- 1 Student lists 1 example or provide correct answers

Extended Response:

3. Why is Romare Bearden's work important for African American citizens, and the world to know?

GLI: A34A1**Possible answers:**

- His work made more people outside of his community aware what African American citizens were like.
- His work showed how African Americans showed pride and strength about their life and beliefs.
- He's work showed his views on the events of the time that African Americans were going through (Political and social).
- His work was interesting to look at and understand, but also had a personal message to it.

4-Point Rubric

- 4 Students show clear understanding why Romare Bearden work was important in the African American community and the art word by giving a complete answer with three to four examples.
- 3 Students show understanding why Romare Bearden work was important in the African American community and the art word by giving a complete answer with three examples.
- 2 Students show limited understanding why Romare Bearden work was important in the African American community and the art word by giving a complete answer with two examples.
- 1 Students list one example or fail to respond with logical answer.

CLASSROOM EVIDENCE/LEVELS OF MASTERY

GLI A31D4 Recognize selected artists who contributed to the cultural heritages of the people of the United States.

Proficient:	Student recognizes the selected artist (Romare Bearden) who contributed to the cultural heritages of the African American people of the United States.
Emerging:	With teacher and peer assistance, student recognizes the selected artist (Romare Bearden) who contributed to the cultural heritages of the African American people of the United States.
Advanced:	Independently, student recognizes the selected artist (Romare Bearden) who contributed to the cultural heritages of the African American people of the United States.

GLI A32A1 Demonstrate skill and expression in the use of art techniques and processes.

Proficient:	Student demonstrates skill and expression in the use of art techniques and processes to create a photomontage of a student/ teacher playing an instrument.
Emerging:	With teacher and peer assistance, student demonstrates skill and expression in the use of art techniques and processes to create a photomontage of a student/ teacher playing an instrument.
Advanced:	Independently, student demonstrates skill and expression in the use of art techniques and processes to create a photomontage of a student/ teacher

	playing an instrument.
GLI A32A2 Use appropriate visual art vocabulary when describing art-making processes.	
Proficient:	Student use appropriate visual art vocabulary when describing art-making process for making the photomontage.
Emerging:	With teacher and peer assistance, student use appropriate visual art vocabulary when describing art-making process for making the photomontage.
Advanced:	Independently, student use appropriate visual art vocabulary when describing art-making process for making the photomontage.
GLI A32B3 Create 2-D and 3-D works that demonstrate awareness of space and composition (e.g., relate art elements to one another and to space as whole).	
Proficient:	Student creates a two-dimensional artwork (photomontage) of a person playing an instrument that shows awareness of space and composition of a human face.
Emerging:	With teacher and peer assistance, student creates a two-dimensional artwork (photomontage) of a person playing an instrument that shows awareness of space and composition of a human face.
Advanced:	Independently, student creates a two-dimensional artwork (photomontage) of a person playing an instrument that shows awareness of space and composition of a human face.
GLI A32B4 Identify relationships between selected art elements and principles (e.g., color and rhythm).	
Proficient:	Student identifies relationships between selected art elements (value, space) and principles (variety, emphasis) in order apply them to their own artwork.
Emerging:	With teacher and peer assistance, student identifies relationships between selected art elements (value, space) and principles (variety, emphasis) in order apply them to their own artwork.
Advanced:	Independently, student identifies relationships between selected art elements (value, space) and principles (variety, emphasis) in order apply them to their own artwork.
GLI A32C6 Create an original work of art that illustrates a story or interprets a theme.	
Proficient:	Student created an original work of art that interprets the them of community and music.
Emerging:	With teacher and peer assistance, student created an original work of art that interprets the them of community and music.
Advanced:	Independently, student created an original work of art that interprets the them of community and music.
GLI A33B1 Discuss different responses to, and interpretations of, the same artwork.	
Proficient:	Student discusses different responses to, and interpretations of Romare Bearden's work.
Emerging:	With teacher and peer assistance, student discusses different responses to, and interpretations of Romare Bearden's work.
Advanced:	Independently, student discusses different responses to, and interpretations of Romare Bearden's work.

STANDARDS	Benchmark A	Benchmark B	Benchmark C	Benchmark D
1. HISTORICAL, CULTURAL, AND SOCIAL CONTEXTS: Students understand the impact of visual art on the history, culture, and society from which it emanates. They understand the cultural, social and political forces that, in turn, shape visual art communication and expression. Students identify the significant contributions of visual artists to cultural heritage. They analyze the historical, cultural, social and political contexts that influence the function and role of visual art in the lives of people.	Recognize and describe visual art forms and artworks from various times and places. 1. Connect various art forms and artistic styles to their cultural traditions. (A31A1)	Identify art forms, visual ideas and images and describe how they are influenced by time and culture. 2. Identify and compare similar themes, subject matter and images in artworks from historical and contemporary eras. (A31B2)	Identify and describe the different purposes people have for creating works of art. 3. Identify artworks from their communities or regions and communicate how they reflect social influences and cultural traditions. (A31C3)	Place selected art exemplars chronologically in the history of Ohio, the U.S. or North America and describe how they contribute to and reflect the time period. 4. Recognize selected artists who contributed to the cultural heritages of the people of the United States. (A31D4)
2. CREATIVE EXPRESSION AND COMMUNICATION: Students create artworks that demonstrate understanding of materials, processes, tools, media, techniques and available technology. They understand how to use art elements, principles and images to communicate their ideas in a variety of visual forms.	Demonstrate knowledge of visual art materials, tools, techniques and processes by using them expressively and skillfully. 1. Demonstrate skill and expression in the use of art techniques and processes. (A32A1) 2. Use appropriate visual art vocabulary when describing art-making processes. (A32A2)	Use the elements and principles of art as a means to express ideas, emotions and experiences. 3. Create 2-D and 3-D works that demonstrate awareness of space and composition (e.g., relate art elements to one another and to space as whole). (A32B3) 4. Identify relationships between selected art elements and principles (e.g., color and rhythm). (A32B4)	Develop and select a range of subject matter and ideas to communicate meaning in 2-D and 3-D works of art. 5. Recognize and identify a purpose or intent for creating an original work of art. (A32C5) 6. Create an original work of art that illustrates a story or interprets a theme. (A32C6)	Recognize and use ongoing assessment to revise and improve the quality of original artworks. 7. Use feedback and self-assessment to improve the quality of artworks. (A32D7)
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SUGGESTED TEACHING STRATEGIES AND ACTIVITIES

Product:	Photomontage of a Musician.
Materials/Media:	<p>Day One: Picasso Artist Example (Appendix A-126) Vermeer Artist Example (Appendix A-127) Student Worksheet (Appendix A-128) Pencil, <i>Art Express</i>. Grade four (purple book).</p> <p>Day Two: Student Sketching Worksheet (Appendix A-129) Instrument Handout (Appendix A-130 to A-132) 9 x 12 White Drawing Paper, Scissors, glue, Sandwich bags, Black Permanent Marker.</p> <p>Day Three: Student artwork, 9 x 12 White Drawing Paper, Scissors, Glue.</p> <p>Day Four: Student artwork, Water color markers, Black Permanent Marker, Pencil</p> <p>Day Five: Artist Biography – Romare Bearden (Appendix A-133 to A-135) Artist Examples (Appendix A-136, A-137) Bearden Comparison Worksheet (Appendix A-138) Timeline Student Handout (Appendix A-139)</p>
Theme/Culture:	Everyday Art/ Harlem Renaissance
Resources:	<p><i>Art Express</i>. Grade four (Purple book).</p> <ul style="list-style-type: none"> Lesson 18. <i>Artistic Styles</i>. P. 70-71. <p>Art print. Arts Resource Center</p> <ul style="list-style-type: none"> <i>Serenade</i>, Romare Bearden, 1969 <p>Scholastic Art.</p> <ul style="list-style-type: none"> <i>Romare Bearden: Working with Juxtaposition</i>. February 1996. Vol. 26. <p>Additional Resources.</p> <ul style="list-style-type: none"> Art of Romare Bearden. http://northbysouth.kenyon.edu/1998/art/pages/galbearden.htm Gallery 3. http://xroads.virginia.edu/~UG01/hughes/mystery.html Greenberg, Jan. <i>Romare Bearden: Collage of Memories</i>. Infoplease. http://www.infoplease.com/spot/civilrightstimeline1.html Know the Artist: Romare Bearden. http://www.princetonol.com/groups/iad/lessons/middle/bearden.htm Romare Bearden. http://www.dartmouth.edu/~awilson/Bearden/ Romare Bearden: In Black and White. http://users.aol.com/MenuBar/bearden/bearden.htm
Vocabulary:	Styles, Realistic, Impressionistic, Stylized, Collage, Photomontage, Values, Patterns, Positive and Negative Shapes, Emphasis.
Optional: Comparison	<p>Day One: 60 minutes</p> <p>Teacher Preparation:</p> <ol style="list-style-type: none"> Print Student Worksheet (Appendix A-128) for students. <i>Art Express</i> Level 4. Lesson 18. <i>Artistic Styles</i>. p. 70-71. Make 15 copies of: Picasso Artist Example (Appendix A-126) and Vermeer Artist Example (Appendix A-127).



Van Gogh's Starry Night



Chen's Burning with cosmic Rhythm

Processes/Procedures:

- Copy Student Sketching Worksheet (**Appendix A-129**) and cut into half.
- Optional:** Locate Vincent Van Gogh's *Starry Night*, and Tsing-Fang Chen's *Burning with Cosmic Rhythm* art prints from Arts resource Center for extra visual support to show different artistic styles.

Classroom Discussion/ Student Worksheet:

- Tell students today they will be reading a lesson in the *Art Express* books and find definitions for a worksheet.
- Pass out/ pre-set *Art Express*, Level 4 books for students. Have students to turn to page 70, and read the section. Have students write the definition for the art vocabulary words. Remind students to use the glossary if the words are not in the section.
- Go over vocabulary words and definitions.
- Discuss the similarities and differences of the three artworks from the *Art Express*.
- Have students share images of Picasso and Vermeer's work. Have students work in pairs to fill out the *Compare and Contrast Matrix*. Discuss as a class the similarities and differences of the two styles of artwork.
- Pass out "Artistic Styles Sketching Worksheet" and have students draw a person playing the instrument in each box.

Day Two: 60 minutes

Teacher Preparation:

- Students' "Artistic Styles Sketching Worksheet"
- Instrument Handout (**Appendix A-130 to A-132**). Photocopy and cut into half sheets.
- Sandwich Bags, Black permanent marker, Scissors.
- Magazines, Glue, 9 x 12 White drawing paper.

Art Making:

- Review with students Artistic Styles: realistic, abstract.
- Tell students they are going to be creating a person playing a musical instruments. Pass out scissors, sandwich bags, black permanent markers and Instrument Handout (**Appendix A-130 to A-132**) to students. Pass out sandwich bags and have students write their names and room number on the bags. Instruct students to select on instrument they want their person to be playing. Have students cut out the three different sizes of the instrument and place the cut mages in their bags.
- Gather students for a quick demonstration. Students will be using magazines to create their person which is called photomontage. Using pieces from different photographs to create a new picture.
- Show students how to look for images of different varieties of people. They should tear the page out first to reduce a build up of hanging piece in the magazine box. Students should look for ten different kinds of people and select images with clothing that do not have dark colors.
- Tell students they will be selecting a body part from each image. (Head, torso, hair, arms, legs, and feet) Show students how to select body parts and start cutting the part out. Instruct the students to cut our the image carefully and neatly. Students should try to cut all of the background away from the image of the person. **To ensure students have neatly cut pieces, have students show each piece by holding it up in the air. Approve each piece so*

	<p>students can glue or encourage students to trim extra background from the image.</p> <ol style="list-style-type: none"> Have students work till half of the class gets all of their body parts cut out. Gather students for another quick demonstration. Show students how to fit the head, torso, arms, legs, and feet together to form a body before gluing. There will be some overlapping. There should be no white spaces showing between the limbs and the body. Show students how to apply glue to the magazine pieces and smear it with their fingers before gluing it to the 9 x 12 white drawing paper. Explain to students glue left in dot or line form makes the magazine paper soggy, easy to rip, and creases. Most students will not have time to cut all their body parts, have students put cut pieces in sandwich bags and write their names on the bag with a permanent marker. Have students write their names with a pencil on the 9 x 12 white drawing paper. Collect the drawing paper and sandwich bags. Clean up and have students line up. <p>Day Three: Art Making/ Collage 60 minutes</p> <p>Teacher Preparation:</p> <ol style="list-style-type: none"> Student artwork (Sandwich bags: cut out body parts, 9 x 12) Scissors, Glue. <p>Teacher Demonstration/ Art Making:</p> <ol style="list-style-type: none"> Review with students Artistic Styles: realistic, abstract. Collage: photomontage. Pass out student artwork and review cutting out body parts for magazines, and glue procedure from previous class period. Tell students they have the remainder of the class period to cut the body parts out and glue. For students who finish creating their person. Give the students these three options: create another person or animal (cat/dog) of magazine, or add accessories. Throw sandwich bags away and lay the 9 x 12 artwork on drying racks to dry. <i>* For next art class, take dried artwork and take to copier machine and enlarge each work onto a 7 x 11 or 7 x 14 paper. If larger paper is not available for enlarging, photocopy students' artwork on regular size copy paper.</i> <p>Day Four: Art Making/ Patterns 60 minutes</p> <p>Teacher Preparation:</p> <ol style="list-style-type: none"> Make sure student artwork in enlarged on either: 7 x 11, 7 x 14, or regular size paper. Students should have an original and a black and white version of their artwork. Pencils, Watercolor markers. Black permanent markers. <p>Teacher Demonstration/Art Making:</p> <ol style="list-style-type: none"> Review with students Artistic Styles: realistic, abstract. Collage: photomontage. Show students the black and white version of their artwork and explain to students why their work was photocopied. <i>* Instead of all</i>
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	<p>different colors from the different magazine pictures, the photocopier turns the artwork into different values of blacks and grays. Explain what value is: The darkness or lightness of a color.</p> <ol style="list-style-type: none"> Gather students for a quick demonstration. Show students how to separate the background using either: wavy or zigzag lines with a pencil first. The students should try to use between seven to nine lines. The lines should radiate from the photomontage musician to the edges of the paper. Students will then trace over the lines with a black permanent marker. Discuss with students the two color combinations they can select from. Cool (green, blue, and purple), Warm (yellow, orange, and red), Earth tones (green and brown), Secondary (green, purple, and orange), Primary (red, yellow, and blue). Show students how to use two to three colors to create a pattern in section one, then skip the next section and fill in the third section with the same pattern as the first pattern. Tell students they will repeat skipping a section and filling with the same pattern until it reaches the first section. Show students how to fill the remaining section with patterns created from another color combination. Students will have the remainder of the class to complete their work. Clean up and line up. <p>Day Five: Classroom discussion/ Romare Bearden 60 minutes</p> <p>Teacher Preparation:</p> <ol style="list-style-type: none"> Artist Biography – Romare Bearden (Appendix A-133 to A-135) Artist Examples (Appendix A-136, A-137) Bearden Comparison Worksheet (Appendix A-138) Timeline Student Handout (Appendix A-139) Student artwork, Pencils. <p>Teacher Demonstration/ Art Making:</p> <ol style="list-style-type: none"> Photocopy Artist Examples (Appendix A-136, A-137). Photocopy Bearden Comparison Worksheet (Appendix A-138) for each student. Have student compare their work compared to Romare Bearden's work. Have students answer each category. Photocopy Timeline Student Handout (Appendix A-139) for each student. Have students read the timeline of the civil rights movement and look at the work of Romare Bearden. Have students answer the second part of the "Bearden Comparison Worksheet". Gather students to discuss the timeline, Romare Bearden's work and their own work. Points to cover: <ul style="list-style-type: none"> Biography of Romare Bearden found in Artist Biography – Romare Bearden (Appendix A-133 to A-135) His work made more people outside of his community aware what African American citizens were like. His work showed how African Americans showed pride and strength about their life and beliefs. He's work showed his views on the events of the time that African Americans were going through (Political and social). His work was interesting to look at and understand, but also had a personal message to it.
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Assessment:	Teacher uses <i>Assessment Rubric for Visual Arts</i> (page 19) for the product and procedures based on the GLIs and pre-assessment questions.
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RETEACH

