



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

Grade Level:	4
Grading Period:	1
Unit:	Bookbinding
Lesson Title:	Personal Experience Book
Interdisciplinary Connections:	Ohio History
Duration:	5-6, one-hour art classes
Grade Level Indicators:	A41A1, A41D4, A42D5, A44A1, A42C4, A43B3, A45D5

PRE-ASSESSMENT

Multiple Choice:

1. Teacher holds up book *A Street Called Home* and asks the question, what kind of artwork am I holding in my hand? **GLI A41A1**
 - a. a book
 - b. a photograph
 - c. a drawing
 - d. a sculpture

Answer: a

Short Answer:

2. Tell me something about the Artist Aminah Robinson. **GLIs: A45D5 & A41D4**

Possible answers: Aminah Robinson is an African American artist. She works and lives in Columbus, Ohio. She has work in the Columbus Museum of Art. She produces multi-media works that include things such as fabric, paint, yarn, buttons, beads and words. The multi-media objects included in the work are often personal items or items donated by family and friends that symbolize the artist's traditions, beliefs, attitudes or culture. Her work reflects personal experiences from her childhood. Her work incorporates poetry, music, paintings, dance and dialogue. (Use biographical information provided in (**Appendix A-5**) for further information of the artist Aminah Robinson.)

4-Point Rubric

- 4 – Students can list five or more facts about the artist Aminah Robinson.
- 3 – Students can list three to four facts about the artist Aminah Robinson.
- 2 – Students can list one to two facts about the artist Aminah Robinson.
- 1 – Students can not list any facts about the artist Aminah Robinson.

Extended Response:

3. What are some objects that Aminah Robinson uses in her work that convey personal meaning or reflect personal beliefs or traditions and how do they do this for the artist? **GLIs: A43B3 & A44A1**
Possible answers: She produces multi-media works that include things such as fabric, paint, yarn, buttons, beads and words. The multi-media objects included in the work are often personal items or items donated by family and friends that symbolize the artist's traditions, beliefs, attitudes or culture. Her work incorporates poetry, music, paintings, dance and dialogue that reflect personal experiences from her childhood. (Use biographical information provided in (**Appendix A-5**) for further information of the artist Aminah Robinson.)

3-Point Rubric

- 3 – Students can list five objects Aminah Robinson uses in her artwork and shows a clear understanding of how these objects can convey personal meaning or reflect personal beliefs or traditions for the artist.
- 2 – Students can list some objects Aminah Robinson uses in her artwork and shows some understanding of how these objects can convey personal meaning or reflect personal beliefs or traditions for the artist.
- 1 – Students can list none of the objects Aminah Robinson uses in her artwork and shows no understanding of how these objects can convey personal meaning or reflect personal beliefs or traditions for the artist.

CLASSROOM EVIDENCE/LEVELS OF MASTERY

GLI. A41A1 Identify and describe artwork from various cultural/ethnic groups (e.g., Paleo Indians, European immigrants, Appalachian, Amish, African, or Asian groups) that settled in Ohio over time.

Proficient:	Students are able to identify and describe Aminah Robinson's book <i>A Street Called Home</i> .
Emerging:	With teacher and peer assistance students are able to identify and describe Aminah Robinson's book <i>A Street Called Home</i> .
Advanced:	Independently, students are able to identify and describe Aminah Robinson's book <i>A Street Called Home</i>

GLI A41D4 Select an Ohio artist and explain how the artist's work relates to Ohio history.

Proficient:	Students are able to explain how the work of artist Aminah Robinson relates to Ohio history.
Emerging:	With teacher and peer assistance students are able to explain how the work of artist Aminah Robinson relates to Ohio history.
Advanced:	Independently, students are able to explain how the work of artist Aminah Robinson relates to Ohio history.

GLI A42D5 Give and receive constructive feedback to produce artworks that meet learning goals.

Proficient:	Students are able to give and receive constructive feedback to produce artworks that meet learning goals.
Emerging:	With teacher and peer assistance students are able to give and receive constructive feedback to produce artworks that meet learning goals.
Advanced:	Independently, students are able to give and receive constructive feedback to produce artworks that meet learning goals.

GLI. A44A1 Explain how works of art can reflect the beliefs, attitudes and traditions of the artist.	
Proficient:	Students are able to explain how Aminah Robinson's works of art can reflect her beliefs, attitudes and traditions.
Emerging:	With teacher and peer assistance students are able to explain how Aminah Robinson's works of art can reflect her beliefs, attitudes and traditions.
Advanced:	Independently, students are able to explain how Aminah Robinson's works of art can reflect her beliefs, attitudes and traditions.
GLI A42C4 Create a narrative image (e.g., objects well-connected and in a sequence) that expresses an event from personal experience.	
Proficient:	Students are able to create a narrative image that expresses an event from personal experience.
Emerging:	With teacher and peer assistance students are able to create a narrative image that expresses an event from personal experience.
Advanced:	Independently, students are able to create a narrative image that expresses an event from personal experience.
GLI A43B3 Describe how artists use symbols and imagery to convey meaning in culturally representative works.	
Proficient:	Students are able to describe how Aminah Robinson uses objects in her work to convey meaning in her culturally representative works.
Emerging:	With teacher and peer assistance students are able to describe Aminah Robinson uses objects in her work to convey meaning in her culturally representative works.
Advanced:	Independently, students are able to describe how Aminah Robinson uses objects in her work to convey meaning in her culturally representative works.
GLI A45D5 Read biographies and stories about key artists from Ohio and describe how their work reflects and contributes to Ohio history.	
Proficient:	Students are able to read biographies and stories about Aminah Robinson and describe how her work reflects and contributes to Ohio history.
Emerging:	With teacher and peer assistance students are able to read biographies and stories about Aminah Robinson and describe how her work reflects and contributes to Ohio history.
Advanced:	Independently, students are able to read biographies and stories about Aminah Robinson and describe how her work reflects and contributes to Ohio history.

