



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

<b>Grade Level:</b>	1
<b>Grading Period:</b>	1
<b>Unit:</b>	Collage
<b>Lesson Title:</b>	Self Portrait Journal Cover
<b>Connections/Integration:</b>	Language Arts, Health
<b>Duration:</b>	2, one-hour art classes
<b>Grade Level Indicators:</b>	A13B5, A14C4

### PRE-ASSESSMENT

#### Multiple Choice:

1. What is an example of a facial expression? **GLI A14C4**

- a. Walking
- b. Smiling
- c. Clapping
- d. Sleeping

**Answer: B**

#### Short Answer:

2. What do the details you included in your artwork tell about you? **GLI A13B5**  
Responses will vary

#### 4 Point Rubric

- 4 Student responds with 3- 4 details about themselves.
- 3 Student responds with 2-3 details about themselves.
- 2 Student responds with 1-2 details about themselves.
- 1 Student fails to respond

#### Extended Response:

3. What expressive qualities make you who you are? **GLI 14C4**

Responses should focus on feeling, emotions, and unique qualities of their face.

#### 4 Point Rubric

- 4 Student lists 4-5 examples
- 3 Student lists 3-4 examples
- 2 Student lists 2-3 example
- 1 Student does not provide an answer

<b>CLASSROOM EVIDENCE/LEVELS OF MASTERY</b>	
<b>GLI A14C4</b> Describe the expressive qualities in their own works of art.	
<b>Proficient:</b>	Student is able to describe the expressive qualities in their self portrait.
<b>Emerging:</b>	With teacher and peer assistance student is able to describe various expressive qualities found in their self portrait.
<b>Advanced:</b>	Independently student is able to describe various expressive qualities in their self portrait as well as those of their classmates.
<b>GLI A13B5</b> Connect their own interests and experiences to the subject matter in artworks.	
<b>Proficient:</b>	Student is able to connect their own interest and experiences to the subject matter in artworks.
<b>Emerging:</b>	With teacher and peer assistance student is able to connect their own interests and experiences and begin to understand the emotions and lifestyles of the subject matter in the artwork.
<b>Advanced:</b>	Independently student is able to connect their own interests and experiences and begin to relate with the subject matter by putting themselves into the artwork.

STANDARDS	Benchmark A	Benchmark B	Benchmark C	Benchmark D
<b>1. HISTORICAL, CULTURAL, AND SOCIAL CONTEXTS:</b> 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. Recognize and describe visual symbols, images and icons (e.g. flags, monuments and landmarks) that reflect the cultural heritages of the people of the United States. (A11A1)	Identify art forms, visual ideas and images and describe how they are influenced by time and culture.  2. Observe different styles of art from selected cultures and point out how artists use lines, shapes, colors and textures. (A11B2)	Identify and describe the different purposes people have for creating works of art.  3. Share artwork or an art object from their own cultural backgrounds and describe its purpose (e.g. personal, functional or decorative). (A11C3)	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. Listen to the life story of one or more culturally representative artists and identify his or her works and artistic style. (A11D4) 5. Identify works made by one or more visual artists in a selected historical period. (A11D5)
<b>2. CREATIVE EXPRESSION AND COMMUNICATION:</b> 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 beginning skill in the use of art materials and tools. (A12A1)	Use the elements and principles of art as a means to express ideas, emotions and experiences.  2. Identify visual art elements and principles using art vocabulary. (A12B2) 3. Use selected art elements and principles to express a personal response to the world. (A12B3)	Develop and select a range of subject matter and ideas to communicate meaning in 2-D and 3-D works of art.  4. Invent imagery and symbols to express thoughts and feelings. (A12C4) 5. Explore and use a range of subject matter (e.g., people, places, animals...) to create original artworks. (A12C5)	Recognize and use ongoing assessment to revise and improve the quality of original artworks.  6. Begin to use basic self-assessment strategies to improve artworks (e.g. make revisions and reflect on the use of art elements. (A12D6)
<b>3. ANALYZING AND RESPONDING:</b> 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. Notice and describe multiple characteristics in their own artworks and the works of others. (A13A1) 2. Explore and describe how a selected art object was made. (A13A2) 3. Describe the different ways that art elements are used and organized in artworks including their own. (A13A3)	Apply comprehension strategies (e.g. personal experience, art knowledge, emotion, perceptual and reasoning skills) to respond to a range of visual artworks.  4. Describe how art elements and principles are organized to communicate meaning in works of art. (A13B4) 5. Connect their own interests and experiences to the subject matter in artworks. (A13B5)	Contribute to the development of criteria for discussing and judging works of art.  6. Recognize and point out characteristics related to the quality of a work of art. (A13C6)	
<b>4. VALUING THE ARTS/ AESTHETIC REFLECTION:</b> 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. Offer reasons for making art. (A14A1)	Form their own opinions and views about works of art and discuss them with others.  2. Form their own opinions and views about works of art. (A14B2) 3. Recognize that people (e.g. family, friends, teachers and artists) have different beliefs about art and value art for different reasons. (A14B3)	Distinguish and describe the aesthetic qualities in works of art.  4. Describe the expressive qualities in their own works of art. (A14C4)	
<b>5. CONNECTIONS, RELATIONSHIPS AND APPLICATIONS:</b> 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. Make connections between visual art, music and movement. (A15A1)	Use the visual arts as a means to understand concepts and topics studied in disciplines outside the arts.  2. Create a visual art product to increase understanding of a concept or topic studied in another content area (e.g. math--measurement, English--sequencing a story, geography--continents, science--balance). (A15B2)	Create and solve an interdisciplinary problem using visual art processes, materials and tools.  3. Demonstrate the relationship between and among art forms (e.g. create costumes and scenery for a play). (A15C3)	Describe how visual art is used in their communities and the world around them and provide examples.  4. Identify and discuss artwork seen in their schools and communities. (A15D4) 5. Identify what an artist does and find examples of works by artists in their communities. (A15D5)

SUGGESTED TEACHING STRATEGIES AND ACTIVITIES	
<b>Product:</b>	Self portrait collage which can be used as a journal
<b>Materials/Media:</b>	Pencil, face pattern, yarn, 9X12 multicultural construction paper, buttons, gems, red foam, wiggly eyes, variety of 9X12 colored construction paper, mirrors, 9X12 precut rectangular strips (1.5 inch strips)
<b>Theme/Culture:</b>	All about me
<b>Resources:</b>	<p><i>Art Express</i>, Grade One (Yellow Book)</p> <ul style="list-style-type: none"> <li>• <i>I Paint Me</i>, p. 50-51.</li> <li>• Response card 1, p. R56.</li> </ul> <p>Books:</p> <ul style="list-style-type: none"> <li>• <i>We're Different, We're the Same</i>, Bobbi Jane Kates.</li> <li>• <i>Art Starters</i>, Ande Cook.</li> <li>• <i>My Family Tree</i>, Nina Laden.</li> </ul> <p>Student Handout: Pattern of head (<b>Appendix A-3</b>)</p> <p>Student Worksheet: Self Assessment (<b>Appendix A-4</b>)</p> <p>Suggested Portrait Prints: Arts Resource Center</p> <ul style="list-style-type: none"> <li>• <i>American Gothic</i>, Grant Wood.</li> <li>• <i>Self portrait with Monkeys</i>, Frida Kahlo.</li> <li>• <i>Self portrait</i>, Vincent Van Gogh.</li> <li>• <i>Self portrait</i>, Malvin Gray Johnson.</li> <li>• <i>Making Tamales</i>, Carmen Lomas Garza.</li> </ul>
<b>Vocabulary:</b>	Self portrait, Facial expressions
<b>Processes/Procedures:</b>	<p><b>Teacher Preparation for Day One:</b> Have items in a box on each table. (Each box should contain enough materials for each student at the table, adjust accordingly).</p> <ul style="list-style-type: none"> <li>• Journals-fold 11 X 14 black construction paper and cut in half. Take 9X12 white paper and punch two holes into the edge. One hole at the top, one hole at the bottom. Punch the same holes in the folded construction paper.</li> <li>• Place white paper inside the construction paper. Loop rubber band through the holes (to tie together) and hold together with a Popsicle stick.</li> <li>• 9X12 multicultural construction paper</li> <li>• Mirrors</li> <li>• Pencils</li> <li>• Scissors</li> <li>• Glue</li> <li>• Face pattern (<b>Appendix A-3</b>)</li> </ul> <p><b>For teacher use with students:</b> Information for the teacher to use, not necessary to pass out to the students: book, <i>We're different, we're the same</i></p> <p><b>Day One:</b> Make their self portrait.</p>

	<ol style="list-style-type: none"> <li>1. Ask the students what is a self portrait? (A picture of yourself)</li> <li>2. Read Sesame street book, <i>We're different, we're the same</i>. Talk about how people are different. Look at the various facial expressions (emotions the face creates: happy, sad, angry, etc.)</li> <li>3. Tell the students they are going to make a self portrait.</li> <li>4. Send the students to their seats. Tell them to take out a mirror.</li> <li>5. Talk to them about their face as they are looking in the mirror. Explain the importance of each feature. <ul style="list-style-type: none"> <li>• Say, "look at the shape of your face. What is it shaped as?"</li> <li>• Say, "look at your eyebrows. Why are they important?" (Give expressions)</li> <li>• Say, "look at your eyes. What shape does it form? What job does the pupils have?" (They control the amount of light that enters your eye.)</li> <li>• this is a fun concept. Have the students stare at their little circle in the middle of their eye. While they are still staring at it you will turn off the lights. Look at how the pupil grows. Now have them stare at the pupil again. You will turn on the lights, look at how the pupil shrinks.</li> <li>• Say, "look at your eyelashes" Why are they important? (they keep out the dirt and dust)</li> <li>• Say, "look at your lips. What is it shaped as? Why are they important?"</li> </ul> </li> <li>6. We are now finished looking at our face. Have them put the mirror away.</li> <li>7. Have students pick up a journal and place it in front of them. Put their name on the inside of the journal. Tell them that we are going to decorate the front of the journal with our self portrait.</li> <li>8. Pick a construction paper color that best matches their skin-use the multicultural construction paper. Place that in front of them.</li> <li>9. Teacher information: model the next five steps. Tell them how you would do it then have them repeat the step.</li> <li>10. Have students take the face pattern (<b>Appendix A-3</b>) and trace it on the skin color paper of their choice.</li> <li>11. Use scissors to cut out the face pattern. Do not throw away the scraps. We will use them later.</li> <li>12. Glue the cut out face to the front center of their journal.</li> <li>13. Using the scraps from the skin color paper, cut out a rectangle shape for the neck. Glue down the neck below the face shape.</li> <li>14. Using the scraps from the skin color paper, cut out a triangle shape for the nose. Fold down the edges and glue down the nose, having it pop out a little from the paper.</li> <li>15. Use the red foam and draw lips. Remind them what shape we could use for the lips. Cut out lip shape and glue to the portrait.</li> <li>16. Tell the students that we will continue the self portrait in the next class. Clean up materials. Teacher collects journal.</li> </ol> <p><b>Teacher Preparation for Day Two:</b> Have items in a box on each table. (Each box should contain enough materials for each student at the table, adjust accordingly).</p> <ul style="list-style-type: none"> <li>• Pencils</li> <li>• Glue</li> <li>• Scissors</li> <li>• Box of scrap paper and gems, buttons to decorate</li> </ul>
--	--

	<ul style="list-style-type: none"> <li>• 9X12 pre cut rectangular strips (1 in)</li> <li>• Various colors of yarn for the hair</li> </ul> <p><b>Do not put in the box:</b></p> <ul style="list-style-type: none"> <li>• Wiggly eyes (teacher saves for the end)</li> <li>• Hot glue gun (teacher uses only!!)</li> </ul> <p><b>For teacher use with students:</b> Information for the teacher to use, not necessary to pass out to the students.</p> <p><b>Day Two:</b> finish self portrait and add border</p> <ol style="list-style-type: none"> <li>1. Tell the students that they are going to finish their self portraits.</li> <li>2. Re iterate self portraits by looking at the suggested artist prints. Talk about a few of the artist prints using response card 1 (<b>Appendix A-4</b>) as a starting off point.</li> <li>3. Send the students to their seats. Pass out their journal.</li> <li>4. Have the students decorate their self portraits by adding some character and expression to their faces. Say, "you can take the scrap paper and make eyebrows in a curve giving you a surprised look. Or you can cut lines into a small rectangular shape to give yourself 3-d eyelashes, etc."</li> <li>5. They can use the box of embellishments at their table to create their masterpiece; the yarn is for their hair (no highlights please. I want them to closely match their hair color).</li> <li>6. Tell them the buttons, gems and ribbons can adorn the hair or the shirt. You don't want to see those objects on the face.</li> <li>7. While they are working on their self portrait, you will call them up one at a time to hot glue their eyes.</li> <li>8. When you are finished gluing down the eyes have the students stop what they are doing and listen to what you have to say.</li> <li>9. Tell them that the last step is making a border on the outer perimeters of their book using long pre cut rectangular shapes. Model an example.</li> <li>10. Let the students return to finishing their project.</li> <li>11. For those students who are done, they can write an artists statement in their book.</li> <li>12. Have students clean up with 10 minutes left.</li> </ol>
<b>Assessment:</b>	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 those students who are having difficulties connecting their own interests and experiences to the subject matter in artwork, teacher should prepare a questionnaire for them to answer-either verbally or written. (What is your favorite sport, what do like to do when you get home, what do you and your friends do for fun?)
- For those students who are having difficulties describing the expressive qualities in their own works of art, the teacher can have students pair up and look at each others work. An opinion by their peers might help them out with their own artwork.

### EXTENSIONS AND RELATED LESSONS

- Language Arts: Write their biography
- Math: Look at proportions of the face.
- History: Sketch members of their family and create a family tree. Use book, *My Family Tree*



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

<b>Grade Level:</b>	1
<b>Grading Period:</b>	1
<b>Unit:</b>	Textiles
<b>Lesson Title:</b>	Aminah Robinson's Rag Gon Non
<b>Interdisciplinary Connections:</b>	Science
<b>Duration:</b>	4, one-hour classes
<b>Grade Level Indicators:</b>	A14A1, A11D4, A12B3

**PRE-ASSESSMENT**

**Multiple Choice: GLI A11D4**

1. What is style of art is Aminah Robinson popular for?
  - a. Clay
  - b. Printmaking
  - c. Jewelry
  - d. fabric/textile

**Answer: d**

**Short Answer: GLI A14A1**

2. Why do artists make art?

**Answer:** Responses will vary. Some may relate personally, others might say why their parents make art, etc.

**Short Answer: GLI A12B3**

3. What are the elements and principles of art?

**Possible answers:** shape, line, color, value, texture, form, space, balance, rhythm, unity, variety, emphasis, pattern, proportion)

**4 Point Rubric**

- 4 Student lists 3-4 examples
- 3 Student lists 2-3 examples
- 2 Student lists 1 example
- 1 Student does not list an example

**Extended Response: GLI A11D4**

4. Aminah Robinson's artwork includes stitching, fabric, buttons, etc. She attaches found objects to her

artwork/quilts. What is your artistic style?

**Possible answer:** responses will vary.

**4 Point Rubric**

- 4 Student has an understanding of artistic style and provides insight into what they like to create.
- 3 Student lists examples of what they like
- 2 Student grasps understanding but struggles with answer
- 1 Student does not answer

CLASSROOM EVIDENCE/LEVELS OF MASTERY	
<b>GLI A14A1</b> Offer reasons for making art.	
<b>Proficient:</b>	Student is able to offer reasons for making art
<b>Emerging:</b>	With teacher and peer assistance student is able to apply basic reasoning skills for making a textile quilt.
<b>Advanced:</b>	Independently, student is able to apply basic reasoning skills and reflect on the significance of making a textile quilt.
<b>GLI A11D4</b> Listen to the life story of one or more culturally representative artists and identify his or her works and artistic style.	
<b>Proficient:</b>	Student is able to listen to the life story of Aminah Robinson and identify her work and artistic style.
<b>Emerging:</b>	With teacher and peer assistance student is able to listen to the life story of Aminah Robinson and identify her work and artistic style even when presented with a variety of different artwork by different artists.
<b>Advanced:</b>	Independently, student is able to listen to the life story of Aminah Robinson and identify her work and artistic style; incorporating the idea of her style into their own work of art.
<b>GLI A12B3</b> Use selected art elements and principles to express a personal response to the world.	
<b>Proficient:</b>	Student is able to use art elements and principles to express a personal response to Aminah Robinson's work.
<b>Emerging:</b>	With teacher and peer prompting, student is able to use art elements and principles to express a personal response to Aminah Robinson's work.
<b>Advanced:</b>	Independently, student is able to use art elements and principles to express a personal response to Aminah Robinson's work and compares her work to other artworks viewed in the past.

STANDARDS	Benchmark A	Benchmark B	Benchmark C	Benchmark D
<b>1. HISTORICAL, CULTURAL, AND SOCIAL CONTEXTS:</b> 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. Recognize and describe visual symbols, images and icons (e.g. flags, monuments and landmarks) that reflect the cultural heritages of the people of the United States. (A11A1)	Identify art forms, visual ideas and images and describe how they are influenced by time and culture.  2. Observe different styles of art from selected cultures and point out how artists use lines, shapes, colors and textures. (A11B2)	Identify and describe the different purposes people have for creating works of art.  3. Share artwork or an art object from their own cultural backgrounds and describe its purpose (e.g. personal, functional or decorative). (A11C3)	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. Listen to the life story of one or more culturally representative artists and identify his or her works and artistic style. (A11D4) 5. Identify works made by one or more visual artists in a selected historical period. (A11D5)
<b>2. CREATIVE EXPRESSION AND COMMUNICATION:</b> 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 beginning skill in the use of art materials and tools. (A12A1)	Use the elements and principles of art as a means to express ideas, emotions and experiences.  2. Identify visual art elements and principles using art vocabulary. (A12B2) 3. Use selected art elements and principles to express a personal response to the world. (A12B3)	Develop and select a range of subject matter and ideas to communicate meaning in 2-D and 3-D works of art.  4. Invent imagery and symbols to express thoughts and feelings. (A12C4) 5. Explore and use a range of subject matter (e.g., people, places, animals...) to create original artworks. (A12C5)	Recognize and use ongoing assessment to revise and improve the quality of original artworks.  6. Begin to use basic self-assessment strategies to improve artworks (e.g. make revisions and reflect on the use of art elements. (A12D6)
<b>3. ANALYZING AND RESPONDING:</b> 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. Notice and describe multiple characteristics in their own artworks and the works of others. (A13A1) 2. Explore and describe how a selected art object was made. (A13A2) 3. Describe the different ways that art elements are used and organized in artworks including their own. (A13A3)	Apply comprehension strategies (e.g. personal experience, art knowledge, emotion, perceptual and reasoning skills) to respond to a range of visual artworks.  4. Describe how art elements and principles are organized to communicate meaning in works of art. (A13B4) 5. Connect their own interests and experiences to the subject matter in artworks. (A13B5)	Contribute to the development of criteria for discussing and judging works of art.  6. Recognize and point out characteristics related to the quality of a work of art. (A13C6)	
<b>4. VALUING THE ARTS/ AESTHETIC REFLECTION:</b> 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. Offer reasons for making art. (A14A1)	Form their own opinions and views about works of art and discuss them with others.  2. Form their own opinions and views about works of art. (A14B2) 3. Recognize that people (e.g. family, friends, teachers and artists) have different beliefs about art and value art for different reasons. (A14B3)	Distinguish and describe the aesthetic qualities in works of art.  4. Describe the expressive qualities in their own works of art. (A14C4)	
<b>5. CONNECTIONS, RELATIONSHIPS AND APPLICATIONS:</b> 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. Make connections between visual art, music and movement. (A15A1)	Use the visual arts as a means to understand concepts and topics studied in disciplines outside the arts.  2. Create a visual art product to increase understanding of a concept or topic studied in another content area (e.g. math--measurement, English--sequencing a story, geography--continents, science--balance). (A15B2)	Create and solve an interdisciplinary problem using visual art processes, materials and tools.  3. Demonstrate the relationship between and among art forms (e.g. create costumes and scenery for a play). (A15C3)	Describe how visual art is used in their communities and the world around them and provide examples.  4. Identify and discuss artwork seen in their schools and communities. (A15D4) 5. Identify what an artist does and find examples of works by artists in their communities. (A15D5)

SUGGESTED TEACHING STRATEGIES AND ACTIVITIES	
<b>Product:</b>	Aminah Robinson Rag Gon non
<b>Materials/Media:</b>	8"x8" gutter mesh, pre threaded needle and yarn: red, found objects: pipe cleaners, watercolor strips (thin), raffia, wire, colored straw as beads, buttons, etc., watercolor paper, paint, brushes, water, paper towel, salt, rectangle pattern, pencil, 10"x10" watercolor paper
<b>Theme/Culture:</b>	Found object weaving
<b>Resources:</b>	<p>Artist Biography: Aminah Robinson (<b>Appendix A-5</b>)</p> <p>Books:</p> <ul style="list-style-type: none"> <li>• <i>A Street Called Home</i>, Aminah Robinson.</li> <li>• <i>To be a Drum</i>, Evelyn Coleman.</li> </ul>
<b>Vocabulary:</b>	Rag Gon Non, warm and cool colors
<b>Processes/Procedures:</b>	<p><b>Teacher Preparation for Day One:</b> Have items in a box on each table. (Each box should contain enough materials for each student at the table, adjust accordingly).</p> <ul style="list-style-type: none"> <li>• Gutter mesh</li> <li>• Pre thread needle with red yarn</li> <li>• Gym tape with their name on it</li> </ul> <p><b>For teacher usage with students:</b> Information for the teacher to use, not necessary to pass out to the students.</p> <ul style="list-style-type: none"> <li>• Book, <i>A Street Called Home</i></li> <li>• Artist Biography (<b>Appendix A-5</b>)</li> </ul> <p><b>Day One:</b> Stitching into gutter mesh</p> <ol style="list-style-type: none"> <li>1. Introduce the artist Aminah Robinson through her book, <i>A Street Called Home</i>. Really take the time to look at her random stitching throughout her pages.</li> <li>2. Talk about Aminah Robinson and her style of work. Read some parts about Aminah from the biography handout (<b>Appendix A-5</b>).</li> <li>3. Tell the students that they are going to make their own form of stitched art called a Rag Gon Non. Explain that it is a style of stitching which includes found art.</li> <li>4. Send the students to their seats.</li> <li>5. Have the students place the gutter mesh in front of them. Tell the students that they are going to stitch into their gutter mesh using the red yarn. Talk to the students about the simple stitching method-up and down. Explain that there is no direction that their stitching is supposed to take. Experiment and be creative. Have fun.</li> <li>6. Tell the students to pick up their pre thread needle with the red yarn.</li> <li>7. Model the stitching steps to students having problems.</li> <li>8. While the students are working, pass out gym tape with their name already on it. Have them adhere it to the back of their gutter mesh.</li> <li>9. Allow for 5 minutes at the end of class to clean up. Teacher will collect Rag Gon Non.</li> </ol>

	<p><b>Teacher Preparation for Day Two:</b> Have items in a box on each table. (Each box should contain enough materials for each student at the table, adjust accordingly).</p> <ul style="list-style-type: none"> <li>• Pipe cleaners-cut into short and long lengths</li> <li>• Colored straw-cut into bead size</li> <li>• Raffia</li> <li>• Buttons</li> <li>• Colored Wire</li> <li>• Thin watercolor strips</li> </ul> <p><b>For teacher usage with students:</b> Information for the teacher to use, not necessary to pass out to the students.</p> <ul style="list-style-type: none"> <li>• Book, <i>To be a Drum</i> by Evelyn Coleman</li> </ul> <p><b>Day Two:</b> Stitching found objects into the Rag Gon Non</p> <ol style="list-style-type: none"> <li>1. Talk about Aminah Robinson once again through the book, <i>To be a Drum</i>. Point out in the book the stitching and the details of the fabric as well as the found objects that she included in her artwork. Talk about line, textures and shapes.</li> <li>2. Send the students to their seats.</li> <li>3. Pass back their Rag Gon Non.</li> <li>4. Tell the students that they are going to weave in the found objects located in their box. They can try any method to weave the objects into their gutter mesh. (E.g. they could push the pipe cleaners through and stick beads through them, they can tie bits and pieces of raffia into the gutter mesh, etc).</li> <li>5. Allow for 10 minutes at the end of class to clean up.</li> <li>6. Teacher will collect Rag a non at the end of class.</li> </ol> <p><b>Teacher Preparation for Day Three:</b> Have items in a box on each table. (Each box should contain enough materials for each student at the table, adjust accordingly).</p> <ul style="list-style-type: none"> <li>• 10x10 Watercolor paper</li> <li>• Brushes</li> <li>• Watercolor paints</li> <li>• Container for water</li> <li>• Paper towels</li> <li>• Salt</li> <li>• Pencil</li> <li>• Rectangle pattern</li> </ul> <p><b>For teacher use with students:</b> Information for the teacher to use, not necessary to pass out to the students.</p> <ul style="list-style-type: none"> <li>• Artist Biography (<b>Appendix A-5</b>)</li> </ul> <p><b>Day Three:</b> Make background paper for Rag Gon Non</p> <ol style="list-style-type: none"> <li>1. Tell the students we are on day three of our Aminah Robinson project.</li> <li>2. Continue to talk about Aminah Robinson. Use handout (<b>Appendix A-5</b>).</li> </ol>
--	---

	<p>Talk about where you can see her artwork-in the museum, at the main library downtown, in books.</p> <ol style="list-style-type: none"> <li>Ask the students questions about Aminah Robinson. Use questions that you can establish through the books you've read and the artist's profile. Spend 20 minutes on this questioning and answering game. The students always seem to love it.</li> <li>Tell them they are now going to make a background for their Rag Gon Non.</li> <li>Send students to their seats.</li> <li>Tell the students to put the watercolor paper in front of them. With a pencil write their name on the back.</li> <li>Pick up the 8x8 rectangle pattern and place it in the middle of your watercolor paper. You should now have an even border around your pattern.</li> <li>Have students trace the rectangle in the middle of the paper, leaving a border around the edge.</li> <li>Explain the science of salt. That salt absorbs water. Tell them that if you go into a restaurant and you don't want that water ring that's left on the table because of your drink; pour some salt in the area that you would place your drink container on and voila-no water ring.</li> <li>Tell them that they are going to create texture in their painting through the use of salt. Give a demonstration: <ul style="list-style-type: none"> <li>Wet an area of the watercolor paper with your brush</li> <li>Take your wet brush and wet the paint color of your choice, place that color on top of the wet paper area and add a pinch of salt while still wet.</li> <li>The salt will absorb the water leaving a mark behind.</li> </ul> </li> <li>Explain that they will paint using cool colors and salt in the middle. And they will paint the border with warm colors and NO salt.</li> <li>Tell the students to begin painting with cool colors first. Remind them that these are blue, purple and green.</li> <li>Allow for 10 minutes at the end of class to clean up.</li> <li>When finished collect artwork from the students.</li> </ol> <p><b>Teacher Preparation for Day Four:</b> Have items in a box on each table. (Each box should contain enough materials for each student at the table, adjust accordingly).</p> <ul style="list-style-type: none"> <li>Glue</li> <li>Pencil</li> <li>Pipe cleaners (four per student)</li> </ul> <p><b>Day Four:</b> Attach Rag Gon Non to watercolor background</p> <ol style="list-style-type: none"> <li>Explain to the students that today is their last day to work on their Rag Gon Non. Tell them that we are going to attach their Rag Gon Non to their watercolor paper.</li> <li>Talk about Aminah Robinson through the question and answer game played from day three.</li> <li>Send the students to their seats.</li> <li>Pass back their Rag Gon Non and their watercolor paper.</li> <li>Have the students attach their Rag Gon Non to their water color painting by placing their Rag Gon Non in the center of their watercolor. At each</li> </ol>
--	--

	<p>of the four corners of their Rag Gon Non, they will poke a small hole through the gutter mesh as well as their watercolor paper.</p> <ol style="list-style-type: none"> <li>6. Tell the students to use pipe cleaners to attach the Rag Gon Non and watercolor paper together. Push the pipe cleaners through the small hole.</li> <li>7. Model an example on how to attach.</li> <li>8. Present your Rag a non to the class. Explain your stitching concept as well as the placement of your objects.</li> <li>9. Students may take home their Rag Gon Non.</li> </ol>
<b>Assessment:</b>	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 those students who are having difficulty using selected art elements and principles to express a personal response to the world, the teacher can have the student describe a work of art on an individual basis. The teacher can ask the questions, “What color is being used?” “Why do you think the artwork is symmetrical?” and so on.
- For those students who are having difficulty offering reasons for making art, the teacher can have the students pair up with a student already proficient in their reasoning and together they can discuss why they think Aminah Robinson makes art.
- For those students who are having difficulty listening to the life story of one or more culturally representative artists and identifying his or her works and artistic style, the teacher could use a slide demonstration identifying the artwork of one artist. The teacher could also provide different picture books/videos that capture the essence of that artist.

### EXTENSIONS AND RELATED LESSONS

- Take the students on a field trip to the museum to view her artwork.
- Take the students on a field trip to the main library to view her painted stair case.
- Have the students make a sculptural assemblage using found objects.



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

<b>Grade Level:</b>	1
<b>Grading Period:</b>	1
<b>Unit:</b>	Oil Pastels
<b>Lesson Title:</b>	Starry Night with Dash Lines
<b>Connections/Integration:</b>	Math (dash line, radial), Social Studies (symbols of Ohio)
<b>Duration:</b>	Four, one hour class
<b>Grade Level Indicators:</b>	A11A1, A13B4

### PRE-ASSESSMENT

#### Multiple Choice:

1. What is a famous New York icon? **GLI A11A1**
  - a. The Statue of Liberty
  - b. food vendors
  - c. water hydrants
  - d. subway system

**Answer: a**

#### Short Answer:

2. Tsing-Fang Chen version, *Burning with Cosmic Rhythm*, differs slightly from Van Gogh's *Starry Night*; list some of the symbols and images which reflect the cultural heritages of the people of the United States. **GLI A11A1**

**Possible answer:** Statue of Liberty, the twin towers and the Hudson river

#### 4 Point Rubric

- 4 Student responses with the three possible answers
- 3 Student responses with two of the three possible answers
- 2 Student responses with one of the three possible answers
- 1 Student is unable to provide an answer

#### Extended Response:

3. *Starry Night* by Vincent Van Gogh is famous for the swirls in the night sky. Describe how line, balance and color play an important role in this painting. **GLI A13B4**

4. **Possible Answer:** The line is important because it creates the swirls in the sky as well as the hills

and the village. Color gives the viewer a feeling that the night sky is glowing—from the yellow moon and stars to the various hues of blue throughout the painting. The color also adds harmony to the painting because the colors are related to each other—they are analogous colors. And balance plays an important role because it highlights the huge cypress tree which is asymmetrical and off balance but seems to hold the whole painting together.

#### 4 Point Rubric

- 4 Student provides a correct answer for each of the elements and principles listed above and the importance that each element/principle establishes in the painting.
- 3 Student can provide an answer for each of the elements and principles listed above.
- 2 Student is unable to provide a correct answer but attempts to answer the question.
- 1 Student is unable to answer the question.

CLASSROOM EVIDENCE/LEVELS OF MASTERY	
<b>GLI A11A1</b>	Recognize and describe visual symbols, images and icons (e.g. flags, monuments and landmarks) that reflect the cultural heritages of the people of the United States.
<b>Proficient:</b>	Student is able to recognize and describe visual symbols, images and icons that reflect the cultural heritages of the people of the United States.
<b>Emerging:</b>	With teacher and peer assistance student is able to recognize and describe the visual symbols, images and icons that reflect the cultural heritages of the people of the United States.
<b>Advanced:</b>	Independently student is able to recognize and describe visual symbols, images and icons that reflect the cultural heritages of people of the United States.
<b>GLI A13B4</b>	Describe how art elements and principles are organized to communicate meaning in works of art.
<b>Proficient:</b>	Student is able to describe how art elements and principles are organized to communicate meaning in works of art.
<b>Emerging:</b>	With teacher and peer assistance student is able to describe how art elements and principles are organized to communicate meaning in Vincent Van Gogh's <i>Starry Night</i> .
<b>Advanced:</b>	Independently student is able to describe how art elements and principles are organized to communicate meaning in the various renditions of the artwork, <i>Starry Night</i> .