- For students struggling with recognizing the selected artist (Romare Bearden) who contributed to the cultural heritages of the African American people of the United States, create a play on bullying based on someone who looks different.
- For students struggling with demonstrating skill and expression in cutting to create the photomontage, modify project by having student color over extra background pieces with the black permanent marker instead of trimming closely to the image.
- For students struggling with using appropriate visual art vocabulary when describing art-making process for making the photomontage, show students each step and ask them to explain as they complete the process.
- For students struggling with creating a two-dimensional artwork of a person playing an instrument that shows awareness of space and composition of a human face and body, sketch out the contour of a human body and have students add the body parts within the sketch.
- For students struggling with identifying relationships between selected art elements (value, space) and principles (variety, emphasis) in order to apply them to their own artwork, have students focus on the principle of emphasis by pointing out works by Georgia O'Keeffe and Hokusai from *Art Express- Level 4, Lesson 4: Nature's Shapes*.
- For students struggling with creating an original work of art that interprets the theme of community and music, have students watch a video without music or sound to show how music is important to their culture and learning.
- For students struggling with discussing different responses to, and interpretations of Romare Bearden's work, have students view the work of Claes Oldenburg and Wayne Thiebaud and ask students why artists would create typically small objects as large as buildings or of desserts.

EXTENSIONS AND RELATED LESSONS

- Have proficient students create additional musicians to form a band or a singer for the first musician.
- Have students create a music collage using fabrics, and found objects. Use *Art Express- Level 3: Musical Inspirations*, p. 128-129.
- Have students create a work by listening to jazz music. Have students draw a line mimicking the notes of the music making sure to overlap lines. Students can experiment with different mediums (i.e., paint, yarn, beads, chalk, and glue).



Columbus City Schools
Curriculum Guide
Visual Art – Elementary K-5

Grade Level:	3
Grading Period:	4
Unit:	Clay
Lesson Title:	Egyptian Profile
Connections/Integration:	Social Studies/ World History
Duration:	3, one-hour art classes
Grade Level Indicators:	A32A1, A32A2, A32B3, A32C5, A33A1, A34C3

PRE-ASSESSMENT

Multiple Choice:

1. From what country did this artwork come from? **GLI: A32A2**
- Japan
 - Canada
 - Egypt
 - England

Answer: c

Short Answer:

2. How can you make a face out of clay? **GLI: A32A2**

Possible answers:

- Pinch pieces of clay or roll clay into coils and press into slab of clay.
- Roll pieces of clay and pinch and score them onto a slab of clay.
- Cut a template out of paper of a side face, and place on slab of clay. Trim extra clay off of slab. Add pieces of clay for eyes, mouth and wig.
- Mark clay for eyes in the middle and add pieces of clay for mouth and eyes. Draw designs for wig.

4-Point Rubric

- Student lists 4 examples or lists unique combinations of objects
- Student lists 3 examples
- Student lists 2 examples

- 1 Student lists 1 example or unable to form combinations of objects

Extended Response:

3. How can you tell if an artwork is Egyptian? Use details to describe the Egyptian artwork. **GLI: A33A1**

Possible answers:

- Egyptian artwork shows faces from the side with eyes drawn from the front. Egyptians made the eyes from the front so people could see.
- Egyptians drew their faces from the side and the bodies from the side.
- Egyptian artwork shows the king larger than anyone else to show the social importance of the king.
- Egyptians made pictures on walls to show their way to the after life.

4-Point Rubric

- 4 Students show clear understanding of how to use details to describe Egyptian artwork by giving a complete answer with three to four examples.
- 3 Students show understanding of how to use details to describe Egyptian artwork by giving a complete answer with two to three examples.
- 2 Students show limited understanding of how to use details to describe Egyptian artwork by giving an answer with one to two examples.
- 1 Students list one example or fail to respond with logical answer.

CLASSROOM EVIDENCE/LEVELS OF MASTERY

GLI A32A1 Demonstrate skill and expression in the use of art techniques and processes.	
Proficient:	Student demonstrates skill and expression in the use of art techniques and processes to create a clay portrait.
Emerging:	With teacher and peer assistance, student demonstrates skill and expression in the use of art techniques and processes to create clay medallion.
Advanced:	Independently, student demonstrates skill and expression in the use of art techniques and processes to create a clay portrait.
GLI A32A2 Use appropriate visual art vocabulary when describing art-making processes.	
Proficient:	Student use appropriate visual art vocabulary when describing art-making process for creating an Egyptian clay portrait.
Emerging:	With teacher and peer assistance, student use appropriate visual art vocabulary when describing art-making process for creating an Egyptian clay portrait.
Advanced:	Independently, student use appropriate visual art vocabulary when describing art-making process for creating an Egyptian clay portrait.
GLI A32B3 Create 2-D and 3-D works that demonstrate awareness of space and composition (e.g., relate art elements to one another and to space as whole).	
Proficient:	Student creates a two-dimensional artwork of a face from that shows awareness of space and composition of a human face.
Emerging:	With teacher and peer assistance, student creates a two-dimensional artwork of a face from that shows awareness of space and composition of a human face.

Advanced:	Independently, student creates a two-dimensional artwork of a face from that shows awareness of space and composition of a human face.
GLI A32C5 Recognize and identify a purpose or intent for creating an original work of art.	
Proficient:	Student recognized and identified the purpose or intent for creating an original work of a work showing a face from the side.
Emerging:	With teacher and peer assistance, student recognized and identified the purpose or intent for creating an original work of an impossible room.
Advanced:	Independently, student recognized and identified the purpose or intent for creating an original work of an impossible room.
GLI A33A1 Use details to describe the subject matter in artworks (e.g., subtle facial expressions, distinctive clothing or stormy weather).	
Proficient:	Student use details to describe the subject matter in artworks.
Emerging:	With teacher and peer assistance, student use details to describe the subject matter in artworks.
Advanced:	Independently, student use details to describe the subject matter in artworks.
GLI A34C3 Distinguish between technical and expressive qualities in their own artworks.	
Proficient:	Student distinguishes between technical and expressive qualities in their own artworks by writing an artist statement.
Emerging:	With teacher and peer assistance, student distinguishes between technical and expressive qualities in their own artworks by writing an artist statement.
Advanced:	Independently, student distinguishes between technical and expressive qualities in their own artworks by writing an artist statement.

STANDARDS	Benchmark A	Benchmark B	Benchmark C	Benchmark D
1. HISTORICAL, CULTURAL, AND SOCIAL CONTEXTS: Students understand the impact of visual art on the history, culture, and society from which it emanates. They understand the cultural, social and political forces that, in turn, shape visual art communication and expression. Students identify the significant contributions of visual artists to cultural heritage. They analyze the historical, cultural, social and political contexts that influence the function and role of visual art in the lives of people.	Recognize and describe visual art forms and artworks from various times and places. 1. Connect various art forms and artistic styles to their cultural traditions. (A31A1)	Identify art forms, visual ideas and images and describe how they are influenced by time and culture. 2. Identify and compare similar themes, subject matter and images in artworks from historical and contemporary eras. (A31B2)	Identify and describe the different purposes people have for creating works of art. 3. Identify artworks from their communities or regions and communicate how they reflect social influences and cultural traditions. (A31C3)	Place selected art exemplars chronologically in the history of Ohio, the U.S. or North America and describe how they contribute to and reflect the time period. 4. Recognize selected artists who contributed to the cultural heritages of the people of the United States. (A31D4)
2. CREATIVE EXPRESSION AND COMMUNICATION: Students create artworks that demonstrate understanding of materials, processes, tools, media, techniques and available technology. They understand how to use art elements, principles and images to communicate their ideas in a variety of visual forms.	Demonstrate knowledge of visual art materials, tools, techniques and processes by using them expressively and skillfully. 1. Demonstrate skill and expression in the use of art techniques and processes. (A32A1) 2. Use appropriate visual art vocabulary when describing art-making processes. (A32A2)	Use the elements and principles of art as a means to express ideas, emotions and experiences. 3. Create 2-D and 3-D works that demonstrate awareness of space and composition (e.g., relate art elements to one another and to space as whole). (A32B3) 4. Identify relationships between selected art elements and principles (e.g., color and rhythm). (A32B4)	Develop and select a range of subject matter and ideas to communicate meaning in 2-D and 3-D works of art. 5. Recognize and identify a purpose or intent for creating an original work of art. (A32C5) 6. Create an original work of art that illustrates a story or interprets a theme. (A32C6)	Recognize and use ongoing assessment to revise and improve the quality of original artworks. 7. Use feedback and self-assessment to improve the quality of artworks. (A32D7)
3. ANALYZING AND RESPONDING: Students identify and discriminate themes, media, subject matter and formal technical and expressive aspects in works of art. They understand and use the vocabulary of art criticism to describe visual features, analyze relationships and interpret meanings in works of art. Students make judgments about the quality of works of art using the appropriate criteria.	Identify and describe the visual features and characteristics in works of art. 1. Use details to describe the subject matter in artworks (e.g., subtle facial expressions, distinctive clothing or stormy weather). (A33A1) 2. Explore and describe how art principles are used by artists to create visual effects (e.g., balance used to create the effect of stability). (A33A2)	Apply comprehension strategies (e.g. personal experience, art knowledge, emotion, perceptual and reasoning skills) to respond to a range of visual artworks. 3. Discuss different responses to, and interpretations of, the same artwork. (A33B1)	Contribute to the development of criteria for discussing and judging works of art. 4. Identify successful characteristics that contribute to the quality of their own artworks and the works of others. (A33C4) 5. Identify criteria for discussing and assessing works of art. (A33C5)	
4. VALUING THE ARTS/ AESTHETIC REFLECTION: Students understand why people value visual art. They present their beliefs about the nature and significance of selected artworks and the reasons for holding these beliefs. Students reflect on and respect diverse points of view about artworks and artifacts.	Apply basic reasoning skills to understand why works of art are made and valued. 1. Explain reasons for selecting an object they think is a work of art. (A34A1)	Form their own opinions and views about works of art and discuss them with others. 2. Ask clarifying questions about others' ideas and views concerning art. (A34B2)	Distinguish and describe the aesthetic qualities in works of art. 3. Distinguish between technical and expressive qualities in their own artworks. (A34C3)	
5. CONNECTIONS, RELATIONSHIPS AND APPLICATIONS: Students connect and apply their learning of visual art to the study of other arts areas and disciplines outside the arts. They understand relationships between and among concepts and ideas that are common across subjects in the curriculum. Students recognize the importance of lifelong learning and experience in visual art.	Demonstrate the relationship the visual arts share with other arts disciplines as meaningful forms of nonverbal communication. 1. Interpret a favorite painting through movement or music. (A35A1)	Use the visual arts as a means to understand concepts and topics studied in disciplines outside the arts. 2. Communicate mathematics, geography or science information visually (e.g., develop a chart, graph or illustration). (A35B2)	Create and solve an interdisciplinary problem using visual art processes, materials and tools. 3. Apply problem-solving skills from other subject areas (e.g., scientific method and inquiry processes) to solve artistic problems. (A35C3)	Describe how visual art is used in their communities and the world around them and provide examples. 4. Provide examples of different types of artists (e.g., muralists, industrial designers, architects...) and describe their roles in everyday life. (A35D4)

SUGGESTED TEACHING STRATEGIES AND ACTIVITIES	
Product:	Clay Egyptian Profile Portraits
Materials/Media:	<p>Day One: Egyptian art prints (Appendix A-140 to A-144), Egyptian Student Worksheet (Appendix A-145), modeling clay.</p> <p>Day Two: Clay, paper clips, foil mat (4 x 6 chip board with piece of foil wrapped around it), plastic utensils (forks, knives), straws, water trays, paper towels/ baby wipes.</p> <p>Day Three: Acrylic paints (red, blue, turquoise, orange, silver, gold), and brushes, water cups, glue, pipe cleaners (cut to 3 inches) newspaper, paper towels/baby wipes. (Optional: toothpicks, Q- tips).</p>
Theme/Culture:	Egyptian Artworks
Resources:	<p>Art & Man.</p> <ul style="list-style-type: none"> • <i>Egyptian Art. Working with Sculpture.</i> Dec. 1989. Vol.20. <p>Art prints: Arts Resource Center</p> <ul style="list-style-type: none"> • <i>King Tutankhamen in Battle.</i> Painted Wooden Chest. • <i>The Goddess of the Night.</i> Painted Form the Tomb of Ramesses IV. • <i>Musicians at a Banquet.</i> Wall painting from Nahkt's Tomb. <p>Scholastic Art.</p> <ul style="list-style-type: none"> • <i>Albrecht Durer.</i> September 2001. Vol.32. <p>Additional Resources.</p> <ul style="list-style-type: none"> • Ancient Egypt: TUT-ANHK-AMEN. http://thinkertoy.com/ancient/ttae01.html • Basic Art. Discovery Schools. http://www.discoveryschools.com • http://www.sierravista.wuhsd.k12.ca.us/basicart/faces.htm#profile1 • Enchanted Learning. www.enchantedlearning.com/artists/egypt/coloring/nefertiti.shtml • Eyewitness Books. <i>Ancient Egypt.</i> Arts Resource Center. • King Tutankhamun Outlines. http://www.kingtutshop.com/outlined-papyrus-sheets/outlined-kingtutII.htm • Portrait Detectives. http://www.liverpoolmuseums.org.uk/nof/portraits/ • Web Gallery of Art. http://www.wga.hu/frames-e.html?/html/p/piero/francesco/portrait/montefel.html
Vocabulary:	Clay, Slab, Score, Slip, Kiln, Fire, Profile, Egyptian, Proportion
Processes/Procedures:	<p>Day One: 60 minutes</p> <p>Teacher Preparation:</p> <ol style="list-style-type: none"> 5. Locate Egyptian art prints with profiles and print out artworks from (Appendix A-140 to A-144). 6. Print "Student Worksheets" (Appendix A-145). 7. Find modeling clay for practice.