STANDARDS	Benchmark A	Benchmark B	Benchmark C	Benchmark D
1. HISTORICAL, CULTURAL, AND SOCIAL CONTEXTS: Students understand the impact of visual art on the history, culture, and society from which it emanates. They understand the cultural, social and political forces that, in turn, shape visual art communication and expression. Students identify the significant contributions of visual artists to cultural heritage. They analyze the historical, cultural, social and political contexts that influence the function and role of visual art in the lives of people.	Recognize and describe visual art forms and artworks from various times and places. 1. Identify and describe artwork from various cultural/ethnic groups (e.g., Paleo Indians, European immigrants, Appalachian, Amish, African, or Asian groups) that settled in Ohio over time. (A41A1)	Identify art forms, visual ideas and images and describe how they are influenced by time and culture. 2. Compare and contrast art forms from different cultures and their own cultures. (A41B2)	Identify and describe the different purposes people have for creating works of art. 3. Compare the decorative and functional qualities of artwork from cultural/ethnic groups within their communities. (A41C3)	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. Select an Ohio artist and explain how the artist's work relates to Ohio history. (A41D4) 5. Construct a simple timeline that places selected artists and their works next to historical events in the same time period. (A41D5)
2. CREATIVE EXPRESSION AND COMMUNICATION: Students create artworks that demonstrate understanding of materials, processes, tools, media, techniques and available technology. They understand how to use art elements, principles and images to communicate their ideas in a variety of visual forms.	Demonstrate knowledge of visual art materials, tools, techniques and processes by using them expressively and skillfully. 1. Identify and select art materials, tools and processes to achieve specific purposes in their artworks. (A42A1)	Use the elements and principles of art as a means to express ideas, emotions and experiences. 2. Discuss their artworks in terms of line, shape, color, texture and composition. (A42B2) 3. Initiate and use strategies to solve visual problems (e.g., construct 3-D art objects that have structural integrity and a sense of completeness. (A42B3)	Develop and select a range of subject matter and ideas to communicate meaning in 2-D and 3-D works of art. 4. Create a narrative image (e.g., objects well-connected and in a sequence) that expresses an event from personal experience. (A42C4)	Recognize and use ongoing assessment to revise and improve the quality of original artworks. 5. Give and receive constructive feedback to produce artworks that meet learning goals. (A42D5)
3. ANALYZING AND RESPONDING: Students identify and discriminate themes, media, subject matter and formal technical and expressive aspects in works of art. They understand and use the vocabulary of art criticism to describe visual features, analyze relationships and interpret meanings in works of art. Students make judgments about the quality of works of art using the appropriate criteria.	Identify and describe the visual features and characteristics in works of art. 1. Compare and contrast how art elements and principles are used in selected artworks to express ideas and communicate meaning. (A43A1)	Apply comprehension strategies (e.g. personal experience, art knowledge, emotion, perceptual and reasoning skills) to respond to a range of visual artworks. 2. Explain the function and purpose (e.g., utilitarian, decorative, social and personal) of selected art objects (A43B2) 3. Describe how artists use symbols and imagery to convey meaning in culturally representative works. (A43B3)	Contribute to the development of criteria for discussing and judging works of art. 4. Explain how an art critic uses criteria to judge artworks. (A43C4) 5. Refer to criteria when discussing and judging the quality of works of art. (A43C5)	
4. VALUING THE ARTS/ AESTHETIC REFLECTION: Students understand why people value visual art. They present their beliefs about the nature and significance of selected artworks and the reasons for holding these beliefs. Students reflect on and respect diverse points of view about artworks and artifacts.	Apply basic reasoning skills to understand why works of art are made and valued. 1. Explain how works of art can reflect the beliefs, attitudes and traditions of the artist. (A44A1) 2. Reflect on and develop their own beliefs about art (e.g., how art should look, what it should express or how it should be made). (A44A2)	Form their own opinions and views about works of art and discuss them with others. 3. Support their viewpoints about selected works of art with examples from the works. (A44B3)	Distinguish and describe the aesthetic qualities in works of art. 4. Describe the successful use of one expressive element in an artwork, using sensory details and descriptive language. (A44C4)	
5. CONNECTIONS, RELATIONSHIPS AND APPLICATIONS: Students connect and apply their learning of visual art to the study of other arts areas and disciplines outside the arts. They understand relationships between and among concepts and ideas that are common across subjects in the curriculum. Students recognize the importance of lifelong learning and experience in visual art.	Demonstrate the relationship the visual arts share with other arts disciplines as meaningful forms of nonverbal communication. 1. Identify and describe common themes, subject matter and ideas expressed across arts disciplines (A45A1) 2. Describe how selected visual art elements or principles are used in one or two other arts disciplines (e.g., color, unity, variety, and contrast). (A45A2)	Use the visual arts as a means to understand concepts and topics studied in disciplines outside the arts. 3. Relate concepts common to the arts and disciplines outside the arts (e.g., composition, balance, form and movement). (A45B3)	Create and solve an interdisciplinary problem using visual art processes, materials and tools. 4. Demonstrate technical skill by creating an art product that uses common materials and tools from different subject areas (e.g., ruler, compass, graph paper and computer). (A45C4)	Describe how visual art is used in their communities and the world around them and provide examples. 5. Read biographies and stories about key artists from Ohio and describe how their work reflects and contributes to Ohio history. (A45D5) 6. Recognize and identify a range of careers in visual art (e.g., fashion designer, architect, graphic artists and museum curator). (A45D6)

SUGGESTED TEACHING STRATEGIES AND ACTIVITIES	
Product:	A collage image depicting a personal experience with writing on inside cover to form a book.
Materials/Media: (this list is per student)	<ul style="list-style-type: none"> • Artist Biography – Aminah Robinson. (Appendix A-5). • Book <i>A Street Called Home</i>. • Sketch paper or drawing paper • Scrap fabric pieces, yarn or embroidery floss, embroidery needles, beads or other embellishments • Acrylic paint, brushes • Masking tape • Sharpie markers • White glue and hot glue • Yarn or ribbons for hinges of book • Student writing printed on 4.5x6 paper • One 11x14 piece of burlap • Two 9x12 pieces of chipboard • Two 4.5x6 pieces of chip board • Two 4.5x6 pieces of white tag board or mat board
Theme/Culture:	Ohio artist/ Aminah Robinson
Resources:	Artist Biography- Aminah Robinson (Appendix. P. A-5) Book, <i>A Street Called Home</i>
Vocabulary:	Brainstorm, Symbol
Processes/Procedures:	<p>Day 1. Draw sketch of personal experience and write narrative draft</p> <ol style="list-style-type: none"> 1. Introduce artist by asking students if they have ever read or seen the book <i>A Street Called Home</i> by Aminah Robinson. 2. Open discussion about artist based on answers or by using background information (Appendix. p. A-5). 3. Be sure to point out things like her connection to Ohio, Columbus, symbols she used in her art, and the traditions and connections to her culture. 4. Read the book to the class. 5. Have student brainstorm, come up with many ideas, about things they do with their family. 6. Using sketch paper or books have students draw 4-8 images of studentsselves doing something with their family. 7. Have students write a short narrative about each sketch and then choose their favorite one to develop into a collage book. 8. Close the lesson by asking students to list things they learned about Aminah Robinson in their art books. <p>Day 2. Begin fabric image</p> <ol style="list-style-type: none"> 1. Review main concepts about artist with short discussion. 2. Pass out 11x14 burlap, needles and yarn and explain they are going to start making their own narrative image in the style of Aminah Robinson. 3. Have students stitch around edge of burlap to prevent fraying. 4. Give students masking tape to write name on and place on back of burlap. 5. Using chosen a sketch from pervious lesson, have students begin recreating image with scrap fabric pieces. 6. Show students how to redraw shapes on the fabric then cut and glue it to

	<p>the burlap.</p> <ol style="list-style-type: none"> Close lesson by having students give and receive constructive feedback to help classmates solve common problems in the creative process. GLI A42D5 <p>Day 3. Finish fabric image</p> <ol style="list-style-type: none"> Review constructive feedback ideas so students who need help will have more success. Continue creative process until image is complete. Let students use embroidery floss and beads to embellish special areas of their picture. Finish by letting students chose one color of acrylic paint to paint any blank areas of burlap. Close lesson by having students or groups of students tell you one thing they have learned from this lesson so far. <p>Day 4. Place backing on fabric image, and create back and cover of book.</p> <ol style="list-style-type: none"> Pass out artwork, and one 9x12 chipboard piece. Have students tape collage to chipboard by wrapping edge of burlap around board and taping it down to the back. Have students write name on back of board and collect. Pass out another 9x12 piece of chipboard and the two 4.5x6 pieces of chipboard. Have students select different fabric pieces that go together to cover one side of 9x12 board. Fabric pieces should be cut into 3x3 pieces so when glued to board the entire board is covered. (you can do this or they can) Using more fabric that goes with the fabric that students used on the back have students cover one side of both 4.5x6 pieces. Encourage students to cut fabric into a geometric or decorative pattern as this will be the cover of their book. Have students write name on all pieces and collect. With any left over time have students rewrite their short narrative about their artwork on a 4.5x6 piece of paper. (you may need an extra day to finish all this) <p>Day 5. Assemble book</p> <ol style="list-style-type: none"> Pass out all parts of book, i.e., image, back of book, doors. Pass out ribbon and masking tape. Have students lay back of book, fabric side down in front of students and place doors one on each side, fabric side down, of back of book. Have students tape one side of ribbon end to back of book and the other end of the ribbon to door on the same side to create hinge. Repeat this until two hinges are attached to both doors/back. And one piece of ribbon is attached to outside center of doors. Glue student image/artwork to back of book with hot glue (teacher) or with white glue (student). Pass out two white 4.5x6 tag board or mat board pieces per student. Have student glue white board over inside of door and then glue completed written narrative to inside cover of door/s. Have student sign artwork somewhere.
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Assessment:	<p>Teacher uses <i>Assessment Rubric for Visual Arts</i> (page 19) for the product and procedures based on the GLI's and pre-assessment questions.</p> <p>Criteria for finished product GLI A42C4</p> <ol style="list-style-type: none"> 1. Did student create a narrative image that expresses an event from personal experience? 2. Does narrative writing match image 3. Did student follow directions for creating and construction? 4. Is craftsmanship acceptable for that student's ability?
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RETEACH

- To assist students in identifying and describing artwork from Aminah Robinson's African culture in Ohio, the teacher can display artworks that are similar and drastically different from Robinson's work. Students can take turns picking out her art and explaining how they can tell it is hers.
- For students having difficulty explaining how the work of Aminah Robinson relates to Ohio History, the teacher can have the students research important local events during Robinson's lifetime and see how she contributed to and documented these events.
- To encourage students to give and receive constructive feedback, the teacher can have students write comments anonymously and put them into a bag. The comments can be randomly selected and shared with the group.
- For students struggling with explaining how works of art can reflect the beliefs, attitudes and traditions of Aminah Robinson, the teacher can have student volunteers present their artworks and explain how they included symbols or objects to convey personal meanings.
- To help with creating a narrative image, students can list 5 important parts of their story on index cards. They can rearrange the components until placed in a logical, sequential order.