STANDARDS	Benchmark A	Benchmark B	Benchmark C	Benchmark D
<b>1. HISTORICAL, CULTURAL, AND SOCIAL CONTEXTS:</b> 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.  <b>1. Recognize and describe visual symbols, images and icons (e.g. flags, monuments and landmarks) that reflect the cultural heritages of the people of the United States. (A1A1)</b>	Identify art forms, visual ideas and images and describe how they are influenced by time and culture.  2. Observe different styles of art from selected cultures and point out how artists use lines, shapes, colors and textures. (A1B2)	Identify and describe the different purposes people have for creating works of art.  3. Share artwork or an art object from their own cultural backgrounds and describe its purpose (e.g. personal, functional or decorative). (A1C3)	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. Listen to the life story of one or more culturally representative artists and identify his or her works and artistic style. (A1D4) 5. Identify works made by one or more visual artists in a selected historical period. (A1D5)
<b>2. CREATIVE EXPRESSION AND COMMUNICATION:</b> 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 beginning skill in the use of art materials and tools. (A1A1)	Use the elements and principles of art as a means to express ideas, emotions and experiences.  2. Identify visual art elements and principles using art vocabulary. (A1B2) 3. Use selected art elements and principles to express a personal response to the world. (A1B3)	Develop and select a range of subject matter and ideas to communicate meaning in 2-D and 3-D works of art.  4. Invent imagery and symbols to express thoughts and feelings. (A1C4) 5. Explore and use a range of subject matter (e.g., people, places, animals...) to create original artworks. (A1C5)	Recognize and use ongoing assessment to revise and improve the quality of original artworks.  6. Begin to use basic self-assessment strategies to improve artworks (e.g. make revisions and reflect on the use of art elements. (A1D6)
<b>3. ANALYZING AND RESPONDING:</b> 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. Notice and describe multiple characteristics in their own artworks and the works of others. (A1A1) 2. Explore and describe how a selected art object was made. (A1A2) 3. Describe the different ways that art elements are used and organized in artworks including their own. (A1A3)	Apply comprehension strategies (e.g. personal experience, art knowledge, emotion, perceptual and reasoning skills) to respond to a range of visual artworks.  <b>4. Describe how art elements and principles are organized to communicate meaning in works of art. (A1B4)</b> 5. Connect their own interests and experiences to the subject matter in artworks. (A1B5)	Contribute to the development of criteria for discussing and judging works of art.  6. Recognize and point out characteristics related to the quality of a work of art. (A1C6)	
<b>4. VALUING THE ARTS/ AESTHETIC REFLECTION:</b> 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. Offer reasons for making art. (A1A1)	Form their own opinions and views about works of art and discuss them with others.  2. Form their own opinions and views about works of art. (A1B2) 3. Recognize that people (e.g. family, friends, teachers and artists) have different beliefs about art and value art for different reasons. (A1B3)	Distinguish and describe the aesthetic qualities in works of art.  4. Describe the expressive qualities in their own works of art. (A1C4)	
<b>5. CONNECTIONS, RELATIONSHIPS AND APPLICATIONS:</b> 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. Make connections between visual art, music and movement. (A1A1)	Use the visual arts as a means to understand concepts and topics studied in disciplines outside the arts.  2. Create a visual art product to increase understanding of a concept or topic studied in another content area (e.g. math--measurement, English--sequencing a story, geography--continents, science--balance). (A1B2)	Create and solve an interdisciplinary problem using visual art processes, materials and tools.  3. Demonstrate the relationship between and among art forms (e.g. create costumes and scenery for a play). (A1C3)	Describe how visual art is used in their communities and the world around them and provide examples.  4. Identify and discuss artwork seen in their schools and communities. (A1D4) 5. Identify what an artist does and find examples of works by artists in their communities. (A1D5)

SUGGESTED TEACHING STRATEGIES AND ACTIVITIES	
<b>Product:</b>	Two renditions of Starry Night with dotted lines The first is a rendition from Van Gogh The second is a rendition from Tsing-Fang Chen
<b>Materials/Media:</b>	11X14 black construction paper, 9X12 white paper, oil pastels, white crayon
<b>Theme/Culture:</b>	Everyday art
<b>Resources:</b>	<p>Artist Biography: Vincent van Gogh (<b>Appendix A-6</b>).</p> <p>Art Express: Grade One (Red book)</p> <p>Book:</p> <ul style="list-style-type: none"> <li>• <i>Vincent van Gogh-Sunflowers and Swirly Stars</i>, Brad Bucks and Joan Holub.</li> </ul> <p>Print:</p> <ul style="list-style-type: none"> <li>• <i>Starry Night</i> by Vincent van Gogh.</li> <li>• <i>Burning with Cosmic Force</i> by Tsing-Fang Chen.</li> </ul> <p>Sample Quiz Questions (<b>Appendix A-9</b>).</p> <p><i>Scholastic Art</i>: Arts Resource Center</p> <ul style="list-style-type: none"> <li>• “Islamic Art”, Dec. 2005, Vol. 36, No. 3</li> </ul> <p>Student Handout:</p> <ul style="list-style-type: none"> <li>• <i>Starry Night</i> (<b>Appendix A-7</b>).</li> </ul> <p>Teacher Examples:</p> <ul style="list-style-type: none"> <li>• Radial Balance and Dash Lines (<b>Appendix A-8</b>).</li> </ul>
<b>Vocabulary:</b>	Radial, balance, dash lines.
<b>Processes/Procedures:</b>	<p><b>Teacher Preparation for Day One:</b> Have items in a box on each table. (Each box should contain enough materials for each student at the table, adjust accordingly).</p> <ul style="list-style-type: none"> <li>• 9X12 white paper</li> <li>• Pencil</li> <li>• Oil pastel</li> </ul> <p><b>For teacher use with students:</b> Information for the teacher to use, not necessary to pass out to the students.</p> <ul style="list-style-type: none"> <li>• Book,</li> <li>• <i>Scholastic Art</i>, “Islamic Art”</li> </ul> <p><b>Day One:</b> A radial design using dash lines and oil pastel.</p> <ol style="list-style-type: none"> <li>1. Tell the students that they are going to create a radial design. What is a radial design? A radial design is design in which the shape radiates from the middle.</li> <li>2. Talk about Islamic designs. Use the Islamic Art article in <i>Scholastic Art</i></li> </ol>

	<p>(Arts Resource Center). Highlight points on pg. 4-7 stressing the geometric patterns and the circular bowl designs.</p> <ol style="list-style-type: none"> <li>3. Send the students to their seats.</li> <li>4. Teacher should model the steps listed below.</li> <li>5. Have students take out a 9X12 piece of paper.</li> <li>6. Have students take the paper and fold the paper in half-hamburger style. It should look like a little book.</li> <li>7. Have students take the folder paper and fold it once again into a hamburger style.</li> <li>8. Tell the students to re open their piece of paper. Their paper is now divided into four separate quadrants.</li> <li>9. Have the students take a pencil and draw a circle around the center space where the two lines intersect each other. Refer (<b>Appendix A-7</b>).</li> <li>10. Explain to the students that they will be using simple shapes to decorate their design. Stress balance in the design. If they put a shape in one corner of a quadrant, that shape goes into each of the other quadrants- refer to figure one (<b>Appendix A-7</b>). The teacher should now talk about simple shapes to use in their design. Example enclosed shows a square.</li> <li>11. Have the student pick a simple shape and add that shape into each other their quadrants.</li> <li>12. Now the teacher will have the students stop what they are doing and look up at her.</li> <li>13. Talk about how Vincent van Gogh uses line and color into his artwork, <i>Starry Night</i>. Explain how he uses thick, swirling brushstrokes.</li> <li>14. Tell them that they will create the thick lines with oil pastels. Explain that we are going to make the lines swirl around our design.</li> <li>15. Model example to the students. Refer to figure one, quadrant one (<b>Appendix A-7</b>).</li> <li>16. Begin with a single color from your oil pastel box. And using dash lines follow with a pattern around the shape. Continue this pattern throughout that quadrant. But, do not fill in the shapes.</li> <li>17. When they are done with that quadrant, they will repeat their design in each of the other quadrants. Remind the students to use the same oil pastel color that they started with in quadrant one.</li> <li>18. Once they completed their dash lines around the shapes, in each of the quadrants, they will pick another oil pastel color and using dash lines, fill in the circle and the shape that they chose for their corners.</li> <li>19. Have students fill in each of the quadrant.</li> <li>20. Allow for 10 minutes in the class to clean up.</li> </ol> <p><b>Teacher Preparation for Day Two:</b> Have items in a box on each table. (Each box should contain enough materials for each student at the table, adjust accordingly).</p> <ul style="list-style-type: none"> <li>• 11X14 black construction paper</li> <li>• Pencil</li> <li>• Oil pastel</li> </ul> <p><b>For teacher use with students:</b> Information for the teacher to use, not necessary to pass out to the students.</p> <ul style="list-style-type: none"> <li>• Book, <i>Vincent Van Gogh-Sunflowers and Swirly Stars</i></li> </ul>
--	--

	<ul style="list-style-type: none"> <li>• Print,, <i>Starry Night</i></li> </ul> <p><b>Day Two:</b> Draw <i>Starry Night</i> with oil pastel</p> <ol style="list-style-type: none"> <li>1. Explain to the students that today they will be using dash lines to re create Van Gogh's <i>Starry Night</i>.</li> <li>2. Show them the print of <i>Starry Night</i>. Ask the students, "How do you think Van Gogh was feeling when he painted <i>Starry Night</i>? Ask the students, "How do you think Van Gogh showed movement in his painting?"</li> <li>3. Read the book, <i>Vincent van Gogh-Sunflowers and Swirly Stars</i> to the class.</li> <li>4. Send the students to their seats.</li> <li>5. Have the students place the 11X14 black construction paper in front of them. Tell the students to write their name on their paper. Flip the paper so I don't see their name.</li> <li>6. Tell the students that we are going to do a basic sketch of Van Gogh's <i>Starry Night</i> idea. Have them pick up the white crayon.</li> <li>7. Teacher will model this demonstration to the class in step by step instructions.</li> <li>8. Teacher will have the students create hills with three diagonal lines (<b>Appendix A-8</b>).</li> <li>9. Now instruct the students to take their white crayon and draw the cypress tree on the left hand side of the paper. This cypress tree should overlap the hill lines and extend to the top of the paper (<b>Appendix A-8</b>).</li> <li>10. Have students place the crayon back in the box and pick up a yellow oil pastel.</li> <li>11. The students are now going to be making the night moon.</li> <li>12. Have students start their moon on the top right corner of their paper. Explain that this is the only time they are drawing in the moon. Show them the crescent moon shape. Now, they will surround the moon, using dash lines.</li> <li>13. Explain to the students that from this point on they will only use dash lines to create their pictures.</li> <li>14. Tell them the moon should be about the size of a half dollar when completed.</li> <li>15. When the students get to a half dollar size moon, have them extend some dashes loosely around the moon.</li> <li>16. Now the students will pick up the red or orange oil pastel and add the dash sporadically into the yellow moon. The colors should overlap a bit.</li> <li>17. Tell the students to return the oil pastel to the box and pick out a black and dark blue oil pastel. They will use these both of these colors for the remainder of the sky.</li> <li>18. Explain that they will begin from one end of the paper and work their way to the other creating their dash lines. Remind them that when they get to the moon they need to go around the shape just like our radial design project from the last class.</li> <li>19. Tell the students that once they are done filling up the sky with the black and blue oil pastel, they may take a purple oil pastel and continue that color throughout the night sky. These three colors will tend to overlap.</li> <li>20. Give the students sufficient time to work on the sky. When it looks like the majority of the class is ready for the next set of instructions; have</li> </ol>
--	--

	<p>them stop what they are doing, eyes on you.</p> <ol style="list-style-type: none"> <li>21. Give the students the next set of directions. Tell them that the hills need to be filled with dash lines also. Explain that they are going to follow the same procedures as above. Using the brown, tan and light blue oil pastel, have them fill in the remaining three hills. They should remember to work around the cypress tree shape.</li> <li>22. Give the students sufficient time to work on the hills. When it looks like the majority of the class is ready for the next set of instructions-have them stop what they are doing, eyes on you.</li> <li>23. Tell the students they are now going to add the dash lines to the cypress tree. They will use black, brown and red to create the dash lines. These dash lines should start from the bottom of the cypress tree and work towards the top of the cypress tree.</li> <li>24. Give the students sufficient time to work on the cypress tree. When it looks like the majority of the class is ready for the next set of instructions, have them stop what they are doing, eyes on you.</li> <li>25. The last and final step is the swirls in the sky and the night stars.</li> <li>26. Tell the students that they will create their swirls themselves with the white, light blue oil pastel. Begin with the white and give your swirls directions. Your swirl does not necessary have to follow Van Gogh's swirls. After they draw the outline (using dash lines) of the swirls, they will fill in the space with the light blue oil pastel as well as the white oil pastel.</li> <li>27. When they are completed with the swirls, they will take the yellow oil pastel and create little stars. The stars should be similar to the moon, radiating from a center line. They should not be bigger than the moon. Have them add five to six stars.</li> <li>28. Allow for 10 minutes at the end of class to clean up.</li> </ol> <p><b>Teacher Preparation for Day Three:</b> Have items in a box on each table. (Each box should contain enough materials for each student at the table, adjust accordingly).</p> <ul style="list-style-type: none"> <li>• Pencil</li> <li>• 11X14 paper</li> </ul> <p><b>For teacher use with students:</b> Information for the teacher to use, not necessary to pass out to the students.</p> <ul style="list-style-type: none"> <li>• Print, <i>Burning with Cosmic Force</i>, by Tsing-Fang Chen</li> </ul> <p><b>Day Three:</b> Students learn about the heritage of the United States using symbols to create their version of starry night. They will create a drawing.</p> <ol style="list-style-type: none"> <li>1. Quiz the students with an oral report. The teacher will ask questions using handout (<b>Appendix A-9</b>).</li> <li>2. Now tell the class about how many different artist loved <i>Starry Night</i> that they would create their own version. The artist Tsing-Fang Chen painted <i>Starry Night</i> with New York City as his inspiration.</li> <li>3. Tell the students that they will pick use Ohio as their motivation they will use famous symbols of Ohio to add to their version of Starry Night.</li> <li>4. Teacher may want to list cities and their symbols on the board for the</li> </ol>
--	---

	<p>class to see. Have the class work on recognizing symbols together. (e.g. O.S.U stadium, buckeye, cardinal, carnation, Kings Island, etc.).</p> <ol style="list-style-type: none"> <li>Send students to their seats.</li> <li>Have students put the 11X14 paper in front of them. Pick up their pencil and write their name on the back. Flip paper over so you don't see their name.</li> <li>Tell the students that they will pick three symbols to add to their drawing of Starry Night.</li> <li>Have them draw those symbols throughout their paper making sure they focus on balance and space. Explain that they shouldn't have all of their symbols in one corner.</li> <li>After they draw their symbols, they will add symbols important in the Starry Night. (E.g. the stars, the moon, the cypress tree and the hills). If they need to erase to make these items fit within their drawing they should.</li> <li>Teacher may model these steps if necessary and use (<b>Appendix A-9</b>).</li> <li>Allow 10 minutes in the class for clean up. Teacher will collect their artwork.</li> </ol> <p><b>Teacher Preparation for Day Four:</b> Have items in a box on each table. (Each box should contain enough materials for each student at the table, adjust accordingly).</p> <ul style="list-style-type: none"> <li>Oil pastel</li> </ul> <p><b>Day Four:</b> Finish project with dash lines using oil pastel.</p> <ol style="list-style-type: none"> <li>Teacher will explain to the class that this is the last day to work on their project. Explain that today they will be using oil pastels to finish their Ohio Starry Night. Tell the students that are allowed to use any choice of color for their creation. Remind them that they are to use dash lines throughout their drawing.</li> <li>Send the students back to their seats. Pass out their papers.</li> <li>Tell them that they may use their completed Starry Night dash line project from the last class as a reference.</li> <li>Allow students the rest of the class to work on their project. The teacher will walk around the room checking that the students understand what they are doing. They will help whoever needs the help.</li> <li>Allow for 10 minutes at the end of class to clean up. Students will take home artwork.</li> </ol>
<b>Assessment:</b>	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 who are having difficulties recognizing and describing visual symbols, images and icons that reflect the cultural heritage of the people of the United States, the teacher could use New York City as an example and have various symbols of the city. For example, the teacher could have a display table of tourist icons: statue of liberty, twin towers, etc.
- For students who are having difficulties describing how art elements and principles are organized to communicate meaning in works of art, the teacher can provide other art examples for students to view. In small groups, students can discuss how line, shape, form, color, rhythm, etc. help the artist express an idea.

### **EXTENSIONS AND RELATED LESSONS**

- Students can make a print of their favorite version of Starry Night. To create this print, they would draw their image onto a 6X6 cardboard. Then they would glue down yarn onto the lines to create a relief of the drawing. Finally they would print the image onto a 6X6 white paper. They could also color the image with markers and then do a water painting by taking a brush and painting over the marker coloring. This gives it a watercolor effect without using the watercolor paints.



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

<b>Grade Level:</b>	1
<b>Grading Period:</b>	2
<b>Unit:</b>	Painting
<b>Lesson Title:</b>	Paul Klee Squares
<b>Connections/Integration:</b>	Math (dividing, patterns), Social Studies (symbols)
<b>Duration:</b>	5, one-hour classes
<b>Grade Level Indicators:</b>	<b>A11B2, A12C4, A15B2</b>

**PRE-ASSESSMENT**

**Multiple Choice:**

1. Choose an answer that best describes a pattern. **GLI A15B2**
  - b. ABBBBBB
  - c. ABCABBE
  - d. E
  - e. ABABABAB

**Answer: d**

**Short Answer:**

2. How does line express feeling? **GLI A12C4**

**Possible answer:** A zig zag line may suggest excitement, a curved line may suggest happiness, and a broken line may suggest sadness. Answers will vary.

**4 Point Rubric**

- 4 Student should be able to list 4-5 answers connecting line with a feeling.
- 3 Student is able to list 3-4 answers
- 2 Student is able to list 1-2 answers
- 1 Student is not able to list answers

**Extended Response:**

3. Looking at an Aboriginal boomerang, identify how the artist used line, shape, color and texture to describe their animal. **GLI A11B2**


**Possible answer:** The student lists a unique answer to the question, or they can explain how the zig-zag line makes the animal look fierce, the color of the bold white outline makes the animal stand out in a crowd, the dotted line around the animal's eye adds to the effect of its fierceness. The repeated pattern of the shapes gives the body definition also making the animal to appear soft to the touch.

**4 Point Rubric**

- 4 Student is able to describe each of the four elements.
- 3 Student is able to describe 2-3 of the four elements.
- 2 Student is able to describe 1 of the four elements.
- 1 Student is not able to list answers.

CLASSROOM EVIDENCE/LEVELS OF MASTERY	
<b>GLI A15B2</b> Create a visual art product to increase understanding of a concept or topic studied in another content area (e.g. math—measurement; English—Sequencing a story; geography—continents; science—balance).	
<b>Proficient:</b>	Student is able to create a visual art product to increase their understanding of pattern and division as studied in math.
<b>Emerging:</b>	With teacher and peer assistance student is able to create a visual art product to increase their understanding of pattern and division and apply it to the problems presented in math.
<b>Advanced:</b>	Independently student is able to create a visual art product to increase their understanding of pattern and dividing and apply it to the problems presented in math as well as other core subjects.
<b>GLI A12C4</b> Invent imagery and symbols to express thoughts and feelings.	
<b>Proficient:</b>	Student is able to invent imagery and symbols to express thoughts and feelings.
<b>Emerging:</b>	With teacher and peer assistance student is able to explore how the art elements can suggest thoughts and feelings.
<b>Advanced:</b>	Independently student is able to explore how the art elements can suggest thoughts and feelings in the artwork of their peers, artists as well as their own.
<b>GLI A11B2</b> Observe different styles of art from selected cultures and point out how artists use lines, shapes, colors and textures.	
<b>Proficient:</b>	Student is able to observe different styles of art from the Aboriginal culture and point out how these artists use lines, shapes, colors and textures.
<b>Emerging:</b>	With teacher and peer assistance student is able to observe different styles of art from the Aboriginal culture and point out how these artists use lines, shapes, colors and textures to tell a story.
<b>Advanced:</b>	Independently student is able to observe the symbols contained in the artwork of the Aboriginal culture to point out how these artists use lines, shapes, colors and textures to tell a story.

STANDARDS	Benchmark A	Benchmark B	Benchmark C	Benchmark D
<b>1. HISTORICAL, CULTURAL, AND SOCIAL CONTEXTS:</b> 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. Recognize and describe visual symbols, images and icons (e.g. flags, monuments and landmarks) that reflect the cultural heritages of the people of the United States. (A11A1)	Identify art forms, visual ideas and images and describe how they are influenced by time and culture.  2. Observe different styles of art from selected cultures and point out how artists use lines, shapes, colors and textures. (A11B2)	Identify and describe the different purposes people have for creating works of art.  3. Share artwork or an art object from their own cultural backgrounds and describe its purpose (e.g. personal, functional or decorative). (A11C3)	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. Listen to the life story of one or more culturally representative artists and identify his or her works and artistic style. (A11D4) 5. Identify works made by one or more visual artists in a selected historical period. (A11D5)
<b>2. CREATIVE EXPRESSION AND COMMUNICATION:</b> 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 beginning skill in the use of art materials and tools. (A12A1)	Use the elements and principles of art as a means to express ideas, emotions and experiences.  2. Identify visual art elements and principles using art vocabulary. (A12B2) 3. Use selected art elements and principles to express a personal response to the world. (A12B3)	Develop and select a range of subject matter and ideas to communicate meaning in 2-D and 3-D works of art.  4. Invent imagery and symbols to express thoughts and feelings. (A12C4) 5. Explore and use a range of subject matter (e.g., people, places, animals...) to create original artworks. (A12C5)	Recognize and use ongoing assessment to revise and improve the quality of original artworks.  6. Begin to use basic self-assessment strategies to improve artworks (e.g. make revisions and reflect on the use of art elements. (A12D6)
<b>3. ANALYZING AND RESPONDING:</b> 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. Notice and describe multiple characteristics in their own artworks and the works of others. (A13A1) 2. Explore and describe how a selected art object was made. (A13A2) 3. Describe the different ways that art elements are used and organized in artworks including their own. (A13A3)	Apply comprehension strategies (e.g. personal experience, art knowledge, emotion, perceptual and reasoning skills) to respond to a range of visual artworks.  4. Describe how art elements and principles are organized to communicate meaning in works of art. (A13B4) 5. Connect their own interests and experiences to the subject matter in artworks. (A13B5)	Contribute to the development of criteria for discussing and judging works of art.  6. Recognize and point out characteristics related to the quality of a work of art. (A13C6)	
<b>4. VALUING THE ARTS/ AESTHETIC REFLECTION:</b> 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. Offer reasons for making art. (A14A1)	Form their own opinions and views about works of art and discuss them with others.  2. Form their own opinions and views about works of art. (A14B2) 3. Recognize that people (e.g. family, friends, teachers and artists) have different beliefs about art and value art for different reasons. (A14B3)	Distinguish and describe the aesthetic qualities in works of art.  4. Describe the expressive qualities in their own works of art. (A14C4)	
<b>5. CONNECTIONS, RELATIONSHIPS AND APPLICATIONS:</b> 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. Make connections between visual art, music and movement. (A15A1)	Use the visual arts as a means to understand concepts and topics studied in disciplines outside the arts.  2. Create a visual art product to increase understanding of a concept or topic studied in another content area (e.g. math--measurement, English--sequencing a story, geography--continents, science--balance). (A15B2)	Create and solve an interdisciplinary problem using visual art processes, materials and tools.  3. Demonstrate the relationship between and among art forms (e.g. create costumes and scenery for a play). (A15C3)	Describe how visual art is used in their communities and the world around them and provide examples.  4. Identify and discuss artwork seen in their schools and communities.(A15D4) 5. Identify what an artist does and find examples of works by artists in their communities. (A15D5)

SUGGESTED TEACHING STRATEGIES AND ACTIVITIES	
<b>Product:</b>	Shape and Pattern painting
<b>Materials/Media:</b>	acrylic paint, paper towels, water, stiff brushes, 11" x 14" white drawing paper, markers
<b>Theme/Culture:</b>	African and Kuna culture
<b>Resources:</b>	<p>Artist Biography - Paul Klee (<b>Appendix A-10</b>).</p> <p><i>Art Express</i>, Grade One (Red book), Arts Resource Center.</p> <ul style="list-style-type: none"> <li>• Elements and Principles, p. 138-142.</li> <li>• Nonrepresentational Response Card 6, p. R61.</li> <li>• Nonrepresentational Response Card 6, p. R61.</li> <li>• Assessment Program, Vocabulary and Concepts, p. 17.</li> <li>• Assessment Program, Vocabulary and Concepts, p. 49.</li> </ul> <p><i>Art Express: Grade Three</i> (Orange book)</p> <ul style="list-style-type: none"> <li>• Nonrepresentational Response Card 6, p. R61.</li> </ul> <p>Prints: Arts Resource Center</p> <ul style="list-style-type: none"> <li>• Aboriginal Designs.</li> <li>• Main and Bypass, Paul Klee.</li> </ul> <p>Student Handout - Australian Aboriginal Symbols (<b>Appendix A-11</b>).</p> <p><b>Additional Resources:</b></p> <p>Book:</p> <ul style="list-style-type: none"> <li>• <i>A Survival Kit for the Elementary Middle School Art Teacher</i>, Helen Hume.</li> </ul>
<b>Vocabulary:</b>	Nonrepresentational, Primary colors, Secondary colors, Tints and Shades, Palette
<b>Processes/Procedures:</b>   Final Project Outcome	<p><b>Teacher Preparation for Day One:</b> Have items in a box on each table. (Each box should contain enough materials for each student at the table, adjust accordingly).</p> <ul style="list-style-type: none"> <li>• Paper towels</li> <li>• Brushes</li> <li>• Container with water</li> <li>• 11" x 14" white drawing paper</li> </ul> <p><b>Teacher waits to pass out:</b></p> <ul style="list-style-type: none"> <li>• Paper plate with acrylic paint colors-red, yellow blue (two colors of each on the plate).</li> </ul> <p><b>For teacher use with students:</b> Information for the teacher to use, not necessary to pass out to the students.</p> <ul style="list-style-type: none"> <li>• Handout (<b>Appendix A-10</b>)</li> <li>• Response card</li> </ul> <p><b>Day One:</b> Paint background color-primary and secondary.</p> <ol style="list-style-type: none"> <li>1. Talk to the students about nonrepresentational art-art that tells a story but</li> </ol>

	<p>has no recognizable subject matter.</p> <ol style="list-style-type: none"> <li>2. Tell students that the artist Paul Klee is an example of nonrepresentational art. Discuss Paul Klee (<b>Appendix A-10</b>) while looking at his artwork, suggested print, <i>Main and Bypath</i>.</li> <li>3. He told a story through his artwork using the art elements-color, shape, and line. Talk a little about color, shape and line using handout (<b>Appendix A-10</b>).</li> <li>4. Send students to their seats.</li> <li>5. Pass out drawing paper.</li> <li>6. Teacher may want to model the paper folding technique. Have students fold their paper in half like a book, now have the students fold it again-it will be a vertical rectangle shape.</li> <li>7. Take their vertical rectangle paper shape and fold it down once, fold it down once more.</li> <li>8. Open the folded paper to full size. There should be 20 squares.</li> <li>9. Have students write their name on back of paper.</li> <li>10. The teacher will pass out the paper plates with two reds, two yellows and two blues. These are the primary colors.</li> <li>11. Tell students to have their brush and paper towel next to them. Model how to clean their brushes-place brush into the water. I tell them to have their bristles touch the bottom of the container. Move the brush back and forth gently to remove paint. Take brush out of the water, dry it with the paper towel.</li> <li>12. Have students pick a square on their drawing paper. Paint one square red. Have the students pick another square on their drawing paper. Paint it yellow. Pick another square, paint it blue.</li> <li>13. Now the teacher will assign a student at each table be the designated mixer. Tell the students they will now be making secondary colors: purple, orange and green.</li> <li>14. Together as a class the designated mixer at each table will mix red and blue together to create purple. The teacher will say, "designated mixers please mix red and blue together".</li> <li>15. Now the table is allowed to pick another square and paint that square with the premixed secondary color-purple. Clean brush when done.</li> <li>16. The designated mixer will now mix yellow and the other blue paint together to make green. The designated mixer should not mix until the teacher says, "designated mixers, please mix yellow and blue together."</li> <li>17. Now the table is allowed to pick another square and paint it green. Clean brush when done.</li> <li>18. The designated mixer will now mix the other yellow and the other red to make orange.</li> <li>19. Now the table is allowed to pick another square and paint it orange. Clean brush when done.</li> <li>20. Collect brushes, have students throw away their paint palettes-a container in which paint is mixed on (their palette is the paper plate).</li> <li>21. Students returns to their seats. Teacher will call up table by table to a designated area. The students will place their artwork on the table.</li> </ol> <p><b>Teacher Preparation for Day Two:</b>  Have items in a box on each table.  (Each box should contain enough materials for each student at the table,</p>
--	---

	<p>adjust accordingly).</p> <ul style="list-style-type: none"> <li>• Brushes</li> <li>• Container with water</li> <li>• Paper towel</li> </ul> <p><b>Teacher waits to pass out:</b> Paper plate 1 contains a nickel size amount of paint. Paper plate 2 contains a half dollar size amount of paint.</p> <ul style="list-style-type: none"> <li>• First paper plate with acrylic paint colors-red, yellow, blue, green, orange and purple.</li> <li>• Second paper plate with acrylic paint color black.</li> </ul> <p><b>Day Two:</b> Continue painting background color creating a tint of their color.</p> <ol style="list-style-type: none"> <li>1. Tell the students that they are going to continue to paint their background paper. Today they will be making tints-using white paint to make a color lighter.</li> <li>2. Send students to their seats.</li> <li>3. Pass out paper plate one and two.</li> <li>4. Tell the students that we are going to mix colors again. Pick a new designated mixer.</li> <li>5. Have students pick up their brushes and paper towels.</li> <li>6. Tell the students that we are going to begin the mixing process with the white paint from paper plate three and we are going to mix that white into each of the primary color and secondary colors on paper plate one. This will create a tint of the color.</li> <li>7. The teacher will begin by saying, “designated mixer pick up your brush and mix a dab of paint from the edge of the white paint (so as to not mess up the entire white paint) and add that to the yellow paint. Mix them together so the colors blend.</li> <li>8. Once the color is mixed, the table at the group may pick a blank square on their background paper and paint that square the light yellow.</li> <li>9. This process of #8 &amp; #9 will continue until each of the colors on paper plate one has been mixed with the white paint. The students should be cleaning their brushes before the next color is to be painted on their paper.</li> <li>10. This lesson should take you to the end of class because you are in control of the time. You are basically telling the students each time to begin painting and allowing for five minutes in between the colors.</li> <li>11. Have students clean up their brushes and throw away paper towels.</li> <li>12. When students have returned to their seats, the teacher will call them up table by table to place their artwork on a designated table.</li> </ol> <p><b>Teacher Preparation for Day Three:</b> Have items in a box on each table. (Each box should contain enough materials for each student at the table, adjust accordingly).</p> <ul style="list-style-type: none"> <li>• Brushes</li> <li>• Container with water</li> <li>• Paper towel</li> </ul> <p><b>Teacher waits to pass out:</b> Paper plate one contains a nickel size amount of paint. Paper plate two contains a half dollar size amount of paint.</p>
--	--

	<ul style="list-style-type: none"> <li>• Paper plate one with acrylic paint colors-red, yellow, blue, green, orange and purple.</li> <li>• Paper plate two with acrylic paint color-black.</li> </ul> <p><b>Day Three:</b> Continue painting background color creating a shade of their color.</p> <ol style="list-style-type: none"> <li>1. Tell the students that they are going to continue to paint their background paper. Today they will be creating shades using the color black to make a color darker. Tell the students that this process is similar to what we did in our last class.</li> <li>2. Send students to their seats.</li> <li>3. Pass out paper plate one and two.</li> <li>4. Tell the students that we are going to mix colors again. Pick a new designated mixer.</li> <li>5. Have students pick up their brushes and paper towels.</li> <li>6. Tell the students that we are going to begin the mixing process with the black paint from paper plate two and we are going to mix that black into each of the primary color and secondary colors on paper plate one. This will create a shade of the color.</li> <li>7. The teacher will begin by saying, “designated mixer pick up your brush and mix a dab of paint from the edge of the black paint (so as to not mess up the entire white paint) and add that to the yellow paint. Mix them together so the colors blend.</li> <li>8. Once the color is mixed, the table at the group may pick a blank square on their background paper and paint that square the light yellow.</li> <li>9. This process of #8 &amp; #9 will continue until each of the colors on paper plate one has been mixed with the black paint. The students should be cleaning their brushes before the next color is to be painted on their paper.</li> <li>10. There should be two squares left blank when you are done.</li> <li>11. One of the squares will be black, the other square left white.</li> <li>12. This lesson should take you to the end of class because you are in control of the time. You are basically telling the students each time to begin painting and allowing for five minutes in between the colors.</li> <li>13. Have students clean up their brushes and throw away paper towels.</li> <li>14. When students have returned to their seats, the teacher will call them up table by table to place their artwork on a designated table.</li> </ol> <p><b>Teacher Preparation for Day Four:</b>  Have items in a box on each table.  (Each box should contain enough materials for each student at the table, adjust accordingly).</p> <ul style="list-style-type: none"> <li>• Pencil</li> <li>• 11” x 14” white drawing paper</li> <li>• Markers</li> <li>• Student Handout - Australian Aboriginal Symbols (<b>Appendix A-11</b>).</li> </ul> <p><b>For teacher usage with students:</b> Information for the teacher to use, not necessary to pass out to the students.</p> <ul style="list-style-type: none"> <li>• <i>Scholastic Art Magazine</i> about Aboriginal Artists.</li> </ul>
--	---

	<p><b>Day Four:</b> Experimenting with shapes and lines to create a story.</p> <ol style="list-style-type: none"> <li>1. Tell the students that we are going to talk about how shapes and line are created to tell their story. Remind them about nonrepresentational art. Explain that we will take what we have created today and add that to our Paul Klee project for next week's class.</li> <li>2. Talk to the students about Aboriginal symbols and the designs used in them. (<b>Appendix A-11</b>).</li> <li>3. Teacher can also use the Scholastic magazine about Aboriginal artist to talk more about symbols used in artwork.</li> <li>4. Tell them that they will experiment with shapes and lines to create their story.</li> <li>5. Send the students to their seats.</li> <li>6. Have them place the 11" x 14" white drawing paper in front of them. Tell them that they are going to fold their piece of paper the same way as from Day One. Teacher may model folding techniques again if needed- folded the same as before, with 20 squares.</li> <li>7. Write their name on the back of the paper.</li> <li>8. On the paper, have the students practice a variety of lines and shapes. Tell them that they need 20 different shapes or lines, one different shape or line in each of the squares. Some may repeat within a square to create a pattern, others may be single shapes. They may copy some of the Aboriginal symbols (<b>Appendix A-11</b>).</li> <li>9. If there is time left in the class, they may use markers to trace over their designs as well as practice the thickness of their lines.</li> <li>10. Students will clean up materials towards the end of class.</li> <li>11. Teacher will collect paper at end of class.</li> </ol> <p><b>Teacher Preparation for Day Five:</b> Have items in a box on each table. (Each box should contain enough materials for each student at the table, adjust accordingly).</p> <ul style="list-style-type: none"> <li>• Brushes</li> <li>• Container with water</li> <li>• Paper towel</li> <li>• Paper plate with acrylic paint colors-red, yellow, blue, orange, green and purple.</li> </ul> <p><b>For teacher use with students:</b></p> <ul style="list-style-type: none"> <li>• Student Handout - Australian Aboriginal Symbols (<b>Appendix A-11</b>).</li> <li>• Pencil and paper</li> </ul> <p><b>Day Five:</b> Finish painting project with foreground shapes.</p> <ol style="list-style-type: none"> <li>1. Explain to the students that we will finish up our nonrepresentational artwork today.</li> <li>2. Send the students to their seats.</li> <li>3. Pass out their practice line and shape paper from the last class. Also pass out their painted background paper.</li> <li>4. Explain to the students that they will be taking the concept of shape and line created from our last art class and copy it onto their painted</li> </ol>
--	---

	<p>background paper using paint.</p> <ol style="list-style-type: none"> <li>5. Explain brush cleaning procedures to the class once again.</li> <li>6. Tell the students that they may choose any color to paint the individual squares. Only one color per square is to be used.</li> <li>7. Reiterate brush cleaning procedures. Allow the class to begin painting.</li> <li>8. When students are done, they will bring up their painting to a designated table to dry. Then they will return to their seats and raise their hand.</li> <li>9. The teacher will pass out the handout on vocabulary and concepts (<b>Appendix A-11</b>).</li> <li>10. Have students work on the handout. Then pass out a black piece of paper and have students answer questions from the nonrepresentational handout (<b>Appendix A-11</b>).</li> </ol>
<b>Assessment:</b>	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 who are having difficulties observing different styles of art from selected cultures and pointing out how artists use lines, shapes, colors and textures, the teacher can provide a one on one interaction. The teacher can select four prints of nonrepresentational artwork and add a fifth print of a realistic painting to the collection. Ask the student which artwork looks different from the rest? Take that response (hopefully they have chosen the realistic artwork as different) and have them point out why it's different using the line, shape, and color and texture vocabulary.
- For students who are having difficulties creating a visual art product to increase understanding of a concept or topic studied in another content area, the teacher can choose a math concept to show students how it is applied in their Paul Klee art project.
- For those students who are having difficulties inventing imagery and symbols to express thoughts and feelings, the teacher can reiterate the practice lesson about Aboriginal symbols. Take the student through each of the symbols and ask them how that type of line or symbol would make them feel.

### EXTENSIONS AND RELATED LESSONS

- Music—incorporates music to encourage students to make their lines and shapes “dance off the paper.”
- Compare and contrast Klee's artwork to that of Kandinsky and Miro.



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

<b>Grade Level:</b>	1
<b>Grading Period:</b>	2
<b>Unit:</b>	Monoprint
<b>Lesson Title:</b>	Seasons of the Tree
<b>Connections/Integration:</b>	Science (changing of the seasons), Language Arts (writing)
<b>Duration:</b>	Four, one hour class
<b>Grade Level Indicators:</b>	A13A1, A12A1, A25B2

### PRE-ASSESSMENT

#### Multiple Choice:

1. What is an art critic? **GLI A13A1**
  - a. a person who likes food
  - b. a person who watches sports
  - c. a person who talks about works of art
  - d. a person who likes dogs

**Answer: c**

#### Short Answer:

2. How does a tree change during the seasons? **GLI A15B2**

**Possible answers:** The student could mention the change of color in the leaves from season to season. Or they can mention shifting of the leaves-in the winter the tree is bare, in the fall the leaves begin to fall, etc.

#### 4 Point Rubric

- 4 Student is able to list 5-6 answers
- 3 Student is able to list 3-4 answers
- 2 Student is able to list 1-2 answers
- 1 Student is unable to list an answer

#### Extended Response:

3. What are the steps to make a mono print? **GLI A12A1**

**Possible answers:** Have a cookie sheet in front of you, finger-paint a picture onto the cookie sheet, press a sheet of paper gently onto the wet paint, peel the mono print off the cookie sheet, clean off sheet with wet paper towel.)