	<p>Classroom Discussion/ Sketching:</p> <ol style="list-style-type: none"> 7. Introduce lesson by showing artwork examples of Egypt from the Arts Resource Center or photocopy the “Egyptian Images” from (Appendix A-140 to A-144) for each student to look at. 8. Show the prints and ask students what country they think the artwork is from. Show students where Egypt is located on a room map and ask students what they know about the country’s customs, artwork, climate, and religion. 9. Give students some of the country’s history from “Egypt Quick Facts” (Appendix A-141). 10. Have students look at the “Egyptian Profile Examples” (Appendix A-140 to A-144) and have them describe what all of the artworks have in common. <ul style="list-style-type: none"> • Points to cover: Side faces, forward eyes, shoulders shown from the side. Teacher physically shows students the Egyptians pose. Explain to students why Egyptians painted people using two different views. • Egyptian artwork shows faces from the side with eyes drawn from the front. Egyptians made the eyes from the front so people could see. • Egyptians drew their faces from the side and the bodies from the side. • Egyptian artwork shows the king larger than anyone else to show the social importance of the king. • Egyptians made pictures on walls to show their way to the after life. 11. Tell students they will be drawing an Egyptian profile before making it out of clay. Pass out “Egyptian Worksheet” (Appendix A-145) and “Egyptian Clay Templates” (Appendix A-146, A-147) pencils to students. Draw a box with four squares. Show students how to draw a profile by using the grid method on the board. Students waiting can draw the back of the head but is not necessary. Then explain to students the proportion of the face: eyes middle of face, ears in line with eyes, nose Eye line 1/2 way, Brow 1/3, Nose 1/3, and mouth 1/3. Have students practicing drawing profile, eyes, nose, and mouth on the worksheet. 12. Tell students their project will be from clay, but today they will need to practice with modeling clay. Students will have one day to work with the clay. 13. Gather students for the demonstration. Show students take a piece of modeling clay (golf ball) and flatten with hand. Students draw a profile line in the clay and mark where the eyes, nose and mouth are. Show students how to take a small piece and roll into small coils for the eyes. Show students how to build up the nose with little balls of clay. Add coils for the mouth. Students who are finished with facial features can experiment and add clay for the ear, chin and the head gear. 14. Tell students they will work with clay next art class period. Clean up.
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Day Two: 60 minutes

Teacher Preparation:

6. Create foil mats by wrapping foil around cardboard for each student to work on, or the clay will stick to the table and dry out.
7. Precut clay into small blocks the size of your palm with clay cutter.
8. Fill water trays with slip.
9. Place small containers with clay tools/ plastic utensils.
10. Wet paper towels with water in a plastic tray/ open baby wipes.

Teacher Demonstration/Art Making:

11. Review with students the Egyptian profile works, proportion, and profile.
12. Pass out “Egyptian Clay Templates” and have students cut out the image they want to create.
13. Gather students for quick demonstration.
14. Show students how to roll the clay into a ball (size of baseball). Remind students the nature of the clay and that it dries very quickly. Students will only be able to start over several times before the clay will start drying out. Show students how to flatten clay with their palm of their hand (Optional: rolling pins can be used.).
15. Have students write first and last initial, and room number on the back of the slab.
16. Have student place cut “Egyptian Clay Template” over slap of clay and take a tool to cut profile into the clay. Student will use left over/ extra clay to make coils for the mouth, nose, and mouth. Students should attempt to add an ear, and head gear based on the template.

Day Three: Painting 60 minutes

Teacher Preparation:

3. Check acrylic (brown, red, blue, turquoise, and gold) paints and trays. Brown might need to be made by using red and green with a little yellow.
4. Check and count brushes for each student.
5. Separate newspapers into sheets.
6. Wet paper towels with water in a plastic tray/ set out a container of baby wipes.
7. Cut black poster board to or 4 ½ x 6 or 5 x 7.
8. Locate glue gun and glue sticks/ purchase liquid nail.
9. **Optional:** students make own easel for artwork. Precut tag board/ chip board to 4 ½ x 6 or 5 x 7.

Teacher Demonstration/Art Making:

7. Review with students the Egyptian profile works, proportion, and profile.
8. Pass out clay work, newspaper, black poster board, and white crayons. Have students write their names with white crayon, and then put crayons away.
9. Gather students for a quick demonstration. Show students how to paint faces with premixed brown paint. Wash out brush.

	<p>Then add gold, red, and blue for the head dress and jewelry. When students are finished painting, have students give their work to the teacher to hot glue/ liquid nail glue it to a 5 x 7 black poster board.</p> <p>10. Call each student/ table to get their paint and brush first, and then get water cups to fill $\frac{1}{4}$ full (in case of accidents).</p> <p>11. Optional: Have students cut out “Egyptian Easel Template” (Appendix A-148) first then place on tag board/ chip board to trace and cut out. Place cut template on cut tag board and fold where dash lines are.</p>
Assessment:	Teacher uses <i>Assessment Rubric for Visual Arts</i> (page 19) for the product and procedures based on the GLIs and pre-assessment questions.

RETEACH

- For students struggling with demonstrating skill and expression in the use of art techniques and processes to create a clay portrait, have students instruct the teacher on how to make the clay portrait. The teacher can create the profile, add eyes, and build nose. Have students explain the rest of the process and then finish the portrait independently.
- For students struggling with using appropriate visual art vocabulary when describing the art-making process for creating an Egyptian clay portrait, select or create images for each art vocabulary word and have students point to the appropriate image during the art-making process.
- For students struggling with creating a two-dimensional artwork that shows awareness of space and composition of a human face, the teacher can tear images of faces from magazines and have students fill in where the eyes are and draw a line through the eyes. Have students mark the nose, mouth and ears.
- For students struggling with recognizing and identifying the purpose or intent for creating an original work that shows a face from the side, the teacher can show examples in television, media, sport logos and explain why people create images today based on history.
- For students struggling with using details to describe the subject matter in artworks, have students describe subject matter through movement or sounds and explain what it means.
- For students struggling with distinguishing between technical and expressive qualities in their own artworks, the teacher can have students write an artist statement. Have students describe the steps taken to create the artwork and then explain how artists can express their feelings by using their skills.

EXTENSIONS AND RELATED LESSONS

- Have students write an artist statement on the steps to creating their clay portraits, and then explain how artists can express their feelings by using their skills.
- If computers are available, have proficient students go online to, The Mystery of King Tut’s Death. <http://www.nationalgeographic.org/ngkids/0508/>.
- Teach a lesson on drawing a portrait of someone from any sides but the side or front. Use *Art Express*. Level 3. *Looking At Others*, pages 58-59.
- Teach a lesson on comparing portraits from different historical eras. Discuss social statues of art patrons. Additional images can be found in (**Appendix A-152, A-153**).

3rd Grade: Drawing: *People In Motion*: Student Handout

“Angles Worksheet”: Pre-test

Name: _____ Rm: _____ Date: _____

Match the name of the angle with the picture.

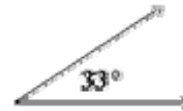
1. Acute angle = _____

A.



2. Right angle = _____

B.



3. Obtuse angle = _____

C.



“Angles Worksheet”: Test

Name: _____ Rm: _____ Date: _____

Match the name of the angle with the picture.

1. Acute angle = _____

A.



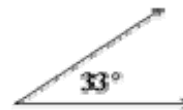
2. Right angle = _____

B.



3. Obtuse angle = _____

C.



3rd Grade: Clay: *Cat and Mouse*: (1 of 4)

Zaraguella (Possums) Family



<http://www.elcoquigifts.com/miva/merchant.mv?Screen=P>

ROD&Store_Code=EC&Product_Code=C2013-MX&Category_Code=001COax

3rd Grade: Clay: *Cat and Mouse*: (2 of 4)

Tigrito and Paws



http://www.elcoquigifts.com/miva/merchant.mv?Screen=PROD&Store_Code=EC&Product_Code=C4026-MX&Category_Code=001COax

3rd Grade: Clay: *Cat and Mouse*: (3 of 4)

Flowered Iguana



http://www.elcoquigifts.com/miva/merchant.mv?Screen=PROD&Store_Code=EC&Product_Code=C1108-MX&Category_Code=001COax

3rd Grade: Clay: *Cat and Mouse*: (4 of 4)

Curvy Tigrito



http://www.elcoquigifts.com/miva/merchant.mv?Screen=PROD&Store_Code=EC&Product_Code=C4006-MX&Category_Code=001COax

3rd Grade: Collage: *Shoe-flies*: Everyday Art Student Criticism Worksheet

Name: _____ **Rm:** _____ **Date:** _____

Group 1	Group 2	Group 3
Object: Reasons:	Object: Reasons:	Object: Reasons:

3rd Grade: Collage: *Shoe-flies*: Student Worksheet

Name: _____ Rm: _____ Date: _____

Jan Metzeliger	“Shoe Lasting”	inventor	shoe
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In 1852, _____ was born in South America. He made a _____ machine. He is called an _____.






When _____ turned 19, he moved to the United States. He did speak English. He found a job making _____. He noticed that no machines sewed the upper part of a _____ to the sole. It was done by hand. The people were called "hand lasters". They charged a lot for their skills. A pair of _____ was very expensive to purchase. They didn't think a machine could their job. _____ decided they were wrong. He took classes at night. He learned English and studied books. He began making a machine. The "hand lasters" found out about his idea. They made fun of him. Yet he kept working on the machine.

People asked to buy the _____ machine. He sold it to two investors. In 1889, _____ died. He left his money to the First Church of Christ in Lynn, Massachusetts.






3rd Grade: Collage: *Shoe-flies*: Free-time Worksheet

Name: _____ Rm: _____ Date: _____

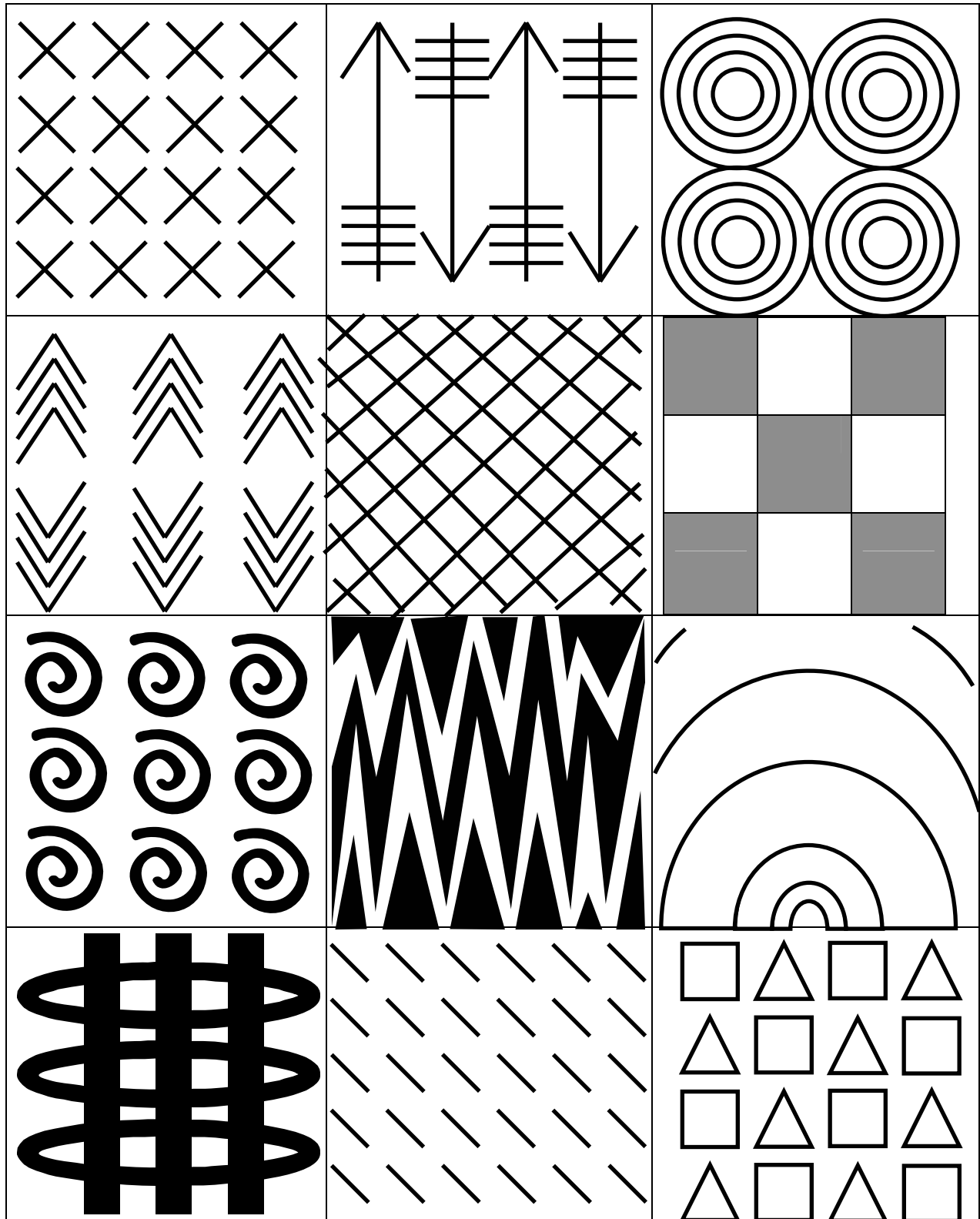
- a. Put the pictures in order using: **1, 2, 3, 4, 5**
- b. Label each step using: **Planning, Leather Cutting, Stitching, Bottoming, and Finishing.**

	#	Steps
		() *Hint: Needle is used.
		() *Hint: Ironing, and Smoothing
		() *Hint: Pencil is needed
		() *Hint: The work is underneath the shoe
		() *Hint: A cutting tool is used.