EXTENSIONS AND RELATED LESSONS

- Related lessons or extensions could be introducing the artist Faith Ringgold and exploring the natural connection of media between the two artists.



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

Grade Level:	4
Grading Period:	1
Unit:	Printmaking/Collage
Lesson Title:	Chameleons are Cool
Connections/Integration:	Language Arts
Duration:	3-4, one-hour art classes
Grade Level Indicators:	A42A1, A45A1, A45A2

PRE-ASSESSMENT

Multiple Choice:

1. What is a pattern? **GLI A45A1**
 - a. A picture of someone
 - b. Something that repeats itself
 - c. The part of a picture that appears farthest from the viewer
 - d. What the artwork is about

Answer: b

Short Answer:

2. Give me an example of a pattern. **GLI A45A1**

Possible answers: A pattern is anything that repeats itself so any example of something repeating itself would be a correct answer i.e. color, line, shape, sound.

4 Point Rubric

- 4 Students can draw or write a complex repeating pattern with several repeating elements (for example, aBcD, aBcD, aBcD, aBcD).
- 3 Students can draw or write a repeating pattern with more than two elements (abc, abc, abc).
- 2 Students can draw or write a simple repeating pattern (ab ab ab ab).
- 1 Students cannot provide an example or are non-responsive.

Extended Response:

3. Describe in words and motion how a pattern can create a rhythm in dance or music. **GLI A45A2**

Possible answers: The repetitiveness of a pattern can be connected to a beat in song or dance. This beat can produce a rhythm found in music and dance.

4 Point Rubric

- 4 Students can verbalize and demonstrate a complex pattern when hearing the beat in dance or music.
- 3 Students can verbalize and demonstrate a simple pattern when hearing the beat in dance or music
- 2 Students can demonstrate but not explain how the repetitiveness of a pattern is connected to a beat in dance or music.
- 1 Students can not verbalize and demonstrate how the repetitiveness of a pattern is connected to beat in dance or music.

CLASSROOM EVIDENCE/LEVELS OF MASTERY

GLI A42A1	Identify and select art materials, tools and processes to achieve specific purposes in their artworks.
Proficient:	Students are able to identify and select art materials, tools and processes to achieve specific purposes when creating their multi media collage.
Emerging:	With teacher and peer assistance students are able to identify and select art materials, tools and processes to achieve specific purposes when creating their multi media collage.
Advanced:	Independently, students are able to identify and select art materials, tools and processes to achieve specific purposes when creating their multi media collage.
GLI A45A1	Identify and describe common themes, subject matter and ideas expressed across arts disciplines
Proficient:	Students are able to identify and describe the use of rhythm and patterns and connect it to the use of rhythm and pattern in dance or music.
Emerging:	With teacher and peer assistance students are able to identify and describe the use of rhythm and pattern and connect it to the use of rhythm and pattern in dance or music.
Advanced:	Independently, students are able to identify and describe the use of rhythm and pattern and connect it to the use of rhythm and pattern in dance or music.
GLI. A45A2	Describe how selected visual art elements or principles are used in one or two other arts disciplines (e.g., color, unity, variety, and contrast).
Proficient:	Students are able to describe how rhythm and pattern are used in dance and music.
Emerging:	With teacher and peer assistance students are able to describe how rhythm and pattern are used in dance and music.
Advanced:	Independently, students are able to describe how rhythm and pattern are used in dance and music.

STANDARDS	Benchmark A	Benchmark B	Benchmark C	Benchmark D
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SUGGESTED TEACHING STRATEGIES AND ACTIVITIES	
Product:	Multi-media chameleon collage with printmaking and patterns
Materials/Media:	<ul style="list-style-type: none"> • Example of African music • CD, <i>Deep Forest</i> • CD player • Book: <i>Chameleons are Cool</i>, Martin Jenkins • Chameleons template (Appendix A-154) • Tree template (Appendix A-155) • 12" x18" red construction paper • 9" x12" brown construction paper • 9" x12" black construction paper • 12x18 green construction paper • 9" x12" yellow construction paper • Glue, colored pencils • Foam stamps of leaves, bugs, frogs or other jungle theme images • Stamp pads in black and green • Silver sharpie markers • Scissors
Theme/Culture:	Rhythm, movement, African culture
Resources:	Music CD <i>Deep Forest</i> , CD player, book <i>Chameleons are Cool</i>
Vocabulary:	Pattern, rhythm
Processes/Procedures:	<p>Prep prior to first class: make enough so you have one per student.</p> <ol style="list-style-type: none"> 1. Trace chameleon template (Appendix A-154) onto 9" x 12" yellow construction paper. <ul style="list-style-type: none"> • Or have students trace the chameleon template. 2. Trace tree template (Appendix A-155) onto 9" x 12" brown construction paper. 3. Glue 9" x 12" black construction paper to the center of 12" x 18" red construction paper. <ul style="list-style-type: none"> • Or cut a piece of oak tag to 9" x12" and trace it onto the 12" x 18" red construction paper. Then show students how to glue the black construction paper onto the red construction paper. <p>Day one: Stamping frame pattern</p> <ol style="list-style-type: none"> 1. Introduce lesson by asking students what a pattern is and to give you an example. 2. Chose one of their examples and start repeating it asking the class to join in. 3. After a short time of this begin to move with the beat or rhythm of the pattern. 4. As students start to join in but before they get out of control, stop them and explain that visual art is not the only art discipline that uses rhythm and pattern. 5. Play a short selection from the music CD <i>Deep Forest</i> letting students move to the rhythm of the music. Stop before students lose control. 6. Discuss how a pattern can create a rhythm in dance or music. 7. Explain they will be using two different stamps to create a rhythm or pattern around the boarder of a piece of paper.

	<ol style="list-style-type: none"> 8. Pass out 12" x 18" red construction paper with 9" x 12" black construction paper glue to center. 9. Have students put name on back of paper. 10. Pass out foam stamps and stamp pads. Teacher note: each student should have access to two different stamps and one green stamp pad and one black stamp pad. 11. Have students print stamps on red part of paper around black paper. 12. Instruct students that they must create a pattern with their stamps that mimics a rhythm. Encourage overlapping of images. 13. Have students return stamps and pads and turn in work. <p>Day 2: Creating tree setting as background for chameleon.</p> <ol style="list-style-type: none"> 1. Pass out artwork from last class period. 2. Pass out 9" x 12" brown construction paper with tree template already copied onto it, green 12" x 18" construction paper, glue, and scissors. 3. Have students cut out tree trunk, glue tree to left hand side of 9" x 12" black paper; this paper is already glued to center of artwork from last class; throw away scrap brown paper. 4. Using green construction paper show students how to divide paper in to twelve smaller pieces by folding paper to make sections. 5. Have students cut green paper apart into the twelve smaller pieces. 6. Using the smaller pieces show students how to fold paper in half and cut out half a leaf shape so that when opened back up a full leaf is formed. Teacher note: this is a good example of symmetry and can be used as a quick discussion of this term. 7. Have them make their twelve leaves using this method. 8. Once student have finished making their leaves let them arrange them onto the tree branch as they see fit. Glue them down with one dot of glue so some of the leaf sticks up from background paper when they are happy with final arrangement. Not all leaves have to be used and more than twelve can be used if the student wants. 9. Collect artwork. <p>Day 3: Creating Chameleon</p> <ol style="list-style-type: none"> 1. Open lesson by reading the book <i>Chameleons are Cool</i> by Martin Jenkins. 2. Explain the students are going to create their own chameleon to put in the artwork they have been working on. 3. Pass out 9" x 12" yellow construction paper with copied chameleon outline on it. 4. Use images from book to discuss the part of the book where the author talks about the different kinds of noses chameleons have. 5. Have students choose a nose type and draw it onto their chameleon outline, cut out their chameleon and throw away the scraps. 6. Use images from book to discuss the part of the book where the author talks about the different kinds colors and patterns chameleons have. 7. Ask students to choose a color scheme for their chameleon and create a pattern on their chameleon's entire body using colored pencils. 8. Pass out colored pencil and let students work. 9. When student finishes chameleon give them their artwork from last class period and show them how to glue the chameleon onto tree branch with a
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	<p>couple dots of glue and bending chameleons' body so it raises off the background paper a little.</p> <p>10. Finish by embellishing frame pattern with silver sharpie markers. Teacher note: some students may need two days to complete this day's procedures.</p>
Assessment:	Teacher uses <i>Assessment Rubric for Visual Arts</i> (page 19) for the product and procedures based on the GLIs and pre-assessment questions.
RETEACH	
<ul style="list-style-type: none"> • For students struggling with identifying and describing rhythm in art and other art disciplines, give them a piece of paper and pencil, have them listen to a music selection with their eyes closed, and see if they can draw the movement or rhythm they hear. • For students struggling with describing how rhythm is used in other art disciplines, show them a video where the characters are moving or dancing to the background or theme music. 	
EXTENSIONS AND RELATED LESSONS	
<ul style="list-style-type: none"> • Lesson 11 in the fourth grade <i>Art Express</i> book also deals with rhythm and unity and would be a good extension to this lesson. 	