**4 Point Rubric**

- 4 Student is able to list the steps accurately
- 3 Student misses a step but is able to continue with the rest
- 2 Student attempts to list the steps
- 1 Student is unable to list the steps

**CLASSROOM EVIDENCE/LEVELS OF MASTERY**

**GLI A13A1** Notice and describe multiple characteristics in their own artworks and the works of others

<b>Proficient:</b>	Student is able to notice and describe multiple characteristics in their mono print as well as their classmates.
<b>Emerging:</b>	With teacher and peer assistance student is able to notice and describe multiple characteristics using appropriate criteria in their mono print as well as their classmates.
<b>Advanced:</b>	Independently student is able to notice and describe multiple characteristics using appropriate criteria and understand its use as art criticism in their mono print as well as their classmates.

**GLI A15B2** Create a visual art product to increase understanding of a concept or topic studied in another content area (e.g. math-measurement, English-sequencing a story, geography-continent, science-balance).

<b>Proficient:</b>	Student is able to create a mono print to increase understanding of a concept or topic studied in another content area.
<b>Emerging:</b>	With teacher and peer assistance student is able to create a mono print of seasonal trees to make a connection in science.
<b>Advanced:</b>	Independently student is able to create a mono print of seasonal trees and is able to understand that the state of the tree changes with the elements of the weather.

**GLI A12A1** Demonstrate beginning skill in the use of art materials and tools.

<b>Proficient:</b>	Student demonstrates beginning skill in the use of art materials and tools when making a mono print.
<b>Emerging:</b>	Student needs guidance and assistance from the teacher and peers to use art materials and tools when making a mono print.
<b>Advanced:</b>	Student demonstrates beginning skill in the use of art materials and tools when making a mono print and can explain steps to another person.

STANDARDS	Benchmark A	Benchmark B	Benchmark C	Benchmark D
<b>1. HISTORICAL, CULTURAL, AND SOCIAL CONTEXTS:</b> 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. Recognize and describe visual symbols, images and icons (e.g. flags, monuments and landmarks) that reflect the cultural heritages of the people of the United States. (A11A1)	Identify art forms, visual ideas and images and describe how they are influenced by time and culture.  2. Observe different styles of art from selected cultures and point out how artists use lines, shapes, colors and textures. (A11B2)	Identify and describe the different purposes people have for creating works of art.  3. Share artwork or an art object from their own cultural backgrounds and describe its purpose (e.g. personal, functional or decorative). (A11C3)	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. Listen to the life story of one or more culturally representative artists and identify his or her works and artistic style. (A11D4) 5. Identify works made by one or more visual artists in a selected historical period. (A11D5)
<b>2. CREATIVE EXPRESSION AND COMMUNICATION:</b> 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.  <b>1. Demonstrate beginning skill in the use of art materials and tools. (A12A1)</b>	Use the elements and principles of art as a means to express ideas, emotions and experiences.  2. Identify visual art elements and principles using art vocabulary. (A12B2) 3. Use selected art elements and principles to express a personal response to the world. (A12B3)	Develop and select a range of subject matter and ideas to communicate meaning in 2-D and 3-D works of art.  4. Invent imagery and symbols to express thoughts and feelings. (A12C4) 5. Explore and use a range of subject matter (e.g., people, places, animals...) to create original artworks. (A12C5)	Recognize and use ongoing assessment to revise and improve the quality of original artworks.  6. Begin to use basic self-assessment strategies to improve artworks (e.g. make revisions and reflect on the use of art elements. (A12D6)
<b>3. ANALYZING AND RESPONDING:</b> 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.  <b>1. Notice and describe multiple characteristics in their own artworks and the works of others. (A13A1)</b> 2. Explore and describe how a selected art object was made. (A13A2) 3. Describe the different ways that art elements are used and organized in artworks including their own. (A13A3)	Apply comprehension strategies (e.g. personal experience, art knowledge, emotion, perceptual and reasoning skills) to respond to a range of visual artworks.  4. Describe how art elements and principles are organized to communicate meaning in works of art. (A13B4) 5. Connect their own interests and experiences to the subject matter in artworks. (A13B5)	Contribute to the development of criteria for discussing and judging works of art.  6. Recognize and point out characteristics related to the quality of a work of art. (A13C6)	
<b>4. VALUING THE ARTS/ AESTHETIC REFLECTION:</b> 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. Offer reasons for making art. (A14A1)	Form their own opinions and views about works of art and discuss them with others.  2. Form their own opinions and views about works of art. (A14B2) 3. Recognize that people (e.g. family, friends, teachers and artists) have different beliefs about art and value art for different reasons. (A14B3)	Distinguish and describe the aesthetic qualities in works of art.  4. Describe the expressive qualities in their own works of art. (A14C4)	
<b>5. CONNECTIONS, RELATIONSHIPS AND APPLICATIONS:</b> 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. Make connections between visual art, music and movement. (A15A1)	Use the visual arts as a means to understand concepts and topics studied in disciplines outside the arts.  <b>2. Create a visual art product to increase understanding of a concept or topic studied in another content area (e.g. math--measurement, English--sequencing a story, geography--continents, science--balance). (A15B2)</b>	Create and solve an interdisciplinary problem using visual art processes, materials and tools.  3. Demonstrate the relationship between and among art forms (e.g. create costumes and scenery for a play). (A15C3)	Describe how visual art is used in their communities and the world around them and provide examples.  4. Identify and discuss artwork seen in their schools and communities.(A15D4) 5. Identify what an artist does and find examples of works by artists in their communities. (A15D5)

SUGGESTED TEACHING STRATEGIES AND ACTIVITIES	
<b>Product:</b>	A tree mono print through the seasons.
<b>Materials/Media:</b>	9X12 manila paper, 9X12 white paper-four sheets per student, acrylic paint-red, yellow, orange, brown, green, cookie sheet, pencils, wet paper towels, 18X20 black paper, glue
<b>Theme/Culture:</b>	Mono print
<b>Resources:</b>	<p>Artist Biography - Andrew Wyeth (<b>Appendix A-12</b>)</p> <p>Artist Example - Pennsylvania Landscape (<b>Appendix A-14</b>)</p> <p><i>Art Express</i>, Grade One (Red book)</p> <ul style="list-style-type: none"> <li>• <i>Mono Prints to Share</i>, p. 88.</li> <li>• Assessment Program-Vocabulary and Concepts, p. 53.</li> </ul> <p>Books:</p> <ul style="list-style-type: none"> <li>• <i>Sky Tree</i>, Thomas Locker</li> <li>• <i>Unknown Terrain</i>, Andrew Wyeth</li> </ul> <p>Student Handout - Tree Structures (<b>Appendix A-13</b>)</p> <p>Teacher Examples - Tree (<b>Appendix A-15</b>)</p> <p>Teacher Examples - <i>Sky Tree</i> (<b>Appendix A-16</b>)</p> <p><b>Additional Resources:</b></p> <p><i>Art Starters</i>, Ande Cook, <i>Trees</i>, p. 46.</p>
<b>Vocabulary:</b>	Mono prints, Ellipse
<b>Processes/Procedures:</b>	<p><b>Teacher Preparation for Day One:</b> Have items in a box on each table. (Each box should contain enough materials for each student at the table, adjust accordingly).</p> <ul style="list-style-type: none"> <li>• 9X12 manila paper</li> <li>• Student Handout - Tree Structures (<b>Appendix A-13</b>)</li> <li>• Pencil</li> </ul> <p><b>For teacher use with students:</b> Information for the teacher to use, not necessary to pass out to the students.</p> <ul style="list-style-type: none"> <li>• Book, <i>Unknown Terrain</i>, by Andrew Wyeth</li> <li>• Artist Biography - Andrew Wyeth (<b>Appendix A-12</b>)</li> <li>• Artist Example - Pennsylvania Landscape (<b>Appendix A-14</b>)</li> </ul> <p><b>Day One:</b> Pencil drawing of trees</p> <ol style="list-style-type: none"> <li>1. Tell the students that we are going to learn how to draw trees. Explain that there are many artists that use the subject of trees in their artwork. Andrew Wyeth is one such artist. Talk about the artist Andrew Wyeth and his drawings of trees using the Artist profile handout (<b>Appendix A-12</b>). Show students Artist Example - Pennsylvania Landscape (<b>Appendix A-14</b>)</li> <li>2. When you are done with the artist profile on Andrew Wyeth, flip through the pages of his book, <i>Unknown Terrain</i>. Pick a couple of his tree</li> </ol>

	<p>paintings and discuss how the trees-look at the ‘Y’ formation that the branches and limbs take on.</p> <ol style="list-style-type: none"> <li>Send students to their seats.</li> <li>Pass out manila paper.</li> <li>Have the students take out the handout about tree structure (<b>Appendix A-13</b>) and place it in front of them.</li> <li>Model how to draw trees following the handout about tree structure. Tell the students to give their trees form. Show them how to make the tree trunk using an eclipse circle as the base. Draw the lines on either sides going up to make the edge of the tree.</li> <li>Show them how to add branches forming the ‘Y’ shape and limbs on the branches also forming a y shape. Talk about how the limbs become smaller and thinner as they go out.</li> <li>Have students practice drawing trees on the manila paper.</li> <li>At the last five minutes of class, have the students put their name on their paper. Teacher will collect them.</li> </ol> <p><b>Teacher Preparation for Day Two:</b> Have items in a box on each table. (Each box should contain enough materials for each student at the table, adjust accordingly).</p> <ul style="list-style-type: none"> <li>Cookie tray (one per student), tape a 9x12 square area on the tray</li> <li>9X12 paper (two sheets per student)</li> <li>Acrylic paint-brown and green</li> <li>Pencil</li> <li>Teacher Examples - Tree (<b>Appendix A-15</b>)</li> <li>Teacher Examples - <i>Sky Tree</i> (<b>Appendix A-16</b>)</li> </ul> <p><b>For teacher use with students:</b> Information for the teacher to use, not necessary to pass out to the students.</p> <ul style="list-style-type: none"> <li>Book, <i>Sky Tree</i>, by Thomas Locker</li> <li>Wet paper towel</li> </ul> <p><b>Day Two:</b> Make a mono print of trees in the first two seasons-winter &amp; spring.</p> <ol style="list-style-type: none"> <li>Read the book <i>Sky Tree</i> to the class. As you go through the book, discuss the questions located on the bottom of each page.</li> <li>Tell them that we are going to take what we learned in the last class and make a mono print. What is a mono print? A mono print is a one of a kind print. You cannot make another one the same way.</li> <li>Send the students to their seats.</li> <li>Pass out their tree drawings from the last class. This will be their reference.</li> <li>Explain to the students that they will be using the cookie sheets to draw on their tree designs. Tell them that their tree will represent each of the four seasons. Today they will be working on winter and spring.</li> <li>Have the students take the four sheets of paper each and write their name on the back of the paper. Collect pencils when they are done.</li> <li>Explain that they will be doing this step by step with you (the teacher). And that they need to listen to the directions carefully.</li> <li>Teacher will model the steps along the way. Teacher says, “students you</li> </ol>
--	--

	<p>will be drawing your tree in the taped area on the cookie sheet”.</p> <ol style="list-style-type: none"> <li>9. Say, “take your index finger (hold up your index finger); dip your index finger into the brown paint. Use that finger to draw your tree trunk from bottom of the taped area to the top of the taped area. Remember that they can look at their reference. Tell them that you don't want just a single line, their tree needs to have form”.</li> <li>10. Say, “Now take your same index finger and draw the branches and limbs.</li> <li>11. Now explain to the students to clean their fingers with the wet paper that you will pass out to them.</li> <li>12. Have students place the wet paper towel in their box. Now with clean hands, they will take a 9X12 piece of paper and place it onto their painted drawing. Once they place the paper on the drawing they should not try to move it around or lift the paper back up.</li> <li>13. Now the students will gently rub the paper onto the cookie sheet. Peel the paper off of the cookie sheet.</li> <li>14. Place print to designated drying rack and return to their seats. They should stop for directions for the next step.</li> <li>15. Tell the students that they are now going to be adding the green paint for leaves. Have them use their fingertips to press the paint around the top of the branches. Make plenty of leaves to give the tree a full look.</li> <li>16. They are not redoing the brown areas. They are only using the green to add to the brown paint already on the tray.</li> <li>17. Clean their hands with the wet paper towel. Take another white sheet of paper and print once again following the directions in step 16-18.</li> <li>18. Allow for 10 minutes at the end of the class to clean up.</li> </ol> <p><b>Teacher Preparation for Day Three:</b> Have items in a box on each table. (Each box should contain enough materials for each student at the table, adjust accordingly).</p> <ul style="list-style-type: none"> <li>• Cookie tray (one per student), tape a 9x12 square area on the tray</li> <li>• 9X12 paper (two sheets per student)</li> <li>• Acrylic paint-brown, red, yellow and orange</li> <li>• Pencil</li> </ul> <p><b>For teacher use with students:</b> Information for the teacher to use, not necessary to pass out to the students.</p> <ul style="list-style-type: none"> <li>• Write mono print directions on the board</li> </ul> <p><b>Day Three:</b> Continue with mono print design with last two seasons.</p> <ol style="list-style-type: none"> <li>1. Tell the students that they will be completing their mono print session with the last two seasons-summer and fall. Explain that we will be making a mono print using the directions given to them in the last class.</li> <li>2. Go over the steps verbally with the students. Ask them questions assessing their knowledge of the steps. (E.g. some questions could be as simple as what finger do you use to paint with? Or what do you do after you print your paper). This will give you an idea who will need a quick lesson on the mono print steps.</li> <li>3. Copy and pass out <i>Art Express</i>, Grade One (Yellow book) Assessment Program-Vocabulary and Concepts, p. 53. Have students number each step for the monoprint.</li> </ol>
--	---

	<ol style="list-style-type: none"> <li>Also go over the steps to drawing a tree complete with branches and limbs.</li> <li>Send the students to their seats. Take out the two sheets of white paper and write their names on their paper. Collect the pencil.</li> <li>Explain that they will start with the brown for the trunk, branches and limbs. Then they will use the green and red to make the summer leaves. Then they will print the painting.</li> <li>Explain that after they do that they will finish with the last step which involves adding the yellow and orange to make the fall leaves. The colors are allowed to overlap. This is the fall tree so some of the leaves may fall to the ground.</li> <li>The teacher will not be verbalizing the steps. Instead the teacher will be walking around the room watching for accuracy.</li> <li>When ready the student may begin their print.</li> <li>Allow for 10 minutes at the end of class to clean up.</li> </ol> <p><b>Teacher Preparation for Day Four:</b> Have items in a box on each table. (Each box should contain enough materials for each student at the table, adjust accordingly).</p> <ul style="list-style-type: none"> <li>18X20 black construction paper</li> <li>Glue</li> <li>11X14 writing paper</li> <li>Pencil</li> </ul> <p><b>Day Four:</b> Glue mono prints to black paper, write song, present to class</p> <ol style="list-style-type: none"> <li>Tell the students that today is our last day working on our mono print project.</li> <li>Send the students to their seats and pass out mono prints to the students.</li> <li>Have the students place the 18X20 black construction paper in front of them. Write name on the back of the paper.</li> <li>Model to the students how they will arrange their mono prints onto their background paper. See figure one to the side.</li> <li>Tell them that they will arrange their mono prints according to the seasons- fall, winter, spring and summer.</li> <li>Have students begin arranging their prints on the paper. They are not using glue at this point. When they have completed this step, the student should raise their hand so that the teacher can check for accuracy.</li> <li>If the teacher says “okay, glue” then the students will glue down only the four corners of each of their mono prints to the black construction paper.</li> <li>Give the students 20 minutes to write a poem, a song, or a story about their tree.</li> <li>Ask for any volunteers to present to the class their mono print seasons and poem.</li> </ol>
<b>Assessment:</b>	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 who are having difficulties noticing and describing multiple characteristics in their own artworks and the works of others, the teacher may have the student listen to the presentation of

individual works at the end of class on day four. Hopefully with peer insight they will gain the vocabulary to see the characteristics in their artwork.

- To assist students struggling with beginning skills in the use of art materials and tools, the teacher can use a hand-over-hand technique or assign a peer to guide.
- For students having difficulty creating a mono print to increase understanding of leaves changing, the teacher can find science books in the library to illustrate the concept better.

### **EXTENSIONS AND RELATED LESSONS**

- Science- the students can further research the seasons and the effect on trees in different parts of the world.
- Math-The students can work on a mono print in reverse. Instead of drawing with their fingers, they could apply paint with a brayer to the entire area of the cookie sheet. Then they can create the positive image of the tree by using their finger and drawing into the paint.



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

<b>Grade Level:</b>	1
<b>Grading Period:</b>	2
<b>Unit:</b>	Textiles
<b>Lesson Title:</b>	Native American Fabric Weaving
<b>Connections/Integration:</b>	Math (pattern), Social Studies (History of weaving)
<b>Duration:</b>	2, one-hour art classes
<b>Grade Level Indicators:</b>	A15C3

**PRE-ASSESSMENT**

**Multiple Choice:**

1. What is an example of textile weaving? **GLI A15C3**
  - a. basket
  - b. table
  - c. computer
  - d. food**Answer: a**

**Short Answer:**

2. There are many forms of weaving. What are some objects made from weaving? **GLI A15C3**  
**Possible answer:** baskets, blankets, bracelets, clothes, curtains, hats

**4 Point Rubric**

- 4 Student lists 3-4 examples
- 3 Student lists 2-3 examples
- 2 Student lists 1 example
- 1 Student does not list an example

**Extended Response:**

1. Baskets have been used in many forms. In the Native American culture they are traditionally used as a ceremonial tool when crops are planted. During the second world war they were used to protect the food and ammunition (p6, basket weaving). How would you see baskets being used today? **GLI A15C3**

**Possible response:** Accept all reasonable responses

**4 Point Rubric**

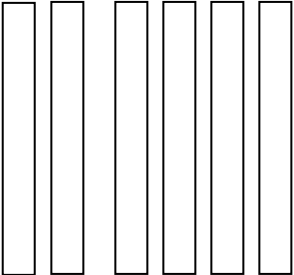
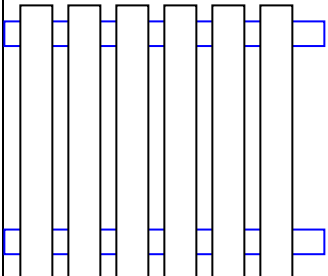
- 4 Student lists 3-4 examples

3	Student lists 2-3 examples
2	Student list 1 example
1	Student does not list an example

CLASSROOM EVIDENCE/LEVELS OF MASTERY	
<b>GLI A15C3</b> Demonstrate the relationship between and among art forms (e.g. create costumes and scenery for a play)	
<b>Proficient:</b>	Student is able to demonstrate the relationship between and among art forms.
<b>Emerging:</b>	With teacher and peer assistance student is able to demonstrate and recognize the relationship between and among art forms.
<b>Advanced:</b>	Independently student is able to demonstrate and recognize the relationship between and among art forms of present and past cultures.

STANDARDS	Benchmark A	Benchmark B	Benchmark C	Benchmark D
<b>1. HISTORICAL, CULTURAL, AND SOCIAL CONTEXTS:</b> 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. Recognize and describe visual symbols, images and icons (e.g. flags, monuments and landmarks) that reflect the cultural heritages of the people of the United States. (A11A1)	Identify art forms, visual ideas and images and describe how they are influenced by time and culture.  2. Observe different styles of art from selected cultures and point out how artists use lines, shapes, colors and textures. (A11B2)	Identify and describe the different purposes people have for creating works of art.  3. Share artwork or an art object from their own cultural backgrounds and describe its purpose (e.g. personal, functional or decorative). (A11C3)	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. Listen to the life story of one or more culturally representative artists and identify his or her works and artistic style. (A11D4) 5. Identify works made by one or more visual artists in a selected historical period. (A11D5)
<b>2. CREATIVE EXPRESSION AND COMMUNICATION:</b> 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 beginning skill in the use of art materials and tools. (A12A1)	Use the elements and principles of art as a means to express ideas, emotions and experiences.  2. Identify visual art elements and principles using art vocabulary. (A12B2) 3. Use selected art elements and principles to express a personal response to the world. (A12B3)	Develop and select a range of subject matter and ideas to communicate meaning in 2-D and 3-D works of art.  4. Invent imagery and symbols to express thoughts and feelings. (A12C4) 5. Explore and use a range of subject matter (e.g., people, places, animals...) to create original artworks.. (A12C5)	Recognize and use ongoing assessment to revise and improve the quality of original artworks.  6. Begin to use basic self-assessment strategies to improve artworks (e.g. make revisions and reflect on the use of art elements. (A12D6)
<b>3. ANALYZING AND RESPONDING:</b> 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. Notice and describe multiple characteristics in their own artworks and the works of others. (A13A1) 2. Explore and describe how a selected art object was made. (A13A2) 3. Describe the different ways that art elements are used and organized in artworks including their own. (A13A3)	Apply comprehension strategies (e.g. personal experience, art knowledge, emotion, perceptual and reasoning skills) to respond to a range of visual artworks.  4. Describe how art elements and principles are organized to communicate meaning in works of art. (A13B4) 5. Connect their own interests and experiences to the subject matter in artworks. (A13B5)	Contribute to the development of criteria for discussing and judging works of art.  6. Recognize and point out characteristics related to the quality of a work of art. (A13C6)	
<b>4. VALUING THE ARTS/ AESTHETIC REFLECTION:</b> 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. Offer reasons for making art. (A14A1)	Form their own opinions and views about works of art and discuss them with others.  2. Form their own opinions and views about works of art. (A14B2) 3. Recognize that people (e.g. family, friends, teachers and artists) have different beliefs about art and value art for different reasons. (A14B3)	Distinguish and describe the aesthetic qualities in works of art.  4. Describe the expressive qualities in their own works of art. (A14C4)	
<b>5. CONNECTIONS, RELATIONSHIPS AND APPLICATIONS:</b> 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. Make connections between visual art, music and movement. (A15A1)	Use the visual arts as a means to understand concepts and topics studied in disciplines outside the arts.  2. Create a visual art product to increase understanding of a concept or topic studied in another content area (e.g. math--measurement, English--sequencing a story, geography--continents, science---balance). (A15B2)	Create and solve an interdisciplinary problem using visual art processes, materials and tools.  <b>3. Demonstrate the relationship between and among art forms (e.g. create costumes and scenery for a play). (A15C3)</b>	Describe how visual art is used in their communities and the world around them and provide examples.  4. Identify and discuss artwork seen in their schools and communities.(A15D4) 5. Identify what an artist does and find examples of works by artists in their communities. (A15D5)

SUGGESTED TEACHING STRATEGIES AND ACTIVITIES	
<b>Product:</b>	Fabric weaving-warm colors
<b>Materials/Media:</b>	Sticks or bamboo 18 inches in length-two per student, a variety of fabric pieces in many decorations-warm color choice, glue, hemp yarn or burlap yarn
<b>Theme/Culture:</b>	Native American
<b>Resources:</b>	<p><i>Art Express</i>, Grade One (Red book)</p> <ul style="list-style-type: none"> <li><i>Weaving</i>, p.130.</li> </ul> <p>Book:</p> <ul style="list-style-type: none"> <li><i>A Survival Kit for the Elementary/Middle School Art Teacher</i>, Helen D. Hume, p. 148.</li> </ul> <p>Print:</p> <ul style="list-style-type: none"> <li><i>Inner Sanctum</i>, Jane Burch Cochran.</li> </ul> <p>Student Handout - Design a Navajo Blanket (<b>Appendix A-19</b>)</p> <p>Teacher Example - <i>Navajo Blanket</i> (<b>Appendix A-17</b>)</p> <p>Teacher Example - <i>Navajo Loom</i> (<b>Appendix A-18</b>)</p>
<b>Vocabulary:</b>	Warp, Weft, Weave, Warm colors, Cool colors
<b>Processes/Procedures:</b>	<p><b>Teacher Preparation for Day One:</b> Have items in a box on each table. (Each box should contain enough materials for each student at the table, adjust accordingly).</p> <ul style="list-style-type: none"> <li>Two bamboo sticks per person</li> <li>Six pieces of pre cut 1 in fabric per student-fabric represents the cool colors. Make sure they are blue, purple or green pieces.</li> <li>Glue</li> <li>Student Handout - Design a Navajo Blanket (<b>Appendix A-19</b>)</li> </ul> <p><b>For teacher use with students:</b> Information for the teacher to use, not necessary to pass out to the students.</p> <ul style="list-style-type: none"> <li>Teacher Example - <i>Navajo Blanket</i> (<b>Appendix A-17</b>)</li> <li>Teacher Example - <i>Navajo Loom</i> (<b>Appendix A-18</b>)</li> </ul> <p><b>Day One:</b> Making frame for weaving</p> <ol style="list-style-type: none"> <li>Tell the students that today we are going to be looking at Native American blankets. Show them examples of Native American blankets (<b>Appendix A-17</b>) and give a short history of Native American blankets. Now tell the students that there are artists that incorporate patterns such as the Native American blankets. Show them the print (found in the Arts Resource Center at Ft. Hayes, <i>Inner Sanctum</i>. Teacher can have students design their own pattern blanket by using Student Handout - Design a Navajo Blanket (<b>Appendix A-19</b>).</li> </ol>

<p style="text-align: center;"><b>Step 9</b></p>  <p style="text-align: center;"><b>Step 10: Horizontal line represents bamboo Sticks.</b></p> 	<ol style="list-style-type: none"> <li>2. Ask the students what are the similarities? What are the differences? Discuss patterns in the print, color, balance, rhythm, etc.</li> <li>3. Explain to the students that they are going to be making a fabric weaving of their own. What is a weaving? It is the process of locking different strands of material together.</li> <li>4. Explain that today they are going to make a weaving using fabric.</li> <li>5. Send the students to their seats.</li> <li>6. Have the students put two bamboo sticks in front of them. Tell them that if they are playing around with them you will take it away from them.</li> <li>7. Explain that we need to make the frame for the weaving. We will establish the warp string-the fibers that run from the top to the bottom.</li> <li>8. Now have the students put six pieces of cool color fabric in front of them. Have them line up the strips of fabric in front of them with an even amount of space in between each strip.</li> <li>9. Place one of the sticks horizontal at the top of the fabric pieces and the other at the bottom of the stick. Leave a little space at the top of the fabric so it can wrap around the stick. Same with the bottom bamboo stick. Teacher should model an example.</li> <li>10. Teacher should walk around the room checking for placement of the bamboo sticks. If the student follows the concept tell them to glue each of the strips to the fabric. They will gently wrap the ends of each fabric to the bamboo stick.</li> <li>11. Be careful not to move the stick, this will change placement of fabric. Also a note to the students- keeps the fabric at an equal distance from each other when gluing them to the bamboo sticks. Sometimes they tend to move.</li> <li>12. Before students are finished with the project, instruct them not to move their project. Moving it before the glue dries will cause the whole frame to collapse.</li> <li>13. As the class is finishing up, the teacher will walk around the room and with a sharpie marker; write their name on the end of the bamboo stick.</li> <li>14. At the end of class students should clean up materials.</li> </ol> <p><b>Teacher Preparation for Day Two:</b> Have items in a box on each table. (Each box should contain enough materials for each student at the table, adjust accordingly).</p> <ul style="list-style-type: none"> <li>• Six pieces of pre cut 1 in fabric per student-fabric represents the cool colors. Make sure they are red, yellow and blue pieces.</li> <li>• Glue</li> <li>• Pre cut burlap string-6 inches in length</li> </ul> <p><b>Day Two:</b> Finish with weaving</p> <ol style="list-style-type: none"> <li>1. Talk to the students about how we used cool colors last week for the warp strings. Today we are going to weave with the fabric strings using warm colors.</li> <li>2. Re iterate that cool colors are colors that would remind them of the ocean-blue, green, purple. Warm colors are colors that would remind them of the sun-red, yellow and orange.</li> <li>3. Send the students to their seats.</li> <li>4. Pass out their framed sticks.</li> </ol>
---	--

<b>Step 12</b>	<ol style="list-style-type: none"> <li>5. Explain to the students that they will now weave or weft (fibers that run from side to side) on their fabric frame. Explain the concept of weaving- lacing together fibers on a loom. They will be using the method of under, over, under, over.</li> <li>6. Have students place six pieces of warm color fabric in front of them. They may need more fabric later to finish up and that is okay. But for right now they should only have six pieces.</li> <li>7. Model an example to the students. As you are weaving the fabric say out loud, “over, under, over, under”</li> <li>8. Tell the students to keep the weavings tight and comb their fabric next to each other. Combing is a technique where you would push the fabric you are weaving close to the last fabric weaved. If starting with the first fabric, they would push it up to the bamboo stick.</li> <li>9. Have students begin weaving. Teacher should walk around the room checking accuracy.</li> <li>10. When they are completed with their weaving, they should have a tight weave and it should be woven from top of the stick to the bottom. Glue the ends of the fabric.</li> <li>11. When students are done with their weaving they should raise their hand. Teacher will check for accuracy. If the weaving is done correctly then the students may begin gluing down the ends of their fabric- the welt to the warp.</li> <li>12. Teacher will tie burlap string at the top of the stick so they can hang it.</li> </ol>
<b>Assessment:</b>	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 difficulties demonstrating the relationship between and among art forms (e.g. create costumes and scenery for play), teachers can bring in one object like a basket. Then they can discuss how a basket can be used for storage, in plays, decorative reasons, etc.

### EXTENSIONS AND RELATED LESSONS

- Make a huge loom that the whole class can work on throughout the year
- Social Studies: Study about the designs on the Native American blankets.
- Language Arts: Write about what you learned from your family growing up. Navajos learned how to weave because they grew up around it in their family.



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

<b>Grade Level:</b>	1
<b>Grading Period:</b>	3
<b>Unit:</b>	Drawing
<b>Lesson Title:</b>	Landscape Relief
<b>Connections/Integration:</b>	Science (nature)
<b>Duration:</b>	2, one-hour art classes
<b>Grade Level Indicators:</b>	A14B3, A15D4

### PRE-ASSESSMENT

**Multiple Choice:**

1. What is a landscape? **GLI A15D4**
  - a. A group of bottles and fruits on a table
  - b. A picture of yourself
  - c. Cars and trucks in perspective
  - d. Outdoor scenes that show the beauty of nature

**Answer: d**

**Short Answer:**

2. Landscapes are represented differently by various artists. Identify some artwork in your school and community that you value and why. **GLI A15D4**

**Possible responses:** Subjective. As long as the student has a clear understanding of the artwork in their school and community

**4 Point Rubric**

- 4 Student shows a clear understanding of the artwork in their school and community and can list 3-4 examples.
- 3 Student can list 1-2 examples
- 2 Student attempts to answer but provides a wrong answer
- 1 Student does not answer the question

**Extended Response:**

3. People value art for different reasons. Some love to look at a landscape painting in a museum and appreciate its beauty; other may hate landscapes but love a still life. Why do you think people have these different beliefs about art? **GLI A14B3**


**Possible responses:** They appreciate the beauty and aesthetics of the painting-color, subject matter, the medium, type of artwork, the artist)

**4 Point Rubric**

- 4 Student lists 3-4 possible answers
- 3 Student lists 2 answers
- 2 Student lists 1 answer
- 1 Student does not answer

CLASSROOM EVIDENCE/LEVELS OF MASTERY	
<b>GLI A14B3</b> Recognize that people (e.g. family, friends, teachers and artists) have different beliefs about art and value art for different reasons.	
<b>Proficient:</b>	Student is able to recognize that people (e.g. family, friends, teachers and artists) have different beliefs about art and value art for different reasons.
<b>Emerging:</b>	With teacher and peer assistance student is able to recognize and accept that people have different beliefs about a landscape painting and the value it represents to different people.
<b>Advanced:</b>	Independently student is able to recognize and accept that people have different beliefs about a landscape painting and the value it represents to different people.
<b>GLI A15D4</b> Identify and discuss artwork seen in their schools and communities.	
<b>Proficient:</b>	Student is able to identify and discuss artwork seen in their schools and communities.
<b>Emerging:</b>	With teacher and peer assistance student is able to identify and discuss artwork made by artists in their schools and communities.
<b>Advanced:</b>	Independently student is able to identify and discuss artwork made by artists in their schools and communities and apply what they have learned into their own artwork.