3rd Grade: Collage: *Shoe-flies*: Free-time Worksheet **Teacher Key**

	#	Steps
	3	<p>(Stitching)</p> <p>*Hint: Needle is used.</p>
	5	<p>(Finishing)</p> <p>*Hint: Ironing, and Smoothing</p>
	1	<p>(Planning)</p> <p>*Hint: Pencil is needed</p>
	4	<p>(Bottoming)</p> <p>*Hint: The work is underneath the shoe</p>
	2	<p>(Leather Cutting)</p> <p>*Hint: A cutting tool is used.</p>

3rd Grade: Collage: *Shoe-flies*: Pattern Practice Sheet



3rd Grade: Painting: *Brilliant Sunflowers*: Artist Example (1 of 9)



Bedroom in Arles. Saint-Rémy. September 1889. Oil on canvas. Art Institute of Chicago, Chicago, IL, USA

3rd Grade: Painting: *Brilliant Sunflowers*: Artist Example
(2 of 9)



Vincent van Gogh. *Still Life with Mackerels, Lemons and Tomatoes.* Summer 1886. Oil on canvas. Oscar Reinhart Collection, Winterthur, Switzerland.

3rd Grade: Painting: *Brilliant Sunflowers*: Artist Example
(3 of 9)



Vincent van Gogh. *Vase with Daisies and Anemones*. Summer 1887. Oil on canvas. Rijksmuseum Kröller-Müller, Otterlo, Netherlands.

3rd Grade: Painting: *Brilliant Sunflowers*: Artist Example
(4 of 9)



Vincent van Gogh. *Imperial Crown Fritillaria in a Copper Vase*. 1887. Oil on canvas. Musée d'Orsay, Paris, France.

3rd Grade: Painting: *Brilliant Sunflowers*: Artist Example
(5 of 9)



Vincent van Gogh. Fifteen Sunflowers in a Vase, 1888, National Gallery, London

3rd Grade: Painting: *Brilliant Sunflowers*: Artist Example
(6 of 9)



Vincent van Gogh. *Twelve Sunflowers in a Vase.* August 1888., Munich, Germany.

3rd Grade: Painting: *Brilliant Sunflowers*: Artist Example
(7 of 9)



Vincent van Gogh. *Sunflowers*. 1888. Oil on canvas. National Gallery, London, UK.

3rd Grade: Painting: *Brilliant Sunflowers*: Artist Example
(8 of 9)



Georgia O'Keeffe. *Jimson Weed*

3rd Grade: Painting: *Brilliant Sunflowers*: Artist Example
(9 of 9)



Georgia O'Keeffe. Yellow Cactus

3rd Grade: Painting: *Brilliant Sunflowers*: Student Worksheet

Name: _____ Room: _____ Date: _____

Georgia O’Keeffe

Vincent van Gogh

A Venn diagram consisting of two large, overlapping circles. The left circle is associated with Georgia O’Keeffe and the right circle with Vincent van Gogh. Each circle contains ten horizontal lines for writing. The overlapping area in the center is blank, intended for students to write similarities between the two artists.

3rd Grade: Painting: *Brilliant Sunflowers*: Student Worksheet

Vincent van Gogh Free-time

Name: _____ Room: _____ Date: _____

Vincent van Gogh

A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z
		18						19			23				16		2		25		13			8	

V I C T V P I T R I
13 19 11 18 15 11 25 13 22 11 10 12 10 4 16 22 19 11 25 15 9 7 2 19 10 4
T C L R L C R T I C
25 18 12 23 12 2 5 24 23 6 12 11 12 18 4 2 12 6 22 25 19 18
L R T T P P L R
20 24 11 5 23 12 21 15 2 20 25 4 22 25 16 15 12 16 23 15 22 2 12 24 11 9
T R L Y T Y .
25 4 15 21 12 2 23 9 15 11 26 12 8 25 12 9 22 8

What's Next?

3rd Grade: Textiles: *Art Imitates Life: Artist Examples:* (1 of 6)



Georgia O'Keeffe. Jack in the Pulpit

3rd Grade: Textiles: *Art Imitates Life*: Artist Examples: (2 of 6)



Jack in the Pulpit

3rd Grade: Textiles: *Art Imitates Life*: Artist Examples: (3 of 6)



Georgia O'Keeffe. White Pansy

3rd Grade: Textiles: *Art Imitates Life*: Artist Examples: (4 of 6)



Georgia O'Keeffe. White Pansy

3rd Grade: Textiles: *Art Imitates Life*: Artist Examples: (5 of 6)



Georgia O'Keeffe. Oriental Poppies

3rd Grade: Textiles: *Art Imitates Life*: Artist Examples: (6 of 6)



Oriental Poppies

3rd Grade: Textiles: *Art Imitates Life*: Student Handout

Name: _____ Room: _____ Date: _____

Georgia O'Keeffe was born on a farm in Wisconsin. She learned about nature living on the farm. Then Georgia studied art in New York City. After New York City she taught art classes in Texas. She looked at the world around her. She saw the blue skies. She liked the bright sun. She watched the distant dust storms. She painted them with bright colors, big shapes, and bold lines.

An art gallery owner saw her work. He asked her to go back to New York City to paint pictures. She wanted to get people to stop and see the small things they often passed by. Like flowers, leaves, buttons on a T-shirt, pencils, and rocks. She decided to paint large flowers. Georgia started painting flowers the size of a movie poster. Georgia's flowers were very big. Part of the flower could fit on the big canvas. She painted the flowers with bright colors. She used smooth brushstrokes. This showed the soft petals. Many people stopped did stop. They wanted to see the huge painted flowers.

Georgia is one of the America's most famous painters. She lived to be 98 years old. She saw beauty in things that people did not.

3rd Grade: Textiles: *Art Imitates Life*: Student Worksheet

Name: _____ Room: _____ Date: _____

1. On the Georgia O'Keeffe handout, circle one of the underlined words that describe an object.
2. Draw the object as large as the movie poster.
3. What kind of details does this object have? Add details to the object.

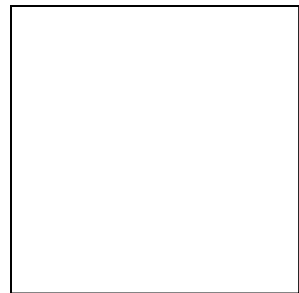
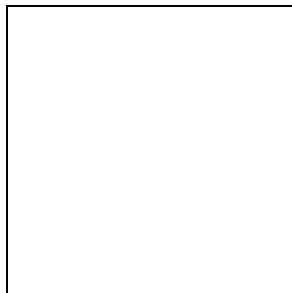
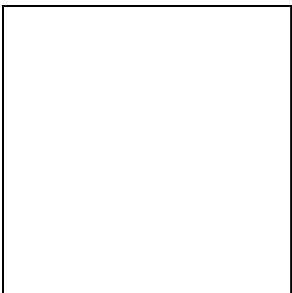
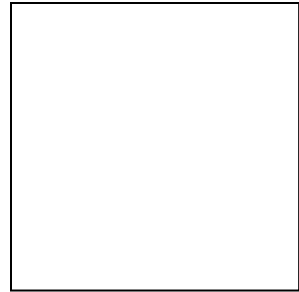
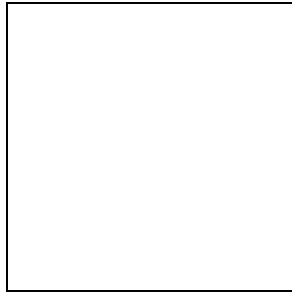
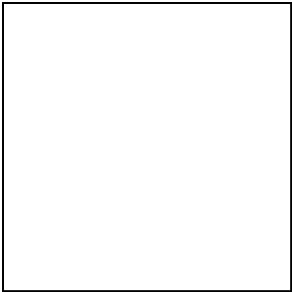
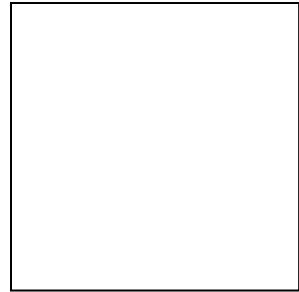
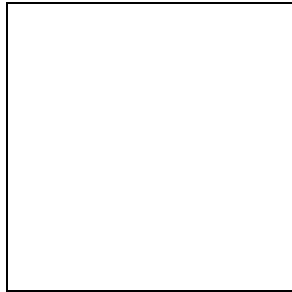
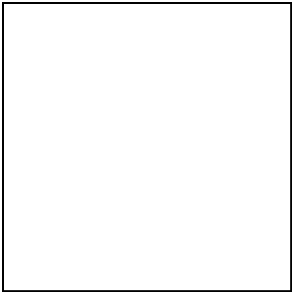
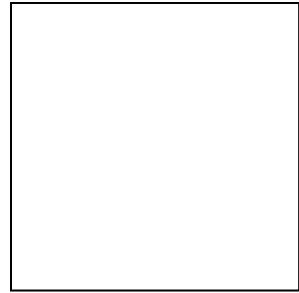
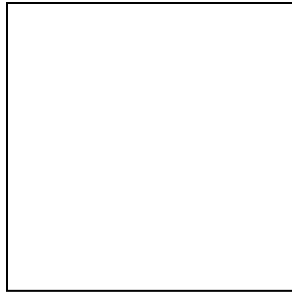
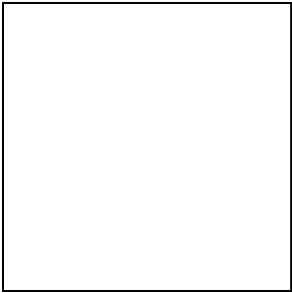
Movie Poster

A large empty rectangular box for drawing.

3rd Grade: Textiles: *Art Imitates Life*: Student Worksheet

Thumbnail

Name: _____ Room: _____ Date: _____



3rd Grade: Textiles: *Art Imitates Life*



<http://virtual.clemson.edu/groups/womenstudies/gok/GOKSC2.htm>

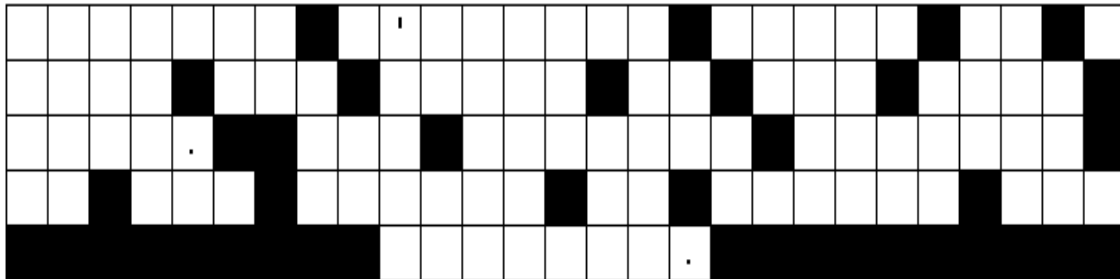
3rd Grade: Textiles: *Art Imitates Life*



3rd Grade: Textiles: *Art Imitates Life: Free Time*

Name: _____ Room: _____ Date: _____

Put the correct letter or vowel in each column.



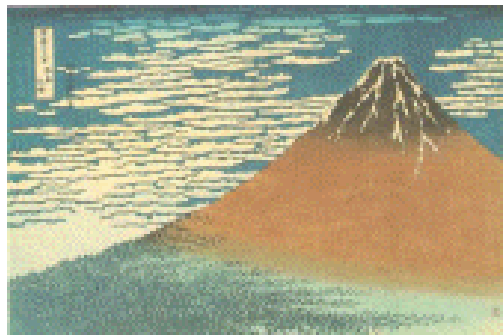
E E T

T A Y D K T A D L T E I R
 G O O M T D E E O V E I F O N I V E O E O N K
 F I T G G I N S O O E L E F N S O L N F W D W O T S A
 C E R R E A A P H M P P A I T E E D O T L C Y E R H E

3rd Grade: Printmaking: *Prints from Nature*: Artist Biography

Katsushika Hokusai (September 23, 1760-April 18, 1849) was a Japanese painter and printmaker from the Edo Period. He is famous for his series of prints called "Thirty-Six Views of Mount Fuji" (produced during the period 1826-1833). One of these views, "The Great Wave Off Kanagawa," has become a modern-day icon. Hokusai's seemingly timeless images are almost 200 years old.

Hokusai was born in Edo (now called Tokyo), Japan. In 1778, he apprenticed at the art studio of Katsukawa Shunsho. During his life, Hokusai produced tens of thousands of prints, paintings, and illustrations. Hokusai's images were usually taken from the Japanese countryside, its people and its legends.



Also, Hokusai's prints influenced many western artists, including Vincent van Gogh, Claude Monet, Edgar Degas, and Henri Toulouse-Lautrec.