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

Grade Level:	4
Grading Period:	2
Unit:	Drawing
Lesson Title:	The Contour of Your Shoe
Connections/Integration:	Writing
Duration:	3-4 one-hour classes
Grade Level Indicators:	A42B2, A44C4

PRE-ASSESSMENT

Multiple Choice:

1. Which book would you most likely find contour line drawings? **GLI A42B2**
 - a. A picture book
 - b. A coloring book
 - c. A book about an artist
 - d. A novel

Answer: b.

Short Answer:

2. Show students an example of a contour line drawing and ask them to give you a sentence that describes it. **GLI A44C4**

Possible answers: Any descriptive words like outline, black and white, or outside edges would describe the look of the drawing.

4 Point Rubric

- 4 Students describe the drawing using appropriate vocabulary, noting the emphasis on linear qualities *and* the absence of shading.
- 3 Students describe the drawing noting the emphasis on linear qualities.
- 2 Students describe the imagery but do not take notice of the media or technique.
- 1 Students cannot correctly describe the look of contour line drawing or are not responsive.

Extended Response:

3. Describe how different kinds of lines, shapes or colors can express different feelings. **GLI A44C4 & A42B2**

Possible answers: Different kinds of lines, for example, zigzag, curvy, straight, shapes, and colors can express different feeling based on how they are drawn or used. Zigzag lines give a sense of movement or energy where straight lines can appear to be calmer. In western culture, red is a color associated with movement or energy where as blue in associated with calmness, and so on.


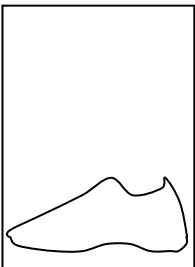
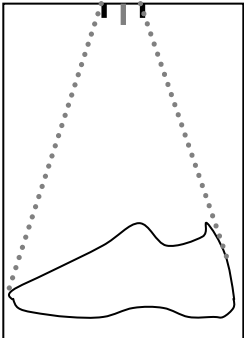
4 Point Rubric

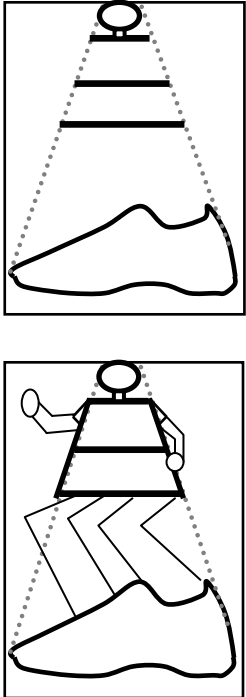
- 4 Students show a clear understanding, through the use of examples how different lines, shapes *and* colors can express different ideas or feelings.
- 3 Students show an understanding, through the use of examples, how a single element or principle can express ideas or feelings (e.g. only referencing line or only color).
- 2 Students show a limited understanding of how different lines, shapes or colors can express different ideas or feelings.
- 1 Students show no understanding of how different lines, shapes or colors can express different ideas or feelings.

CLASSROOM EVIDENCE/LEVELS OF MASTERY	
GLI. A42B2 Discuss their artworks in terms of line, shape, color, texture and composition.	
Proficient:	Students are able to discuss their artworks in terms of line, shape, color, texture and composition.
Emerging:	With teacher and peer assistance students are able to discuss their artworks in terms of line, shape, color, texture and composition.
Advanced:	Independently, students are able to discuss their artworks in terms of line, shape, color, texture and composition.
GLI. A44C4 Describe the successful use of one expressive element in an artwork, using sensory details and descriptive language.	
Proficient:	Students are able to write a descriptive sentence about their artwork.
Emerging:	With teacher and peer assistance students are able to write a descriptive sentence about their artwork.
Advanced:	Independently, students are able to write a descriptive sentence about their artwork.

STANDARDS	Benchmark A	Benchmark B	Benchmark C	Benchmark D
1. HISTORICAL, CULTURAL, AND SOCIAL CONTEXTS: Students understand the impact of visual art on the history, culture, and society from which it emanates. They understand the cultural, social and political forces that, in turn, shape visual art communication and expression. Students identify the significant contributions of visual artists to cultural heritage. They analyze the historical, cultural, social and political contexts that influence the function and role of visual art in the lives of people.	Recognize and describe visual art forms and artworks from various times and places. 1. Identify and describe artwork from various cultural/ethnic groups (e.g., Paleo Indians, European immigrants, Appalachian, Amish, African, or Asian groups) that settled in Ohio over time. (A41A1)	Identify art forms, visual ideas and images and describe how they are influenced by time and culture. 2. Compare and contrast art forms from different cultures and their own cultures. (A41B2)	Identify and describe the different purposes people have for creating works of art. 3. Compare the decorative and functional qualities of artwork from cultural/ethnic groups within their communities. (A41C3)	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. Select an Ohio artist and explain how the artist's work relates to Ohio history. (A41D4) 5. Construct a simple timeline that places selected artists and their works next to historical events in the same time period. (A41D5)
2. CREATIVE EXPRESSION AND COMMUNICATION: Students create artworks that demonstrate understanding of materials, processes, tools, media, techniques and available technology. They understand how to use art elements, principles and images to communicate their ideas in a variety of visual forms.	Demonstrate knowledge of visual art materials, tools, techniques and processes by using them expressively and skillfully. 1. Identify and select art materials, tools and processes to achieve specific purposes in their artworks. (A42A1)	Use the elements and principles of art as a means to express ideas, emotions and experiences. 2. Discuss their artworks in terms of line, shape, color, texture and composition. (A42B2) 3. Initiate and use strategies to solve visual problems (e.g., construct 3-D art objects that have structural integrity and a sense of completeness. (A42B3)	Develop and select a range of subject matter and ideas to communicate meaning in 2-D and 3-D works of art. 4. Create a narrative image (e.g., objects well-connected and in a sequence) that expresses an event from personal experience. (A42C4)	Recognize and use ongoing assessment to revise and improve the quality of original artworks. 5. Give and receive constructive feedback to produce artworks that meet learning goals. (A42D5)
3. ANALYZING AND RESPONDING: Students identify and discriminate themes, media, subject matter and formal technical and expressive aspects in works of art. They understand and use the vocabulary of art criticism to describe visual features, analyze relationships and interpret meanings in works of art. Students make judgments about the quality of works of art using the appropriate criteria.	Identify and describe the visual features and characteristics in works of art. 1. Compare and contrast how art elements and principles are used in selected artworks to express ideas and communicate meaning. (A43A1)	Apply comprehension strategies (e.g. personal experience, art knowledge, emotion, perceptual and reasoning skills) to respond to a range of visual artworks. 2. Explain the function and purpose (e.g., utilitarian, decorative, social and personal) of selected art objects (A43B2) 3. Describe how artists use symbols and imagery to convey meaning in culturally representative works. (A43B3)	Contribute to the development of criteria for discussing and judging works of art. 4. Explain how an art critic uses criteria to judge artworks. (A43C4) 5. Refer to criteria when discussing and judging the quality of works of art. (A43C5)	
4. VALUING THE ARTS/ AESTHETIC REFLECTION: Students understand why people value visual art. They present their beliefs about the nature and significance of selected artworks and the reasons for holding these beliefs. Students reflect on and respect diverse points of view about artworks and artifacts.	Apply basic reasoning skills to understand why works of art are made and valued. 1. Explain how works of art can reflect the beliefs, attitudes and traditions of the artist. (A44A1) 2. Reflect on and develop their own beliefs about art (e.g., how art should look, what it should express or how it should be made). (A44A2)	Form their own opinions and views about works of art and discuss them with others. 3. Support their viewpoints about selected works of art with examples from the works. (A44B3)	Distinguish and describe the aesthetic qualities in works of art. 4. Describe the successful use of one expressive element in an artwork, using sensory details and descriptive language. (A44C4)	
5. CONNECTIONS, RELATIONSHIPS AND APPLICATIONS: Students connect and apply their learning of visual art to the study of other arts areas and disciplines outside the arts. They understand relationships between and among concepts and ideas that are common across subjects in the curriculum. Students recognize the importance of lifelong learning and experience in visual art.	Demonstrate the relationship the visual arts share with other arts disciplines as meaningful forms of nonverbal communication. 1. Identify and describe common themes, subject matter and ideas expressed across arts disciplines (A45A1) 2. Describe how selected visual art elements or principles are used in one or two other arts disciplines (e.g., color, unity, variety, and contrast). (A45A2)	Use the visual arts as a means to understand concepts and topics studied in disciplines outside the arts. 3. Relate concepts common to the arts and disciplines outside the arts (e.g., composition, balance, form and movement). (A45B3)	Create and solve an interdisciplinary problem using visual art processes, materials and tools. 4. Demonstrate technical skill by creating an art product that uses common materials and tools from different subject areas (e.g., ruler, compass, graph paper and computer). (A45C4)	Describe how visual art is used in their communities and the world around them and provide examples. 5. Read biographies and stories about key artists from Ohio and describe how their work reflects and contributes to Ohio history. (A45D5) 6. Recognize and identify a range of careers in visual art (e.g., fashion designer, architect, graphic artists and museum curator). (A45D6)