STANDARDS	Benchmark A	Benchmark B	Benchmark C	Benchmark D
<b>1. HISTORICAL, CULTURAL, AND SOCIAL CONTEXTS:</b> 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. Recognize and describe visual symbols, images and icons (e.g. flags, monuments and landmarks) that reflect the cultural heritages of the people of the United States. (A11A1)	Identify art forms, visual ideas and images and describe how they are influenced by time and culture.  2. Observe different styles of art from selected cultures and point out how artists use lines, shapes, colors and textures. (A11B2)	Identify and describe the different purposes people have for creating works of art.  3. Share artwork or an art object from their own cultural backgrounds and describe its purpose (e.g. personal, functional or decorative). (A11C3)	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. Listen to the life story of one or more culturally representative artists and identify his or her works and artistic style. (A11D4) 5. Identify works made by one or more visual artists in a selected historical period. (A11D5)
<b>2. CREATIVE EXPRESSION AND COMMUNICATION:</b> 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 beginning skill in the use of art materials and tools. (A12A1)	Use the elements and principles of art as a means to express ideas, emotions and experiences.  2. Identify visual art elements and principles using art vocabulary. (A12B2) 3. Use selected art elements and principles to express a personal response to the world. (A12B3)	Develop and select a range of subject matter and ideas to communicate meaning in 2-D and 3-D works of art.  4. Invent imagery and symbols to express thoughts and feelings. (A12C4) 5. Explore and use a range of subject matter (e.g., people, places, animals...) to create original artworks. (A12C5)	Recognize and use ongoing assessment to revise and improve the quality of original artworks.  6. Begin to use basic self-assessment strategies to improve artworks (e.g. make revisions and reflect on the use of art elements. (A12D6)
<b>3. ANALYZING AND RESPONDING:</b> 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. Notice and describe multiple characteristics in their own artworks and the works of others. (A13A1) 2. Explore and describe how a selected art object was made. (A13A2) 3. Describe the different ways that art elements are used and organized in artworks including their own. (A13A3)	Apply comprehension strategies (e.g. personal experience, art knowledge, emotion, perceptual and reasoning skills) to respond to a range of visual artworks.  4. Describe how art elements and principles are organized to communicate meaning in works of art. (A13B4) 5. Connect their own interests and experiences to the subject matter in artworks. (A13B5)	Contribute to the development of criteria for discussing and judging works of art.  6. Recognize and point out characteristics related to the quality of a work of art. (A13C6)	
<b>4. VALUING THE ARTS/ AESTHETIC REFLECTION:</b> 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. Offer reasons for making art. (A14A1)	Form their own opinions and views about works of art and discuss them with others.  2. Form their own opinions and views about works of art. (A14B2) 3. Recognize that people (e.g. family, friends, teachers and artists) have different beliefs about art and value art for different reasons. (A14B3)	Distinguish and describe the aesthetic qualities in works of art.  4. Describe the expressive qualities in their own works of art. (A14C4)	
<b>5. CONNECTIONS, RELATIONSHIPS AND APPLICATIONS:</b> 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. Make connections between visual art, music and movement. (A15A1)	Use the visual arts as a means to understand concepts and topics studied in disciplines outside the arts.  2. Create a visual art product to increase understanding of a concept or topic studied in another content area (e.g. math--measurement, English--sequencing a story, geography--continents, science--balance). (A15B2)	Create and solve an interdisciplinary problem using visual art processes, materials and tools.  3. Demonstrate the relationship between and among art forms (e.g. create costumes and scenery for a play). (A15C3)	Describe how visual art is used in their communities and the world around them and provide examples.  4. Identify and discuss artwork seen in their schools and communities. (A15D4) 5. Identify what an artist does and find examples of works by artists in their communities. (A15D5)

SUGGESTED TEACHING STRATEGIES AND ACTIVITIES	
<b>Product:</b>	Landscape relief using glue and oil pastel
<b>Materials/Media:</b>	11X14 blue construction paper, glue, pencil, oil pastels
<b>Theme/Culture:</b>	Landscape
<b>Resources:</b>	<p>Artist Biography:</p> <ul style="list-style-type: none"> <li>Albert Bierstadt (<b>Appendix A-20</b>).</li> <li>Emily Carr (<b>Appendix A-23</b>).</li> </ul> <p>Artist Examples:</p> <ul style="list-style-type: none"> <li>Albert Bierstadt (<b>Appendix A-21</b>, <b>Appendix A-22</b>).</li> <li>Emily Carr (<b>Appendix A-24</b>).</li> </ul> <p><i>Art Express</i>: Grade one (Red book)</p> <ul style="list-style-type: none"> <li>Assessment program, Vocabulary and Concepts, p. 37.</li> </ul> <p><i>Art Express</i>: Grade Three (Orange book)</p> <ul style="list-style-type: none"> <li>Compare and Contrast, p. R64.</li> </ul> <p>Books:</p> <ul style="list-style-type: none"> <li><i>Landscapes</i>, Claude Delafosse.</li> <li><i>Rainbow Goblins</i>, Ul De Rico.</li> </ul> <p>Prints:</p> <ul style="list-style-type: none"> <li>Mountain Forest, Emily Carr</li> <li>The Rocky Mountains, Albert Bierstadt</li> </ul>
<b>Vocabulary:</b>	Landscape, blending, space, foreground, background, relief
<b>Processes/Procedures:</b>  	<p><b>Teacher Preparation for Day One:</b> Have items in a box on each table. (Each box should contain enough materials for each student at the table, adjust accordingly).</p> <ul style="list-style-type: none"> <li>11X14 blue construction paper</li> <li>Glue</li> <li>Pencil</li> </ul> <p><b>For teacher use with students:</b> Information for the teacher to use, not necessary to pass out to the students.</p> <ul style="list-style-type: none"> <li>Artist Biography of Albert Bierstadt (<b>Appendix A-20</b>).</li> <li>Artist Biography of Emily Carr (<b>Appendix A-23</b>).</li> <li>Artist Examples - Albert Bierstadt (<b>Appendix A-21</b>, <b>Appendix A-22</b>).</li> <li>Artist Examples - Emily Carr (<b>Appendix A-24</b>).</li> <li>Suggested prints listed in the resource section.</li> </ul>
<b>Final Project Outcome</b>	<p><b>Day One:</b> Draw landscape with glue</p> <ol style="list-style-type: none"> <li>Tell the students that today we are going to look at pictures of landscapes. What is a landscape? They are outdoor scenes that show the beauty of</li> </ol>

	<p>nature.</p> <ol style="list-style-type: none"> <li>2. Talk a little bit about who is Emily Carr and Albert Beirstadt. Explain that they were landscape painters.</li> <li>3. Look at the suggested prints of Emily Carr and Albert Beirstadt. In the landscapes, point out the feeling of space-the distance, area or depth shown in a work of art.</li> <li>4. Send the students to their seats.</li> <li>5. Tell them that they are going to make a landscape drawing with pencil and glue. In their landscape they are going to show space using foreground-the part of the artwork that looks closest to the viewer, middle ground-the part of the artwork that is towards the middle, and the background-the part of the artwork that looks furthest to the viewer. They will need to include hills, trees, clouds, a path and a house.</li> <li>6. Model the landscape drawing for them. Have them draw with you through the steps. You say, "draw three hills going from one side of the paper to the other side (you draw hills). Steps two of drawing-you say "this is the foreground. Let's add two trees in our foreground. (draw trees) Steps three of drawing-you say "let's draw a house in perspective. This house will be in the middle ground. Let's find where the middle ground will be. (Draw house with door and window). Steps four of drawing-you say "now let's work on the background. We are going to add our clouds, and moon or sun" (draw clouds and moon).</li> <li>7. When the pencil drawings are completed, they will put away their pencils to the box on table.</li> <li>8. Explain to the students that we are going to use glue to create a relief. A relief is a raised edge.</li> <li>9. Take the glue and trace over their pencil lines. Try to keep the tip of the glue bottle close to the paper.</li> <li>10. When students are done have them raise their hands to have their papers collected.</li> <li>11. Clean up materials.</li> </ol> <p><b>Teacher Preparation for Day Two:</b> Have items in a box on each table. (Each box should contain enough materials for each student at the table, adjust accordingly).</p> <ul style="list-style-type: none"> <li>• Oil pastels</li> <li>• Vocabulary and Concept worksheet, <i>Art Express</i></li> </ul> <p><b>For teacher use with students:</b> Information for the teacher to use, not necessary to pass out to the students.</p> <p>Book, <i>Rainbow Goblins</i> by Ul De Rico  Art Express, Grade one (Red book)</p> <ul style="list-style-type: none"> <li>• Assessment program, Vocabulary and Concepts, p. 37.</li> </ul> <p><b>Day Two:</b> Oil pastels on landscape</p> <ol style="list-style-type: none"> <li>1. Tell the class that we are going to finish our landscape project today.</li> <li>2. Read the book, <i>Rainbow Goblins</i>, to the class. Use response card 7 to reiterate information learned in the last class.</li> <li>3. Send the students back to their seats.</li> </ol>
--	--

	<ol style="list-style-type: none"> <li>4. Pass back their landscape relief. Have them feel the raised glue in their drawing. Explain relief once more.</li> <li>5. Explain to the students that they will use oil pastels in their landscape. I would like them to blend two colors together to create each area. So if they are coloring the hills they may blend green and yellow to color the hills. If they are coloring the sky they may blend blue and white to color the sky. etc.</li> <li>6. Tell them that when they are completed the blue background paper should not show through. They should try not to color over their raised glue lines.</li> <li>7. When completed have the students do the vocabulary and concept worksheet from the <i>Art Express</i> given in the resource section.</li> </ol>
<b>Assessment:</b>	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 who are having difficulties recognizing that people have different beliefs about art and value art for different reasons, the teacher can ask for their opinion. Would they tell a friend to go to the museum to look at a particular piece of art like a landscape? Why or why not?
- For those students who are having difficulties identifying and discussing artwork seen in their schools and communities, the teacher can take the student to various places around the school building and show them particular pieces of artwork. Together they can talk about the elements of art found in the artwork.

### EXTENSIONS AND RELATED LESSONS

- Establish more time looking at landscapes in the book, *Landscapes* by Claude Delafosse.



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

<b>Grade Level:</b>	1
<b>Grading Period:</b>	3
<b>Unit:</b>	Painting
<b>Lesson Title:</b>	Monet's Water Lilies
<b>Connections/Integration:</b>	Science (water lily growth)
<b>Duration:</b>	Two, One hour lessons
<b>Grade Level Indicators:</b>	A13A2, A13C6

### PRE-ASSESSMENT

#### Multiple Choice:

1. When tissue paper and water are combined, what happens to the tissue paper? **GLI A13C6**
  - a. The tissue paper paints the paper
  - b. The tissue paper evaporates
  - c. The tissue paper does nothing
  - d. The tissue paper tears

**Answer: a**

#### Short Answer:

2. Monet painted using a variety of brushes, canvases and paints. What are some reasons why an artist would use a particular media to paint with? **GLI A13A2**

**Possible responses:** It depends on the message that the artist is trying to convey, the supplies available, the type of artwork: self portrait, landscape, etc)

#### 4 Point Rubric:

- 4 Students list three to four examples
- 3 Students list one to two examples
- 2 Students attempted response with the wrong answer
- 1 Student is unable to answer the question

#### Extended Response:

3. Based on what you know about Monet's Water lilies, why did people like his artwork? **GLI A13C6**

**Possible responses:** Monet incorporated the essence of his actual gardens. He was proud of his garden that he planned every aspect of. From his flowerbeds to his water lilies, though his eyesight

failed him in these later years, he still portrayed the love of his garden with striking colors, broad brush strokes, and large canvases. The subject matter, great mural sized, panoramic waterscapes, it was part of a series of paintings, sunlight reflected in the painting).

**4 Point Rubric:**


- 4 Student list 3-4 examples
- 3 Students list 2-3 examples
- 2 Students list 1-2 example
- 1 Student is unable to provide an example

<b>CLASSROOM EVIDENCE/LEVELS OF MASTERY</b>	
<b>GLI A13A2</b> Explore and describe how a selected art object was made.	
<b>Proficient:</b>	Students are able to explore and describe how their art object was made.
<b>Emerging:</b>	With teacher and peer assistance student is able to explore and describe the materials and media used for creating their art object.
<b>Advanced:</b>	Independently student is able to distinguish the materials and media used in Monet's Water lilies.
<b>GLI A13C6</b> Recognize and point out characteristics related to the quality of a work of art.	
<b>Proficient:</b>	Students are able to recognize and point out characteristics related to the quality of their artwork.
<b>Emerging:</b>	With teacher and peer assistance student is able to recognize and point out characteristics related to the quality of their artwork as well as their peers.
<b>Advanced:</b>	Independently student is able to recognize and point out characteristics related to the quality of their artwork, their peers as well as Monet.

STANDARDS	Benchmark A	Benchmark B	Benchmark C	Benchmark D
<b>1. HISTORICAL, CULTURAL, AND SOCIAL CONTEXTS:</b> 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. Recognize and describe visual symbols, images and icons (e.g. flags, monuments and landmarks) that reflect the cultural heritages of the people of the United States. (A11A1)	Identify art forms, visual ideas and images and describe how they are influenced by time and culture.  2. Observe different styles of art from selected cultures and point out how artists use lines, shapes, colors and textures. (A11B2)	Identify and describe the different purposes people have for creating works of art.  3. Share artwork or an art object from their own cultural backgrounds and describe its purpose (e.g. personal, functional or decorative). (A11C3)	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. Listen to the life story of one or more culturally representative artists and identify his or her works and artistic style. (A11D4) 5. Identify works made by one or more visual artists in a selected historical period. (A11D5)
<b>2. CREATIVE EXPRESSION AND COMMUNICATION:</b> 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 beginning skill in the use of art materials and tools. (A12A1)	Use the elements and principles of art as a means to express ideas, emotions and experiences.  2. Identify visual art elements and principles using art vocabulary. (A12B2) 3. Use selected art elements and principles to express a personal response to the world. (A12B3)	Develop and select a range of subject matter and ideas to communicate meaning in 2-D and 3-D works of art.  4. Invent imagery and symbols to express thoughts and feelings. (A12C4) 5. Explore and use a range of subject matter (e.g., people, places, animals...) to create original artworks. (A12C5)	Recognize and use ongoing assessment to revise and improve the quality of original artworks.  6. Begin to use basic self-assessment strategies to improve artworks (e.g. make revisions and reflect on the use of art elements. (A12D6)
<b>3. ANALYZING AND RESPONDING:</b> 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. Notice and describe multiple characteristics in their own artworks and the works of others. (A13A1) 2. Explore and describe how a selected art object was made. (A13A2) 3. Describe the different ways that art elements are used and organized in artworks including their own. (A13A3)	Apply comprehension strategies (e.g. personal experience, art knowledge, emotion, perceptual and reasoning skills) to respond to a range of visual artworks.  4. Describe how art elements and principles are organized to communicate meaning in works of art. (A13B4) 5. Connect their own interests and experiences to the subject matter in artworks. (A13B5)	Contribute to the development of criteria for discussing and judging works of art.  6. Recognize and point out characteristics related to the quality of a work of art. (A13C6)	
<b>4. VALUING THE ARTS/ AESTHETIC REFLECTION:</b> 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. Offer reasons for making art. (A14A1)	Form their own opinions and views about works of art and discuss them with others.  2. Form their own opinions and views about works of art. (A14B2) 3. Recognize that people (e.g. family, friends, teachers and artists) have different beliefs about art and value art for different reasons. (A14B3)	Distinguish and describe the aesthetic qualities in works of art.  4. Describe the expressive qualities in their own works of art. (A14C4)	
<b>5. CONNECTIONS, RELATIONSHIPS AND APPLICATIONS:</b> 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. Make connections between visual art, music and movement. (A15A1)	Use the visual arts as a means to understand concepts and topics studied in disciplines outside the arts.  2. Create a visual art product to increase understanding of a concept or topic studied in another content area (e.g. math--measurement, English--sequencing a story, geography--continents, science--balance). (A15B2)	Create and solve an interdisciplinary problem using visual art processes, materials and tools.  3. Demonstrate the relationship between and among art forms (e.g. create costumes and scenery for a play). (A15C3)	Describe how visual art is used in their communities and the world around them and provide examples.  4. Identify and discuss artwork seen in their schools and communities. (A15D4) 5. Identify what an artist does and find examples of works by artists in their communities. (A15D5)

## SUGGESTED TEACHING STRATEGIES AND ACTIVITIES

## Final Project Outcome



	<p>them into strips-short and long pieces.</p> <ol style="list-style-type: none"> <li>6. Explain to the students that they will use all of the pieces of blue and purple tissue paper to 'paint' their paper.</li> <li>7. Model painting with tissue paper. Teacher will wet brush. Paint an area with water. Place a strip of tissue paper on the area that is wet with water. Wet brush again and brush it on top of the tissue paper. The entire strip of tissue paper should be wet adhering to the background paper.</li> <li>8. They will continue this process until the whole paper is covered with tissue paper. Remind the students that their fingers will absorb the tissue paper color. So their fingers may turn blue or purple. But this will wash off.</li> <li>9. Let students begin painting their background.</li> <li>10. When 10 minutes of class is remaining, have students clean up materials.</li> <li>11. Call tables up to a designated area to place artwork to dry.</li> </ol> <p><b>Teacher Preparation for Day Two:</b> Have items in a box on each table. (Each box should contain enough materials for each student at the table, adjust accordingly).</p> <ul style="list-style-type: none"> <li>• Glue</li> <li>• Scissors</li> <li>• Pencils</li> <li>• 6X6 red, yellow, orange, white and green tissue paper</li> </ul> <p><b>Day Two: Making the Water lilies</b></p> <ol style="list-style-type: none"> <li>1. Show the students Monet's water lilies print. Talk about the shape of the water lily. Say, "What shape would make a water lily?" A teardrop? A football shape, etc.</li> <li>2. Tell the students that they are going to make five water lilies for their painted background.</li> <li>3. Pass back their artwork from the last class. When the students go to their seats, they should take off the dried tissue paper. Explain to the students that they should have a painted paper because the tissue paper has bled its color onto the surface of the paper.</li> <li>4. Explain to the students that we wanted this concept because we are trying to capture Monet's style of Impressionism- a style of painting where the artist tried to capture the essence of the sunlight on paper.</li> <li>5. Send the students back to their seats. Give them a couple of minutes to take tissue paper off of background.</li> <li>6. Ask for the students eyes up front. Using the 6X6 tissue paper of white and green, model to the students how to make a lily pad using four teardrop shapes. They may use a pencil to draw their teardrop pattern before cutting. Use scissors to cut out the teardrop shapes. Arrange the four teardrop shape in a fan pattern. The shapes may overlap. They may use any assortment of the tissue colors to design their lily flower.</li> <li>7. Let the students begin working on creating their water lilies. Give the class 40 minutes to work.</li> <li>8. Use the remaining time of class to make the flowers that will bloom on your water lily. Use the remaining 6X6 tissue colors (red, orange and yellow) to create the flowers that will grow on top of the lily pad. They can ball it up and glue on top of the teardrop shapes or they can barely</li> </ol>
--	--

	crunch it up to glue on top of the teardrop shape. 9. Clean up materials before class is dismissed.
<b>Assessment:</b>	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 those students who are having difficulties exploring and describing how a selected art object was made, the teacher can model the steps to them and asking them pertinent questions along the process.
- For those students who are having difficulties recognizing and pointing out characteristics related to the quality of a work of art, the teacher can provide a visual handout demonstrating the characteristics and allow them to implement those characteristics in their own artwork.

### **EXTENSIONS AND RELATED LESSONS**

- Take a trip to the Franklin Conservatory and sketch different plants. Look at how the sun moves across the plants.
- Visit the museum to look at Monet's water lilies. Notice the scale of the mural.



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

<b>Grade Level:</b>	1
<b>Grading Period:</b>	3
<b>Unit:</b>	Clay
<b>Lesson Title:</b>	Japanese Pinch Pot Tea Cups
<b>Connections/Integration:</b>	Social studies (History)
<b>Duration:</b>	3, one-hour art classes
<b>Grade Level Indicators:</b>	A12C5, A15D5

#### PRE-ASSESSMENT

##### Multiple Choice:

1. What is some subject matter that you could create from clay? **A12C5**
  - a. people
  - b. animals
  - c. cityscape
  - d. all of the above

**Answer: d**

##### Short Answer:

2. Artists are important figures in their community. In Japan artists are revered for their ceramic workmanship of the tea cup. In the some Arab countries, the women are self-taught artists, applying painted designs on their hands. What are examples of works by artists in your community? **GLI A15D5**

**Possible response:** Student response varies according to the neighborhood in which they live in.

##### 4 Point Rubric

- 4 Student is able to list 2-3 examples of artwork in their neighborhood
- 3 Student is able to list one example of artwork on their neighborhood
- 2 Student attempts to answer the question
- 1 Student does not answer the question

##### Extended Response:

3. Subject matter is an important element in creating art. Artists will tell a story through their artwork. What are possible stories that you could tell using images, subject matter or line in your clay pinch pot? **GLI A12C5**

**Possible response:** Responses will vary.

**4 Point Rubric**

- 4 Student is able to give a unique answer connecting subject matter with a story
- 3 Student is able to give an answer with a story
- 2 Student is able to give an answer with a subject matter
- 1 Student does not answer the question

CLASSROOM EVIDENCE/LEVELS OF MASTERY	
<b>GLI A12C5</b> Explore and use a range of subject matter (e.g. people, places, animals...) to create original artworks.	
<b>Proficient:</b>	Student is able to explore and use a range of subject matter to create an original tea cup.
<b>Emerging:</b>	With teacher and peer assistance student is able to explore a variety of techniques and use a range of subject matter to create an original tea cup.
<b>Advanced:</b>	Independently student is able to explore a variety of techniques and use a range of subject matter to tell a story in their original tea cup.
<b>GLI A15D5</b> Identify what an artist does and find examples of works by artists in their communities.	
<b>Proficient:</b>	Student is able to identify what a ceramic artist does and find an example of artwork by a ceramic artist in their community.
<b>Emerging:</b>	With teacher and peer assistance student is able to identify what a ceramic artist does and find two to three examples of works by ceramic artist in their communities.
<b>Advanced:</b>	Independently student is able to identify what a ceramic artist does and find four to five examples of works by ceramic artist in their communities.

STANDARDS	Benchmark A	Benchmark B	Benchmark C	Benchmark D
<b>1. HISTORICAL, CULTURAL, AND SOCIAL CONTEXTS:</b> 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. Recognize and describe visual symbols, images and icons (e.g. flags, monuments and landmarks) that reflect the cultural heritages of the people of the United States. (A11A1)	Identify art forms, visual ideas and images and describe how they are influenced by time and culture.  2. Observe different styles of art from selected cultures and point out how artists use lines, shapes, colors and textures. (A11B2)	Identify and describe the different purposes people have for creating works of art.  3. Share artwork or an art object from their own cultural backgrounds and describe its purpose (e.g. personal, functional or decorative). (A11C3)	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. Listen to the life story of one or more culturally representative artists and identify his or her works and artistic style. (A11D4) 5. Identify works made by one or more visual artists in a selected historical period. (A11D5)
<b>2. CREATIVE EXPRESSION AND COMMUNICATION:</b> 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 beginning skill in the use of art materials and tools. (A12A1)	Use the elements and principles of art as a means to express ideas, emotions and experiences.  2. Identify visual art elements and principles using art vocabulary. (A12B2) 3. Use selected art elements and principles to express a personal response to the world. (A12B3)	Develop and select a range of subject matter and ideas to communicate meaning in 2-D and 3-D works of art.  4. Invent imagery and symbols to express thoughts and feelings. (A12C4) 5. Explore and use a range of subject matter (e.g., people, places, animals...) to create original artworks. (A12C5)	Recognize and use ongoing assessment to revise and improve the quality of original artworks.  6. Begin to use basic self-assessment strategies to improve artworks (e.g. make revisions and reflect on the use of art elements. (A12D6)
<b>3. ANALYZING AND RESPONDING:</b> 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. Notice and describe multiple characteristics in their own artworks and the works of others. (A13A1) 2. Explore and describe how a selected art object was made. (A13A2) 3. Describe the different ways that art elements are used and organized in artworks including their own. (A13A3)	Apply comprehension strategies (e.g. personal experience, art knowledge, emotion, perceptual and reasoning skills) to respond to a range of visual artworks.  4. Describe how art elements and principles are organized to communicate meaning in works of art. (A13B4) 5. Connect their own interests and experiences to the subject matter in artworks. (A13B5)	Contribute to the development of criteria for discussing and judging works of art.  6. Recognize and point out characteristics related to the quality of a work of art. (A13C6)	
<b>4. VALUING THE ARTS/ AESTHETIC REFLECTION:</b> 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. Offer reasons for making art. (A14A1)	Form their own opinions and views about works of art and discuss them with others.  2. Form their own opinions and views about works of art. (A14B2) 3. Recognize that people (e.g. family, friends, teachers and artists) have different beliefs about art and value art for different reasons. (A14B3)	Distinguish and describe the aesthetic qualities in works of art.  4. Describe the expressive qualities in their own works of art. (A14C4)	
<b>5. CONNECTIONS, RELATIONSHIPS AND APPLICATIONS:</b> 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. Make connections between visual art, music and movement. (A15A1)	Use the visual arts as a means to understand concepts and topics studied in disciplines outside the arts.  2. Create a visual art product to increase understanding of a concept or topic studied in another content area (e.g. math--measurement, English--sequencing a story, geography--continents, science---balance). (A15B2)	Create and solve an interdisciplinary problem using visual art processes, materials and tools.  3. Demonstrate the relationship between and among art forms (e.g. create costumes and scenery for a play). (A15C3)	Describe how visual art is used in their communities and the world around them and provide examples.  4. Identify and discuss artwork seen in their schools and communities.(A15D4) 5. Identify what an artist does and find examples of works by artists in their communities. (A15D5)

SUGGESTED TEACHING STRATEGIES AND ACTIVITIES	
<b>Product:</b>	Clay Pinch Pot Tea Cups
<b>Materials/Media:</b>	Red clay, acrylic paint, brushes, water, paper, pencil, 6X6 cardboard
<b>Theme/Culture:</b>	Japanese tea ceremony and tea cup
<b>Resources:</b>	<p>Teacher Examples:</p> <ul style="list-style-type: none"> <li>History of Japanese Tea Ceremony. (<b>Appendix A-27</b>).</li> <li>Japanese cup (<b>Appendix A-28</b>).</li> </ul> <p><i>Scholastic Art:</i></p> <ul style="list-style-type: none"> <li>Feb. 2001 Vol. 31, No. 4, Pablo Picasso.</li> </ul> <p><b>Additional Resources:</b></p> <p><i>Culture Smart</i>, Susan Rodriguez, slide of Japanese tea cup - #4.</p>
<b>Vocabulary:</b>	Pinch pot, Kiln, Organic, Wedge
<b>Processes/Procedures:</b>	<p><b>Teacher Preparation for Day One:</b> Have items in a box on each table. (Each box should contain enough materials for each student at the table, adjust accordingly).</p> <ul style="list-style-type: none"> <li>Paper</li> <li>Pencil</li> </ul> <p><b>For teacher usage with students:</b> Information for the teacher to use, not necessary to pass out to the students.</p> <ul style="list-style-type: none"> <li>Teacher Example - History of Japanese Tea Ceremony. (<b>Appendix A-29</b>).</li> <li>Teacher Example - Japanese cup (<b>Appendix A-27, A-28</b>).</li> <li>Slide projector with slide #4</li> </ul> <p><b>Day One:</b> Discussion of tea cup and Japan. Design a tea cup</p> <ol style="list-style-type: none"> <li>Talk to the students about Japan and its rich history. Read handout of Asia to the students (<b>Appendix A-29</b>).</li> <li>Tell the students that in the Japanese culture the tea ceremony is a sacred event cherished by the Japanese people. Explain to the students what is involved in a tea ceremony. Read from handout (<b>Appendix A-29</b>).</li> <li>Look at pictures of Japanese tea cup, use handout (<b>Appendix A-27, A-28</b>). Talk about the designs and why do they think it was chosen for that tea cup. Talk about the strength of the pinch pot method.</li> <li>Look at a color slide of a Japanese tea cup. Remind them that before a person would drink from the tea cup, they would admire the craftsmanship of the artist who made the cup. They would look at the shape, the glaze and the texture.</li> <li>While the students are looking at the slide, ask them what they think of the shape, the glaze and the texture.</li> <li>Tell the students that they are going to be making their own tea cup out of clay. But before we can do that we need design our tea cup to tell a story through shape, glaze (or color) and texture.</li> <li>Pass out pencils and paper. Tell the students that we are going to design a tea cup complete with simple patterns or designs. Have the students write about the history of their tea cup.</li> </ol>

	<p><b>Teacher Preparation for Day Two:</b> Have items in a box on each table. (Each box should contain enough materials for each student at the table, adjust accordingly).</p> <ul style="list-style-type: none"> <li>• Clay tools</li> <li>• Pencils</li> <li>• 9X9 canvas cloth</li> <li>• <b>Teacher please wait to pass out:</b> Clay (size of a tennis ball)</li> </ul> <p><b>Day Two:</b> Make a clay tea cup</p> <ol style="list-style-type: none"> <li>1. Tell the students that today we are going to make a tea cup using the pinch pot method. What is pinching? It means pinching the sides of the clay with their fingers to make a cup.</li> <li>2. The teacher should model to the class how to pinch their clay to turn them into a cup. <ul style="list-style-type: none"> <li>• Take the (tennis size) clay and using the palm of their hands, pat the square shape into ball.</li> <li>• Press their thumbs in the center of the ball of clay to hollow it out. Be careful not to press through the bottom of the clay.</li> <li>• Start pinching the clay from the bottom and work up.</li> <li>• Press and smooth the clay with your fingers. You will turn the pinch pot to make the sides even.</li> <li>• Use clay tool or pencil to make patterns and textures on the outside.</li> </ul> </li> <li>3. Send students to their seats and tell them that we are going to do this again, together.</li> <li>4. Have students place the canvas cloth in front of them.</li> <li>5. Pass out the clay. Explain to the class that they should not touch the clay until we are ready to work on. Explain that once the oils on their hands touch the clay, the clay begins to dry.</li> <li>6. Explain that they are going to begin the pinch pot method just like I showed them. We will do this together again. The teacher will verbalize the directions as they go through the steps.</li> <li>7. Tell them to press their thumbs in the center of the ball of clay. Continue to press their thumb in the clay as they slowly turn the clay in their hand. Make sure to keep the wall of the clay even.</li> <li>8. Now they can smooth the clay with their fingers.</li> <li>9. When completed with the pinch pot method, they may begin to use their pencil to make simple lines, patterns or shapes on the outside form of the clay. Or they can use organic-free form, shapes from nature. They could press in leaves or grass into their clay.</li> <li>10. When completed, place the cup on the canvas and raise your hand.</li> <li>11. Teacher will walk around the room and give them a piece of paper with their name on it. They should place it in their cup.</li> <li>12. Have the students carry their clay to a designated drying table.</li> <li>13. Explain to the students that the clay needs to be bone dry-free of water before you can fire the clay in the kiln-a special oven to fire green ware.</li> <li>14. Allow for 10 minutes to clean up.</li> <li>15. The teacher will write the students name on the clay cup with a pencil. The teacher should do it because many times when the students do it the names are hard to read.</li> </ol>
--	---

	<p><b>Teacher Preparation for Day Three:</b> Have items in a box on each table. (Each box should contain enough materials for each student at the table, adjust accordingly).</p> <ul style="list-style-type: none"> <li>• Paper plate with acrylic paint-brown, white, black, red</li> <li>• Stiff brush</li> <li>• Container with water</li> <li>• Paper towel</li> </ul> <p><b>Day Three:</b> Painting their clay tea cup</p> <ol style="list-style-type: none"> <li>1. Talk about Pablo Picasso by reading the <i>Scholastic Arts</i> issue about Picasso and clay. Look at the simplicity of his painted ceramics. Talk about some of the colors he used.</li> <li>2. Tell the students that will be painting their tea cup using only four colors. They may choose to use all four or limit themselves to two.</li> <li>3. Tell students to return to their seats.</li> <li>4. Pass out the bisque fired clay cup to the students.</li> <li>5. Give painting instructions- <ul style="list-style-type: none"> <li>• Use water only when cleaning your brush.</li> <li>• When cleaning your brush make sure that you dry and rub off any extra paint with your paper towel.</li> <li>• If students are mishandling the paints (playing around) the teacher will take the brush away and you are done.</li> <li>• Use the tip of your bristles to paint your cup.</li> <li>• If there are hard to reach corners or crevices, dab the paint into those areas.</li> <li>• When painting they should not paint the bottom of the cup.</li> </ul> </li> <li>6. Tell the students to pick up their brush and begin by painting the whole cup one color.</li> <li>7. Use the other colors to paint their designs. Yes they will be painting on top of the wet paint.</li> <li>8. On the inside of the cup they can paint a special character to represent their cup.</li> <li>9. Allow for 10 minutes at the end of class to clean up.</li> <li>10. Call students up to place their tea cup on a designated table.</li> </ol>
<b>Assessment:</b>	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 who are having difficulties exploring and using a range of subject matter to create original artworks, the teacher can suggest reading Mona Brooks book, *Drawing with Children*. It will provide lots of examples and steps to creating almost any subject matter at hand.
- For those struggling students who are having difficulties identifying what an artist does and finds examples of works by artist in their communities, the teacher can have different community artist come into the school to show examples of their work.

### EXTENSIONS AND RELATED LESSONS

- The teacher can establish a Japanese teahouse. After the tea Cup are done the students can have a tea ceremony (invisible tea because the clay Cup are not painted with a food glaze). Decorate the corner with scrolls, flowers, etc.
- Research a tea ceremony.



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

<b>Grade Level:</b>	1
<b>Grading Period:</b>	3
<b>Unit:</b>	Sculpture
<b>Lesson Title:</b>	Chinese Dragon
<b>Connections/Integration:</b>	Social Studies (History)
<b>Duration:</b>	Three, one hour class
<b>Grade Level Indicators:</b>	A11D5, A15A1

### PRE-ASSESSMENT

#### MULTIPLE CHOICE:

1. Knowing what you know of the Chinese history, what item listed below was not made by a Chinese artist during the 12th-18th century? **GLI A11D5**
  - a. Clay army of Shih Huang Ti
  - b. Nine Dragon wall of China
  - c. Great Wall of China
  - d. Navajo blankets

**Answer: d**

#### SHORT ANSWER:

2. Identify different genre in which dragons are portrayed. **GLI A11D5**

**Possible answers:** books, clay murals, paintings, scrolls, t-shirts, sculpture

#### 4 Point Rubric

- 4 Student lists 3-4 examples
- 3 Student lists 2-3 examples
- 2 Student lists 1-2 examples
- 1 Student is not able to list an example

#### EXTENDED RESPONSE: GLI A15A1

3. The Chinese New Year is an event that celebrates the new year of the Chinese people. What is the connection between the Chinese dragon, music and movement?

**Possible answer:** The dragon represents good luck for the new year to come. Usually there is a

parade in which people don these elaborate dragon costumes and dance in rhythm together to music. Sometimes it takes six people under these dragon costumes to make the dragon appear lifelike moving to the beat of the drum. The dance reference the nature that makes up the Chinese people-of the history, the music, and the seasons.

#### 4 Point Rubric

- 4 Student is able to make reference to the dragon in parades and the movement that the people create with the costume in accordance to the music.
- 3 Student is able to make reference to the dragon
- 2 Student is not able to make a reference but attempts to answer the question.
- 1 Student is not able to answer the question

#### CLASSROOM EVIDENCE/LEVELS OF MASTERY

**GLI A11D5:** Identify works made by one or more visual artists in a selected historical period.

<b>Proficient:</b>	Student is able to identify works made by one or more visual artists in the Chinese culture.
<b>Emerging:</b>	With teacher and peer assistance student is able to identify works portraying dragons made by one or more visual artists in the Chinese culture.
<b>Advanced:</b>	Independently student is able to identify works portraying dragons made by one or more visual artists in the Chinese culture.

**GLI A15A1:** Make connections between visual art, music and movement.

<b>Proficient:</b>	Student is able to make connections between visual art, music and movement.
<b>Emerging:</b>	With teacher and peer assistance student is able to make connections between visual art, music and movement in the Chinese culture.
<b>Advanced:</b>	Independently student is able to make connections between visual art, music and movement in the Chinese culture as they are represented by the Chinese dragon.