3rd Grade: Printmaking: *Prints from Nature: Artist Examples*
(1 of 7)

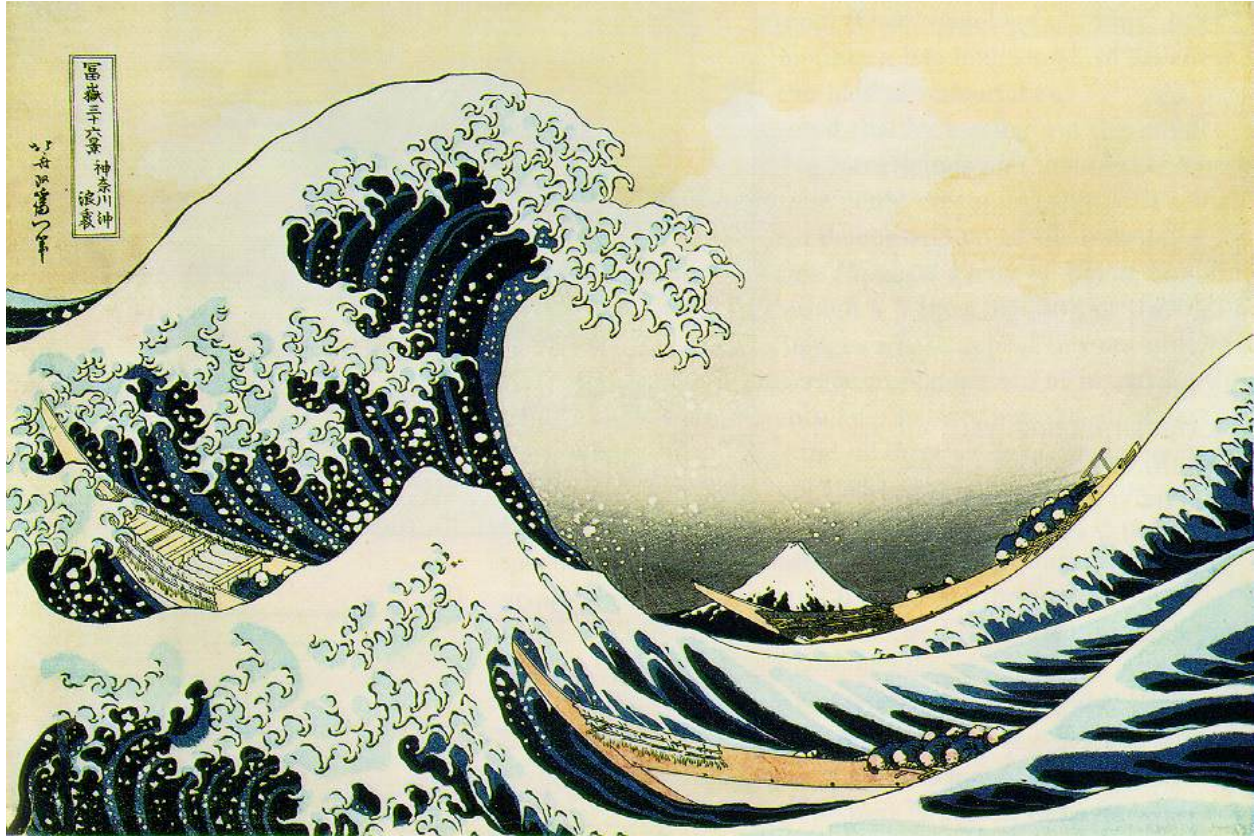


Hokusai. *Iris Flowers and Grasshopper*

<http://www.washacadsci.org/flowers/index4.htm>

*Can use to connect with the lesson on Georgia O'Keeffe

3rd Grade: Printmaking: *Prints from Nature*: Artist Examples
(2 of 7)



The Great Wave

<http://www.artchive.com/artchive/h/hokusai/>

3rd Grade: Printmaking: *Prints from Nature*: Artist Examples
(3 of 7)



<http://suewebik.net/d2/Relax2.html>

3rd Grade: Printmaking: *Prints from Nature*: Artist Examples
(4 of 7)



<http://suewebik.net/d2/Relax2.html>

3rd Grade: Printmaking: *Prints from Nature*: Artist Examples
(5 of 7)



<http://www.ohmigallery.com/Sales/bin/Hokusai-05.htm>

3rd Grade: Printmaking: *Prints from Nature*: Artist Examples
(6 of 7)



<http://www.stud.uni.torun.pl/~elizaw/zima.html>

3rd Grade: Printmaking: *Prints from Nature*: Artist Examples
(7 of 7)



<http://www.wisegorilla.com/images/japaneseprints/japanese.html>

3rd Grade: Printmaking: *Prints from Nature*: Student Worksheet

Name: _____ Room: _____ Date: _____

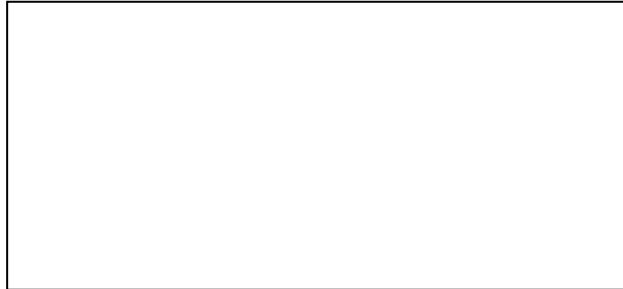
Title of Lesson: _____

Vocabulary Words:

1. Organic shapes: = _____

1. Contrast: = _____

Draw a picture with three waves.



3rd Grade: Printmaking: *Prints from Nature*: Free Time

Name: _____

Rm: _____

Date: _____

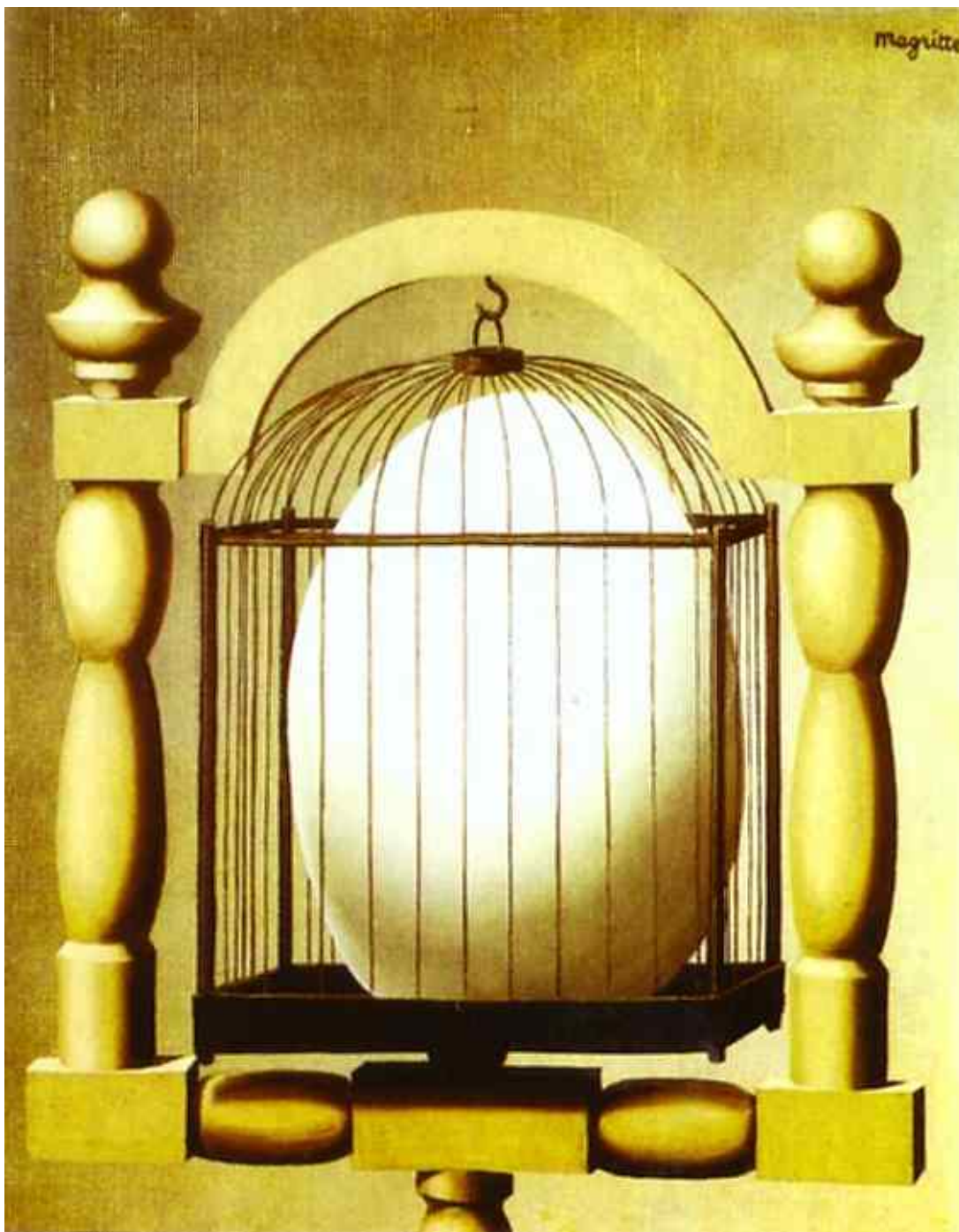
Double puzzle

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			4																		

										6
1	2	3	4	5	6	7	8	9	10	

Unscramble each of the clue words.
Copy the letters in the numbered cells to other cells with the same number.

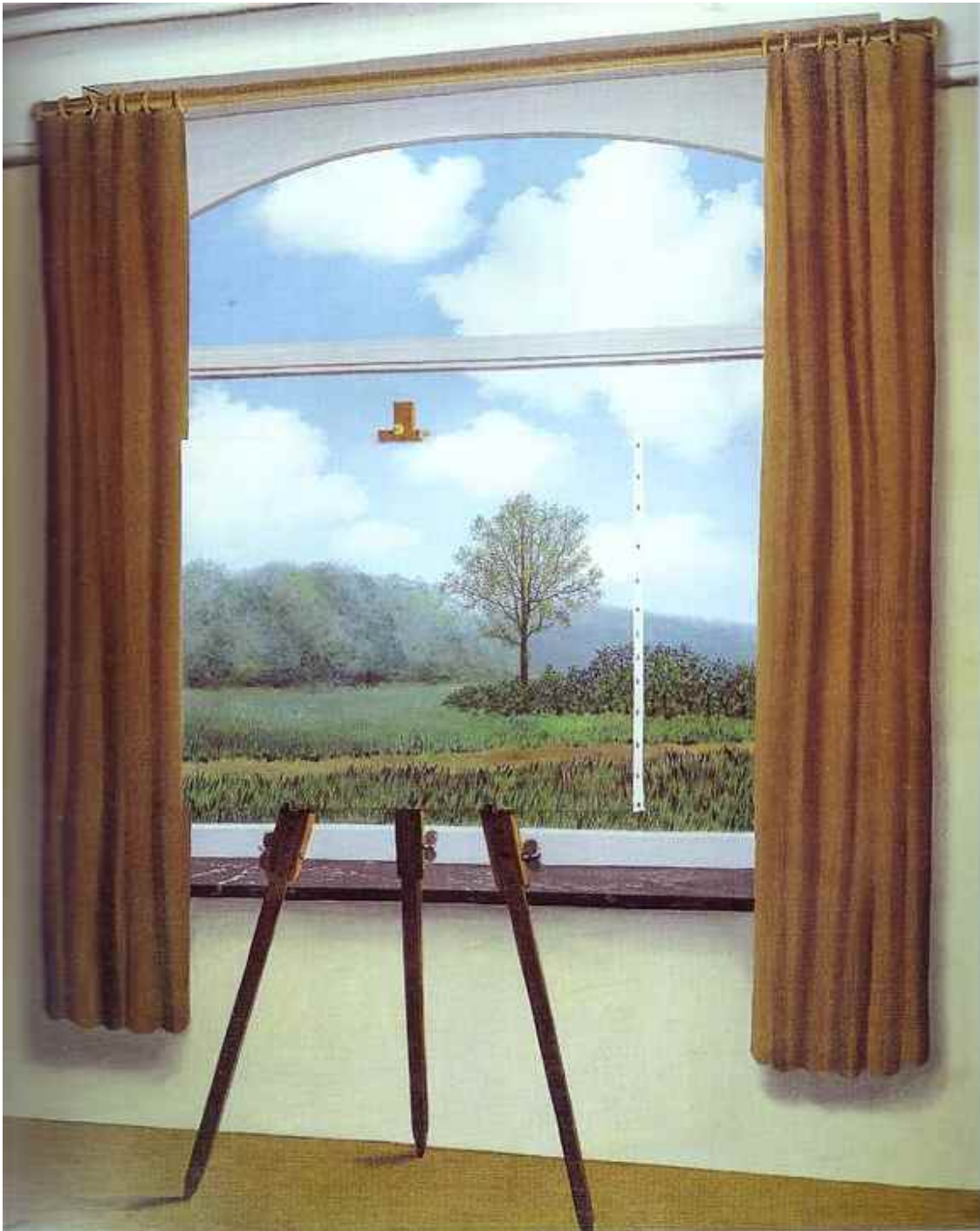
3rd Grade: Drawing: *Surreal Rooms*: Artist Examples
(1 of 7)



René Magritte. *Elective Affinities*. 1933. Oil on canvas. 41 x 33 cm. Private collection.