SUGGESTED TEACHING STRATEGIES AND ACTIVITIES

Product:	A contour line drawing of students shoe with self-portrait
Materials/Media:	<ul style="list-style-type: none"> • Students' shoe • Drawing pencils • Erasers, rulers • 12" x 18" white drawing paper • Markers • Crayons • 16" x 22" construction paper any color.
Theme/Culture:	Drawing
Resources:	There are no particular images or books needed of this lesson, however the teacher may find in helpful to have some examples of contour line drawings to show the students.
Vocabulary:	Contour
  <p>Processes/Procedures:</p> 	<p>Day 1: Begin drawing contour line drawing of shoe</p> <ol style="list-style-type: none"> 1. Begin class with a short discussion about contour line. Explain the difference between contour drawings and drawings that have value and details inside of the drawing. 2. Explain to the students that they will be expected to create a contour line drawing of their shoe for this project. 3. Pass out 12" x 18" white papers and tell the students to place the paper vertically/portrait style. 4. Show students how to place their shoe on top of the paper and at the bottom of the paper. Demonstrate how to trace ONLY the inside of the shoe on the paper. From the big toe to the heel. 5. Move the shoe to leave the line. This line will be the bottom of the shoe. Then demonstrate how to look at the shape of the shoe (triangle like or round) and where the laces are in relationship to the shoe. Show how to draw the whole shoe first using a contour line. Have students show you the contour line before adding details of their shoes. 6. If time permits, students can start adding details. 7. Have students put name on work and collect. 8. Clean up all supplies. <p>Day 2: Drawing self-portrait</p> <ol style="list-style-type: none"> 1. Pass out artwork and rulers. 2. Instruct students to find the middle of their paper along the top of the paper by either: <ul style="list-style-type: none"> • folding the paper • making small crease at fold • measuring with ruler from corner in 6" 3. From the middle of the paper, have students place a mark 1 inch mark on either side of the middle line. These lines will be the guides for drawing portrait. 4. Have students use the ruler to line up toe of shoe to the 1" mark that is on the same side of their paper as the toe of their shoe. Draw guideline from mark to toe of shoe lightly. 5. Do the same from the heel of shoe to 1" mark on the same side of their

	<p>paper as the heel of their shoe.</p> <ol style="list-style-type: none"> 6. Explain to students that they will use these lines as guidelines for drawing a full body self-portrait attached to their shoe. 7. Show students how to find the half way point from top of shoe to top of paper. Explain this is the bottom of the person's shorts. 8. In a step-by-step method, with your example on the board show students how to draw the body parts needed to make a person. Below that line show students how to draw the legs. Above the line show students how to draw the torso, arms, neck....etc. 9. Begin with head at top of paper and make is small so it fits within 2" guidelines and gives the allusion of perspective. (head is small and shoe life size) 10. Encourage students to draw bent legs and arms to express movement. A short discussion of different kinds of angles might be beneficial. 11. Collect artwork and clean up all materials. <p>Day 3: Finish drawing and do frame</p> <ol style="list-style-type: none"> 1. Pass back artwork and let students finish drawing. 2. Have 16" x 22" construction paper available for students when they are ready for it. 3. Show students how to use a crayon to make a rubbing of the sole of their shoe around the outside of the 16" x 22" paper. 4. When rubbing is complete have the students glue contour drawing to center of 16" x 22" paper to create a frame. 5. In art books or extra writing paper have student write a descriptive sentence about their artwork with the sentence beginning with the writing prompt. "My shoe takes me...." 6. Proof read sentence when students have completed it. Then, have students print sentence around artwork in frame area with marker.
<p>Assessment:</p>	<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

- If students are struggling with discussing or describing their artwork in terms of line, shape, color, texture and composition, display a list of vocabulary words on the board and instruct students to find examples around the room that fit each word. Then, have students use the same words to describe their project.
- For students having difficulty describing an expressive element in an artwork using sensory details and descriptive language, brainstorm a list of adjectives and practice inserting them into sentences to provide examples.

EXTENSIONS AND RELATED LESSONS

- Have students work in pairs and create blind contour line drawings of the other person.
- Have students trace the outlines of certain artwork on tracing paper, then recolor artwork in colors other than the original and then compare and contrast the original with the newly colored one.



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

Grade Level:	4
Grading Period:	2
Unit:	Clay
Lesson Title:	Storyteller Dolls
Interdisciplinary Connections.	Language Arts
Duration:	2-3, one-hour art classes
Grade Level Indicators:	A41B2, A41C3

PRE-ASSESSMENT

Multiple Choice:

1. Show them the image of a storyteller doll and ask them what culture do they think made this artwork?
GLI A41B2
 - a. Native American
 - b. European
 - c. American
 - d. Chinese

Answer: a

Short Answer:

2. Display various examples (two or three dimensional) of clay figures or pottery from different cultures. The pieces should clearly represent decorative and functional works. Try to include cultures represented in your classroom population. Ask students if they can decide what culture made the pieces, *and* how they think each piece *is used*. **GLI A41C3**

Possible answers: Responses will vary. Students may respond that a work is meant to hang on the wall, or to hold water. They should note the difference between pieces that are containers versus those that appear to be sculptures. Students may be able to broadly identify work as Native American (“Indian”), Asian, or “American.”

4 Point Rubric

- 4 Students can compare the decorative and functional qualities of chosen artwork and explain how these qualities may differ between cultural/ethnic groups.
- 3 Students can compare the decorative and functional qualities of chosen artwork but have difficulty explaining how these qualities may differ between cultural/ethnic groups.
- 2 Students can suggest comparisons about cultures *or* functions but not both.

- 1 Students can not compare the decorative and functional qualities of chosen artworks.

Extended Response:

3. Tell the students that they will be learning about a doll that is created by a group of Native Americans called the Pueblos. Show them an image of a storyteller doll and ask them how this doll is different or the same from dolls they may have at home or seen others playing with. **GLI A41B2**

Possible answers: The storyteller dolls are made of clay and have many little dolls attached to them. The mouth of the largest doll is normally open to give the impression that that person is singing or telling a story. The storytellers can be men, women or animals and some dolls have been made that have more than 100 children attached to the main doll.

3-Point Rubric

- 4 Students can correctly compare and contrast many similarities and differences between storyteller dolls and dolls from their own cultures.
- 3 Students can correctly compare and contrast some similarities and differences between storyteller dolls and dolls from their own cultures.
- 2 Students can accurately describe what they see, but cannot draw conclusions regarding similarities or differences to their own cultures.
- 1 Students can describe or compare the Storytellers or are non-responsive.

CLASSROOM EVIDENCE/LEVELS OF MASTERY	
GLI A41B2 Compare and contrast art forms from different cultures and their own cultures.	
Proficient:	Students are able to compare and contrast the Pueblo storyteller dolls with dolls from their own culture.
Emerging:	With teacher and peer assistance students are able to compare and contrast the Pueblo storyteller dolls with dolls from their own culture.
Advanced:	Independently, students are able to compare and contrast the Pueblo storyteller dolls with dolls from their own culture.
GLI. A41C3 Compare the decorative and functional qualities of artwork from cultural/ethnic groups within their communities.	
Proficient:	Students are able to compare the decorative and functional qualities of different kinds of dolls from groups within their communities.
Emerging:	With teacher and peer assistance students are able to compare the decorative and functional qualities of different kinds of dolls from groups within their communities.
Advanced:	Independently, students are able to compare the decorative and functional qualities of different kinds of dolls from groups within their communities.