STANDARDS	Benchmark A	Benchmark B	Benchmark C	Benchmark D
<b>1. HISTORICAL, CULTURAL, AND SOCIAL CONTEXTS:</b> 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. Recognize and describe visual symbols, images and icons (e.g. flags, monuments and landmarks) that reflect the cultural heritages of the people of the United States. (A11A1)	Identify art forms, visual ideas and images and describe how they are influenced by time and culture.  2. Observe different styles of art from selected cultures and point out how artists use lines, shapes, colors and textures. (A11B2)	Identify and describe the different purposes people have for creating works of art.  3. Share artwork or an art object from their own cultural backgrounds and describe its purpose (e.g. personal, functional or decorative). (A11C3)	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. Listen to the life story of one or more culturally representative artists and identify his or her works and artistic style. (A11D4) 5. Identify works made by one or more visual artists in a selected historical period. (A11D5)
<b>2. CREATIVE EXPRESSION AND COMMUNICATION:</b> 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 beginning skill in the use of art materials and tools. (A12A1)	Use the elements and principles of art as a means to express ideas, emotions and experiences.  2. Identify visual art elements and principles using art vocabulary. (A12B2) 3. Use selected art elements and principles to express a personal response to the world. (A12B3)	Develop and select a range of subject matter and ideas to communicate meaning in 2-D and 3-D works of art.  4. Invent imagery and symbols to express thoughts and feelings. (A12C4) 5. Explore and use a range of subject matter (e.g., people, places, animals...) to create original artworks. (A12C5)	Recognize and use ongoing assessment to revise and improve the quality of original artworks.  6. Begin to use basic self-assessment strategies to improve artworks (e.g. make revisions and reflect on the use of art elements. (A12D6)
<b>3. ANALYZING AND RESPONDING:</b> 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. Notice and describe multiple characteristics in their own artworks and the works of others. (A13A1) 2. Explore and describe how a selected art object was made. (A13A2) 3. Describe the different ways that art elements are used and organized in artworks including their own. (A13A3)	Apply comprehension strategies (e.g. personal experience, art knowledge, emotion, perceptual and reasoning skills) to respond to a range of visual artworks.  4. Describe how art elements and principles are organized to communicate meaning in works of art. (A13B4) 5. Connect their own interests and experiences to the subject matter in artworks. (A13B5)	Contribute to the development of criteria for discussing and judging works of art.  6. Recognize and point out characteristics related to the quality of a work of art. (A13C6)	
<b>4. VALUING THE ARTS/ AESTHETIC REFLECTION:</b> 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. Offer reasons for making art. (A14A1)	Form their own opinions and views about works of art and discuss them with others.  2. Form their own opinions and views about works of art. (A14B2) 3. Recognize that people (e.g. family, friends, teachers and artists) have different beliefs about art and value art for different reasons. (A14B3)	Distinguish and describe the aesthetic qualities in works of art.  4. Describe the expressive qualities in their own works of art. (A14C4)	
<b>5. CONNECTIONS, RELATIONSHIPS AND APPLICATIONS:</b> 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. Make connections between visual art, music and movement. (A15A1)	Use the visual arts as a means to understand concepts and topics studied in disciplines outside the arts.  2. Create a visual art product to increase understanding of a concept or topic studied in another content area (e.g. math--measurement, English--sequencing a story, geography--continents, science--balance). (A15B2)	Create and solve an interdisciplinary problem using visual art processes, materials and tools.  3. Demonstrate the relationship between and among art forms (e.g. create costumes and scenery for a play). (A15C3)	Describe how visual art is used in their communities and the world around them and provide examples.  4. Identify and discuss artwork seen in their schools and communities. (A15D4) 5. Identify what an artist does and find examples of works by artists in their communities. (A15D5)

SUGGESTED TEACHING STRATEGIES AND ACTIVITIES	
<b>Product:</b>	3-D Chinese dragon paper sculpture
<b>Materials/Media:</b>	School milk cartons (collected from the lunch room), pencil, variety of construction paper colors, tissue paper, scissors, glue, 6X6 blue construction paper, 9X12 red construction paper, 9X12 black construction paper, 3X8 red construction paper
<b>Theme/Culture:</b>	Chinese New Year dragon
<b>Resources:</b>	<p>Books:</p> <ul style="list-style-type: none"> <li>• <i>Learning About Ancient Civilizations Through Art</i>, Booby Chertok, Good, Hirshfeld, and Marilyn Rosh., Extension activity, P. 41</li> <li>• <i>The Discovery of Dragons</i>, by Graeme Base</li> <li>• <i>Culture Smart</i>, by Susan Rodriguez</li> </ul> <p>Scholastic Art:</p> <ul style="list-style-type: none"> <li>• "Chinese Art", Feb. 1993, Vol. 23, No. 4</li> </ul> <p>Student Worksheet:</p> <ul style="list-style-type: none"> <li>• Quiz question handout (<b>Appendix A-33</b>).</li> <li>• Student Handout – Dragon Examples (<b>Appendix A-31, A-32</b>).</li> </ul> <p>Teacher Examples:</p> <ul style="list-style-type: none"> <li>• Dragon Face Pattern (<b>Appendix A-35</b>).</li> <li>• Dragon History (<b>Appendix A-30</b>).</li> <li>• Finished Dragon (<b>Appendix A-36</b>).</li> <li>• Steps for dragon (<b>Appendix A-34</b>).</li> </ul> <p>Additional Resources:</p> <ul style="list-style-type: none"> <li>• Dragon Examples: Pictures of the Nine Dragon Wall in Beijing, retrieved from <a href="http://www.beifan.com">www.beifan.com</a></li> </ul>
<b>Vocabulary:</b>	Three-dimensional
<b>Processes/Procedures:</b>	<p><b>Teacher Preparations for Day Four:</b> Have items in a box on each table. (Each box should contain enough materials for each student at the table, adjust accordingly).</p> <ul style="list-style-type: none"> <li>• Scissors</li> <li>• Pencils</li> <li>• Glue</li> <li>• Milk carton</li> <li>• 3X8 red construction paper</li> </ul> <p><b>For teacher use with students:</b> Information for the teacher to use, not necessary to pass out to the students.</p> <ul style="list-style-type: none"> <li>• <i>Scholastic Art</i>, "Chinese Art"</li> <li>• Teacher Example - Dragon History (<b>Appendix A-30</b>).</li> <li>• Teacher Example - Steps for Dragon (<b>Appendix A-34</b>).</li> </ul>

	<p><b>Day One:</b> Prepare dragon head with milk carton</p> <ol style="list-style-type: none"> <li>1. Begin the lesson by talking about Chinese art and the art forms that are created by Chinese artist. Use <i>Scholastic Art</i> magazine as a needed source for information.</li> <li>2. Talk to the students about how the Chinese dragon is an important symbol in the Chinese culture, use article for dragon information (<b>Appendix A-30</b>). Stress that the Chinese dragon is the meaning for good luck.</li> <li>3. Tell the students that we are going to spend the next three art classes talking about and making a Three-dimensional Chinese dragon. What does 3-D mean? It means having height, width, and depth.</li> <li>4. Send students to their seats.</li> <li>5. Have students place milk carton in front of them.</li> <li>6. Teacher will model each step of this project.</li> <li>7. Tell them that we will start by making the dragon's head. All it takes is a simple milk carton.</li> <li>8. Have students take their scissors and cut along the four lines of the milk carton top. Look at step one in figure (<b>Appendix A-34</b>). Do not cut past the horizontal line of the milk carton.</li> <li>9. When the students cut on the four lines, they formed four separate flaps. Bend the flaps down. Proceed to cut the flaps off. Look at step three (<b>Appendix A-34</b>).</li> <li>10. They should now have an open container milk carton. Have the students locate the bottom part of the milk carton. Line this bottom part to the very end of the red construction paper. Draw a line to mark off how much of the red paper is needed to cover the bottom part of the milk carton. Look at step five (<b>Appendix A-34</b>).</li> <li>11. Have the students cut on the marked line. You should have a perfect square to match with the bottom of the milk carton. Remind the students not to throw away the rest of the red paper.</li> <li>12. They should now glue the red square to the bottom of the milk carton. Tell them to put glue around the perimeter of the red square not just in the middle. Have the students write their name on the bottom of this red paper.</li> <li>13. Tell the students that the next step is time consuming but it is important to do this step correctly or their dragon will fall apart. Tell them that they will use the rest of the red construction paper and essentially wrap the edges of the milk carton. The teacher should continue to model the steps. Refer step eight (<b>Appendix A-34</b>).</li> <li>14. Explain to the students that the milk carton has a shape that is formed by four rectangles. Explain that each of the rectangles will be covered by the red construction paper.</li> <li>15. Tell the students to line up the red construction paper to fit the rectangle shape of the milk carton. If the red construction paper appears to look as if it will wrap around the rest of the carton then they are doing the step correctly. If the red construction paper looks like it is wrapping around the bottom and top open part of the milk carton then they are doing this in correctly. Explain to the students that you precut this paper so that there is enough length to cover the milk carton and fit the rectangle perfectly. Look at step eight.</li> <li>16. Once the student fits the red construction paper to the first rectangle of</li> </ol>
--	---

	<p>the milk carton; they may add glue around the perimeter of that rectangle. Remind the students to apply pressure to give the glue and paper enough time to adhere to each other without falling off.</p> <ol style="list-style-type: none"> <li>Now have the students fold the red construction paper around the next rectangle shape on the milk carton. Once the student fits the red construction paper to the second rectangle; they may add glue around the perimeter of that rectangle and press the red construction paper into the glue.</li> <li>Continue this until all four rectangle shape is covered with the red construction paper.</li> <li>Give the students the remaining time of class to finish this phase of the project. Teacher will walk around the room helping students.</li> <li>Allow ten minutes at the end of class to clean up. Teacher will collect the milk cartons.</li> </ol> <p><b>Teacher Preparations for Day Two:</b> Have items in a box on each table. (Each box should contain enough materials for each student at the table, adjust accordingly).</p> <ul style="list-style-type: none"> <li>9x12 red construction paper</li> <li>Pencil</li> <li>Dragon face pattern</li> <li>Dragon spike pattern</li> <li>Whisker pattern</li> <li>Scissors</li> <li>Glue</li> <li>Separate box of construction paper scraps</li> </ul> <p><b>For teacher use with students:</b> Information for the teacher to use, not necessary to pass out to the students.</p> <ul style="list-style-type: none"> <li>Book, <i>The Discovery of Dragons</i>, by Graeme Base</li> <li>Student Handout – Dragon Examples (<b>Appendix A-31, A-32</b>).</li> <li>Teacher Example – Dragon Face Pattern (<b>Appendix A-35</b>). *You will need to make it to fit a 9 x18 construction paper.</li> <li>Teacher may hang the pictures of the dragons on the wall.</li> </ul> <p><b>Day Two: Making the dragon face</b></p> <ol style="list-style-type: none"> <li>Explain to the students that in the last class you made a particular part of the dragon. Can they figure out what it is? The answer is they made the head.</li> <li>Tell the students that today they are going to be making the face of the dragon.</li> <li>You can show the students images of dragon in the book by Graeme Base as well as dragon images (<b>Appendix A-31, A-32</b>) and pictures of the Nine Dragon Wall in Beijing. As they are looking at the images, read some background information on the dragon (<b>Appendix A-30</b>).</li> <li>Send the students back to their seats.</li> <li>Have the student place the red construction paper in front of them. Now have them place the dragon face pattern on top of the red paper, look at (<b>Appendix A-35</b>).</li> <li>The students will now trace the pattern. Tell them not to forget to trace</li> </ol>
--	---

	<p>the mouth of the pattern.</p> <ol style="list-style-type: none"> <li>7. The teacher will walk around the room helping out students. When it looks like a majority of the students are ready for the next step; the teacher will tell the students that "when they are done tracing, they may cut the pattern out from the red paper".</li> <li>8. As the students are working, the teacher can tell the students that are finished to put their face pattern away and write their names on the back of their pattern.</li> <li>9. When the majority of the class is done the teacher will say, "1, 2, 3 eyes on me." The class should stop what they are doing and have their eyes on the teacher.</li> <li>10. Explain to the students that they are going to be making the spikes of the dragon.</li> <li>11. When the students are done cutting out the face pattern they will take the black construction paper and trace the spikes onto it, twice (<b>Appendix A-35</b>). They will need one spike for each of the sides of the dragon face. After tracing the spikes, they will cut the pattern out.</li> <li>12. Allow the students to resume cutting and tracing.</li> <li>13. When the majority of the class is done the teacher will say, "1, 2, 3 eyes on me." The class should stop what they are doing and have their eyes on the teacher.</li> <li>14. The teacher will show how to glue the spikes to the dragon face. Basically each of the spikes will go on either side of the face. The spikes will show as if there is a second layer to the dragon's face.</li> <li>15. The teacher will have the students place the spikes in the appropriate area of the dragon. The students should not glue until the teacher has walked around the room and checked for placement. If it looks correct, the teacher will tell the student to glue down the spikes. When they are done gluing they should flip the dragon face over so that the spikes are in the back.</li> <li>16. The teacher will now inform the class that they are going to be creating the eyes and whiskers of their dragon. Explain that the eyes and whiskers may be of any color of construction paper chosen from the scrap box.</li> <li>17. Tell the students when they are completed they may have a dragon face looking like the example (<b>Appendix A-36</b>).</li> <li>18. Continue with instructions of the face. Inform the students that the eyes will have three layers. A circle for the middle, a medium teardrop shape to glue the circle on, and a larger teardrop shape to glue the medium teardrop on. Show the students an example.</li> <li>19. Allow the students ample time to work on the eyes. Tell them they will need two sets. Walk around the room to help students.</li> <li>20. As the students are working talk about the teeth of the dragon. Tell them they can use simple triangle shapes for the sharp looking teeth. Have them work on the triangle teeth once they are done with the eyes. Put the dragon face example on the board for students having difficulties with the oral instructions.</li> <li>21. Allow time for the students to catch up to your instructions. When a majority of the class is ready precede to the last steps.</li> <li>22. The last and final steps are the whiskers of the dragon. Explain to the students that when they are completed with their eyes and teeth they may take the whisker pattern and copy it twice onto any colored construction</li> </ol>
--	---

	<p>paper. After they copy it they may cut it out and glue the whiskers to extend from the middle of the dragon face-right above the mouth.</p> <ol style="list-style-type: none"> <li>While the students are working on the whiskers; the teacher will walk around the room and pass out the shiny rectangle paper. Tell the students that these are stickers for them to decorate their dragons face. They may cut it up into shapes before peeling the backs and adding it to the face.</li> <li>Allow for 10 minutes at the end of class to clean up. Teacher will collect dragon face.</li> </ol> <p><b>Teacher Preparations for Day Three:</b> Have items in a box on each table. (Each box should contain enough materials for each student at the table, adjust accordingly).</p> <ul style="list-style-type: none"> <li>Glue</li> <li>Scissor</li> <li>Pre cut tissue paper (1 in strips) - 5-10 strips per students.</li> <li>Pre stapled rolled 6X6 blue construction tube (looks like a paper towel roll).</li> </ul> <p><b>For teacher use with students:</b> Information for the teacher to use, not necessary to pass out to the students.</p> <ul style="list-style-type: none"> <li>Hot glue gun</li> <li>Extra glue sticks</li> <li>Quiz handout (<b>Appendix A-33</b>).</li> </ul> <p><b>Day Three:</b> Gluing the face to the milk carton, decorating the neck of the dragon and adding the hair (with tissue paper).</p> <ol style="list-style-type: none"> <li>Tell the students that this is the last day and we will be putting together the parts of our dragon.</li> <li>Before sending them to their seats the teacher should quiz them on dragons. Use quiz handout (<b>Appendix A-33</b>).</li> <li>Spend 10-15 minutes quizzing. Then send the students back to their seats.</li> <li>Pass out the milk carton and the dragon's face.</li> <li>Show the students how to make the dragon's face extend three dimensional from the head. <ul style="list-style-type: none"> <li>take the milk carton so you are looking at the bottom</li> <li>take one end of the dragon's face and glue it to one side of the milk carton</li> <li>take the other end of the dragon's face and glue it to the other side of the milk carton. But the idea is not to pull it tight across the milk carton. Allow for the face to pop out from the milk carton.</li> </ul> </li> <li>Model the above step by step.</li> <li>When students are done, have them place the blue rolled tube in front of them.</li> <li>Tell them they may use any color construction paper and shape to decorate this rolled tube. Explain that this is the neck of the dragon and you will call them up one by one to glue it to the head. Explain that regular glue doesn't have enough holding power so you are using the hot glue gun.</li> <li>The teacher should also explain that they will also be adding tissue paper</li> </ol>
--	---

	<p>to the open part of their milk carton for the hair. All they will need to do is but a drop of glue on the end of a strip of tissue paper and glue it to the inside of the milk carton. Add 5-10 strips to create dimension.</p> <p>10. Let the students begin working on this final step. As they are working you will be calling the students up one at a time to glue their tube to the bottom their dragon head.</p> <p>11. The teacher can play Chinese music as the class is working. Explaining to the class that during the Chinese New Year celebration people would dress up in these elaborate Dragon costumes and become the dragon. They would sway and dance to the music. Explain that there were even composers that would play a particular music for the dragon dance.</p> <p>12. Allow for 10 minutes at the end of class to clean up. Students may take home their dragon.</p>
<b>Assessment:</b>	Teacher uses <i>Assessment Rubric for Visual Arts</i> (page 19) with the following criteria for the product and procedures for each GLI.

### RETEACH

- For those students who are having difficulties making connections between visual art, music and movement: the teacher can have the student place their hand on the music being played in the class. They should be able to feel the bass of the beat of the music against the hand. As they are feeling the beat, have them move their three dimensional dragon to the beat of the music.
- For those students who are having difficulties identifying works made by one or more visual artist in a selected historical period; the teacher can have the students concentrate on one artist in one media. Maybe just look at an artist specializing in clay. This concept may allow more focus of the artist and artwork.

### EXTENSIONS AND RELATED LESSONS

- The students may research the many different Chinese art forms. An example is from the extension project in the book, *Learning about Ancient Civilization through the Arts*. The student can design their scrolls as an environmental background for their dragon.
- The teacher may also have a Chinese New Year celebration in the class. There could be a variety of Chinese foods to taste as well as games to play and music to listen to.



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

<b>Grade Level:</b>	1
<b>Grading Period:</b>	4
<b>Unit:</b>	Printmaking
<b>Lesson Title:</b>	Warhol Product Prints
<b>Connections/Integration:</b>	Math (pattern & estimation), Social Studies (history of pop art)
<b>Duration:</b>	6, one-hour art classes
<b>Grade Level Indicators:</b>	A13A3, A12D6

**PRE-ASSESSMENT**

**Multiple Choice:**

1. Which word listed below represents an element of art? **GLI A13A3**
  - a. Variety
  - b. Pattern
  - c. Color
  - d. Emphasis

**Answer: c**

**Short Answer:**

2. What are different strategies that you can do to improve your artwork? **GLI A12D6**

Possible responses: Change the color, media, subject matter, style, genre

**4 Point Rubric**

- 4 Student list 3-4 examples
- 3 Student list 2 examples
- 2 Student list 1 example
- 1 Student is unable to provide an example

**Extended Response:**

3. What can the elements tell us about an object? **GLI A13A3**

**Possible responses:** shape, value, space, form, color: tells us the mood of a painting, creates a picture that can evoke mysterious, surprise, isolation, forms symbols, the feeling or emotions of the subject matter

**4 Point Rubric**

- 4 Student has a clear understanding of the elements through their descriptions.
- 3 Student has an idea of the elements or the feeling that they evoke
- 2 Student has no idea but attempts to answer
- 1 Student is unable to provide an answer.

**CLASSROOM EVIDENCE/LEVELS OF MASTERY**

**GLI A13A3** Describe the different ways that art elements are used and organized in artworks including their own.

<b>Proficient:</b>	Student is able to describe the different ways that a few art elements are used and organized in artworks including their own.
<b>Emerging:</b>	With teacher and peer assistance student is able to describe the different ways that some art elements are used and organized in artworks including their own.
<b>Advanced:</b>	Independently student is able to describe the different ways that all art elements are used and organized in artworks including their own.

**GLI A12D6** Begin to use basic self assessment strategies to improve artworks (e.g. makes revisions and reflects on the use of art elements).

<b>Proficient:</b>	Student is able to use basic self assessment strategies to improve their Warhol project.
<b>Emerging:</b>	With teacher and peer assistance student is able to recognize a variety of self assessment strategies to improve their Warhol project.
<b>Advanced:</b>	Independently student is able to recognize a variety of self assessment strategies to improve their Warhol project as well as offer solutions to their classmates.

STANDARDS	Benchmark A	Benchmark B	Benchmark C	Benchmark D
<b>1. HISTORICAL, CULTURAL, AND SOCIAL CONTEXTS:</b> 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. Recognize and describe visual symbols, images and icons (e.g. flags, monuments and landmarks) that reflect the cultural heritages of the people of the United States. (A11A1)	Identify art forms, visual ideas and images and describe how they are influenced by time and culture.  2. Observe different styles of art from selected cultures and point out how artists use lines, shapes, colors and textures. (A11B2)	Identify and describe the different purposes people have for creating works of art.  3. Share artwork or an art object from their own cultural backgrounds and describe its purpose (e.g. personal, functional or decorative). (A11C3)	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. Listen to the life story of one or more culturally representative artists and identify his or her works and artistic style. (A11D4) 5. Identify works made by one or more visual artists in a selected historical period. (A11D5)
<b>2. CREATIVE EXPRESSION AND COMMUNICATION:</b> 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 beginning skill in the use of art materials and tools. (A12A1)	Use the elements and principles of art as a means to express ideas, emotions and experiences.  2. Identify visual art elements and principles using art vocabulary. (A12B2) 3. Use selected art elements and principles to express a personal response to the world. (A12B3)	Develop and select a range of subject matter and ideas to communicate meaning in 2-D and 3-D works of art.  4. Invent imagery and symbols to express thoughts and feelings. (A12C4) 5. Explore and use a range of subject matter (e.g., people, places, animals...) to create original artworks. (A12C5)	Recognize and use ongoing assessment to revise and improve the quality of original artworks.  6. Begin to use basic self-assessment strategies to improve artworks (e.g. make revisions and reflect on the use of art elements. (A12D6)
<b>3. ANALYZING AND RESPONDING:</b> 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. Notice and describe multiple characteristics in their own artworks and the works of others. (A13A1) 2. Explore and describe how a selected art object was made. (A13A2) 3. Describe the different ways that art elements are used and organized in artworks including their own. (A13A3)	Apply comprehension strategies (e.g. personal experience, art knowledge, emotion, perceptual and reasoning skills) to respond to a range of visual artworks.  4. Describe how art elements and principles are organized to communicate meaning in works of art. (A13B4) 5. Connect their own interests and experiences to the subject matter in artworks. (A13B5)	Contribute to the development of criteria for discussing and judging works of art.  6. Recognize and point out characteristics related to the quality of a work of art. (A13C6)	
<b>4. VALUING THE ARTS/ AESTHETIC REFLECTION:</b> 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. Offer reasons for making art. (A14A1)	Form their own opinions and views about works of art and discuss them with others.  2. Form their own opinions and views about works of art. (A14B2) 3. Recognize that people (e.g. family, friends, teachers and artists) have different beliefs about art and value art for different reasons. (A14B3)	Distinguish and describe the aesthetic qualities in works of art.  4. Describe the expressive qualities in their own works of art. (A14C4)	
<b>5. CONNECTIONS, RELATIONSHIPS AND APPLICATIONS:</b> 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. Make connections between visual art, music and movement. (A15A1)	Use the visual arts as a means to understand concepts and topics studied in disciplines outside the arts.  2. Create a visual art product to increase understanding of a concept or topic studied in another content area (e.g. math--measurement, English--sequencing a story, geography--continents, science--balance). (A15B2)	Create and solve an interdisciplinary problem using visual art processes, materials and tools.  3. Demonstrate the relationship between and among art forms (e.g. create costumes and scenery for a play). (A15C3)	Describe how visual art is used in their communities and the world around them and provide examples.  4. Identify and discuss artwork seen in their schools and communities. (A15D4) 5. Identify what an artist does and find examples of works by artists in their communities. (A15D5)

SUGGESTED TEACHING STRATEGIES AND ACTIVITIES	
<b>Product:</b>	Commercial product print
<b>Materials/Media:</b>	Pencil, 6X6 white paper (4 per student), yarn, glue, 6X6 cardboard/chipboard. Black printing ink, poster board, crayons, tempera paint, brushes, oil pastels, markers.
<b>Theme/Culture:</b>	Pop Art
<b>Resources:</b>	<p>Artist Biography:</p> <ul style="list-style-type: none"> <li>Andy Warhol (<b>Appendix A-37</b>)</li> </ul> <p><i>Art Express</i>, Grade Two (Red book)</p> <ul style="list-style-type: none"> <li>Assessment Program, Lesson 15: Warm and Cool Colors, p. 35.</li> <li>Art Critic's Circle, p. R64, Response Card #9.</li> </ul> <p>Book:</p> <ul style="list-style-type: none"> <li><i>Uncle Andy</i>, James Warhol</li> </ul> <p>Artist Examples:</p> <ul style="list-style-type: none"> <li><i>Campbell's Soup Can</i> (<b>Appendix A-38</b>)</li> <li><i>100 Cans</i> (<b>Appendix A-39</b>)</li> <li><i>Limited Edition Cans</i> (<b>Appendix A-40</b>)</li> </ul> <p>Warhol Pop Art Kit (Arts Resource Center)</p>
<b>Vocabulary:</b>	Print, Pop art, Printing plate, Relief, Pulling the print, Neutral colors, Warm colors, Cool colors
<b>Processes/Procedures:</b>	<p><b>Teacher Preparation for Day Two:</b> Have items in a box on each table. (Each box should contain enough materials for each student at the table, adjust accordingly).</p> <ul style="list-style-type: none"> <li>11 x 14 Scrap paper</li> </ul> <p><b>For teacher use with students:</b> Information for the teacher to use, not necessary to pass out to the students.</p> <ul style="list-style-type: none"> <li>Book, <i>Uncle Andy</i></li> <li>Warhol Pop Art Kit</li> <li><i>Campbell's Soup Can</i> (<b>Appendix A-38</b>)</li> <li><i>100 Cans</i> (<b>Appendix A-39</b>)</li> <li><i>Limited Edition Cans</i> (<b>Appendix A-40</b>)</li> </ul> <p><b>Day One:</b> Brainstorm product idea</p> <ol style="list-style-type: none"> <li>Start the class by reading <i>Uncle Andy</i> to the students. Talk about Andy Warhol, use biography (<b>Appendix A-37</b>) if needed and discuss Pop art-everyday objects turned into artwork.</li> <li>Look at his much popular art work. Use the Warhol pop art box (found in the Arts Resource Center). Concentrate on this commercial product line, i.e. Campbell soup, money series.</li> <li>Tell the class that they will be taking an ordinary product and turn it into</li> </ol>

	<p>a pop art sensation. Explain that this will take five art classes to complete.</p> <ol style="list-style-type: none"> <li>Brainstorm ideas as a group. On the chalk board, the teacher can write down different ideas for popular products they see on commercials, in the stores, walking to school. Brainstorm for 15-20 minutes.</li> <li>Tell the student to pick 2-3 products from the board and draw it on their paper. Keep the product simple but make sure that the product keeps its image. We still need to know what it is.</li> <li>Write name on paper and teacher will collect.</li> <li>Clean up materials.</li> </ol> <p><b>Teacher Preparation for Day Two:</b> Have items in a box on each table. (Each box should contain enough materials for each student at the table, adjust accordingly).</p> <ul style="list-style-type: none"> <li>6 x 6 chipboard</li> <li>pencil</li> <li>glue</li> <li>yarn</li> </ul> <p><b>Day Two: Making the printing plate with product endorsement</b></p> <ol style="list-style-type: none"> <li>Tell the students that they are continuing their project and they will be making a printing plate—a surface in which their design would be printed from.</li> <li>Pass out their sketches from the last class.</li> <li>Pick a product from their sketch. Draw their product idea on to 6X6 chipboard. Make sure their product fills the board. No small drawings! This will be the start of their printing plate.</li> <li>While the students are working on their drawing; explain that a print is made by covering an object or printing plate with ink or paint and pressing paper onto it.</li> <li>In order for us to press our printing plate with ink we need to make a relief— a raised edge, for our ink to absorb to. Right now all we have is a drawing on chipboard. There is nothing to print because it is a flat surface with no raised edge or carvings. So we are going to use yarn and glue it on their design.</li> <li>Model to the students how to work on a part of the drawing at a time. (E.g. if their product is a coke bottle they may start with the largest, simplest form—the coke bottle shape. They will estimate how much yarn will be needed to 'trace' around the shape. Then they will cut the excess yarn away and glue the estimated yarn to the form of the coke bottle. Start by putting the glue on the estimated line. Then carefully press the yarn onto the glue, making sure that the yarn doesn't pop out from the surface of the chipboard. It should be flat against it. )</li> <li>Have students use yarn and trace their design. You should see a raised relief of their picture.</li> <li>Write their name on the back of the chipboard. The teacher collects the chipboard.</li> <li>Clean up.</li> </ol> <p><b>Teacher Preparation for Day Three:</b> Have items in a box on each table.</p>
--	---

	<p>(Each box should contain enough materials for each student at the table, adjust accordingly).</p> <ul style="list-style-type: none"> <li>• four pieces of 6 x 6 white paper per student</li> <li>• black paint</li> <li>• brushes</li> </ul> <p><b>For teacher use with students:</b> Information for the teacher to use, not necessary to pass out to the students.</p> <ul style="list-style-type: none"> <li>• Write printing steps on the board</li> </ul> <p><b>Day Three:</b> printing their product</p> <ol style="list-style-type: none"> <li>1. Tell the students that today we are going to print our products using our glue relief. Establish that we will do this in steps.</li> <li>2. Send the students back to their seats.</li> <li>3. Pass out their glue relief chipboard.</li> <li>4. Have the students take their four pieces of 6 x 6 white papers and write their name on the back.</li> <li>5. Tell them that today we will be printing. Which means we are going to reproduce a copy of our original design four times without having to draw it again and again? Explain the steps to them. Model with a product example. <ul style="list-style-type: none"> <li>• Step one: Take the brush and add black paint to the bristles</li> <li>• Step two: Dab the paint on the top surface of the yarn. Do not worry if the paint gets on the chipboard.</li> <li>• Step three: Continue this until the entire surface of the yarn is covered.</li> <li>• Step four: Raise hand so that the teacher can check your work.</li> <li>• Step five: If teacher says okay then you can take your first piece of white paper and place it on the surface. Once you place it on you CANNOT pick it back up to adjust.</li> <li>• Step six: Press it down gently with the palm of your hand. Rub the back of the paper with your fingertips. Be sure to cover all areas, including the edges, being carefully not to move the paper.</li> <li>• Step seven: Pull the paper away from the surface-this is called pulling the print.</li> <li>• Step eight: Place aside the printed paper on designated surface.</li> <li>• Step nine: Take another piece of paper. Follow steps six through eight.</li> <li>• Step ten: Return back to step one. Do the same to the last two pieces of paper.</li> </ul> </li> <li>6. The teacher will also have the steps written on the board.</li> <li>7. Have students begin. The teacher will walk around the room checking for correct technique.</li> <li>8. Take away brushes from students playing around.</li> <li>9. This usually takes the entire class period to accomplish. When students are done they may raise their hands for a wet towel.</li> <li>10. Clean up consists of students handing their dirty brushes to their teacher. It's easier to clean up if the teacher does it.</li> </ol> <p><b>Teacher Preparation for Day Four:</b> Have items in a box on each table.</p>
--	---

	<p>(Each box should contain enough materials for each student at the table, adjust accordingly).</p> <ul style="list-style-type: none"> <li>• Black posterboard-20 x 24</li> <li>• Crayons</li> <li>• Markers</li> <li>• Glue</li> <li>• Artist Examples (<b>Appendix</b>)</li> <li>• Pencil</li> </ul> <p><b>For teacher use with students:</b> Information for the teacher to use, not necessary to pass out to the students.</p> <ul style="list-style-type: none"> <li>• Prepare a list of Andy Warhol questions</li> <li>• Write color scheme on the board</li> </ul> <p><b>Day Four:</b> Glue prints to poster board. Begin with first two media.</p> <ol style="list-style-type: none"> <li>1. Explain to the students that we about to finish completing our pop art sensation.</li> <li>2. Pop quiz the kids about Andy Warhol. Ask questions like: what is pop art? What are some famous Warhol pop prints? Why does Andy have white hair? etc.</li> <li>3. Send the students to their seats. Pass out their printed products from the last class.</li> <li>4. Have the students place the poster board in front of them. Write their name on the back.</li> <li>5. Have students take the four pieces of 6X6 white paper and compose it on the black poster board. No glue is involved. All they are doing is showing me that their 6X6 white paper form a square with equal borders around and in between.</li> <li>6. Before they can use the glue the teacher must check their composition. The teacher will walk around the room looking at the composition. If they did it right the teacher says 'glue'. If a student does it incorrectly, the teacher will walk by them going to the next student. This gives the student a chance to observe the correct procedure and hopefully fix their composition. If it is still incorrectly done, do it for them.</li> <li>7. Explain to the students that we are now going to use color to enhance our design. The students will reproduce colors in their pop art product using four different media: markers, crayons, tempera paint, oil pastels.</li> <li>8. Each printed square will use one of the following media. Today we are using crayons and markers.</li> <li>9. The color scheme for today is: <ul style="list-style-type: none"> <li>• cool colors, and warm colors (color schemes should be on the board).</li> </ul> </li> <li>10. Discuss what are cool colors and warm colors. Cool colors are the colors of the ocean-green, blue, purple. Warm colors are colors of fire-red, yellow, orange.</li> <li>11. The class will start by using crayons and markers and their choice of color scheme. For example, the students can combine crayons with cool colors and then use markers with warm colors.</li> <li>12. This usually takes till the end of class.</li> <li>13. When students are done they can work on the Art Critic's Circle or Vocabulary and Concepts in <i>Art Express</i>.</li> </ol>
--	---

	<p>14. Clean up. Teacher collects paper.</p> <p><b>Teacher Preparation for Day Five:</b> Have items in a box on each table. (Each box should contain enough materials for each student at the table, adjust accordingly).</p> <ul style="list-style-type: none"> <li>• Tempera paint-white, black, brown</li> <li>• Brushes</li> <li>• Container with water</li> <li>• Paper towels</li> <li>• Oil pastels</li> <li>• 9 x 12 Paper</li> <li>• Pencil</li> </ul> <p><b>Day Five:</b> Finish with the last two media: tempera paint and oil pastels</p> <ol style="list-style-type: none"> <li>1. Talk to the students about their pop art design from the last four classes. Re-iterate the artist-Warhol, Pop art, and the techniques of printmaking. End discussion with their media choices.</li> <li>2. Send the students to their seats.</li> <li>3. Pass out the student's pop art project. Have them place their project in front of them.</li> <li>4. Tell the students that today they will finish their printed project with the last two medias: oil pastels and tempera paint and their last color scheme: neutral colors and any color. Discuss neutral colors-black, white and brown.</li> <li>5. Remind the students that they are coloring the last two white pieces of paper on their pop art project. Do not work on the other completed media pieces.</li> <li>6. Have students begin their project.</li> <li>7. When finished the student should clean up their brushes, following appropriate cleaning techniques, and return the materials to the box.</li> <li>8. Explain to the students that their product needs a song to endorse their product. Pass out paper and pencil and have them work on their song.</li> <li>9. Before class is dismissed, have students return materials to box. Teacher collects song and product project.</li> </ol> <p><b>Teacher Preparation for Day Six:</b> Have items in a box on each table. (Each box should contain enough materials for each student at the table, adjust accordingly).</p> <ul style="list-style-type: none"> <li>• Response Card #9, Art Critic's Circle</li> </ul> <p><b>Day Six:</b> Share pop art design and song</p> <ol style="list-style-type: none"> <li>1. Tell the students for today's class they will share their pop art and song to their table group. They will be following response card 9, Art Critic's Circle.</li> <li>2. Send the students to their seats.</li> <li>3. Pass out their product and song.</li> <li>4. Pass out handouts from <i>Art Express</i>; go over what they will do in the Art Critic's Circle. Explain that they will have 15 minutes to talk about their work as well as allow time for their peer group to respond. The teacher will announce time when the 15 minutes is up-allowing for the next person in the group to begin.</li> </ol>
--	---

	<p>5. You will walk around and monitor.</p> <p>6. Students may take home product and song at the end of class.</p>
<b>Assessment:</b>	<p>Teacher uses <i>Assessment Rubric for Visual Arts</i> (page 19) for the product and procedures based on the GLIs and pre-assessment questions.</p> <p>Self Assessment Rubric.</p>

### RETEACH

- Teacher can work individually with students having difficulty describing the different ways that art elements are used and organized in artworks including their own. Teacher talks individually with the student. They can repeat an art element and then ask the student where that element is in their artwork. Continue with the process until the student gets the hang of it.
- For students having difficulties using basic self assessment strategies to improve artworks (e.g. make revisions and reflect on the use of art elements,) teachers should have students pair-up with another student. The students can take turn assessing each others' artwork. It may help to hear another student listing good qualities about their artwork as well as those needing improvement.

### EXTENSIONS AND RELATED LESSONS

- Take an educational study trip to Columbus College of Art & Design and watch a printing press being used.
- Study the printing techniques of wood cuts, intaglio, litho and silkscreen



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

<b>Grade Level:</b>	1
<b>Grading Period:</b>	4
<b>Unit:</b>	Collage
<b>Lesson Title:</b>	Still life with Frida Kahlo
<b>Connections/Integration:</b>	Social Studies (Culture/history), Health (Fruit still life)
<b>Duration:</b>	Four, One hour lessons
<b>Grade Level Indicators:</b>	A11C3, A14B2, A12B2

### PRE-ASSESSMENT

**Multiple Choice:**

1. How do you create symmetrical balance in a picture? **GLI A12B2**
  - a. place everything on one side in relation to the center line
  - b. place everything on the top part of the paper in relation to the center line
  - c. place everything in the same way in relation to the center line
  - d. places everything on the bottom part of the paper in relation to the center line.

**Answer: c**

**Short Answer:**

2. If two artists were to paint the same group of objects, how might the two still lives be different? **GLI A14B2**

**Possible responses:** They might show different views: they might use different colors: the still life tells a story about the objects or the artist.

**4 Point Rubric**

- 4 Student shows a clear understanding why the two still-lives might be different by listing 3 or 4 examples.
- 3 Student shows an understanding why the two still life's might be different by listing examples.
- 2 Student shows an understanding why the two still life's might be different by listing 1 example.
- 1 Student fails to respond or give a correct answer

**Extended Response:**

3. Frank Romero chose objects from his cultural heritage for his still life. What would your still life say about you? **GLI A11C3**

**Possible responses** should contain information about themselves, their own cultural background, what the artist wants to convey.

**4 Point Rubric**

- 4 Student lists 5 examples or lists a unique correct answer
- 3 Student lists 3 examples
- 2 Student lists 1 examples
- 1 Student is unable to provide an answer.