<http://www.abcgallery.com/M/magritte/magritte36.html>

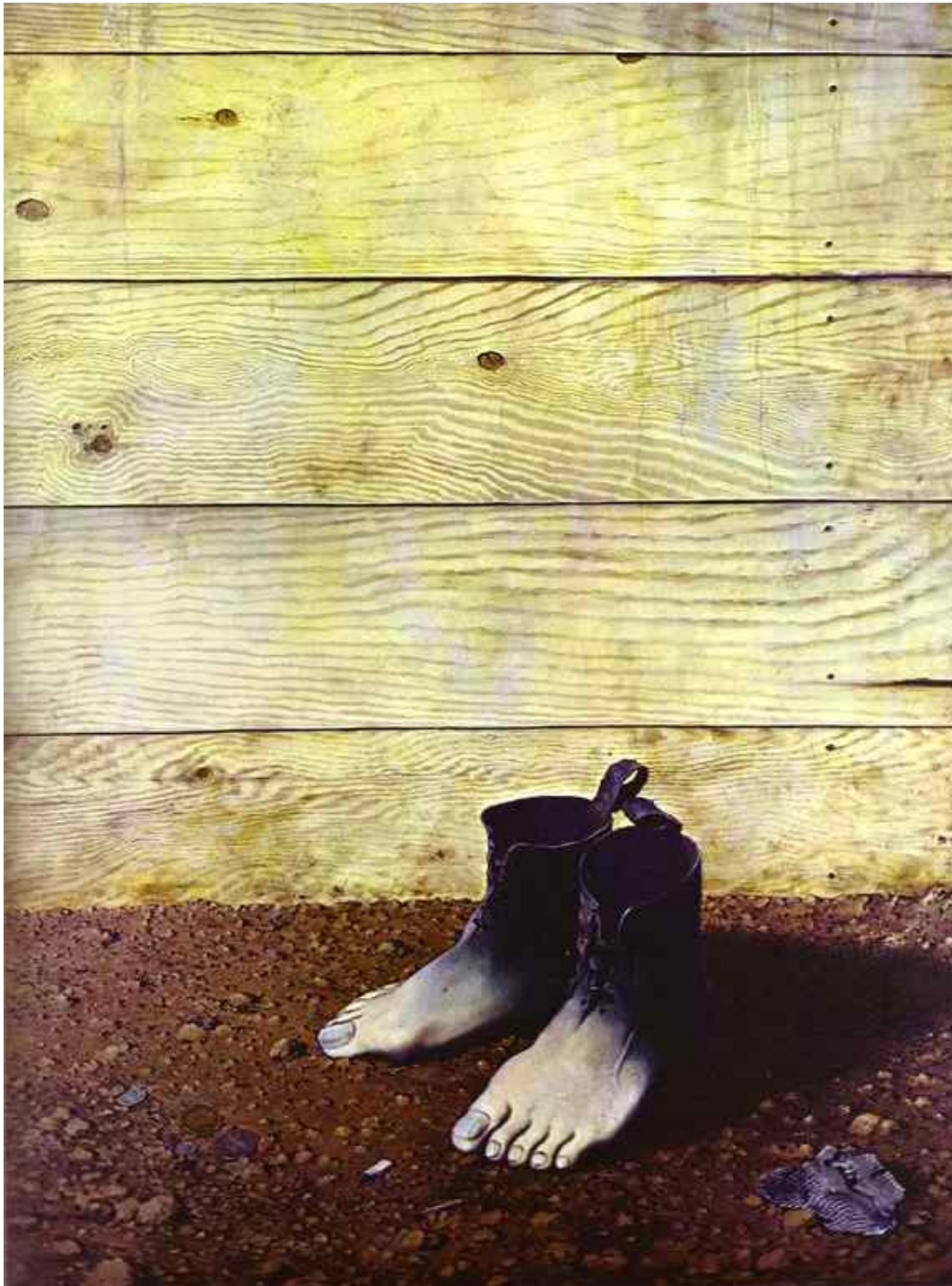
3rd Grade: Drawing: *Surreal Rooms: Artist Examples*
(2 of 7)



René Magritte. *La Condition humaine*. 1933.
The National Gallery of Art, Washington, DC.

<http://www.abcgallery.com/M/magritte/magritte16.html>

3rd Grade: Drawing: *Surreal Rooms*: Artist Examples
(3 of 7)



René Magritte. *The Red Model*. 1934. Museum Boymans-van Beuningen, Netherlands.

<http://www.abcgallery.com/M/magritte/magritte19.html>

3rd Grade: Drawing: *Surreal Rooms*: Artist Examples
(4 of 7)



René Magritte. *The Explanation*. 1954. Oil on canvas. 80 x 60 cm. Private collection.

<http://www.abcgallery.com/M/magritte/magritte55.html>

3rd Grade: Drawing: *Surreal Rooms*: Artist Examples
(5 of 7)



René Magritte. *Hegel's Holiday*. 1958. Oil on canvas. 61 x 50 cm. Private collection.

<http://www.abcgallery.com/M/magritte/magritte38.html>

3rd Grade: Drawing: *Surreal Rooms*: Artist Examples
(6 of 7)



René Magritte. *The Discovery of Fire*. 1934/35. Private collection.

<http://www.abcgallery.com/M/magritte/magritte18.html>

3rd Grade: Drawing: *Surreal Rooms: Artist Examples*
(7 of 7)



Personal Values 1952

- **Do not** show students *this* example until *after* the artwork is completed.
- Have the students bring their artwork in a group for class discussion to compare and contrast.

www.sfmoma.org/.../00_exhib_rene_magritte.html

3rd Grade: Drawing: *Surreal Rooms*: Student Worksheet

Name: _____ Group Number: _____
Rm: _____ Date: _____

Group Members: _____

1. Title of Rene Magritte's work: _____

2. Describe the details in the work: _____

3. What is the artist trying to say with this work? (Can be written as a poem, story, biography, news article).

3rd Grade: Drawing: *Surreal Rooms*: Free Time Worksheet

Name: _____ Room: _____ Date: _____

X O K N K U L P Q R D O V Q R D H
G P E D L Z A Z D Z V H W I E I E
F E A T J Q Z R N W Z O J W K S H
N L E U H G L L O L A U S U N U Y
I L D R E A M L I K E C T C J Y J
I E L B I S S O P M I V A L U E S
O F Q R S U R R E A L I S M B G T
S A J H S D N K B A N I T E M I H
D R R K L A N O S R E P I Z S G M
L A N O I S N E M I D Z E E R H T
N Q A X T Z J O J W L G X C Y D F
Q K Z T L V V B C V A R X U K M B
F Y J R W W Z W G X M P W I D M K
A B E X J V W K Q C V W A Q S E P
R X M M U O G A O E C A V W D O F
J U C I N F M A G R I T T E M G E
E F J K K H G M H M Y J W T P O T

Dali

Dreamlike

Impossible

Magritte

Personal

Surrealism

Three-dimensional

Unusual

Values

3rd Grade: Drawing: *Surreal Rooms*: Artist Examples

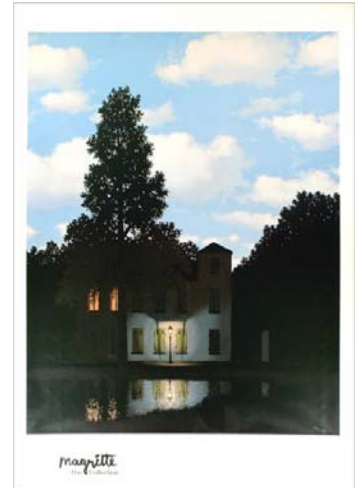
Magritte Additional Artist Works



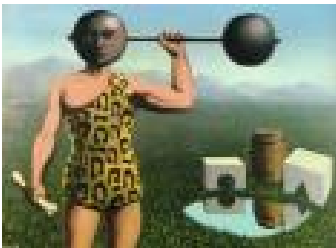
**The Son of Man, 1964
1954**



The Human Condition



L'Empire des Lumieres,



Le mouvement perpetuel



L'art de vivre



3rd Grade: Collage: *Artistic Styles: Picasso Artist Example*



Pablo Picasso.

<http://www.dgp.toronto.edu/people/elf/199/pics/>

3rd Grade: Collage: *Artistic Styles*: Vermeer Artist Example



Vermeer. *The Guitar Player*

<http://www.mystudios.com/vermeer/30/vermeer-guitar-player.html>

3rd Grade: Collage: *Artistic Styles*: Student Worksheet

Name: _____ Rm: _____ Date: _____

Title of Lesson: _____

Vocabulary Words:

1. Style: = _____

2. Positive Shapes: = _____

3. Negative Shapes: = _____

4. Balance: = _____

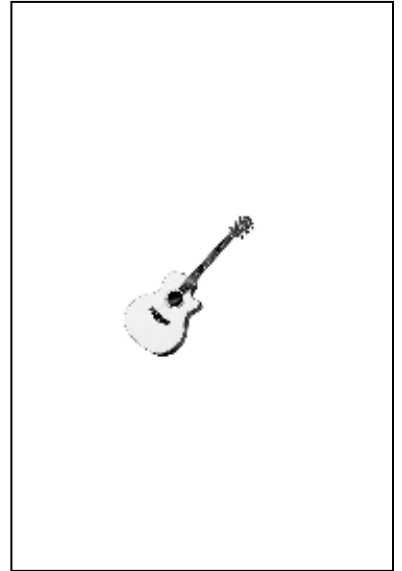
Compare/ Contrast Matrix

	(Artwork) _____	(Artwork) _____
Colors		
<u>Style</u> Realistic Abstract		
Background		
Details		

3rd Grade: Collage: *Artistic Styles*: Student Sketching Worksheet

Name: _____ Room: _____ Date: _____

Draw a person playing an instrument.



Name: _____ Room: _____ Date: _____

Draw a person playing an instrument.



3rd Grade: Collage: *Artistic Styles:* Instrument Handout

Saxophone-right



Trumpet-right



**3rd Grade: Collage: *Artistic Styles:*
Instrument Handouts: Reversed**



saxophone-left



Trumpet-left

3rd Grade: Collage: *Artistic Styles:* Instrument Handout

Guitar



Flute



3rd Grade: Collage: *Artistic Styles: Artist Biography* (1 of 2)

Romare Bearden

"There are roads out of the secret place within us which we must all move as we go to touch others." ~ Romare Bearden

EARLY YEARS

Born in Charlotte, North Carolina, in 1912, Romare Bearden settled with his family in the Harlem neighborhood of New York City in 1915. His father worked as an inspector for the city sanitation department and his mother was a prominent Harlem figure: chairman of her school board, national treasurer for the Council of Negro Women, and community activist.

As a young boy, Bearden made trips to visit his grandparents in the South and his maternal grandmother in Pittsburgh. It was in the neighborhood in which his grandmother lived that he met his childhood friend Eugene, whom Bearden credited with teaching him to draw.

Bearden attended New York University and studied mathematics, but art continued to interest him and he began to paint in 1935. At the Art Students League in New York he studied with the German artist George Grosz, who encouraged him to incorporate social and political commentary in his art. Between 1935 and 1937 Bearden earned money as a professional artist by drawing political cartoons for the *Baltimore Afro-American*.



BEARDEN BEGINS TO PAINT

Bearden started painting later than many other artists of during his time, and his talents took longer to develop than some of his contemporaries. After serving in the military during World War II, Bearden returned to New York to present three solo exhibitions between 1945 and 1947 at the Samuel Kootz Gallery.

This initial public success was followed by a three-year period of intense study of Old Master paintings. During this time Bearden tried to understand the basic structural elements of acclaimed works of art. He did not like to draw under observation in museums, so he enlarged black-and-white photographs of Old Master works to copy in the privacy of his home. The photographs encouraged him to apply color spontaneously without considering the original color palettes. This free and vibrant use of color would later influence his collages.

3rd Grade: Collage: Artistic Styles: Artist Biography (2of 2)

"Well, it [artistic method] is like jazz; you do this and then you improvise."

~ *Romare Bearden*

BEARDEN SEARCHES FOR HIS STYLE

Painting continued to occupy his attention, yet Bearden had trouble finding an appropriate style and subject matter for his art when he returned to the United States.

Music always occupied an important place in Bearden's life. He grew up listening to jazz and the blues, and was acquainted with many musicians, including Duke Ellington. During a crisis precipitated by his inability to paint in 1951-52, Bearden turned away from the visual arts and took up music as a career. He founded the Bluebird Music Company with the composer Dave Ellis and went on to have twenty of his own songs recorded. His success as a songwriter did not, however, fulfill all of Bearden's creative energies.

In 1952 he accepted a job with the Department of Social Services, working as a liaison between immigrant Gypsies and the community, and in 1954 he married Nanette Rohan who gave him the emotional support he needed in order to begin painting again. Bearden continued with his nine-to-five job and painted in his spare time. After fourteen years of social work, Bearden finally began to make enough money from the sale of his paintings and collages to support himself through his art.

THE COLLAGES AND WIDESPREAD SUCCESS

Bearden achieved success in 1964 when he set aside abstract oil painting and began to work in collage. A 1971 retrospective at the Museum of Modern Art gave him widespread recognition as an important contemporary artist. He was elected to the National Institute of Arts and Letters in 1972 and worked productively through the next two decades until his death in 1988.

Bearden was an artist, educator, author, theorist, and a benefactor who helped young African American artists establish their careers. In 1969 he founded the Cinque Gallery with Norman Lewis and Ernest Crichlow to provide a space for young minority painters and curators to display their work and gain experience in the art world. Bearden also addressed the need to document the unwritten and often forgotten history of African American artists. With the help of Carroll Greene, Bearden organized the 1967 exhibition "The Evolution of Afro-American Artists: 1800-1950" at the City College of New York. One hundred and fifty works by fifty-five black artists were presented in the first exhibition to offer a retrospective of African American work.

- **Compiled by Kelly Sidley, Hood Museum of Art Intern, Dartmouth College Class of 1998. Based largely on information from Myron Schwartzman's biography, *Romare Bearden: His Life and Art*.**

3rd Grade: Collage: *Artistic Styles: Artist Biography* (3 of 3)



Romare Bearden,
Evening: 9:10, 417 Lennox Avenue 1964

In 1963, Romare Bearden met with a group of African American artists at his Canal Street loft to discuss how they could contribute to the civil rights movement through their art. Naming themselves the Spiral Group, they agreed to avoid creating art that functioned simply as propaganda, such as posters and broadsides. Instead, they decided to focus on subject matter or motifs that would draw upon their African American heritage and simultaneously gain them acceptance into the mainstream art world.

Bearden took up that challenge by returning to a technique that he had begun experimenting with in the 1950s collage. His first serious works in this medium, which mixed painting and photography together in ways that fractured space, possessed a documentary style and vibrant immediacy that won him critical acclaim. The subject of these collages was African American life as he knew it on the streets and in the houses of Harlem and Pittsburgh and in the South of his childhood.