STANDARDS	Benchmark A	Benchmark B	Benchmark C	Benchmark D
1. HISTORICAL, CULTURAL, AND SOCIAL CONTEXTS: Students understand the impact of visual art on the history, culture, and society from which it emanates. They understand the cultural, social and political forces that, in turn, shape visual art communication and expression. Students identify the significant contributions of visual artists to cultural heritage. They analyze the historical, cultural, social and political contexts that influence the function and role of visual art in the lives of people.	Recognize and describe visual art forms and artworks from various times and places. 1. Identify and describe artwork from various cultural/ethnic groups (e.g., Paleo Indians, European immigrants, Appalachian, Amish, African, or Asian groups) that settled in Ohio over time. (A41A1)	Identify art forms, visual ideas and images and describe how they are influenced by time and culture. 2. Compare and contrast art forms from different cultures and their own cultures. (A41B2)	Identify and describe the different purposes people have for creating works of art. 3. Compare the decorative and functional qualities of artwork from cultural/ethnic groups within their communities. (A41C3)	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. Select an Ohio artist and explain how the artist's work relates to Ohio history. (A41D4) 5. Construct a simple timeline that places selected artists and their works next to historical events in the same time period. (A41D5)
2. CREATIVE EXPRESSION AND COMMUNICATION: Students create artworks that demonstrate understanding of materials, processes, tools, media, techniques and available technology. They understand how to use art elements, principles and images to communicate their ideas in a variety of visual forms.	Demonstrate knowledge of visual art materials, tools, techniques and processes by using them expressively and skillfully. 1. Identify and select art materials, tools and processes to achieve specific purposes in their artworks. (A42A1)	Use the elements and principles of art as a means to express ideas, emotions and experiences. 2. Discuss their artworks in terms of line, shape, color, texture and composition. (A42B2) 3. Initiate and use strategies to solve visual problems (e.g., construct 3-D art objects that have structural integrity and a sense of completeness. (A42B3)	Develop and select a range of subject matter and ideas to communicate meaning in 2-D and 3-D works of art. 4. Create a narrative image (e.g., objects well-connected and in a sequence) that expresses an event from personal experience. (A42C4)	Recognize and use ongoing assessment to revise and improve the quality of original artworks. 5. Give and receive constructive feedback to produce artworks that meet learning goals. (A42D5)
3. ANALYZING AND RESPONDING: Students identify and discriminate themes, media, subject matter and formal technical and expressive aspects in works of art. They understand and use the vocabulary of art criticism to describe visual features, analyze relationships and interpret meanings in works of art. Students make judgments about the quality of works of art using the appropriate criteria.	Identify and describe the visual features and characteristics in works of art. 1. Compare and contrast how art elements and principles are used in selected artworks to express ideas and communicate meaning. (A43A1)	Apply comprehension strategies (e.g. personal experience, art knowledge, emotion, perceptual and reasoning skills) to respond to a range of visual artworks. 2. Explain the function and purpose (e.g., utilitarian, decorative, social and personal) of selected art objects (A43B2) 3. Describe how artists use symbols and imagery to convey meaning in culturally representative works. (A43B3)	Contribute to the development of criteria for discussing and judging works of art. 4. Explain how an art critic uses criteria to judge artworks. (A43C4) 5. Refer to criteria when discussing and judging the quality of works of art. (A43C5)	
4. VALUING THE ARTS/ AESTHETIC REFLECTION: Students understand why people value visual art. They present their beliefs about the nature and significance of selected artworks and the reasons for holding these beliefs. Students reflect on and respect diverse points of view about artworks and artifacts.	Apply basic reasoning skills to understand why works of art are made and valued. 1. Explain how works of art can reflect the beliefs, attitudes and traditions of the artist. (A44A1) 2. Reflect on and develop their own beliefs about art (e.g., how art should look, what it should express or how it should be made). (A44A2)	Form their own opinions and views about works of art and discuss them with others. 3. Support their viewpoints about selected works of art with examples from the works. (A44B3)	Distinguish and describe the aesthetic qualities in works of art. 4. Describe the successful use of one expressive element in an artwork, using sensory details and descriptive language. (A44C4)	
5. CONNECTIONS, RELATIONSHIPS AND APPLICATIONS: Students connect and apply their learning of visual art to the study of other arts areas and disciplines outside the arts. They understand relationships between and among concepts and ideas that are common across subjects in the curriculum. Students recognize the importance of lifelong learning and experience in visual art.	Demonstrate the relationship the visual arts share with other arts disciplines as meaningful forms of nonverbal communication. 1. Identify and describe common themes, subject matter and ideas expressed across arts disciplines (A45A1) 2. Describe how selected visual art elements or principles are used in one or two other arts disciplines (e.g., color, unity, variety, and contrast). (A45A2)	Use the visual arts as a means to understand concepts and topics studied in disciplines outside the arts. 3. Relate concepts common to the arts and disciplines outside the arts (e.g., composition, balance, form and movement). (A45B3)	Create and solve an interdisciplinary problem using visual art processes, materials and tools. 4. Demonstrate technical skill by creating an art product that uses common materials and tools from different subject areas (e.g., ruler, compass, graph paper and computer). (A45C4)	Describe how visual art is used in their communities and the world around them and provide examples. 5. Read biographies and stories about key artists from Ohio and describe how their work reflects and contributes to Ohio history. (A45D5) 6. Recognize and identify a range of careers in visual art (e.g., fashion designer, architect, graphic artists and museum curator). (A45D6)

SUGGESTED TEACHING STRATEGIES AND ACTIVITIES	
Product:	Storyteller dolls made from clay
Materials/Media:	<ul style="list-style-type: none"> • Red clay • Canvases • Toothbrushes • Water and bowls • Pencil • Paint brushes • Black acrylic paint • Paint shirts (recommended) • Sharpie markers • Art books or writing paper
Theme/Culture:	Native American - Pueblo
Resources:	<p><i>Art Express</i>, Grade Two (Red book)</p> <ul style="list-style-type: none"> • Unit 3, pg. 66-67. <p>Arts Resource Center:</p> <ul style="list-style-type: none"> • Examples of clay figures or pottery from different cultures.
Vocabulary:	Clay, sculpture
Processes/Procedures:	<p>Day 1: Making the clay storyteller dolls</p> <ol style="list-style-type: none"> 1. Let students examine the various examples of clay figures or pottery you collected for them to view. Ask students to explain how they think each artwork is used. 2. Tell students they are going to be learning about a type of artwork created by a group of Native Americans known as the Pueblos. These artworks are called storytellers. 3. Ask the students if they have ever used a doll to help them tell a story. Discuss why they might do this and how their story may be different if they did not use a doll to help them tell a story. 4. Show them the image of a storyteller doll and ask them how the storyteller dolls are different from dolls they are familiar with. 5. Explain the materials they will get to help them make their own storyteller doll and show them how to pinch and pull the clay into the shapes to make the doll. 6. Pass out canvases to cover their work area. (they will keep the clay from sticking to the table) 7. Pass out water, bowls, and tooth brushes. (This is for slipping and scoring the clay so they can attach the children to the main doll.) 8. Pass out baseball size amount of red clay to each student. 9. Have them begin by forming the head of the main doll. Then, using the extra clay, form the body, arms and legs from one piece of clay by pinching the clay outwards to make arms and legs. 10. Attach head to main body using the toothbrush and water to slip and score. 11. Have them use a pencil to poke a mouth in main doll's head so as to make it look as if it were talking. 12. Form listeners or children in the same way but smaller and no open mouth.

	<p>13. Attach them to mail doll with toothbrushes and water.</p> <p>14. Students can create as many “listeners or children” as class time allows or until they are pleased with their artworks’ appearance.</p> <p>15. Collect storyteller from student one at a time so you can mark name on bottom with pencil.</p> <p>16. Clean up all materials.</p> <p>Day 2: Adding details to storyteller dolls</p> <ol style="list-style-type: none"> 1. Pass back fired storytellers, paint shirts, black acrylic paint, and paint brushes. 2. Show students how to use the paint and brush to paint the hair on each of their people. 3. Instruct them to use sharpie markers for the details such as eyes, nose eyebrows and mouths. 4. If students finish early have them write a short story about a family tradition on writing paper or in their art books. <p>Possible Day 3: some teachers may find they want to give students two days to create their storytellers. If this is the case, artwork must be stored in an airtight manner to prevent clay from drying out.</p>
Assessment:	Teacher uses <i>Assessment Rubric for Visual Arts</i> (page 19) for the product and procedures based on the GLIs and pre-assessment questions.