**CLASSROOM EVIDENCE/LEVELS OF MASTERY**

<b>GLI A11C3</b> Shares artwork or an art object from their own cultural backgrounds and describe its purpose (e.g. personal, functional or decorative).	
<b>Proficient:</b>	Student is able to share artwork or an art object from their own cultural background and describe its purpose.
<b>Emerging:</b>	With teacher and peer assistance, student is able to share artwork from their own cultural background and describe its purpose within their still life product.
<b>Advanced:</b>	Independently, the student is able to share artwork from their own cultural background as well as distinguish the importance of the cultural background of their peers.
<b>GLI A12B2</b> Identify visual art elements and principles using art vocabulary.	
<b>Proficient:</b>	Student is able to identify visual art elements and principles using art vocabulary.
<b>Emerging:</b>	With teacher and peer assistance, student is able to identify visual art elements and principles using art vocabulary in accordance to their own artwork.
<b>Advanced:</b>	Independently, student is able to identify visual art elements and principles using art vocabulary in their own artwork as well as those from Frida Kahlo or Frank Romero.
<b>GLI A14B2</b> Form their own opinions and views about works of art.	
<b>Proficient:</b>	Student is able to form their own opinions and views about works of art
<b>Emerging:</b>	With teacher and peer assistance, student is able to form their own opinions and views about still life's
<b>Advanced:</b>	Independently, student is able to form their own opinions and views about still life's as well as offer suggestions for the relationship of artist/artwork

STANDARDS	Benchmark A	Benchmark B	Benchmark C	Benchmark D
<b>1. HISTORICAL, CULTURAL, AND SOCIAL CONTEXTS:</b> 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. Recognize and describe visual symbols, images and icons (e.g. flags, monuments and landmarks) that reflect the cultural heritages of the people of the United States. (A11A1)	Identify art forms, visual ideas and images and describe how they are influenced by time and culture.  2. Observe different styles of art from selected cultures and point out how artists use lines, shapes, colors and textures. (A11B2)	Identify and describe the different purposes people have for creating works of art.  3. Share artwork or an art object from their own cultural backgrounds and describe its purpose (e.g. personal, functional or decorative). (A11C3)	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. Listen to the life story of one or more culturally representative artists and identify his or her works and artistic style. (A11D4) 5. Identify works made by one or more visual artists in a selected historical period. (A11D5)
<b>2. CREATIVE EXPRESSION AND COMMUNICATION:</b> 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 beginning skill in the use of art materials and tools. (A12A1)	Use the elements and principles of art as a means to express ideas, emotions and experiences.  2. Identify visual art elements and principles using art vocabulary. (A12B2) 3. Use selected art elements and principles to express a personal response to the world. (A12B3)	Develop and select a range of subject matter and ideas to communicate meaning in 2-D and 3-D works of art.  4. Invent imagery and symbols to express thoughts and feelings. (A12C4) 5. Explore and use a range of subject matter (e.g., people, places, animals...) to create original artworks. (A12C5)	Recognize and use ongoing assessment to revise and improve the quality of original artworks.  6. Begin to use basic self-assessment strategies to improve artworks (e.g. make revisions and reflect on the use of art elements. (A12D6)
<b>3. ANALYZING AND RESPONDING:</b> 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. Notice and describe multiple characteristics in their own artworks and the works of others. (A13A1) 2. Explore and describe how a selected art object was made. (A13A2) 3. Describe the different ways that art elements are used and organized in artworks including their own. (A13A3)	Apply comprehension strategies (e.g. personal experience, art knowledge, emotion, perceptual and reasoning skills) to respond to a range of visual artworks.  4. Describe how art elements and principles are organized to communicate meaning in works of art. (A13B4) 5. Connect their own interests and experiences to the subject matter in artworks. (A13B5)	Contribute to the development of criteria for discussing and judging works of art.  6. Recognize and point out characteristics related to the quality of a work of art. (A13C6)	
<b>4. VALUING THE ARTS/ AESTHETIC REFLECTION:</b> 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. Offer reasons for making art. (A14A1)	Form their own opinions and views about works of art and discuss them with others.  2. Form their own opinions and views about works of art. (A14B2) 3. Recognize that people (e.g. family, friends, teachers and artists) have different beliefs about art and value art for different reasons. (A14B3)	Distinguish and describe the aesthetic qualities in works of art.  4. Describe the expressive qualities in their own works of art. (A14C4)	
<b>5. CONNECTIONS, RELATIONSHIPS AND APPLICATIONS:</b> 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. Make connections between visual art, music and movement. (A15A1)	Use the visual arts as a means to understand concepts and topics studied in disciplines outside the arts.  2. Create a visual art product to increase understanding of a concept or topic studied in another content area (e.g. math--measurement, English--sequencing a story, geography--continents, science--balance). (A15B2)	Create and solve an interdisciplinary problem using visual art processes, materials and tools.  3. Demonstrate the relationship between and among art forms (e.g. create costumes and scenery for a play). (A15C3)	Describe how visual art is used in their communities and the world around them and provide examples.  4. Identify and discuss artwork seen in their schools and communities. (A15D4) 5. Identify what an artist does and find examples of works by artists in their communities. (A15D5)

SUGGESTED TEACHING STRATEGIES AND ACTIVITIES	
<b>Product:</b>	A still life of a picnic collage which includes: tablecloth, pitcher, watermelon. The still life will incorporate a variety of media.
<b>Materials/Media:</b>	Pencil, oil pastels, 9X12 watercolor paper, watercolor paint, brushes, water,, paper towel, chalk pastels, cotton swab, 9X12 white paper, 12X18 white paper, 4X6 manila construction paper, ruler, glue, scissors, <i>Laffy Taffy</i> watermelon flavored candy.
<b>Theme/Culture:</b>	Mexican culture/ Frida Kahlo.....
<b>Resources:</b>	<p>Artist Biography:</p> <ul style="list-style-type: none"> <li>• Frida Kahlo (<b>Appendix A-41</b>).</li> <li>• Frank Romero (<b>Appendix A-42</b>).</li> </ul> <p>Artist Examples:</p> <ul style="list-style-type: none"> <li>• Frida Kahlo (<b>Appendix A-43</b>).</li> <li>• Frank Romero (<b>Appendix A-44</b>).</li> </ul> <p><i>Art Express</i>, Grade One (Yellow book)</p> <ul style="list-style-type: none"> <li>• Still Life, Lesson 27, p. 102.</li> <li>• Cross Curricular Activities, p.64.</li> </ul> <p>Prints:</p> <ul style="list-style-type: none"> <li>• "<i>How Beautiful Life is When it Gives Us Riches</i>", Frida Kahlo.</li> <li>• "<i>Still life with Blue Car</i>", Frank Romero.</li> </ul> <p>Additional Resources:</p> <ul style="list-style-type: none"> <li>• Art Connections, Level 5, p. 26 (Arts Resource Center).</li> </ul>
<b>Vocabulary:</b>	Still life, Collage, Asymmetrical, Symmetry, Composition, Hue, Wet on wet technique, Depth, Horizon line, Pitcher.
<b>Processes/Procedures</b>	<p><b>Teacher Preparations for Day One:</b> Have items in a box on each table. (Each box should contain enough materials for each student at the table, adjust accordingly).</p> <ul style="list-style-type: none"> <li>• 12X18 paper</li> <li>• Chalk pastels and cotton swabs</li> <li>• Pencils and rulers</li> </ul> <p><b>For teacher use with students:</b> Information for the teacher to use, not necessary to pass out to the students.</p> <ul style="list-style-type: none"> <li>• Frida Kahlo's print <i>How Beautiful Life is When it Gives Us Riches</i></li> <li>• Frank Romero's print <i>Still life with Blue Car</i></li> <li>• Artist Biography - Frida Kahlo (<b>Appendix A-41</b>)</li> <li>• Artist Biography - Frank Romero (<b>Appendix A-42</b>)</li> </ul> <p><b>Day One:</b> Making the table cloth</p> <ol style="list-style-type: none"> <li>1. Tell the students that we are going to make a still life. Remind them that a still life is living or non living objects arranged together to create a picture.</li> <li>2. Present to the students two artists that portray still life in their art.</li> </ol>

	<ol style="list-style-type: none"> <li>3. Begin with Frida Kahlo's print (Arts Resource Center) "<i>How Beautiful Life is When it Gives Us Riches</i>". Begin talking about Frida Kahlo, using the included biography (<b>Appendix A-41</b>) while they look at her prints.</li> <li>4. Then show the students Frank Romero's print (also located Arts Resource Center), "<i>Still life with Blue Car</i>". As they are looking at his print, begin talking about Frank Romero using the included biography (<b>Appendix A-42</b>).</li> <li>5. Look at the two prints and discuss the different objects that each artist used in their still life. Why do you think they choose these objects?</li> <li>6. Explain to the students that we making a still life with a picnic in mind. Explain that our still life is a collage-an artwork made by gluing pieces of paper or other things onto paper. And this picnic collage will take four classes.</li> <li>7. Send students to their seats. Tell them to put the 12X18 paper in front of them. Take their pencil and write their name on the paper. Flip paper over so I don't see their name anymore.</li> <li>8. Explain to the students that they are going to separate the background form the foreground. Have the students take their pencil and draw a horizon line-the place in a picture where land of water and sky meet, a little more than half way up the paper.</li> <li>9. Now they are ready to make the tablecloth. On the bottom half of the paper, the students will take their ruler and locate the middle of the tablecloth (vertical direction). Hold ruler steady. Put their pencil on the edge of the ruler and draw line down. Draw another vertical line on either side of this center line. When completed they will have three vertical lines of equal distance on their tablecloth.</li> <li>10. Following the same directions as listed in step 7, the students will draw two horizontal lines of equal distance on their tablecloth. They should have a checkerboard effect when completed.</li> <li>11. Model to the students how to use chalk pastel- the teacher should demonstrate that you color one space in your checkerboard. The chalk does not have to be applied heavily. Then take the cotton swab and gently rub in the color creating a soft effect.</li> <li>12. Explain to the students that they are using two colors for their tablecloth design. After the students have chosen their two colors, take away the rest of the chalk pastels and place at a designated table. Students are now able to use the chalk pastels to color their tablecloth following the technique modeled to them by the teacher.</li> <li>13. Allow for the last 10 minutes of class for clean up time. Have the students place all of their materials in the set up box. Teacher will collect the paper.</li> </ol> <p><b>Teacher Preparation for Day Two:</b> Have items in a box on each table. (Each box should contain enough materials for each student at the table, adjust accordingly).</p> <ul style="list-style-type: none"> <li>• 9X12 White paper</li> <li>• Pencil</li> <li>• Oil pastels</li> <li>• 4X6 Manila paper</li> <li>• Scissors</li> </ul>
--	---

	<p><b>For teacher use with students:</b> Information for the teacher to use, not necessary to pass out to the students.</p> <p>Artist Examples:</p> <ul style="list-style-type: none"> <li>• Frida Kahlo (<b>Appendix A-43</b>).</li> <li>• Frank Romero (<b>Appendix A-44</b>).</li> </ul> <p><b>Day Two:</b> Make watermelon</p> <ol style="list-style-type: none"> <li>1. Tell the students that we are on day two of our picnic adventure. Ask the student if they had ever eaten a watermelon. Listen to responses.</li> <li>2. Send students to their seats.</li> <li>3. Have them place the 9X12 paper in front of them. On the paper they will draw a circle that fills up the paper. Draw another circle inside creating a border within.</li> <li>4. When students are finished they will place pencil back in box. They will now use oil pastels to color their watermelon. Have students use red, green and black of any hue-variations of that color.</li> <li>5. Explain that the center circle is the watermelon and should be colored red with black seeds within the circle.</li> <li>6. Explain that the outer circle is the watermelon skin and should be colored green.</li> <li>7. After explanations, the students may begin coloring their watermelon.</li> <li>8. If some students finish early, they can work on handout (<b>Appendix</b>).</li> <li>9. Give the students ½ hour to finish coloring their watermelon. Have students put away oil pastels.</li> <li>10. Explain to the students that we are now going to cut our ‘watermelon’ into fourths.</li> <li>11. Using the scissors they will trim the outer edge of the paper.</li> <li>12. Put scissors down. Now take the cut watermelon paper and fold it down horizontal. Fold it again vertical to establish a quarter fold. Open the paper back to size. Cut along the vertical and horizontal line. They should now have four pieces of watermelon shapes.</li> <li>13. Have students write their name on the back of every piece of paper.</li> <li>14. Students will clean up supplies while teacher collects the paper.</li> <li>15. For a treat the teacher can pass out the <i>Laffy Taffy</i> watermelon flavored candy.</li> </ol> <p><b>Teacher Preparation for Day Three:</b> Have items in a box on each table. (Each box should contain enough materials for each student at the table, adjust accordingly).</p> <ul style="list-style-type: none"> <li>• Watercolor paints</li> <li>• 9X12 Watercolor paper</li> <li>• Brushes</li> <li>• Pencils</li> <li>• 4X6 Manila construction paper</li> <li>• 4X6 construction paper of red, brown and black</li> <li>• Scissors and glue</li> </ul> <p><b>Day Three:</b> Make the hot dog and the pitcher of lemonade</p> <ol style="list-style-type: none"> <li>1. Tell the students we are continuing on our picnic adventure. On today’s</li> </ol>
--	---

	<p>adventure we are making the hot dog and the lemonade.</p> <ol style="list-style-type: none"> <li>2. We are going to start our picnic by making the bun for the hot dog.</li> <li>3. Send the students back to their seats and take out the manila paper.</li> <li>4. Fold the paper down lengthwise or hot dog style.</li> <li>5. Keeping the paper folded, cut the tip of the corners in a curve. This is their hot dog bun.</li> <li>6. Have the students choose between the red, brown or black piece of paper. The red paper represents a hot dog raw, the brown paper represents a medium grilled hot dog and the black is a burnt hot dog.</li> <li>7. Take their pencil and draw a hot dog. Cut out hot dog and glue inside their bun, allowing for the hot dog to show up on each end of the bun.</li> <li>8. Write name on the back of their hot dog. Teacher will collect them.</li> <li>9. Have the students take out the 9X12 watercolor papers. Write their name on their paper.</li> <li>10. Tell them that they are going to make the lemonade pitcher-a container that holds liquids.</li> <li>11. Discuss what a pitcher is. Draw a pitcher onto their paper. It should fill up the size of the paper. They may design any sort of pitcher they would like. It can have a handle; it could be tall, round, oval....</li> <li>12. Draw a wavy line inside the pitcher to represent the height of their lemonade. The wavy line could be at midline or low on the pitcher. The students can choose their lemonade height.</li> <li>13. Now we are ready to use watercolor to paint our lemonade inside the pitcher. Some students may have pink lemonade, regular lemonade, etc. Go over the watercolor technique-wet on wet. This is the idea of wetting the paper first and then the paint. It usually establishes a softer look.</li> <li>14. Model idea-Take brush and wet it. 'Paint' an area of the paper with the water. Re-wet the brush and add paint color. Add this paint to the wet paper. Continue this method throughout the paper until the pitcher is painted.</li> <li>15. When the student is finished they will place their artwork on a designated area and return to their seat.</li> <li>16. Have students who have completed their project to work in their sketchbooks.</li> <li>17. Clean up materials.</li> </ol> <p><b>Teacher Preparations for Day Four:</b> Have items in a box on each table. (Each box should contain enough materials for each student at the table, adjust accordingly).</p> <ul style="list-style-type: none"> <li>• Pencil</li> <li>• Scissors</li> <li>• Glue</li> </ul> <p><b>Day Four:</b> Finish still life picnic</p> <ol style="list-style-type: none"> <li>1. Explain to the students that this is the last day of our picnic. Today we will be cutting out our pitcher of lemonade and gluing all of our objects down onto the table cloth background.</li> <li>2. Pass back all of their picnic objects.</li> <li>3. Send the students back to their seats with their objects.</li> <li>4. Tell them to place the paper with the pitcher of lemonade in front of them.</li> </ol>
--	---

	<p>Take the scissors and cut out the pitcher.</p> <ol style="list-style-type: none"> <li>5. Talk about composition, depth and balance. Explain that you want to figure out where your picnic objects will be on your table cloth background before gluing. Tell them that you want the objects to appear as they are sitting on the table cloth not on the horizon line. You also want their pieces to overlap to create a feeling of depth. Discuss that their design may also be asymmetrical-the look of a design in which things are not placed the same way in relation to a center line or symmetrical-the look of a design in which things are placed the same way in relation to a center line.</li> <li>6. Take the pitcher and cut along the lines. Place aside.</li> <li>7. Now have the students organize their watermelon, hot dog and pitcher on the table cloth background. Once you achieve the composition that you like, start gluing down your objects starting with the object further away.</li> <li>8. Glue their entire composition to a larger piece of paper, leaving an even border all the way around.</li> <li>9. Using markers, they may make a simple design of ants invading their picnic. Continue this design throughout the border.</li> <li>10. If there is time available, have the students write an artist statement. An artist statement is a writing created by the artist explaining his/her artwork and why they created this particular piece.</li> </ol>
<b>Assessment:</b>	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 sharing artwork or an art object from their own cultural backgrounds and describing its purpose, the students can talk independently to the teacher or write a paragraph about their objects.
- For students having difficulty identifying visual art elements and principles using art vocabulary, the teacher can provide a visual handout demonstrating the art elements and principles.
- For students having difficulty forming their own opinions and views about works of art, the teacher can establish a list of questions to “jumpstart” the thinking process.

### EXTENSIONS AND RELATED LESSONS

- Incorporate health concepts by discussing the food groups.
- Set up a still life around the room for the students to draw, allowing for different viewpoints.



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

<b>Grade Level:</b>	1
<b>Grading Period:</b>	4
<b>Unit:</b>	Photography
<b>Lesson Title:</b>	Looking Closely
<b>Connections/Integration:</b>	Science
<b>Duration:</b>	3, one-hour art classes
<b>Grade Level Indicators:</b>	A11D4, A12B2

**PRE-ASSESSMENT**

**Multiple Choice:**

1. When Georgia O’Keeffe paints flowers, she paints a \_\_\_\_\_ of the flower. **GLI A11D4**
  - a. Whole bouquet
  - b. Close-up
  - c. Different color
  - d. Far away view

**Answer: b**

**Short Answer:**

2. What are the elements of art? **GLI A12B2**

**Possible responses:** Line, Shape, Color, Value, Texture, Space, and Form.

**4 point Rubric**

- 4 Student recognizes and verbalizes all elements of art.
- 3 Student recognizes and verbalizes most of the elements of art.
- 2 Student recognizes and verbalizes some of the elements of art.
- 1 Student does not recognize any of the elements of art.

**Extended Response:**

3. Why does Georgia O’Keeffe paint flowers as if you’re looking at them with binoculars? **GLI A11D4**

**Possible responses:** She wants people to see the beauty of the flower the way she does, and it makes people notice them because they are so big.

**4 point Rubric**

- 4 Student evaluates and interprets Georgia O’Keeffe’s artwork and style completely, and gives support for their answer.
- 3 Student recognizes that Georgia O’Keeffe paints flowers differently than other artists, but gives only one reason to support answer.
- 2 Student recognizes that Georgia O’Keeffe paints flowers differently than other artists, but gives no support for their answer.
- 1 Student does not recognize that Georgia O’Keeffe paints flowers differently than other artists.

**CLASSROOM EVIDENCE/LEVELS OF MASTERY**

<b>GLI A11D4</b>	Listen to the life story of one or more culturally representative artists and identify his or her works and artistic style.	
	<b>Proficient:</b>	Student recognizes the work of Georgia O’Keeffe in comparison to contrasting artworks
	<b>Emerging:</b>	With teacher and peer assistance, student recognizes the work of Georgia O’Keeffe in comparison to contrasting artworks
	<b>Advanced:</b>	Independently, student recognizes the work of Georgia O’Keeffe in comparison to contrasting artworks
<b>GLI A12B2</b>	Identify visual art elements and principles using art vocabulary.	
	<b>Proficient:</b>	Students recognize and verbalize the elements and principles of art in their photography.
	<b>Emerging:</b>	With teacher and peer assistance, student recognizes and verbalizes the elements and principles of art in their photography.
	<b>Advanced:</b>	Independently, student recognizes and verbalizes the elements and principles of art in their photography.

STANDARDS	Benchmark A	Benchmark B	Benchmark C	Benchmark D
<b>1. HISTORICAL, CULTURAL, AND SOCIAL CONTEXTS:</b> 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. Recognize and describe visual symbols, images and icons (e.g. flags, monuments and landmarks) that reflect the cultural heritages of the people of the United States. (A11A1)	Identify art forms, visual ideas and images and describe how they are influenced by time and culture.  2. Observe different styles of art from selected cultures and point out how artists use lines, shapes, colors and textures. (A11B2)	Identify and describe the different purposes people have for creating works of art.  3. Share artwork or an art object from their own cultural backgrounds and describe its purpose (e.g. personal, functional or decorative). (A11C3)	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. Listen to the life story of one or more culturally representative artists and identify his or her works and artistic style. (A11D4) 5. Identify works made by one or more visual artists in a selected historical period. (A11D5)
<b>2. CREATIVE EXPRESSION AND COMMUNICATION:</b> 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 beginning skill in the use of art materials and tools. (A12A1)	Use the elements and principles of art as a means to express ideas, emotions and experiences.  2. Identify visual art elements and principles using art vocabulary. (A12B2) 3. Use selected art elements and principles to express a personal response to the world. (A12B3)	Develop and select a range of subject matter and ideas to communicate meaning in 2-D and 3-D works of art.  4. Invent imagery and symbols to express thoughts and feelings. (A12C4) 5. Explore and use a range of subject matter (e.g., people, places, animals...) to create original artworks. (A12C5)	Recognize and use ongoing assessment to revise and improve the quality of original artworks.  6. Begin to use basic self-assessment strategies to improve artworks (e.g. make revisions and reflect on the use of art elements. (A12D6)
<b>3. ANALYZING AND RESPONDING:</b> 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. Notice and describe multiple characteristics in their own artworks and the works of others. (A13A1) 2. Explore and describe how a selected art object was made. (A13A2) 3. Describe the different ways that art elements are used and organized in artworks including their own. (A13A3)	Apply comprehension strategies (e.g. personal experience, art knowledge, emotion, perceptual and reasoning skills) to respond to a range of visual artworks.  4. Describe how art elements and principles are organized to communicate meaning in works of art. (A13B4) 5. Connect their own interests and experiences to the subject matter in artworks. (A13B5)	Contribute to the development of criteria for discussing and judging works of art.  6. Recognize and point out characteristics related to the quality of a work of art. (A13C6)	
<b>4. VALUING THE ARTS/ AESTHETIC REFLECTION:</b> 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. Offer reasons for making art. (A14A1)	Form their own opinions and views about works of art and discuss them with others.  2. Form their own opinions and views about works of art. (A14B2) 3. Recognize that people (e.g. family, friends, teachers and artists) have different beliefs about art and value art for different reasons. (A14B3)	Distinguish and describe the aesthetic qualities in works of art.  4. Describe the expressive qualities in their own works of art. (A14C4)	
<b>5. CONNECTIONS, RELATIONSHIPS AND APPLICATIONS:</b> 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. Make connections between visual art, music and movement. (A15A1)	Use the visual arts as a means to understand concepts and topics studied in disciplines outside the arts.  2. Create a visual art product to increase understanding of a concept or topic studied in another content area (e.g. math--measurement, English--sequencing a story, geography--continents, science---balance). (A15B2)	Create and solve an interdisciplinary problem using visual art processes, materials and tools.  3. Demonstrate the relationship between and among art forms (e.g. create costumes and scenery for a play). (A15C3)	Describe how visual art is used in their communities and the world around them and provide examples.  4. Identify and discuss artwork seen in their schools and communities.(A15D4) 5. Identify what an artist does and find examples of works by artists in their communities. (A15D5)

SUGGESTED TEACHING STRATEGIES AND ACTIVITIES	
<b>Product:</b>	An <i>Elements of Art</i> book using digital photography.
<b>Materials/Media:</b>	Digital Camera (available through CPS instructional technology department), binoculars, computer, printer, fresh cut flowers, crayons or oil pastels, drawing paper, various fruits and vegetables.
<b>Theme/Culture:</b>	Art and Technology
<b>Resources:</b>	<p>Artist Biography – Georgia O’Keeffe (<b>Appendix A-45</b>).</p> <p><i>Art Express</i>, Grade Two (Red book)</p> <ul style="list-style-type: none"> <li>pp. 16, 166, 136-149.</li> </ul> <p>Teacher Examples</p> <ul style="list-style-type: none"> <li><i>Looking Closely</i> (<b>Appendix A-46, A-47</b>)</li> </ul> <p><i>Textures</i> by Phil Brodatz – Arts Resource Center.</p> <p>Additional Resources:</p> <ul style="list-style-type: none"> <li><i>Georgia O’Keeffe</i>, Nancy Frazier –Arts Resource Center.</li> <li><i>Georgia O’Keeffe – 100 Flowers</i></li> </ul>
<b>Vocabulary:</b>	Binoculars, Photography/Photograph, Digital camera, Line, Shape, Color, Texture.
<b>Processes/Procedures:</b>	<p>The goals of this lesson are: to create and publish a book that students can use to reference several elements of art; to use current technology in the process; and to learn about the life and works of Georgia O’Keeffe.</p>
10-15 minutes	<p>Day One – Georgia O’Keeffe</p> <p>Share with students <i>Georgia O’Keeffe</i> – by Nancy Frazier. Show students 5 or 6 examples of the artists work. Then read the quotes about the scale of the flowers, and why she painted them large. (from the teacher resource page) If you have internet access, show students the artists works from <a href="http://ellensplace.net/okeeffe1.html">ellensplace.net/okeeffe1.html</a></p> <p>Discuss the quotes with the students. Ask students, “What does Georgia mean? Why did she paint the flowers so big?</p> <p>Responses will vary. The goal is for the students to recognize that she painted the flowers in a new way, so that people would stop, look, and appreciate them.</p>
5-10 minutes	<p>Pass out <i>Art Express</i> textbooks to students and direct them to page 16 – Allow students to look at the pictures. Read the question to them, “How are these pictures the same?” Possible responses: They’re both trees.</p> <p>“How are they different?” Possible Responses: The leaves are bigger on one tree, the colors are different, in one picture we are looking at the tree, and in the other we are looking up into the tree.</p> <p>The last response is the one you are looking for. The teacher needs to direct the discussion to an observance of viewpoint. The trees are seen from 2 different view points. Georgia O’Keeffe painted things in new and different ways, from different perspectives.</p>

	<p>Binoculars-</p> <p>In small groups of 2 or 3, the students will have a chance to use binoculars to ZOOM in on something far away. It would be great if you could scrounge up several pair, but if you only have one, they will take turns. The rest of the class will begin the drawing activity until it is their turn. Point out to students several times that many of Georgia O’Keeffe’s paintings are like looking through binoculars at flowers.</p> <p>Activity- Drawing – Crayons or oil pastels, drawing paper – 9x12.</p> <p>For the rest of the art period, students will create a Georgia O’Keeffe-style drawing.</p>
20-25 minutes	<p>Pass supplies to students. Pass out digital flower images (<b>Appendix A-46, A-47</b>). Instruct students to choose one flower, and draw it the way Georgia O’Keeffe would draw it. Students must use the whole page. Model drawing for students before they begin.</p>
5-10 minutes	<p>Clean up</p> <p>Day two – The Elements of art and digital photography.</p> <p>In preparation for the photography, arrange a variety of fresh cut flowers or floral plants on a table with black paper underneath.</p>
5 minutes	<p>Pass out <i>Art Express</i> textbooks (red) to students. Direct students to page 166 (the glossary). Write Photograph on the chalkboard. Allow students to find the word. Choose a student to read the definition.</p> <p>Show students the camera they will be working with. If possible, get several from the department of Instructional Technology. If you have only one, it may take an extra class period. Let them watch you taking pictures while you are describing the camera to them. Point out:</p> <p>The Lens: The part of the camera that captures the picture.</p> <p>The shutter button: The button you press to take the picture.</p> <p>The view window: The window on the back where you can “find” your picture.</p>
5-minutes	<p>Share <i>Textures</i> by Phil Brodatz – This is a book entirely of zoomed in photographs of various textures. Show students the button on the camera that “ZOOMS” in to take a close-up picture.</p> <p>Show a few pages and allow students to try to guess what the pictures may be.</p>
45 minutes	<p>Picture taking –</p> <p>(Tables should be set up with drawing paper, pencils, and crayons.</p> <p>Students will be taking pictures one at a time, (unless you can obtain more than one camera) with the teacher. While this process is going on, direct students to pages 136-149 in <i>Art Express</i>. Students can look through the</p>

	<p>pictures that visualize the elements of art. When they are finished looking, they can begin their Georgia O’Keeffe ZOOM in flowers.</p> <p>Students will choose a flower to focus on from the table arrangements.</p> <p>Ask Students, “What do you see?”</p> <p>What are the important shapes that you need to draw?</p> <p>Students must:</p> <p>Fill the whole page.</p> <p>Complete at least two which will be the front and back cover of their book.</p>
5 minutes	<p>Clean up</p> <p>Before day three, teacher will need to download and print the students’ photography.</p> <p>Day three – Compiling the Books</p> <p>In most cases, the books will be printed in black and white, unless you have unlimited access to a color printer. Run a copy of each student’s photography, for each student in the class.</p>
10-15 minutes	<p>Students will compile the pages, and make a book using their drawings for a cover.</p>
40-45 minutes	<p>When complete, finish class with a discussion of the elements of art. Write each of the elements on the chalkboard. Go through each page, and let students observe and verbalize what they see. Allow each student to show their artwork.</p> <p>Since it’s the last grading period, they should have been exposed to all of the necessary vocabulary.</p>
<b>Assessment:</b>	<p>Teacher uses <i>Assessment Rubric for Visual Arts</i> (page 19) for the product and procedures based on the GLIs and pre-assessment questions.</p>

### RETEACH

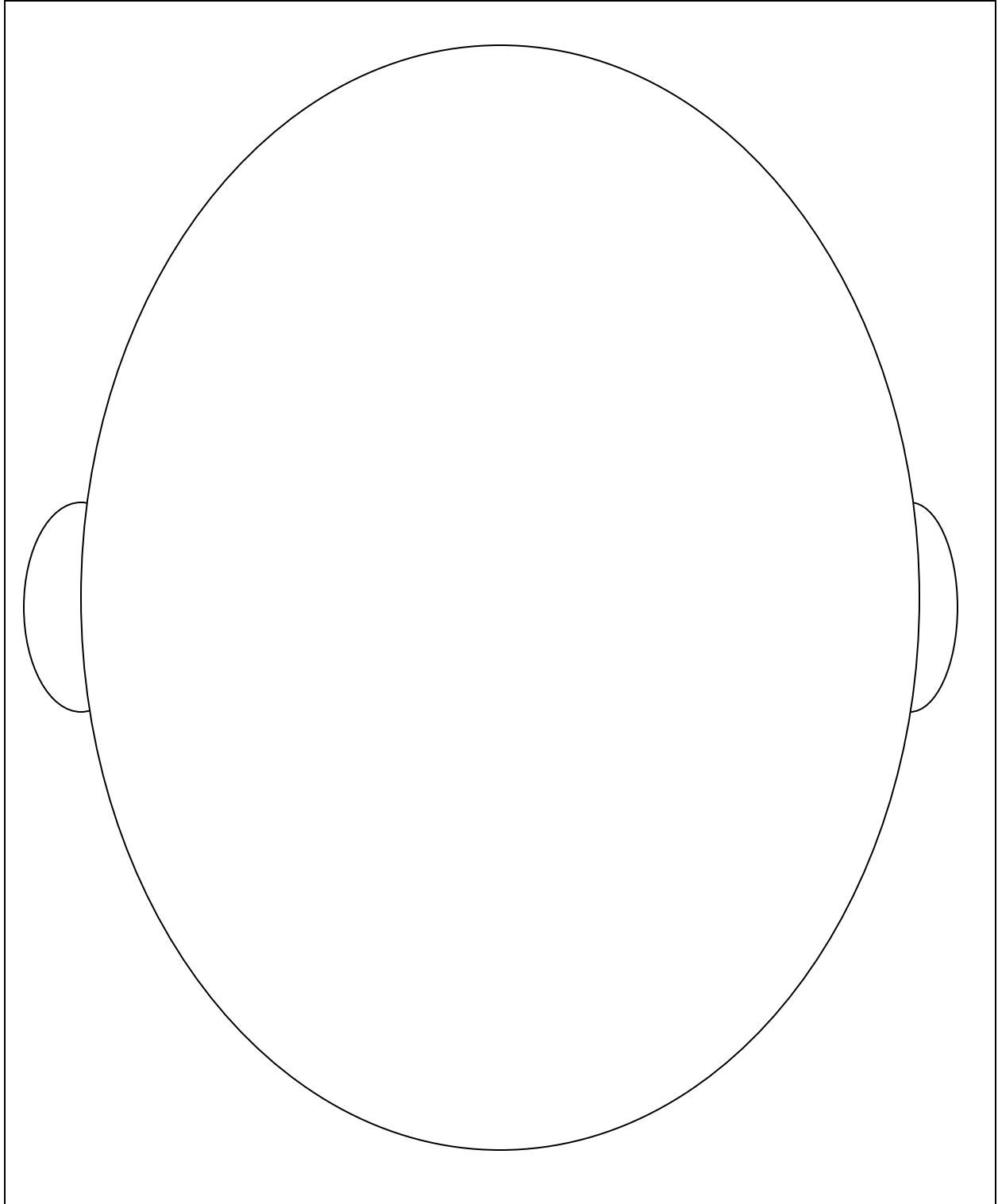
- For students having difficulty recognizing the unique style of Georgia O’Keeffe, teacher will work with student individually to offer additional comparisons with other artists and artwork.
- For students having difficulty recalling and verbalizing the elements of art, teacher will work with student individually to reinforce vocabulary concepts.

### EXTENSIONS AND RELATED LESSONS

- This lesson could be taken outdoors by searching for art elements found in nature, on the playground, or in the neighborhood.
- Take students to a local market to photograph flowers, fruits, or vegetables for another look at the elements of art.

# **1<sup>st</sup> Grade: Collage: *Self Portrait Journal Cover***

**Student Handout:** Head (can enlarge 110 %)



# 1<sup>st</sup> Grade: Collage: *Self Portrait Journal*

Student Worksheet (can enlarge 110 %)

## Self Assessment

Name: \_\_\_\_\_ Rm: \_\_\_\_\_

1. The best thing about my piece is...

2. If I could change one thing it would be...

3. I would rate my piece as...



GREAT



OK



YUCK!

## 1<sup>st</sup> Grade: Textiles: *Rag Gon Non*: Artist Biography



**Artist Name:** Aminah Robinson

**1940 - Present:** Assemblages/ Sculpture

**Birthday:** February, 18

Aminah Brenda Lynn Robinson was born in 1940, the same year her family moved to Poindexter Village on Columbus' east side. "My work and life are about Columbus, Ohio ... the community, ancestors and spirits, Columbus, Ohio, gave me everything. It is my soul." The Columbus, Ohio, native has been interested in art since childhood when her father (a custodian for nearly 30 years in the Columbus Public Schools) showed her how to combine mud, glue, dyes, lime and sticks to form "hogmawg," a substance used in making sculpture. Her use of found objects in her work can be traced to her childhood interest in the materials; sticks, leaves, recycled paper pulp, fruit and vegetable dyes.

Robinson often works on her pieces for years. That's how she coined the term RagGonNons – they rag on and on, works-in- progress that change according to her experiences. "I started doing art when I was 3," she says. "I was never without a sketchbook. I would climb out of the bathroom window to go over to the Beatty Recreation Center across the street to paint and draw. It didn't matter how many spankings or Hail Marys I got. I was passionate about my art. My studio was under my bed," she says. "I never had any doubt in my mind about being an artist. I had my first exhibition when I was 8 years old. I hung my pictures on a clothesline with pins on the corner of Mount Vernon and Champion during a church revival. My father knew and he taught me certain things I needed to know to survive as an artist." "My father and great-aunt and Uncle Alvin told me that our ancestors are forever with us," she says. "There's no place you can go without them. They are the bridges. They are among us. I see them. They are spirits. They are movement. They speak to me."

Her mother taught her traditional arts of spinning, weaving, button work and sewing, while Great-Aunt Cordelia provided the connection to Robinson's ancestral past. "I had no idea of what she was passing on to me," she says. "She gave me the family history." "Big Annie," as she was known, told Robinson stories of her family in West Africa and the horrific cruelty of the Middle Passage.