Evening 9:10, 461 Lenox Avenue was part of his first collage series *Projections*. He called them "projections" because of the method of their creation: he would first make small collages of only eight by eleven inches and then reproduce them as enlarged Photostats in editions of six. This particular image from the series shows three people playing cards at a gathering after a funeral in Harlem. The composition is loosely based on Cezanne's *Card players*. Such references to works by well-known artists were common in Bearden's art.

3rd Grade: Collage: *Artistic Styles: Artist Examples* (1 of 2)



Romare Bearden, *Mysteries*, 1964.



Romare Bearden, *Train Whistle Blues No. 1*, 1964.

3rd Grade: Collage: *Artistic Styles: Artist Examples* (2 of 2)



Romare Bearden, *Jazz: (Chicago) Grand Terrace--1930s, 1964.*



Romare Bearden, *Prevalence of Ritual: Mysteries, 1964.*

3rd Grade: Collage: *Artistic Styles*: Bearden Comparison Worksheet

Name: _____ Room: _____ Date: _____

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1. Compare/ Contrast Matrix

	Student Artwork	Romare Bearden
Person (Musician)		
Background		
Details		

2. Why would this artist create this type of artwork?

3rd Grade: Collage: *Artistic Styles*: Timeline Student Handout

Name: _____ Room: _____ Date: _____

Read the timeline.

Sept. 15, 1963	In Alabama, four girls attending Sunday school. They were killed by a bomb.
Aug. 4, 1964	On August 4 th , three human rights workers were signing up black voters in Mississippi. Then on June 21, they looked into the burning of a black church. They were arrested for speeding. The three men were let go after dark. The Ku Klux Klan then killed them.
March 7, 1965	In Alabama, blacks marched in the street. They wanted to show support for voting rights. They were stopped by the police. The marchers were hurt. The police used tear gas, whips, and clubs.

Look at the artwork by Romare Bearden from 1964. **Why did he use these images in his artwork during this time in United States history?**



3rd Grade: Clay: *Egyptian Profile*: Egyptian Examples



The Pyramids



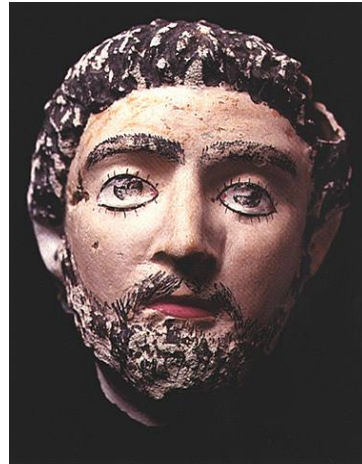
The Sphinx



Cartouche Pendants



King Tutankhamen



Egyptian Mottled Stone Vase



Book of the Dead

3rd Grade: Clay: *Egyptian Profile*: Egyptian Quick Facts

Location:

Egypt is situated in northern Africa, bordering the Mediterranean Sea.

Geography:

Natural hazards that afflict the country are: Periodic droughts, frequent earthquakes, flash floods, landslides and a hot, driving windstorm called *khamsin* which occurs in the spring.

Population:

More than 76 million people live in Egypt. Life expectancy is around 70 years.

Languages:

Arabic (official), English and French widely understood by educated classes.

Religion:

Muslim (mostly Sunni) 94%

Fun Facts

In order to keep flies from landing on him, Pepi II of Egypt always kept several slaves nearby whose bodies were smeared with honey.

Some ancient Egyptians slept on pillows made out of stone.

The oldest recorded death sentence is dating to 1500 B.C. A teenage male, convicted of "magic", was sentenced to kill himself by either poison or stabbing.

<http://goafrica.about.com/library/bl.mapfacts.egypt.htm>

<http://www.sentex.net/~ajy/facts/egypt.html>

3rd Grade: Clay: *Egyptian Profile*: Egyptian Profile Handout
(1 of 3)



Funerary chair back

<http://thinkertoy.com/ancient/ttae01.html>

3rd Grade: Clay: *Egyptian Profile*: Egyptian Profile Handout
(2 of 3)



Queen Nefertiti

<http://www.crystalinks.com/nefertiti.html>

3rd Grade: Clay: *Egyptian Profile*: Egyptian Profile Handout
(3 of 3)



Queen Nefertiti

<http://touregypt.net/featurestories/nefertiti.htm>



Nefertiti: A small fragment of relief from the Amarna period. Louvre Museum

<http://www.homestead.com/wysinger/nefertiti.html>



<http://architecture.about.com/library/weekly/aa111900b.html>

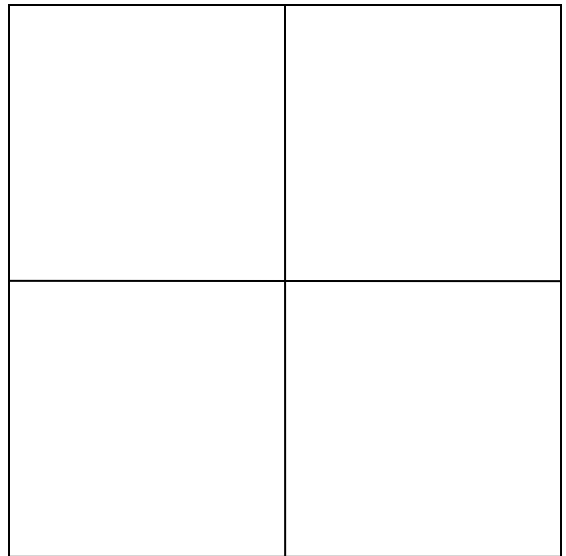
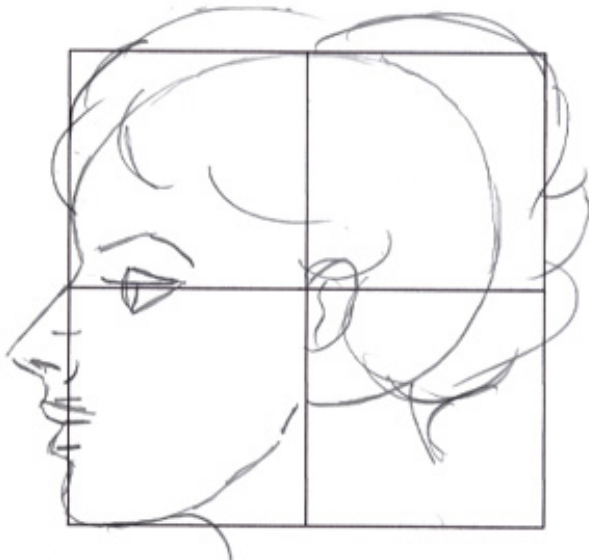
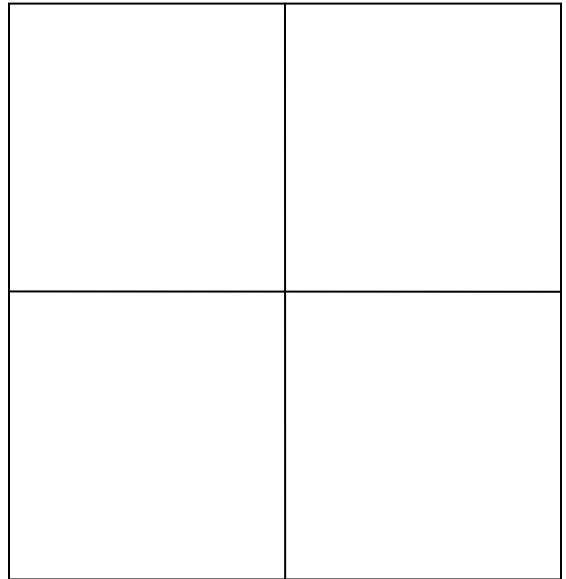
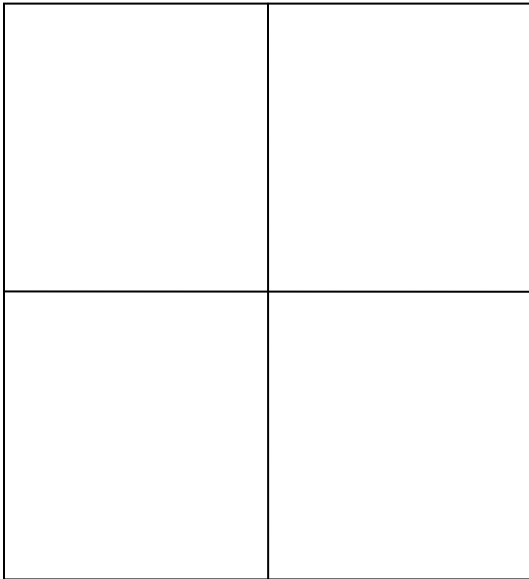


Stela of a Middle Kingdom official (detail)

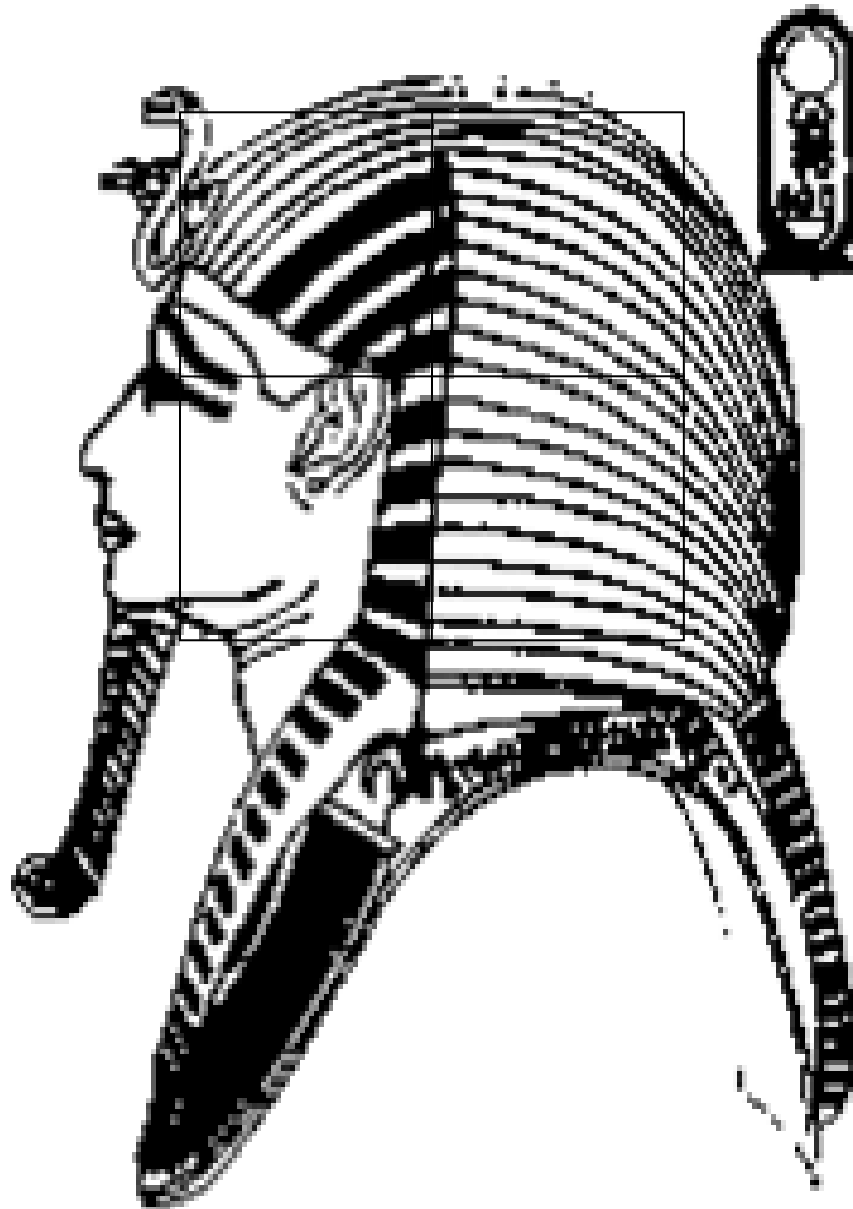
http://www.metmuseum.org/explore/newegypt/html/lk_over.html