RETEACH

- For students struggling with comparing artwork from different cultures to their own culture, have them think of a story they would want to tell, and ask them to explain what kind of doll they might use or make to help them tell that story.
- To help students having difficulty comparing the decorative and functional qualities of artwork from cultural/ethnic groups within their communities, choose one object (i.e. vase, basket, or blanket) and make an extensive list of characteristics that make the object functional and a list of ways the object can be decorative. Relate concepts learned back to storyteller dolls.

EXTENSIONS AND RELATED LESSONS

- Have students form small groups and take turns being storytellers while the others are being the listeners.
- Introduce other Native American Cultures and talk about pattern and designs commonly found in different cultures, for example, geometric.
- Look at other sculptures of people or figures from multiple cultures and compare and contrast, clothing, subject matter and media.



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

Grade Level:	4
Grading Period:	3
Unit:	Painting
Lesson Title:	Lovely Landscapes
Connections/Integration:	Science
Duration:	2-3, one-hour art classes
Grade Level Indicators:	A41D5, A43A1, A43C4, A43C5, A44A2, A44B3

PRE-ASSESSMENT

Multiple Choice:

- Using selected artwork listed in teacher resources section, ask students: “These artworks are examples of?” **GLI A44B3**
 - portraits
 - still-life
 - landscapes
 - sculptures**Answer: c.**
- Show students the selected work *Mediterranean Scene*, Raoul Dufy, ca. 1920-40. Ask them “What elements or principles in this work of art make help give it the feeling of excitement or energy? **GLI A43A1**
 - the shapes
 - the patterns
 - the lines
 - the unity**Answer: c.**

Short Answer:

- Display *Art and Culture timeline* (**Appendix A-164 to A-171**) and pass out identification cards for selected artworks (**Appendix A-163**). Ask students to tell you or show you where on the timeline these artworks would belong and give one example of an event that occurred during that same time. **GLI A41D5**

Possible answers: Student must correctly match date of artwork with corresponding date on time line then using time line list one event that took place in the same time period.

4 Point Rubric

- 4 Students can correctly place all four artworks on the timeline, and can list an event that occurred during that time period.
- 3 Students can correctly place two or three artworks on time line and list one event that occurred during the same time period.
- 2 Students can list events that correspond to where they placed artworks, but they are placed incorrectly on the timeline.
- 1 Students can not correctly place artwork in time line.

Extended Response:

4. Using selected artworks teacher will explain about the different styles represented. Have students write down the title of the work they feel is best, then have them give reasons as to why they have made this choice. Ask students to do the same about the artwork they like the least. Ask students to share their responses with the class by comparing and contrasting students who pick the same artwork where one thinks it is the best and another thinks it is the worst. **GLIs: A43C4, A43C5, A44A2, A44B3**

Possible answers: The best or worst artwork is a choice of the student, however the reasons used to support their choice should reflect, thought and reason beyond a response of “because I like it”. If this is the answer you get ask student to explain why they like it (i.e. the color, subject, way it is painted, composition).

4-Point Rubric

- 4 – Students have clearly made a best and worst choice and given or listed at least 2 reflective and thoughtful reasons for their choice based on elements found directly in the artwork.
- 3 Students have clearly made a best and worst choice and given or listed at least 1 reflective and thoughtful reason for their choice based on elements found directly in the artwork.
- 2 – Students have made a best and worst choice but have difficulty listing or giving reflective and thoughtful reasons for their choice based on elements found directly in the artwork.
- 1 – Students have not clearly made a best and worst choice can not give or list reflective and thoughtful reasons for their choice based on elements found directly in the artwork.

CLASSROOM EVIDENCE/LEVELS OF MASTERY

GLI. A41D5 Construct a simple timeline that places selected artists and their works next to historical events in the same time period.	
Proficient:	Students are able to place selected artists and their works next to historical events in the same time period.
Emerging:	With teacher and peer assistance students are able to place selected artists and their works next to historical events in the same time period.
Advanced:	Independently, students are able to place selected artists and their works next to historical events in the same time period.
GLI. A43C4 Explain how an art critic uses criteria to judge artworks.	
Proficient:	Students are able to identify criteria used to judge artworks.

Emerging:	With teacher and peer assistance students are able to identify criteria used to judge artworks.
Advanced:	Independently, students are able to identify criteria used to judge artworks.
GLI. A43C5 Refer to criteria when discussing and judging the quality of works of art.	
Proficient:	Students are able to use chosen criteria to discuss and judge selected works of art.
Emerging:	With teacher and peer assistance students are able to use chosen criteria to discuss and judge selected works of art.
Advanced:	Independently, students are able to use chosen criteria to discuss and judge selected works of art.
GLI. A44A2 Reflect on and develop their own beliefs about art (e.g., how art should look, what it should express or how it should be made).	
Proficient:	Students are able to reflect on and develop their own beliefs about art.
Emerging:	With teacher and peer assistance students are able to reflect on and develop their own beliefs about art.
Advanced:	Independently, students are able to reflect on and develop their own beliefs about art.
GLI. A44B3 Support their viewpoints about selected works of art with examples from the works.	
Proficient:	Students are able to support their viewpoints about selected works of art with examples from the works.
Emerging:	With teacher and peer assistance students are able to support their viewpoints about selected works of art with examples from the works.
Advanced:	Independently, students are able to support their viewpoints about selected works of art with examples from the works.

STANDARDS	Benchmark A	Benchmark B	Benchmark C	Benchmark D
1. HISTORICAL, CULTURAL, AND SOCIAL CONTEXTS: Students understand the impact of visual art on the history, culture, and society from which it emanates. They understand the cultural, social and political forces that, in turn, shape visual art communication and expression. Students identify the significant contributions of visual artists to cultural heritage. They analyze the historical, cultural, social and political contexts that influence the function and role of visual art in the lives of people.	Recognize and describe visual art forms and artworks from various times and places. 1. Identify and describe artwork from various cultural/ethnic groups (e.g., Paleo Indians, European immigrants, Appalachian, Amish, African, or Asian groups) that settled in Ohio over time. (A41A1)	Identify art forms, visual ideas and images and describe how they are influenced by time and culture. 2. Compare and contrast art forms from different cultures and their own cultures. (A41B2)	Identify and describe the different purposes people have for creating works of art. 3. Compare the decorative and functional qualities of artwork from cultural/ethnic groups within their communities. (A41C3)	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. Select an Ohio artist and explain how the artist's work relates to Ohio history. (A41D4) 5. Construct a simple timeline that places selected artists and their works next to historical events in the same time period. (A41D5)
2. CREATIVE EXPRESSION AND COMMUNICATION: Students create artworks that demonstrate understanding of materials, processes, tools, media, techniques and available technology. They understand how to use art elements, principles and images to communicate their ideas in a variety of visual forms.	Demonstrate knowledge of visual art materials, tools, techniques and processes by using them expressively and skillfully. 1. Identify and select art materials, tools and processes to achieve specific purposes in their artworks. (A42A1)	Use the elements and principles of art as a means to express ideas, emotions and experiences. 2. Discuss their artworks in terms of line, shape, color, texture and composition. (A42B2) 3. Initiate and use strategies to solve visual problems (e.g., construct 3-D art objects that have structural integrity and a sense of completeness. (A42B3)	Develop and select a range of subject matter and ideas to communicate meaning in 2-D and 3-D works of art. 4. Create a narrative image (e.g., objects well-connected and in a sequence) that expresses an event from personal experience. (A42C4)	Recognize and use ongoing assessment to revise and improve the quality of original artworks. 5. Give and receive constructive feedback to produce artworks that meet learning goals. (A42D5)
3. ANALYZING AND RESPONDING: Students identify and discriminate themes, media, subject matter and formal technical and expressive aspects in works of art. They understand and use the vocabulary of art criticism to describe visual features, analyze relationships and interpret meanings in works of art. Students make judgments about the quality of works of art using the appropriate criteria.	Identify and describe the visual features and characteristics in works of art. 1. Compare and contrast how art elements and principles are used in selected artworks to express ideas and communicate meaning. (A43A1)	Apply comprehension strategies (e.g. personal experience, art knowledge, emotion, perceptual and reasoning skills) to respond to a range of visual artworks. 2. Explain the function and purpose (e.g., utilitarian, decorative, social and personal) of selected art objects (A43B2) 3. Describe how artists use symbols and imagery to convey meaning in culturally representative works. (A43B3)	Contribute to the development of criteria for discussing and judging works of art. 4. Explain how an art critic uses criteria to judge artworks. (A43C4) 5. Refer to criteria when discussing and judging the quality of works of art. (A43C5)	
4. VALUING THE ARTS/ AESTHETIC REFLECTION: Students understand why people value visual art. They present their beliefs about the nature and significance of selected artworks and the reasons for holding these beliefs. Students reflect on and respect diverse points of view about artworks and artifacts.	Apply basic reasoning skills to understand why works of art are made and valued. 1. Explain how works of art can reflect the beliefs, attitudes and traditions of the artist. (A44A1) 2. Reflect on and develop their own beliefs about art (e.g., how art should look, what it should express or how it should be made). (A44A2)	Form their own opinions and views about works of art and discuss them with others. 3. Support their viewpoints about selected works of art with examples from the works. (A44B3)	Distinguish and describe the aesthetic qualities in works of art. 4. Describe the successful use of one expressive element in an artwork, using sensory details and descriptive language. (A44C4)	
5. CONNECTIONS, RELATIONSHIPS AND APPLICATIONS: Students connect and apply their learning of visual art to the study of other arts areas and disciplines outside the arts. They understand relationships between and among concepts and ideas that are common across subjects in the curriculum. Students recognize the importance of lifelong learning and experience in visual art.	Demonstrate the relationship the visual arts share with other arts disciplines as meaningful forms of nonverbal communication. 1. Identify and describe common themes, subject matter and ideas expressed across arts disciplines (A45A1) 2. Describe how selected visual art elements or principles are used in one or two other arts disciplines (e.g., color, unity, variety, and contrast). (A45A2)	Use the visual arts as a means to understand concepts and topics studied in disciplines outside the arts. 3. Relate concepts common to the arts and disciplines outside the arts (e.g., composition, balance, form and movement). (A45B3)	Create and solve an interdisciplinary problem using visual art processes, materials and tools. 4. Demonstrate technical skill by creating an art product that uses common materials and tools from different subject areas (e.g., ruler, compass, graph paper and computer). (A45C4)	Describe how visual art is used in their communities and the world around them and provide examples. 5. Read biographies and stories about key artists from Ohio and describe how their work reflects and contributes to Ohio history. (A45D5) 6. Recognize and identify a range of careers in visual art (e.g., fashion designer, architect, graphic artists and museum curator). (A45D6)