Her mother's oldest brother, Alvin, brought her stories from the Blackberry Patch populated with characters such as the Chickenfoot Woman and Brownyskin Man. "These are people who were part of the environment of Poindexter Village and the Mount Vernon area," she says. "They came door-to-door and they intrigued me. Can you imagine the Sockman going door-to-door asking to mend old socks? And the Crowman, who had a pet crow that would sit on his head? He told us stories about being kind to animals".



[www.freedomcenter.org/artists/aminah-robinson.html](http://www.freedomcenter.org/artists/aminah-robinson.html)

## 1<sup>st</sup> Grade: Oil Pastels: *Starry Night*: Artist Biography



**Artist Name:** Vincent Van Gogh

**1853-1890:** Dutch painter

**Birthday:** March 30

Van Gogh's paintings are so popular that one recently sold for over 80 million dollars. However, during his lifetime he sold only one painting. Van Gogh was a very kind and caring person, and gave his own food to people poorer than himself.

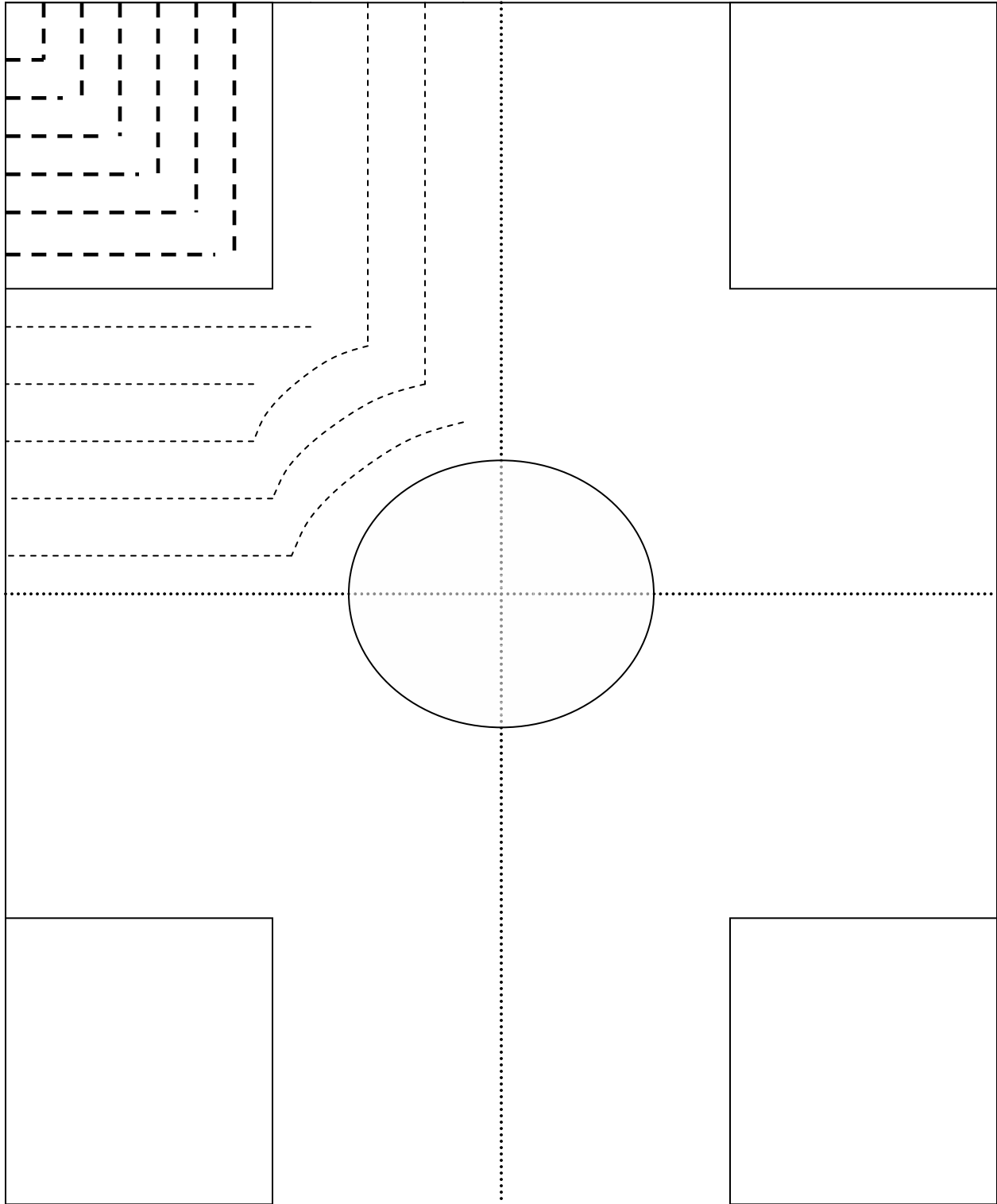
Van Gogh suffered from mental illness and was sad most of his life. "Love many things," wrote van Gogh in one of his 700 letters to his brother Theo, and he was lucky his brother gave him moral support and helped him financially. Van Gogh decided to become an artist when he was 27 years old. He loved the beautiful Japanese prints of Hiroshige, and they influenced his work. He moved to Paris when he was 33 years old and met other Impressionist painters such as Gauguin and Seurat. He created over 800 paintings and 2,000 drawings in the span of only ten years. Van Gogh left Paris and spent the last two years of his life in southern France, where he painted some of his most famous landscapes.



From: <http://www.starfall.com>

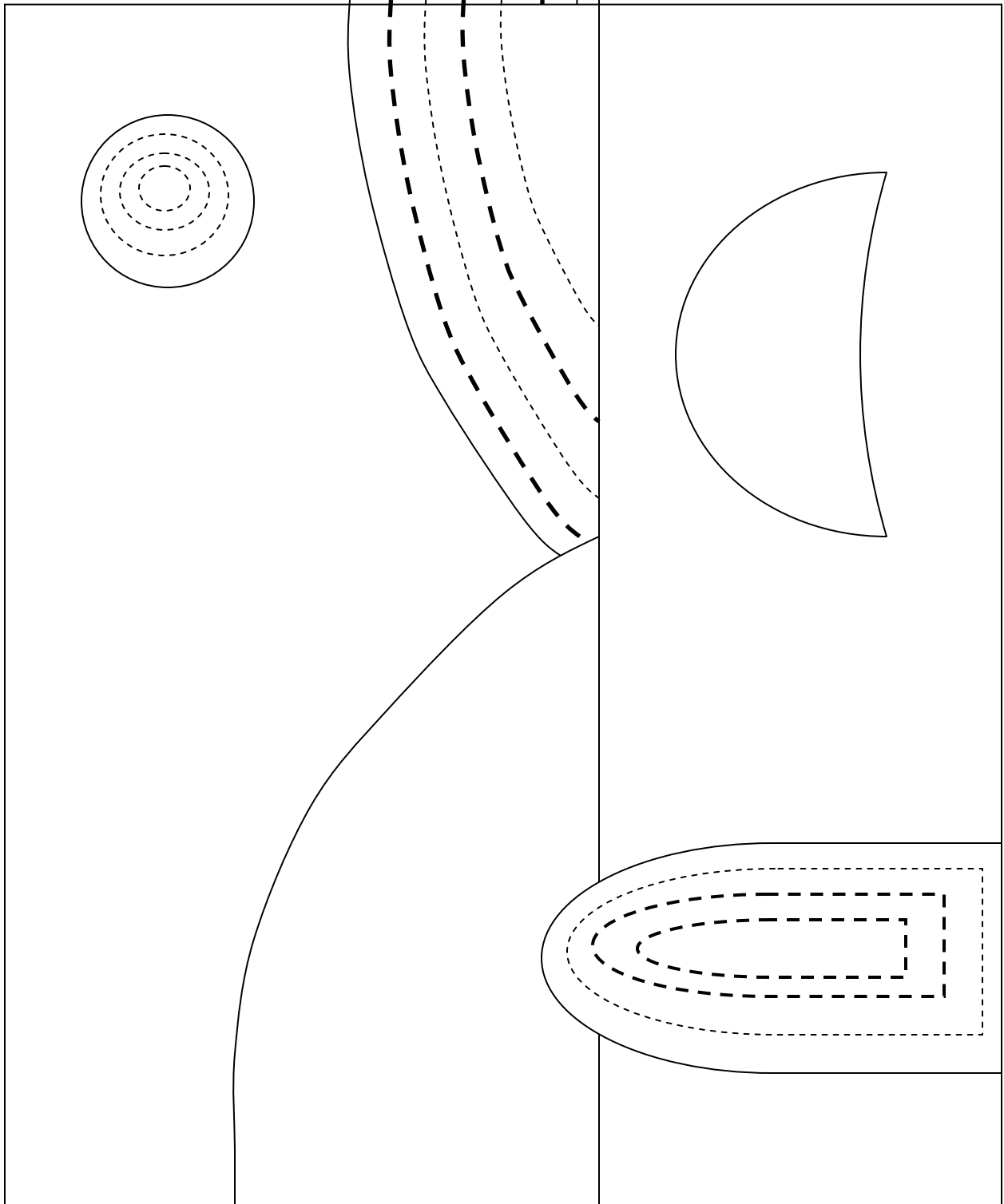
# 1<sup>st</sup> Grade: Oil Pastels: *Starry Night*: Student Handout

Name: \_\_\_\_\_ Room: \_\_\_\_\_



# 1<sup>st</sup> Grade: Oil Pastels: *Starry Night* using *Dash Lines*

## Teacher Example: Starry Night



**1<sup>st</sup> Grade: Oil Pastels: *Starry Night* using *Dash Lines***

**Sample Quiz Questions: Vincent Van Gogh**

Vincent Van Gogh was born in \_\_\_\_\_

What is Vincent Van Gogh's birthday? \_\_\_\_\_

How many brothers did he have? \_\_\_\_\_

Vincent said \_\_\_\_\_ were the most interesting things in the world.

Vincent Van Gogh painted \_\_\_\_\_ paintings in the last ten years of his life.

How many paintings did he sell? \_\_\_\_\_

What is in the picture if an artist paints a self-portrait? \_\_\_\_\_

Vincent Van Gogh looked at art from what country to do the painting called *Pear Tree in Blossom*?

\_\_\_\_\_

What is the title of one of Vincent Van Gogh's famous paintings? \_\_\_\_\_

## 1<sup>st</sup> Grade: Painting: *Paul Klee Squares*: Artist Biography



**Artist Name:** Paul Klee

**1879 – 1940:** Swiss/German Painter

**Birthday:** December 18<sup>th</sup>

Paul Klee (*CLAY*) was a painter of many styles and techniques. He was also a philosopher and a poet, who was resourceful and pragmatic. He used his Munich kitchen as a studio so he could look after his young son and cook the family meals.

Klee came from a musical family and lived a musical life. He was born in Switzerland to a German father who was a church organist. Klee was a trained violinist. It was not until he was a young adult that he decided to devote himself to art, rather than music.

He was a member and an instructor of the legendary Bauhaus, the international school with a philosophy that aimed to combine art and craft into a functional lifestyle. His work was later considered “degenerate” by the Nazis and he was forced to flee to Switzerland.

His work was emotional and analytical. Klee’s artworks are called poetic; that is, his paintings are like poems to be held in the hand and read, rather than pictures to be hung on the wall.

Primitivism, childhood drawings, the walls of Pompeii and the hot vibrant colors of Africa inspired Klee’s art. He used hieroglyphic-like symbols to create his own language. Klee worked with both his right and left hands: he preferred using his left hand for drawing and his right for writing.

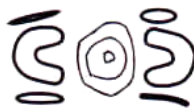
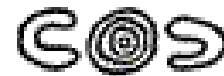
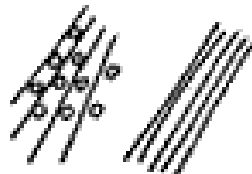
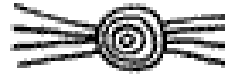
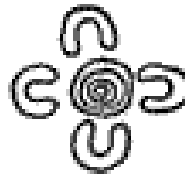
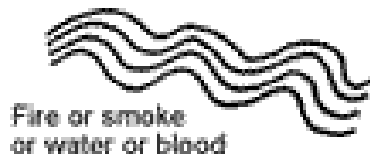
When he died, he left almost 9000 pieces of art as well as the publications and diaries he wrote from 1897 to 1918. His goal was to be able to let his imagination wander freely over a keyboard of color among pots of watercolors set up in rows.



From: <http://www.artheritageprogram.org/Klee.htm>

# 1<sup>st</sup> Grade: Painting: *Paul Klee Squares*: Student Handout

## Aboriginal Symbols



From: [www.aboriginalartonline.com/culture/symbols.php](http://www.aboriginalartonline.com/culture/symbols.php)

## 1<sup>st</sup> Grade: Mono Print: *Seasons of Trees*: Artist Biography



**Artist Name:** Andrew Wyeth

**1917:** French Painter

**Birthday:** July, 17<sup>th</sup>

Andrew Wyeth is the son of Newell Convers Wyeth, a famous American illustrator and artist from Chadds Ford, Pennsylvania. The youngest of five children, Andrew Wyeth was home-tutored and learned art from his father. In 1937 at age twenty, Wyeth had his first one-man exhibition of watercolors at Macbeth Gallery in New York City. The entire inventory of paintings quickly sold out, and Wyeth's career was launched.

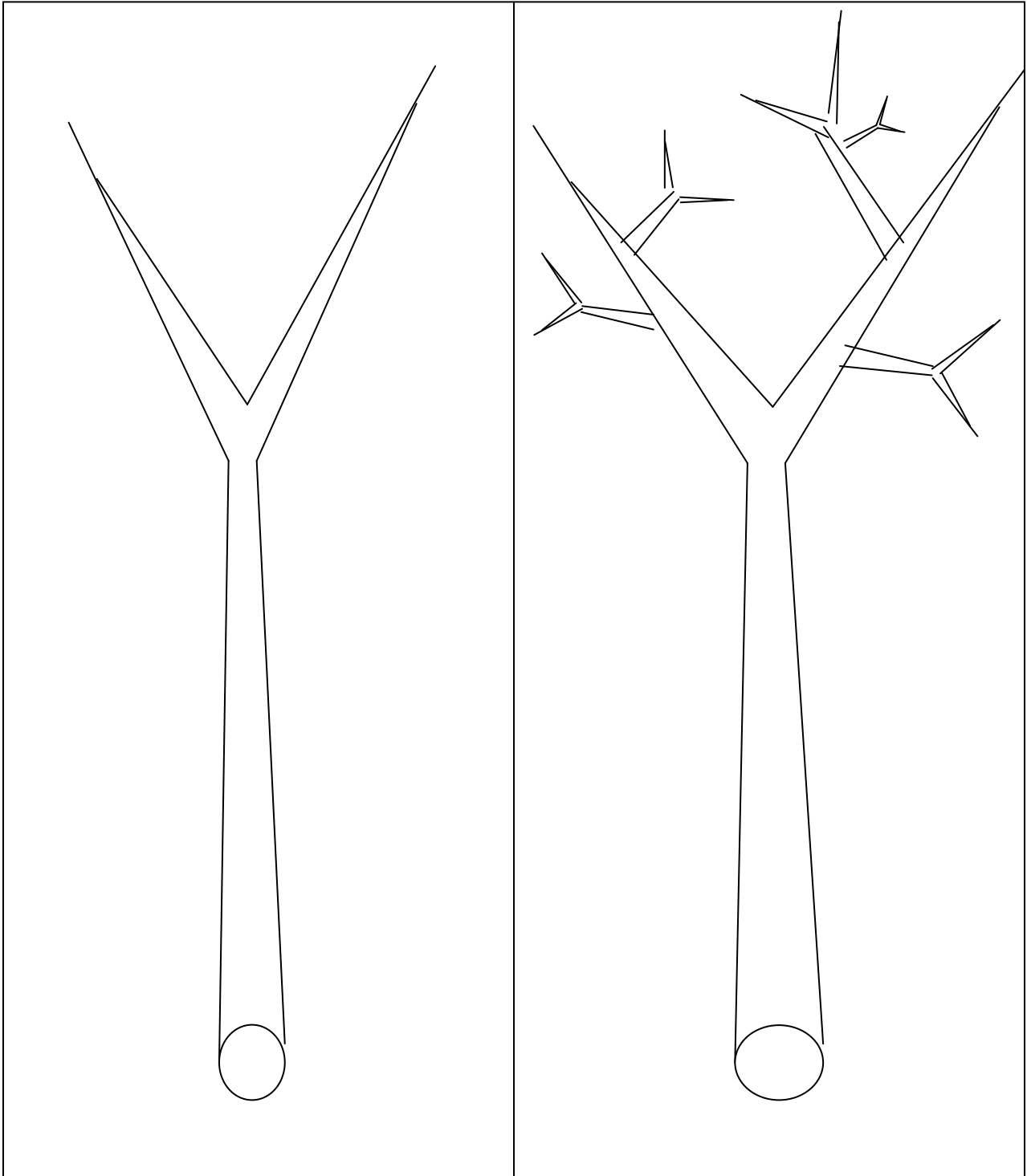
Dividing his time between Pennsylvania and Maine, Wyeth painted realistically for over fifty years. He gravitated to several identifiable landscape subjects and models, to which he would return repeatedly over a period of decades. He typically creates dozens of studies on a subject in pencil or loosely brushed watercolor before executing a finished painting, either in watercolor, drybrush (a watercolor style in which the water is squeezed from the brush), or egg tempera.

Wyeth's paintings have sharply contrasted with the prevailing trend of abstraction that gained currency in American art in the middle of the 20th century. His works have fetched increasingly higher prices with his growing fame, and today Wyeth's major works can sell for in excess of one million dollars from private dealers and at auction.



From: [http://en.wikipedia.org/wiki/Andrew\\_Wyeth](http://en.wikipedia.org/wiki/Andrew_Wyeth)

**1<sup>st</sup> Grade: Mono Print: *Seasons of Trees* : Student Handout**

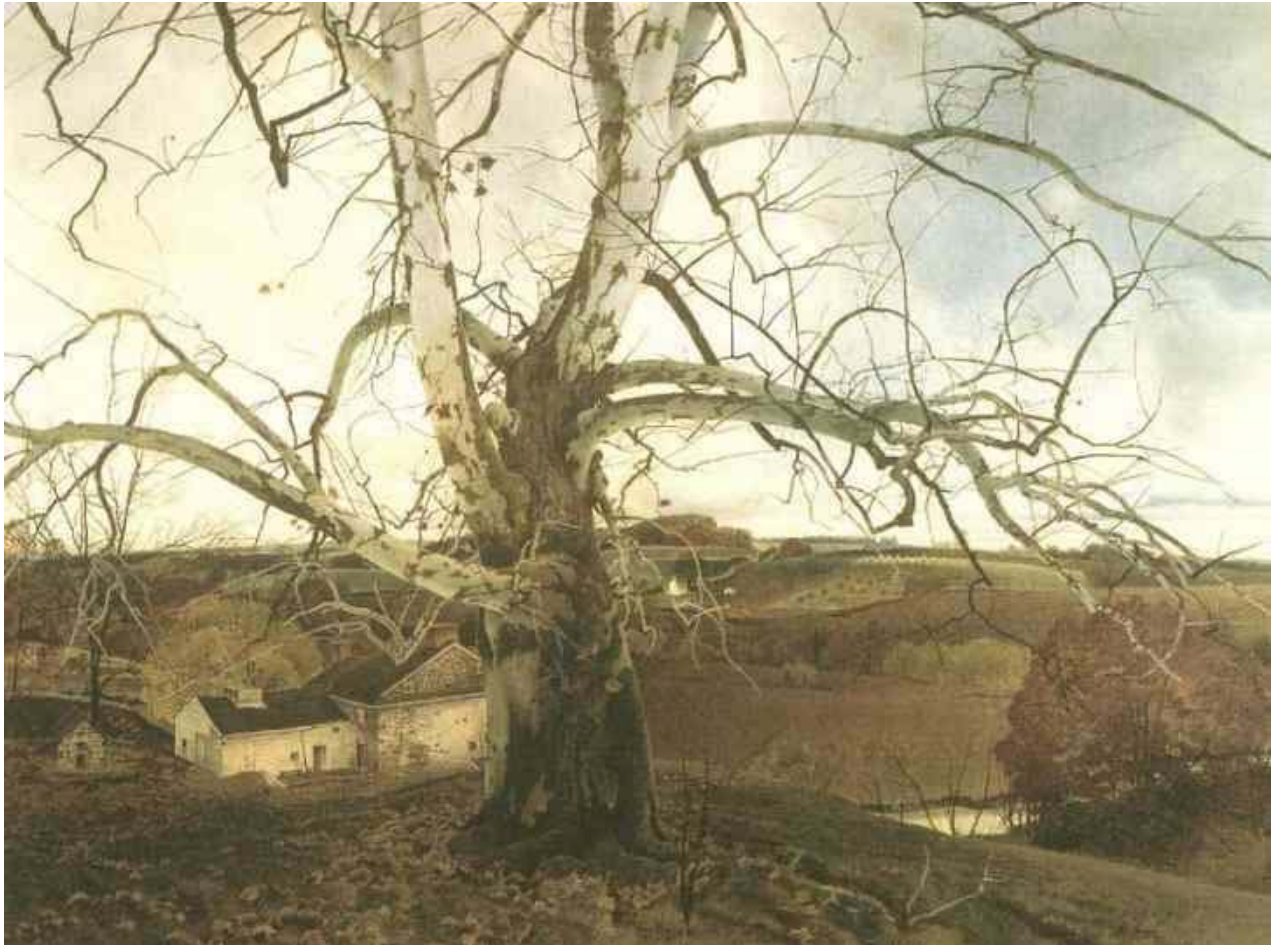


**Name:** \_\_\_\_\_ **Room:** \_\_\_\_\_

# **1<sup>st</sup> Grade: Mono Print: *Seasons of Trees:* Artist Example**

**Andrew Wyeth**

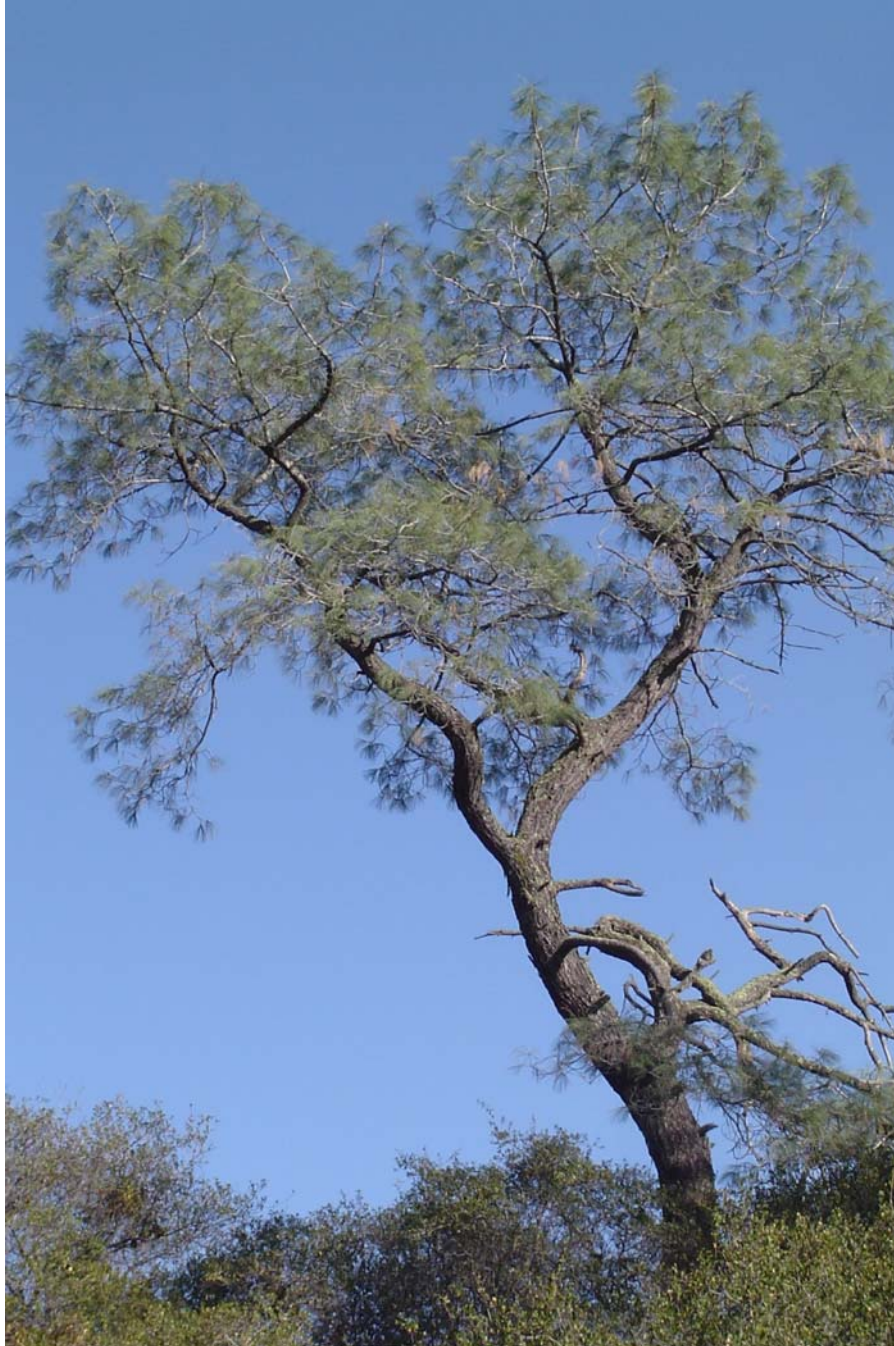
*Pennsylvania Landscape*



From: [swoyersart.com/andrew\\_wyeth/palandscape.htm](http://swoyersart.com/andrew_wyeth/palandscape.htm)

# **1<sup>st</sup> Grade: Mono Print: *Seasons of Trees*: Teacher Example**

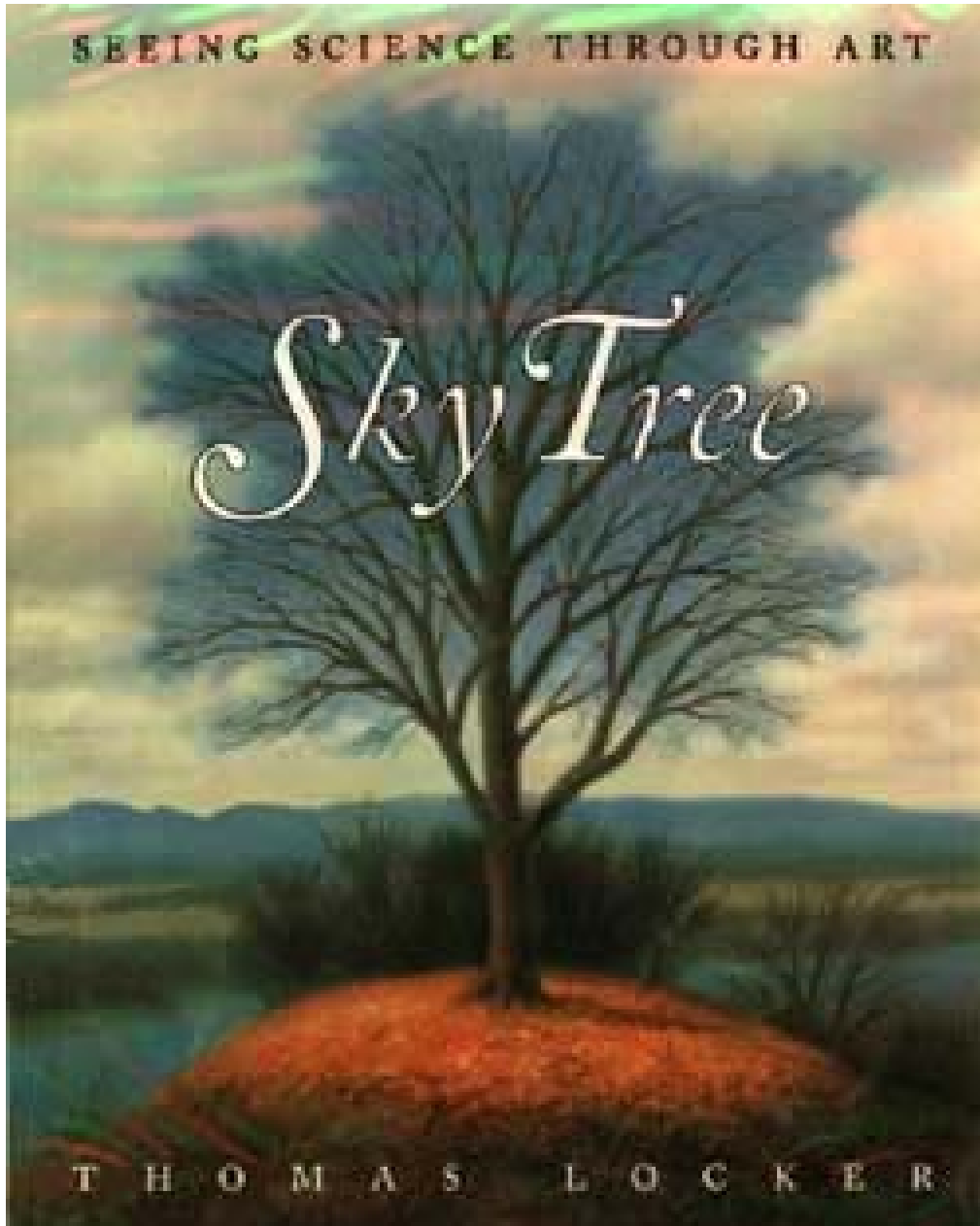
Photograph



From: [www.co.el-dorado.ca.us/PhotoAlbum/thumbsPage.asp](http://www.co.el-dorado.ca.us/PhotoAlbum/thumbsPage.asp)

# 1<sup>st</sup> Grade: Mono Print: *Seasons of Trees* : Teacher Example

*Sky Tree* (Book)



From: [estabrook.lexingtonma.org/.../ArborDay.html](http://estabrook.lexingtonma.org/.../ArborDay.html)

## 1<sup>st</sup> Grade: Textiles: *Navajo Woven Blankets*: Teacher Example

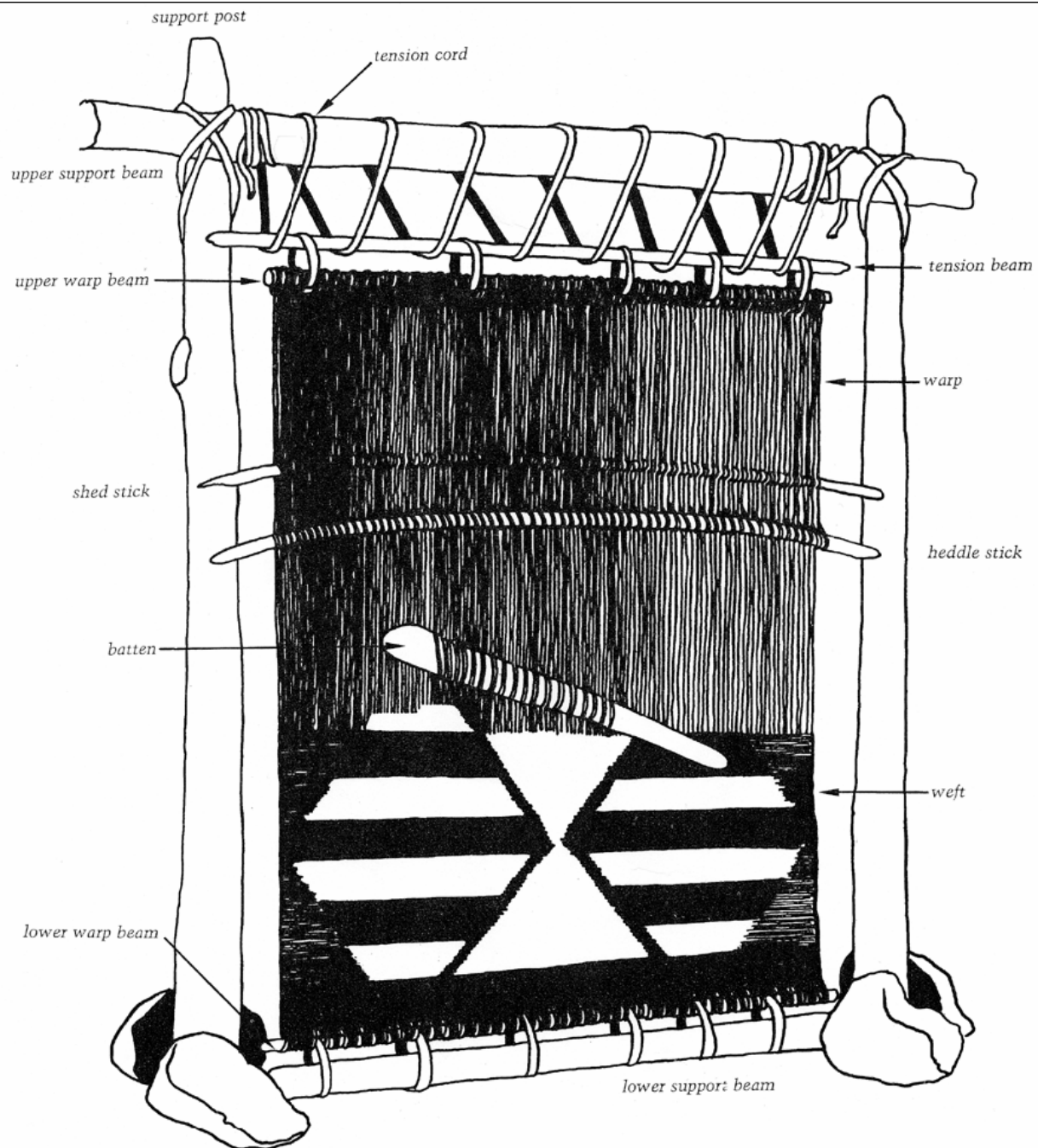


Artist unknown from a Navajo tribe in 1850. Saddle or Child's Wearing Blanket 51" x 33". Designs are from Chief's Blanket. Serape styles adorn this all-wool textile. The blanket was woven with indigo blue, green, cochineal red and hand-carded white. Museum of Indian Arts and Culture

From: <http://www.collectorsguide.com/fa/fa064.shtml>

# 1<sup>st</sup> Grade: Textiles: *Navajo Woven Blankets*: Teacher Example

## The Navajo Loom

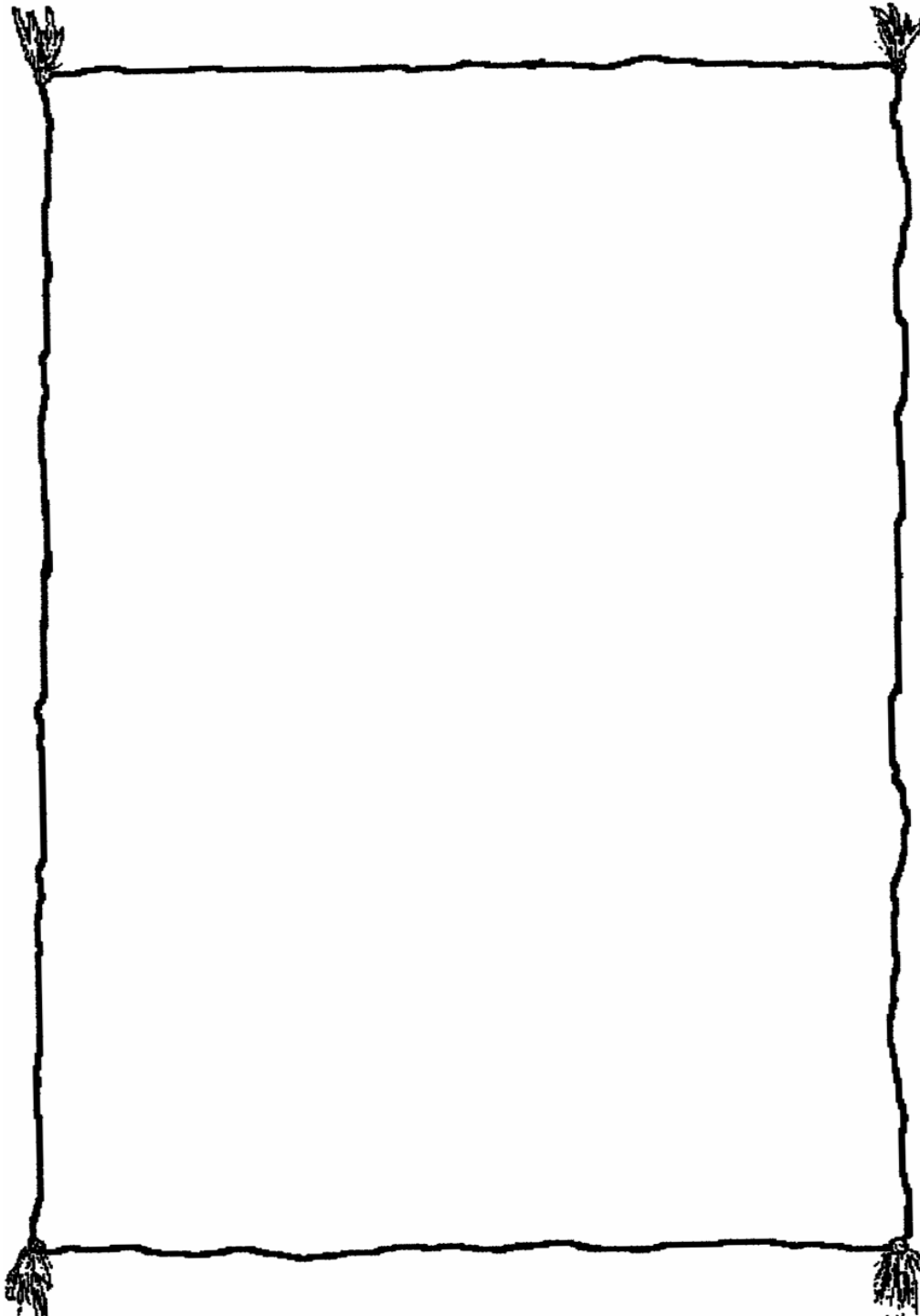


*Drawing by Russ Reed*

# 1<sup>st</sup> Grade: Textiles: *Navajo Woven Blankets*: Student Handout

Name: \_\_\_\_\_ Room: \_\_\_\_\_

## Design a Navajo Blanket



## 1<sup>st</sup> Grade: Drawing: *Landscape Relief*: Artist Biography



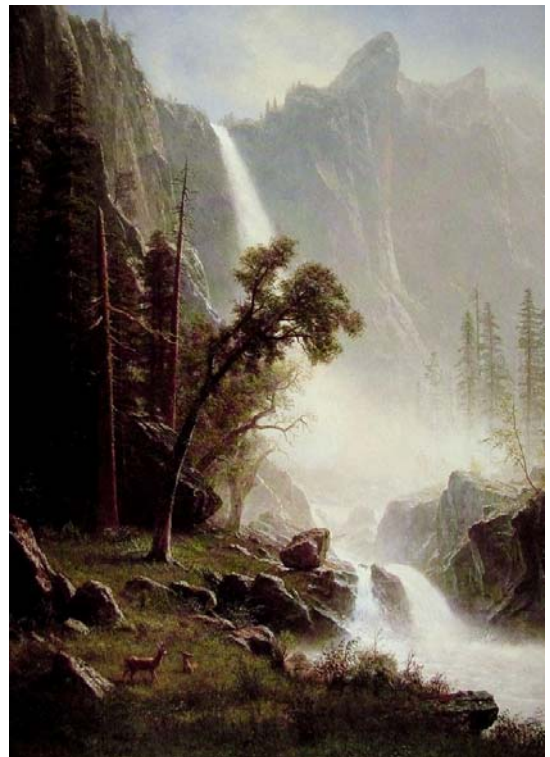
**Artist Name:** Albert Bierstadt

**1830-1902:** American Painter

**Birthday:** January, 7<sup>th</sup>

Albert Bierstadt was born in Solingen, Prussia, and spent his early years in New Bedford, Massachusetts, where his parents settled two years after his birth. As a young man he studied art in Dusseldorf and in Rome for a year. He returned to America in 1857. The following year he took a trip overland by wagon, and made sketches that laid the foundation for a score of large canvasses.