3rd Grade: Clay: *Egyptian Profile*: Egyptian Student Worksheet

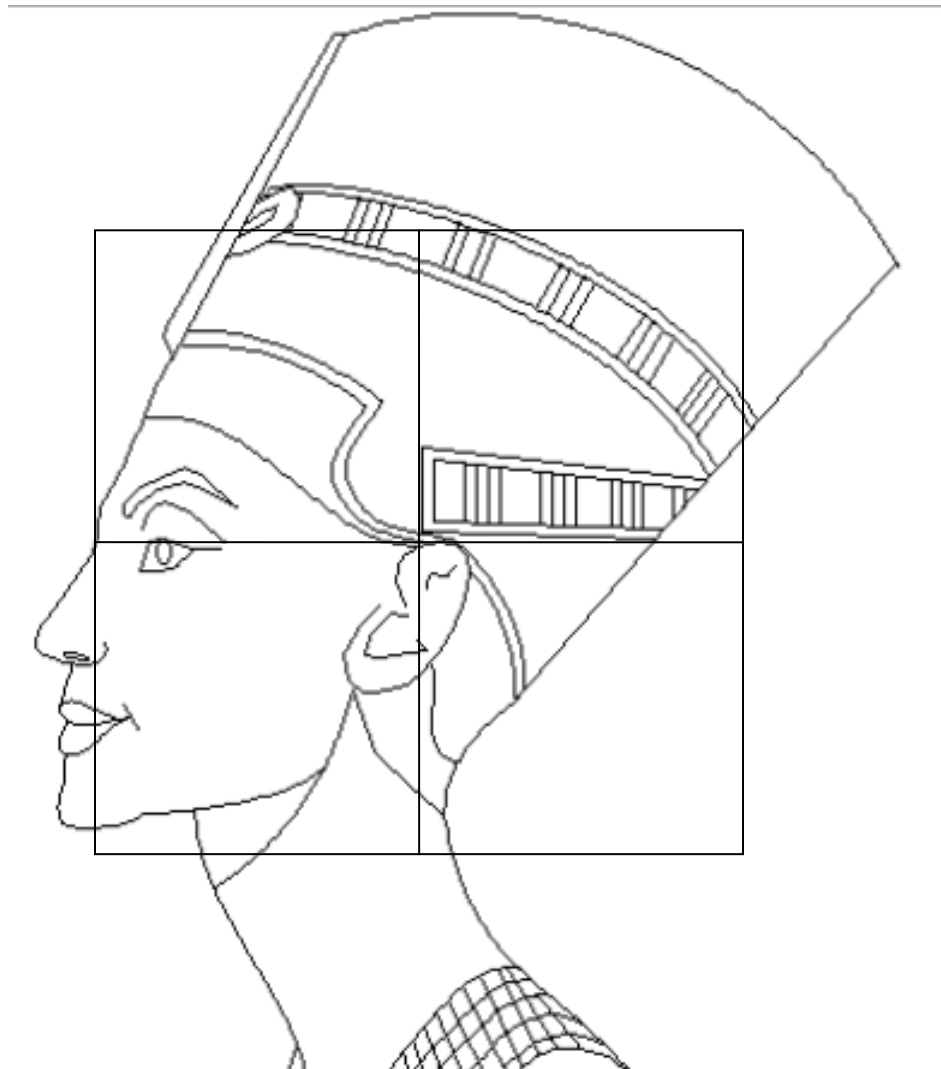
Name: _____ Room: _____ Date: _____



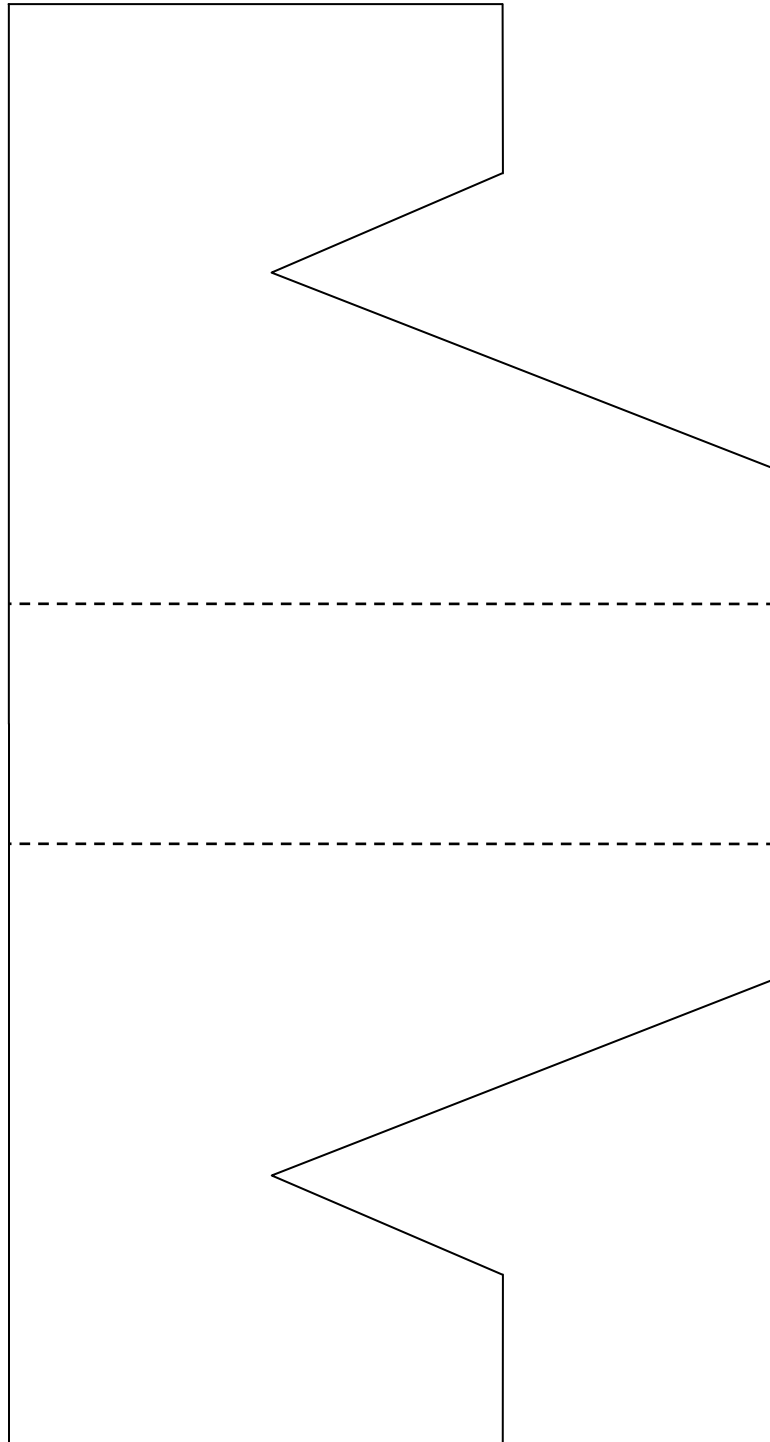
3rd Grade: Clay: *Egyptian Profile*: Egyptian Clay Templates



3rd Grade: Clay: *Egyptian Profile*: Egyptian Clay Templates

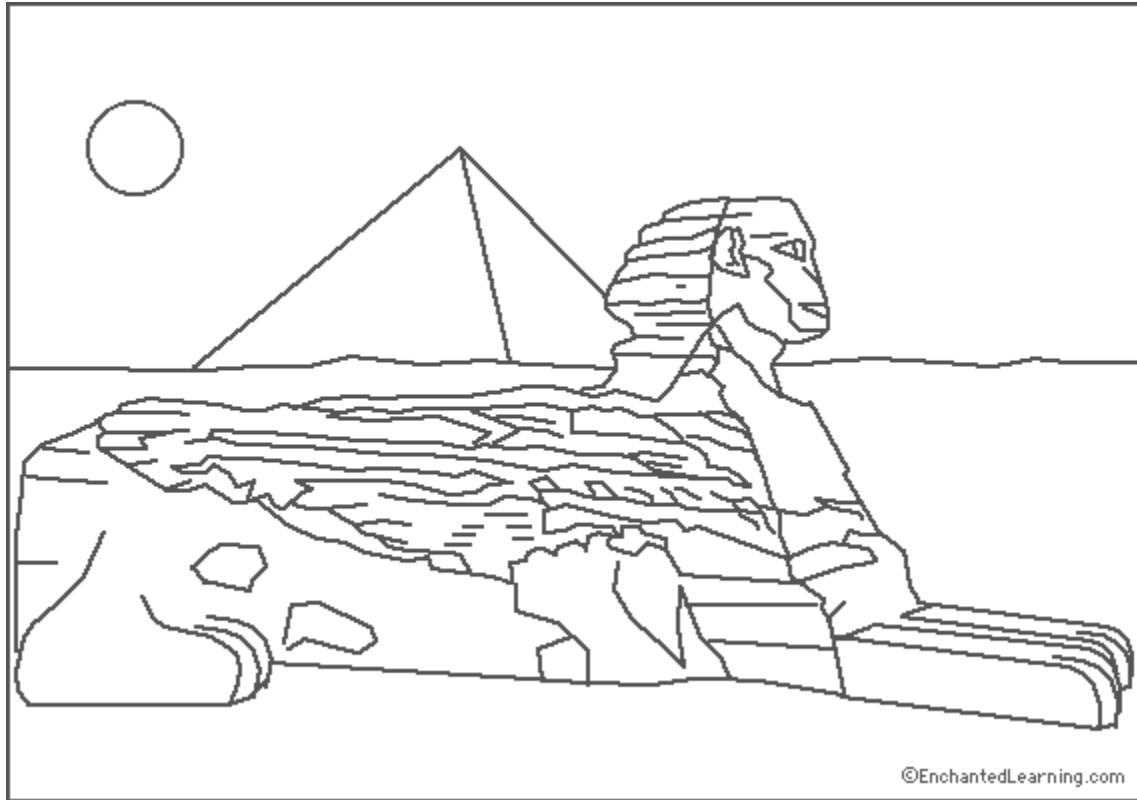


3rd Grade: Clay: *Egyptian Profile*: Easel Template



3rd Grade: Clay: *Egyptian Profile*: Egyptian Free-time Worksheet

Name: _____ Room: _____ Date: _____



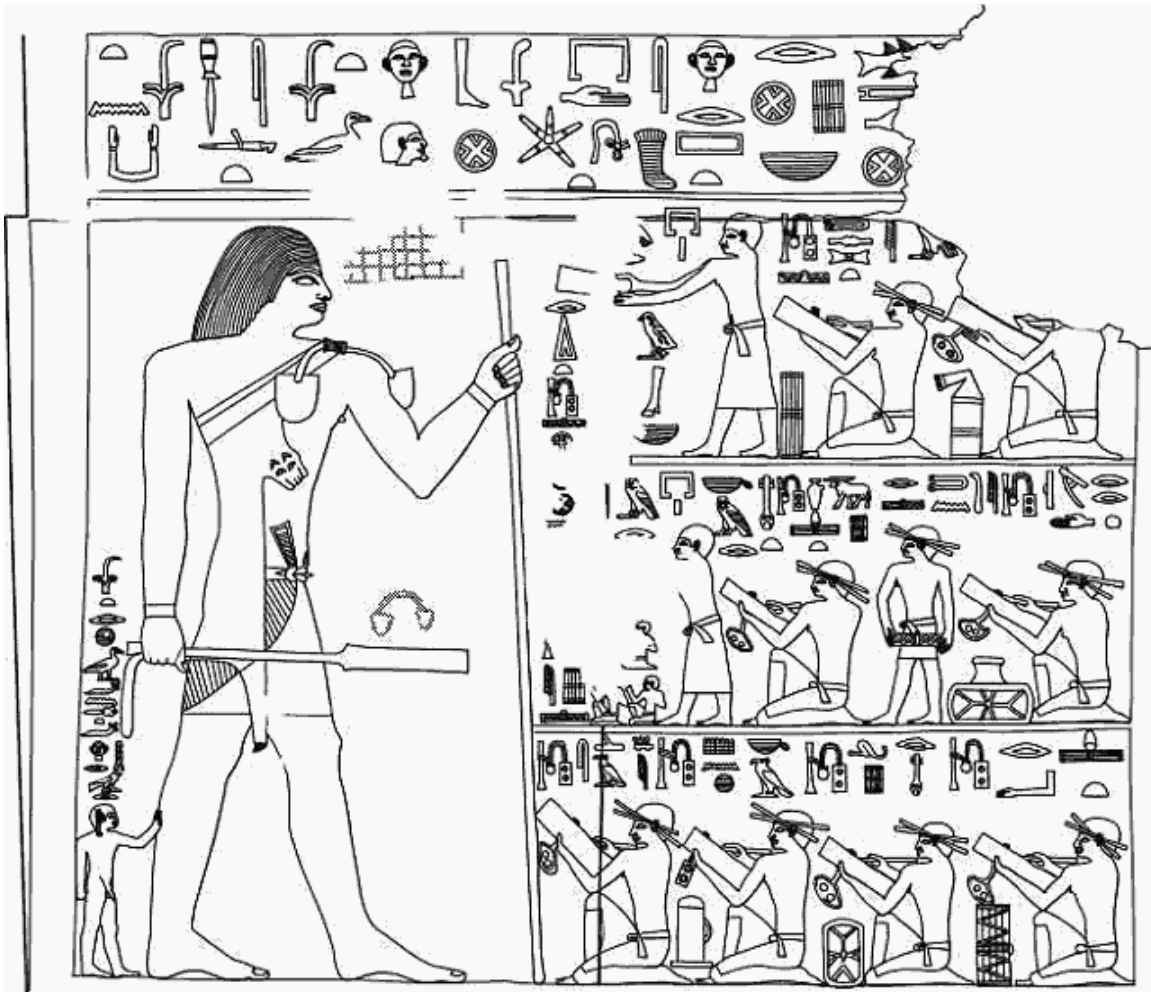
The Great Sphinx

The Great Sphinx is an enormous, ancient sculpture among several pyramids in Egypt. The Sphinx shows a creature that has the head of a human being and the body of a lion. It is 241 feet long and 66 feet high. It was carved from a single stone. The Sphinx was carved about 4,600 years ago. The Sphinx shows the head of the pharaoh Khafre. The huge statue stands by Khafre's pyramid. The Sphinx has suffered much damage through the years, mostly from erosion and also from damage by soldiers.

<http://www.enchantedlearning.com/artists/egypt/coloring/sphinx.shtml>

3rd Grade: Clay: *Egyptian Profile*: Egyptian Free-time Worksheet

Name: _____ Room: _____ Date: _____



Write a story tell for this picture.

<http://www.deneba.com/community/profiles/petermanuelian/default.html>

3rd Grade: Clay: *Egyptian Profile*: Egyptian Free-time Worksheet

1  Eagle	A	2  Arm	A	3  Foot	B	4  Basket	C, K	5  Hand	D
6  Reed	I, E	7  Viper	F, V	8  Jar	G	9  House	H	10  Flax	H
11  Two Strokes	I, Y	12  Cobra	J	13  Lion	L	14  Owl	M	15  Bar	M
16  Water	N	17  Crown	N	18  Lasso	O, U, V	19  Door	P	20  Slope	Q
21  Mouth	R	22  Clam	S	23  Loaf	T	24  Pool	SH	25  Rope	TH
26  Chick	U, W, O	27  Double Reed	Y, I	28  Bolt	S, Z	29  Man		30  Woman	
31  Ankh		32  Health, Life & Happiness		33  Lotus		34  Scarab		35  Eye	

Write a story tell using the hieroglyphs.

3rd Grade: Clay: *Egyptian Profile*: Extended Lesson



Extension Lesson: Vittore Pisano. *Portrait of a Princess of the House of Este* (1436-38)
Tempera on wood, 43 x 30 cm [Louvre](http://www.louvre.fr), Paris

<http://en.wikipedia.org/wiki/Pisanello>

3rd Grade: Clay: *Egyptian Profile*: Extended Lesson



Extension Lesson: Portrait of Federico da Montefeltro

<http://www.wga.hu/frames-e.html?/html/p/piero/francesco/portrait/montefel.html>