Albert Bierstadt was more than a painter of great landscapes. He was interested in the animal life of the country and the Native Americans. An article on the National Academy of Design, in 1888, wrote: “While in his teens, Albert Bierstadt began to see that the aboriginal life of this continent had not yet found any adequate interpreter on canvas. He read with avidity the works of the then portrayers of the early life of the continent. Irving, Cooper, Prescott, and others inspired him with an idea to rescue the aboriginal life from oblivion and perpetuate it in natural and historical studies in color.”



From: [http://www.yosemite.ca.us/library/yosemite\\_indians\\_and\\_other\\_sketches/early\\_artists.html](http://www.yosemite.ca.us/library/yosemite_indians_and_other_sketches/early_artists.html)

**1<sup>st</sup> Grade: Drawing: *Landscape Relief*: Artist Example**

**Albert Bierstadt: *Ruins of Paestum***



From: <http://www.artsmia.org/viewer/detail.php?v=12&id=1861>

**1<sup>st</sup> Grade: Drawing: *Landscape Relief*: Artist Example**

**Albert Bierstadt**



From: [http://www.metmuseum.org/Works\\_of\\_Art/viewOnezoom.asp?dep=2&zoomFlag=0&viewmode=1&item=07%2E123](http://www.metmuseum.org/Works_of_Art/viewOnezoom.asp?dep=2&zoomFlag=0&viewmode=1&item=07%2E123)

## 1<sup>st</sup> Grade: Drawing: *Landscape Relief*: Artist Biography



**Artist Name:** Emily Carr

**1871-1945:** British Columbia

**Birthday:** December, 13<sup>th</sup>

Emily Carr began serious study of art in her late teens after leaving home in Victoria, British Columbia to attend the California School of Design in San Francisco. Carr was influenced by impressionism, Fauvism, and cubism, but portrayed nature in a powerful style of her own. Emily Carr was most

heavily influenced by the landscape and First Nations cultures of British Columbia, and Alaska.

In the 1920s she came into contact with members of the Group of Seven (artists) after being invited by the National Gallery of Canada to participate in an exhibition of Canadian West Coast Art, Native and Modern.

The Nuu-chah-nulth of Vancouver Island's west coast had nicknamed Carr **Klee Wyck**, "the laughing one." She gave this name to a book about her experiences with the natives, published in 1941.



From: [http://en.wikipedia.org/wiki/Emily\\_Carr](http://en.wikipedia.org/wiki/Emily_Carr)

**1<sup>st</sup> Grade: Drawing: *Landscape Relief*: Artist Example- Emily Carr: *Above the Gravel Pit*, 1937**



From: [http://www.artdaily.com/section/news/index.asp?int\\_sec=2&int\\_new=16903](http://www.artdaily.com/section/news/index.asp?int_sec=2&int_new=16903)

From: <http://www.abcgallery.com/M/monet/monet.html>

## 1<sup>st</sup> Grade: Painting: *Monet's Water Lily*: Artist Biography



### Artist Biography: Claude Monet

**1840-1926:** French Painter

**Birthday:** November 14<sup>th</sup>

Claude Monet is recognized as being one of the creators of the Impressionism movement. Monet was born in Paris, but all his impressions as a child were from Le Havre, the town to which his family moved to in 1845. In his youth he painted caricature portraits and exhibited them in the art supplies stores. Monet started to paint in the open air and become a landscape painter.

An important turning point in Monet's artistic career came in 1869, when he and Renoir painted *La Grenouillere*, a floating restaurant at Bougival. Light is always the 'principal person' in Monet's landscape, and since he was always aiming at seizing an escaping effect, he adopted a habit of painting the same subject under different conditions of light, at different times of day. In this way he painted a series of views, all of the same subject, but all different in color and lightning.

In 1878, with financial troubles and his wife gravely ill, the Monets lived in Vétheuil with a former patron Ernest Hoschedé. After Camille's death, Monet continued to exhibit with the Impressionists.

By 1890, Monet was financially secure to purchase a house at Giverny and installed a water-lily garden and Japanese bridge he would paint later. Monet began work the *Grandes-Décorations*, the large-scale water-lily series that would occupy him until his death at the age of eighty-six.



From: [http://www.guggenheimcollection.org/site/artist\\_bio\\_165.html](http://www.guggenheimcollection.org/site/artist_bio_165.html)

**1<sup>st</sup> Grade: Painting: *Monet's Water Lily, Tissue Painting***

**Artist Example:** Claude Monet

*Water-Lilies -1914*



From: <http://www.abcgallery.com/M/monet/monet146.html>

**1<sup>st</sup> Grade: Clay: *Japanese Pinch Pot Tea Cup***

**Teacher Example**

Tea Cup (1 of 2)



From: [http://www.shopjapan.ca/Merchant2/merchant.mvc?Screen=CTGY&Category\\_Code=Japanese\\_Tea\\_Cups](http://www.shopjapan.ca/Merchant2/merchant.mvc?Screen=CTGY&Category_Code=Japanese_Tea_Cups)

# **1<sup>st</sup> Grade: Clay: *Japanese Pinch Pot Tea Cups***

## **Teacher Example**

Tea Cups (2 of 2)



From: [http://www.shopjapan.ca/Merchant2/merchant.mvc?Screen=PROD&Product\\_Code=55801&Category\\_Code=Japanese\\_Tea\\_Cups](http://www.shopjapan.ca/Merchant2/merchant.mvc?Screen=PROD&Product_Code=55801&Category_Code=Japanese_Tea_Cups)

## 1<sup>st</sup> Grade: Clay: *Japanese Pinch Pot Tea Cup*

**Teacher example:** History of Japanese Tea Ceremony



The **Japanese tea ceremony** (cha-no-yu, chado, or sado) is a traditional ritual influenced by Zen Buddhism in which powdered green tea, or matcha, is ceremonially prepared by a skilled practitioner and served to a small group of guests in a tranquil setting. Cha-no-yu (literally "hot water for tea") refers to a single ceremony or ritual, while sado or chado (or "the way of tea") refers to the study or doctrine of tea ceremony.

The tea practitioner must be familiar with the production and types of tea, the kimono, calligraphy, flower arranging, ceramics, incense, a wide range of other disciplines and traditional Japanese arts. Therefore the study of tea ceremony takes many years and often lasts a lifetime. Even to participate as a guest in a formal tea ceremony requires knowledge of sado, including the prescribed gestures and phrases expected of guests, the proper way to take tea and sweets, and general deportment in the tea room. Pictures are from the Japan Festival where a tea ceremony was conducted.

From: [http://en.wikipedia.org/wiki/Japanese\\_tea\\_ceremony](http://en.wikipedia.org/wiki/Japanese_tea_ceremony)

# 1<sup>st</sup> Grade: Sculpture: *Chinese Dragon*

## Chinese Dragon History



The Chinese dragon, or Lung (also spelled Long or Long) in Chinese, is a mythical Chinese creature that also appears in other East Asian cultures, and is also sometimes called the Oriental (or Eastern) dragon in the West. Usually depicted as a long, snake-like creature with numerous claws, in contrast of the Western dragon which stands on two legs which is usually portrayed as evil, it has long been a potent symbol of auspicious power and prosperity in Chinese folklore and art. It is also the embodiment of the concept of yang and associated with the weather as the bringer of rain and water in general. Many Chinese people often use the term "Descendants of the Dragon" as a sign of ethnic identity. The term was first coined by Taiwanese musician Yi De-jian in the late 1970s, and subsequently popularized by the song of the same name.

The dragon is sometimes used in the West as a national emblem of China. However, this usage within both the People's Republic of China and the Republic of China on Taiwan is extremely rare. Firstly, the dragon was the sign of the Emperor of China, and was on the national flag of the late Qing Dynasty. These monarchist connotations run counter to modern Chinese ideologies. Secondly, the dragon has aggressive, warlike connotations that the Chinese government wishes to avoid. It is for the latter reason that the giant panda is far more often used within China as a national emblem than the dragon.

In Hong Kong, the Dragon is used as a logo for all international promotional materials by the Hong Kong Government.

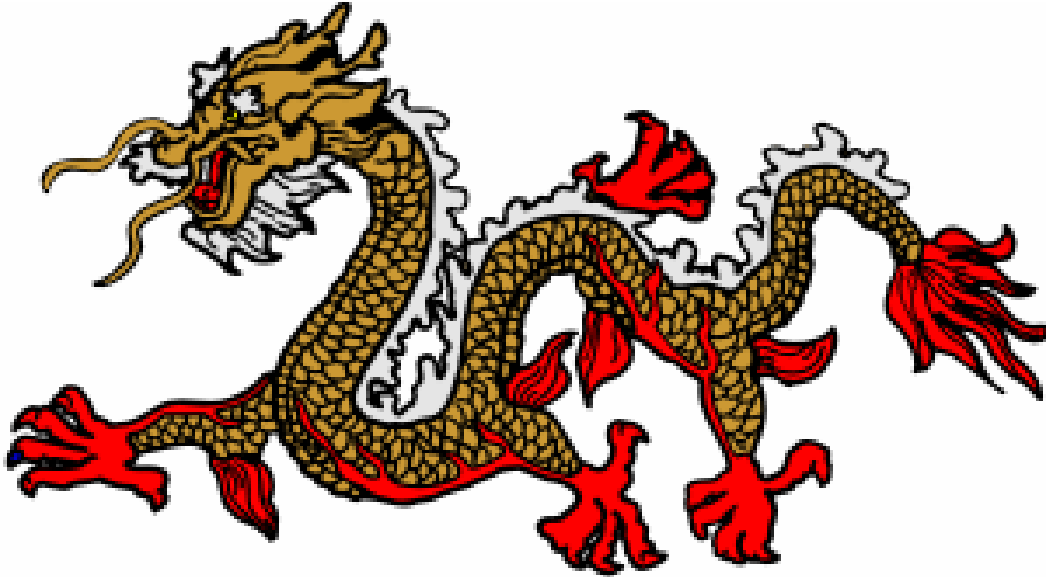
The dragon commands much respect in the Chinese culture. It is a taboo to disfigure a depiction of a dragon.

A number of Chinese proverbs and idioms also feature references to the dragon, for example: "Hoping one's child will become a dragon (i.e. as successful and powerful as dragon)".

From: [http://en.wikipedia.org/wiki/Chinese\\_dragons](http://en.wikipedia.org/wiki/Chinese_dragons)

# 1<sup>st</sup> Grade: Sculpture: *Chinese Dragon*

## Chinese Dragon Examples



From: <http://www.draconika.com/chinese.php>

# 1<sup>st</sup> Grade: Sculpture: *Chinese Dragon*

## Chinese Dragon Examples



From: <http://www.draconika.com/chinese.php>

**1<sup>st</sup> Grade: Sculpture: *Chinese Dragon***

**Student Worksheet: Chinese Dragon Questions**

Name: \_\_\_\_\_ Rm: \_\_\_\_\_

1. What are the Dragon's likes and dislikes?  
(Food, friends, fears?)

---

---

2. What does the Chinese dragon look like?

---

---

3. Where do Chinese Dragon Live? (Home)

---

---



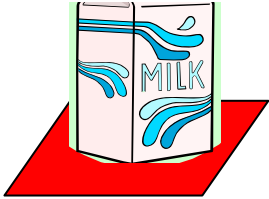
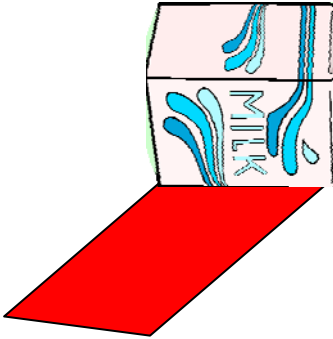
4. How long does a Chinese Dragon live?  
(Age)

---

---

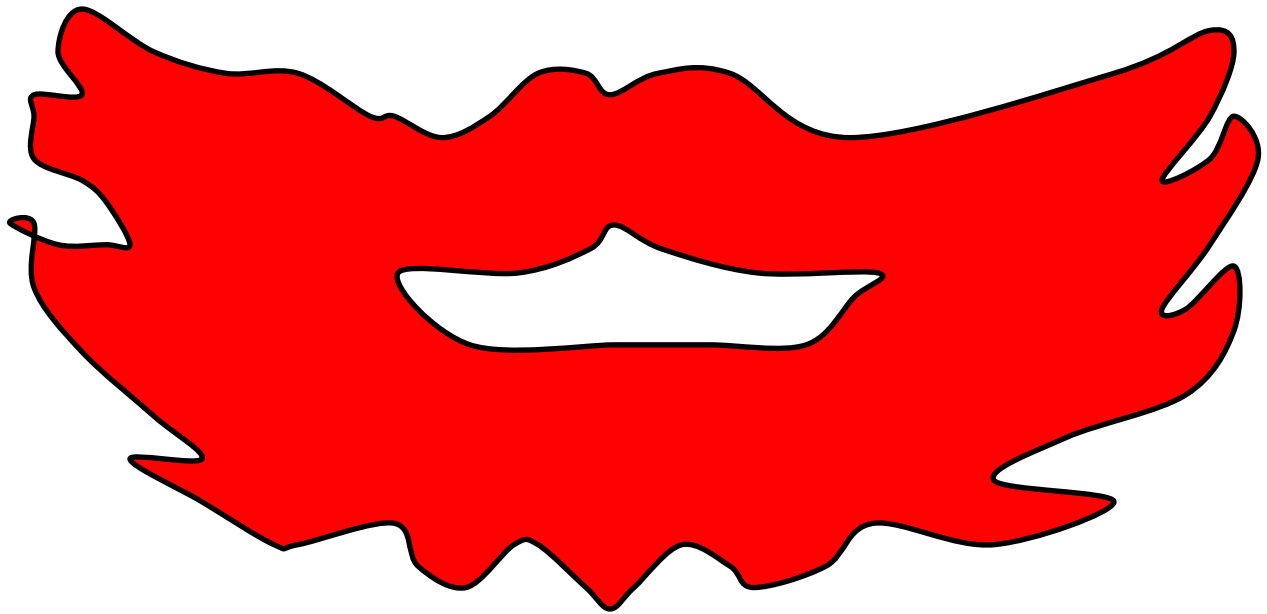
# **1<sup>st</sup> Grade: Sculpture: *Chinese Dragon***

## **Steps for Dragon: Milk carton**

<b>1. Have students open milk carton all the way.</b> <b>2. Show how to cut top of the carton off.</b>	
<b>3. Make sure to stop at the cube part of the carton.</b> <b>4. Make sure to stop at the cube part of the carton.</b>	
<b>5. Place carton on piece of red reconstruction paper.</b> <b>6. Trace around bottom of carton and cut.</b>	
<b>7. Place a strip of red construction paper (the width of the carton) on the table.</b> <b>8. Lay carton on top of the red construction paper.</b> <b>9. Put glue on side (smear), roll, and hold till glue is set.</b>	

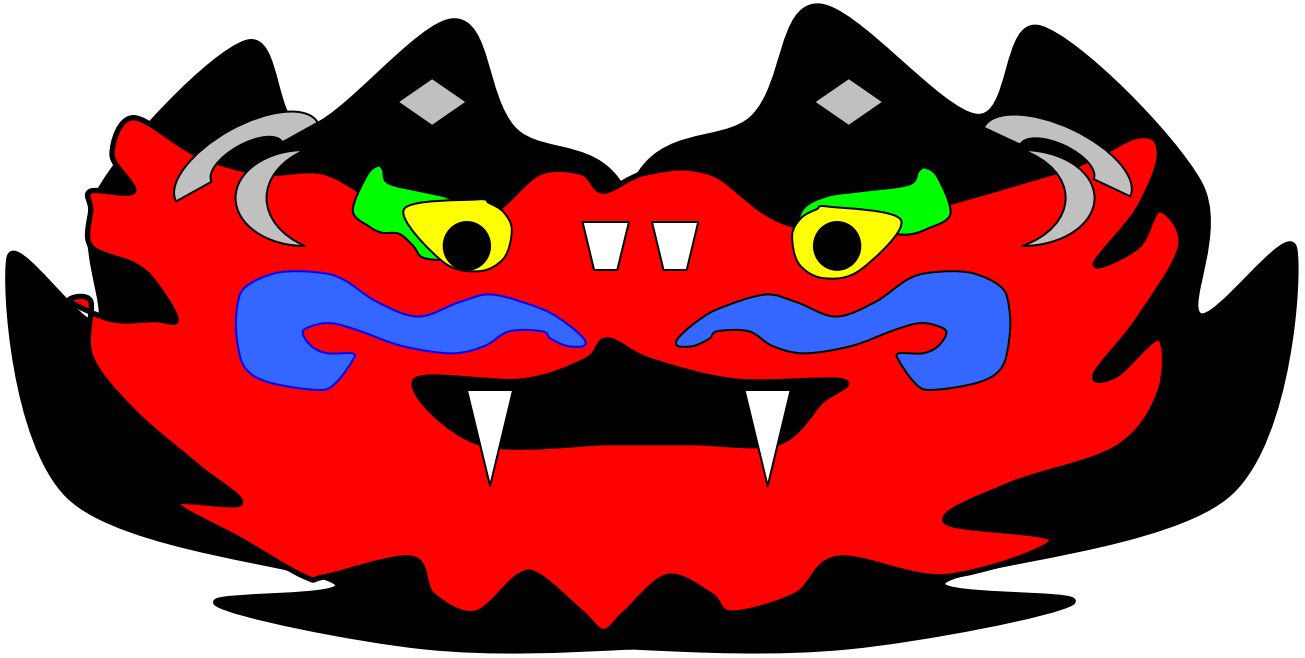
**1<sup>st</sup> Grade: Sculpture: *Chinese Dragon***

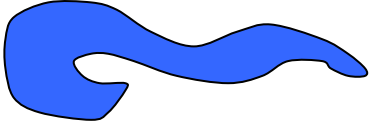
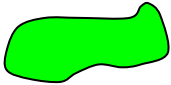
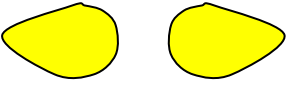



**Teacher Example: Dragon Face Pattern**



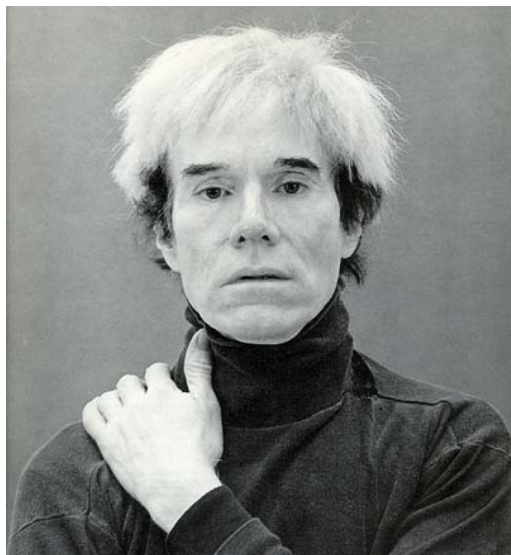
# 1<sup>st</sup> Grade: Sculpture: *Chinese Dragon*

**Teacher Example:** Finished Dragon



<b>Whiskers</b> (need 2) 	<b>Eyebrows</b> (need 2) 	<b>Eyes</b> (need 2) 
<b>Pupil</b> (need 2) 	<b>Teeth</b> 	<b>Shiny Sticker Strip</b> 

## 1<sup>st</sup> Grade: Printmaking: *Commercial Product Print: Artist Biography*



### **Artist Biography: Andy Warhol**

**1928-1987:** American

**Birthday:** August 6<sup>th</sup>

Andy was born in Pittsburgh, Pennsylvania. Andy showed an early talent in drawing and painting. After high school he studied commercial art at the Carnegie Institute of Technology in Pittsburgh. Warhol graduated in 1949 and went to New York where he worked as an illustrator for magazines like Vogue and Harper's Bazaar and for commercial advertising. He soon became one of New York's most sought of and successful commercial illustrators.

In the sixties Warhol started painting daily objects of mass production like Campbell Soup cans and Coke bottles. Soon he became a famous figure in the New York art scene. From 1962 on he started making silkscreen prints of famous personalities like Marilyn Monroe or Elizabeth Taylor.

The embodiment of Andy Warhol art was to remove the difference between *fine arts* and the *commercial arts* used for magazine illustrations, comic books, record albums or advertising campaigns. Warhol once expressed his philosophy in one poignant sentence: "When you think about it, department stores are kind of like museums".

The pop artist not only depicted mass products but he also wanted to mass produce his own works of pop art. Consequently he founded *The Factory* in 1962. It was an art studio where he employed in a rather chaotic way "art workers" to mass produce mainly prints and posters but also other items like shoes designed by the artist.

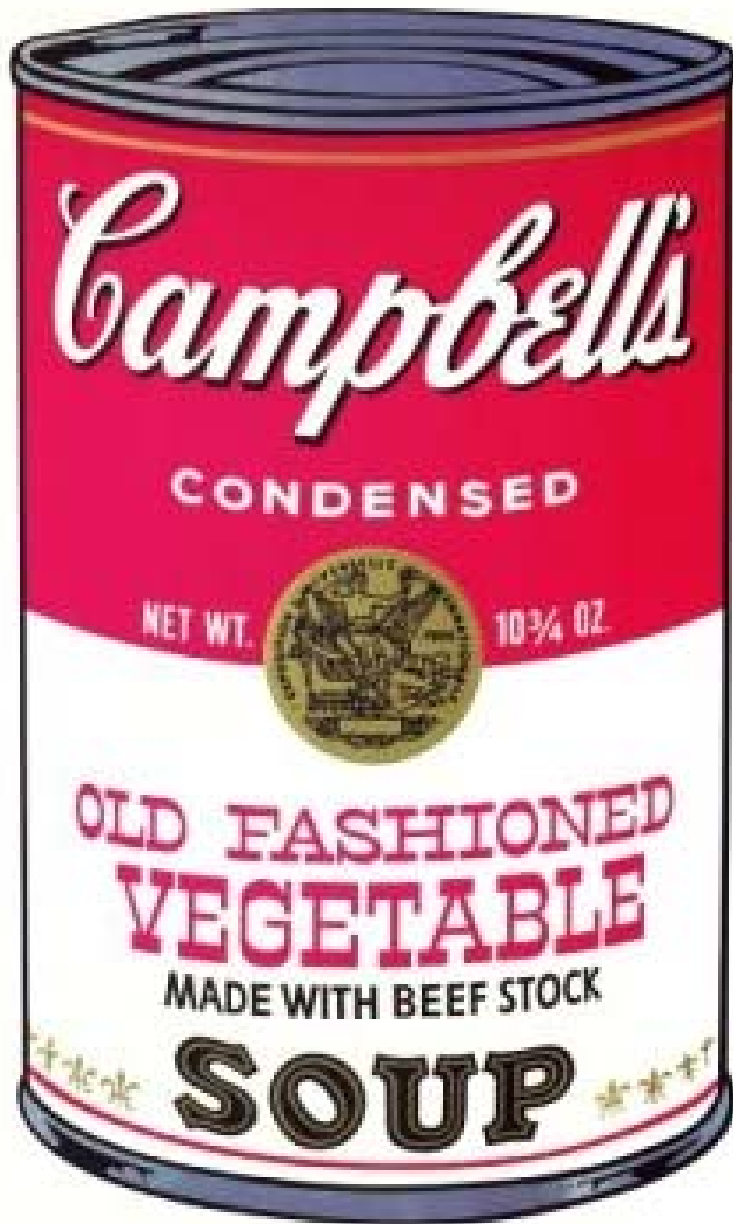


From: [http://www.artelino.com/articles/andy\\_warhol.asp](http://www.artelino.com/articles/andy_warhol.asp)

# 1<sup>st</sup> Grade: Printmaking: *Commercial Product Prints*

**Artist Example:** Andy Warhol

*Campbell's Soup Can -1962*



From: [http://www.rcs.k12.va.us/cs/jh/06\\_07\\_web/tallman/tallman2.htm](http://www.rcs.k12.va.us/cs/jh/06_07_web/tallman/tallman2.htm)

# 1<sup>st</sup> Grade: Printmaking: *Commercial Product Prints*

Artist Example: Andy Warhol

*100 Cans -1962*



From: <http://www.albrightknox.org/ArtStart/1Warhol.html>

# 1<sup>st</sup> Grade: Printmaking: *Commercial Product Prints*

**Artist Example:** Andy Warhol

*Limited Edition Cans*



From: [http://www.barneys.com/b/?jsessionid=fdcHsuScoJ8Iu-R\\_xUdlr](http://www.barneys.com/b/?jsessionid=fdcHsuScoJ8Iu-R_xUdlr)

## 1<sup>st</sup> Grade: Collage: *Still Life: Artist Biography*



**Artist Name:** Frida Kahlo

**1907-1954:** Mexican

**Birthday:** July 6<sup>th</sup>

"Kahlo was born in Mexico City in 1907. Her life was to be a long series of physical traumas, and the first of these came early. At the age of six she was stricken with polio, which left her with a limp. Her father had advanced ideas about her education, and in 1922 she entered the Preparatoria (National Preparatory School), the most prestigious educational institution in Mexico, which had only just begun to admit girls. It was there that she met her husband-to-be, Diego Rivera, who had been commissioned to paint a mural there.

In 1925, Kahlo suffered the serious accident which was to set the pattern for much of the rest of her life. She was traveling in a bus which collided with a tramcar, and suffered serious injuries to her right leg and pelvis. The accident made it impossible for her to have children, though it was to be many years before she accepted this. It also meant that she faced a life-long battle against pain.

In 1926, during her convalescence, she painted her first self-portrait, the beginning of a long series in which she charted the events of her life and her emotional reactions to them. Kahlo said she had never been a true Surrealist. 'They thought I was a Surrealist,' she said, 'but I wasn't. I never painted dreams. I painted my own reality.' Her paintings are her biography.'

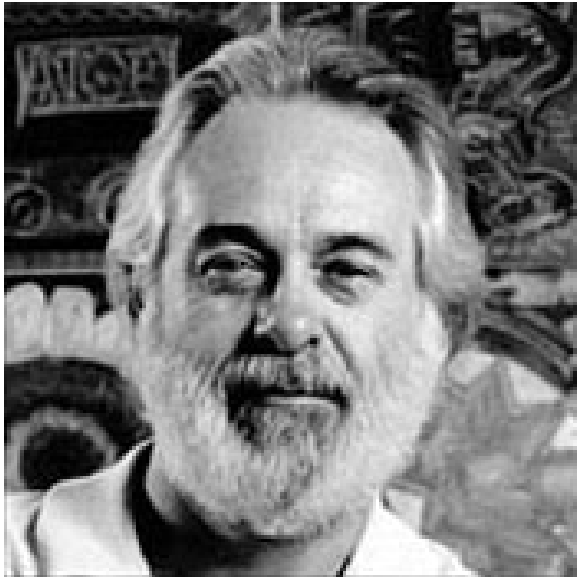
This observation serves to explain both why her work is so different from that of her contemporaries, the Mexican Muralists, and why she has since become a feminist icon.



Text from Edward Lucie-Smith, "Lives of the Great 20th-Century Artists"

From: <http://www.artchive.com/artchive/K/kahlo.html>

## 1<sup>st</sup> Grade: Collage: *Still Life: Artist Biography*



**Artist Name:** Frank Romero

**1941-Present:** Mexican/American

**Birthday:** Unknown

Frank Romero grew up in the culturally mixed, middle-class Los Angeles community of Boyle Heights and was well into his career by the time he developed a consciousness of being a Latino artist. During the height of the Chicano civil rights movement in the early 1970s, as a member of the Chicano artists' group "Los Four," he attained a new, high-profile status in

the larger art community.

It was not until the mid-1980s, however, that Romero could give visual form to some of the emotionally charged political events he had witnessed. These three canvases are among Frank Romero's most impressive accomplishments. He completed two of the paintings, *The Closing of Whittier Boulevard* and *The Death of Ruben Salazar* by 1986; another decade was needed to produce *The Arrest of the Paleteros* (ice cream vendors), which completes the trilogy he initially planned.



From: <http://www.otis.edu/alumni/da/romero.htm>

# 1<sup>st</sup> Grade: Collage: *Still Life*

**Artist Example:** Frida Kahlo

*Viva la vida -1954*



From: [www.abcgallery.com/K/kahlo/kahlo69.html](http://www.abcgallery.com/K/kahlo/kahlo69.html)

# **1<sup>st</sup> Grade: Collage: *Still Life***

**Artist Example:** Frank Romero

*Still Life with Blue Car*



From: <http://www.askart.com/AskART/photos/LAK12152002/340.jpg>

## 1<sup>st</sup> Grade: Photography: *Looking Closely*: Artist Biography



**Artist Name:** Georgia O'Keeffe

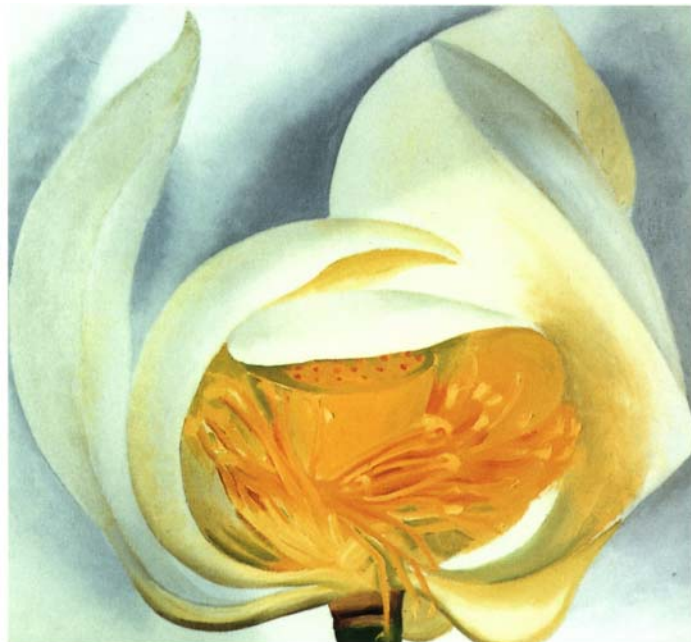
**1887-1986:** American

**Birthday:** November 15<sup>th</sup>

Georgia O'Keeffe was a freelance commercial artist and then became an art teacher for number years at elementary and high schools. It was just before taking a job at West Texas State that she decided to really pursue her profession as an artist. At the age of thirty she gave up teaching and then started her journey as an artist.

Unlike many other artists, O'Keeffe's artwork was established completely in America. She didn't study outside the United States until after she was sixty-five. Her painting styles took a wonderfully dramatic turn to the abstract, and caught the eye of Alfred Sieglitz who was a prominent photographer as well as an art gallery owner in New York. He was interested in modern art and wanted to promote O'Keeffe's work. This is where her profession as an artist really began. Her first sale was *Train at Night in the Desert*. It sold for \$400.

Then O'Keeffe's made her first trip to New Mexico in 1929, because she was weary of New York and Lake George. She found the western frontier very refreshing, and traveled there almost every year from 1929 to 1949. Each year, after being gone for six months, O'Keeffe would return to New York with new paintings to display in Alfred's gallery. O'Keeffe continued travel between New Mexico and New York every year until after Alfred passed away. Then O'Keeffe's made New Mexico her permanent home and studio until she died on March 6, 1986. O'Keeffe passed away at the age of 98, two years short of her goal of living to 100.



From: <http://www.gbcnv.edu/~techdesk/Jessica%20Brinn/Biography.html>

**1<sup>st</sup> Grade: Photography: *Looking Closely*: Teacher Example**



From: [www.eujingoh.com/pics/flowers/index.html](http://www.eujingoh.com/pics/flowers/index.html)

**1<sup>st</sup> Grade: Photography: *Looking Closely*: Teacher Example**



From: [www.eujingoh.com/pics/flowers/index.html](http://www.eujingoh.com/pics/flowers/index.html)