SUGGESTED TEACHING STRATEGIES AND ACTIVITIES	
Product:	An expressionistic landscape painting done in acrylic paint
Materials/Media:	<ul style="list-style-type: none"> • 12" x 18" drawing paper • 14" x 20" chip board • Masking tape • Red, orange, white, yellow, and black acrylic paint • Glue sticks • Sand • Water and bowls • Flat and round acrylic brushes, fan brushes or card board pieces • Paint shirts, paper plates.
Theme/Culture:	Painting
Resources:	<p>Artist Biography- Albert Bierstadt (Appendix A-20) Artist Biography-Claude Monet (Appendix A-25) Artist Biography- Raoul Dufy (Appendix A-156) Artist Biography- Hans Hofmann (Appendix A-157, A-158)</p> <p>Artist Example- Albert Bierstadt, <i>In the Mountains</i> (Appendix A-21, A-22, A-160) Artist Example-Claude Monet, <i>Sea Coast at Trouville</i> (Appendix A-159) Artist Example- Raoul Dufy, <i>Mediterranean Scene</i> (Appendix A-161) Artist Example- Hans Hofmann, <i>The Wind</i> (Appendix A-162)</p> <p>Identification Cards (Appendix A-163), <i>The Arts Teacher's Book of List</i></p> <p>Art and Culture Timeline (Appendix A-164 to A-171)</p>
Vocabulary:	Landscape, Expressionism, Abstract, Realism
	<p>Day 1: Discussion of selected artwork and begin painting their landscape.</p> <ol style="list-style-type: none"> 1. Open lesson by discussing what is a landscape by using selected artworks listed in resources section. 2. Using the Art and Culture timeline (Appendix A-164 to A-171) and the identification cards (Appendix A-163) have students place selected artwork on timeline and discuss other events that took place during that time period. 3. Have students chose the artwork they like the best and worst and have discussion described in the pre-assessment extended response question # 3. 4. Pass out 12x18 drawing paper, 14x20 chipboard and masking tape. 5. Have them put on paint shirts. 6. Show them how to tape drawing paper to chipboard using masking tape to go around the entire outside edge of drawing paper. This will create a white boarder mask around edge of drawing paper. 7. Write name on chipboard. 8. Have them draw a light line horizontally across the entire paper (drawing paper and chipboard, this is important for a later step!!) a little less than

<p>Processes/Procedures:</p>	<p>half way up the page. This is the horizon line.</p> <ol style="list-style-type: none"> 9. Pass out paper plates with red and orange paint on them and flat paint brushes. 10. Show them how to mix red and orange paint on white paper, using horizontal brush strokes to paint the sky and water. 11. Make sure they use only horizontal strokes and they cover all the white paper, starting at top and going over horizon line and stopping about an inch or two from bottom of paper. 12. Add white and yellow paint to their paper plates. 13. Show them how to add a little white paint to their brush and using the pre-drawn horizon line guides (they should still be able to see where their horizon line is on chip board because they drew it across the entire paper) have them mix the little bit of white into the area of their painting that starts at the horizon line and extends towards the bottom of their paper. Make sure they are still painting with horizontal strokes! This will create a lighter shade of the sky color which will become the water. 14. Show them how to use their finger to make the sun by dipping just the tip of their finger into the yellow paint and swirling the paint onto a spot in their sky about the side of a quarter. 15. If they want they can go to the spot on their painting under their sun and below the horizon line and using the extra paint on their finger create reflection in the water using horizontal strokes. 16. Collect artwork and place on drying rack. 17. Clean up brushes and paint. <p>Day 2: Finish painting</p> <ol style="list-style-type: none"> 1. Pass back artwork, hand out glue sticks. 2. Show them how to draw a light pencil line across the bottom part of their painting to use as a guide for the beach or surf line. Encourage the students to create a line that is not straight across but higher on one side of their paper than the other and has slight curves. The beach line should overlap the water area of their painting a little so as to not have white areas in picture. 3. Show them how to smear glue across bottom part of their painting from their beach line to the bottom edge. 4. Have students hold up their hand once they get this done. 5. Quickly walk around to each student as they finish and sprinkle a tiny amount of sand onto their glue, have students tap off extra. This is just so the beach area has some fun texture. 6. Pass out paint shirts, plates with black paint, round and fan brushes. 7. Show them how to paint their beach in first, using fan brushes, black paint and horizontal strokes, making sure they follow their pencil drawn guideline for their surf line, so they don't have a straight line for the beach. 8. Using an almost empty fan brush have them paint a very light line over their original horizon line, using their guide lines from before. This will help distinguish between the sky and the water. 9. Using the round brush and black paint have them paint 3-4 tree trunks (explain that straight trunks will look more pine tree like and slightly curved ones will look palm tree like.) 10. Using the fan brush again show them how to add branches outward from their trunks and pull downward from paint stroke to mimic leaves.
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	11. Have students remove masking tape from just the bottom of their picture so they can sign their artwork in masked area. 12. Collect artwork and place on drying rack. 13. Clean up all materials 14. Remove paintings completely from chipboard after they are dry. Day 3: You may need a third day to complete this project depending on how long your discussion is at beginning of lesson.
Assessment:	Teacher uses <i>Assessment Rubric for Visual Arts</i> (page 19) for the product and procedures based on the GLIs and pre-assessment questions.
RETEACH	
<ul style="list-style-type: none"> For students struggling with constructing a simple timeline that places selected artists and their works next to historical events in the same time period, the teacher can work with students individually to help them understand how events happen simultaneously in history. To assist students struggling with explaining how an art critic uses criteria to judge artworks, the teacher can display an artwork in the room and have students write a paragraph to critique it. Students should give at least three reasons why they do or do not like it. Then, students can trade papers and identify the criteria used for evaluation. To help students with referring to criteria when discussing and judging the quality of works of art, the teacher can create a chart listing important criteria (i.e., style, craftsmanship, subject matter, etc.) for reference. To encourage students to reflect on and develop their own beliefs about art, the teacher can have students make a list of things they like to see in art and share with a partner. For students having difficulty supporting their viewpoints about selected works of art with examples from the works, the teacher can make several statements with support from the artwork to demonstrate the concept to students. 	
EXTENSIONS AND RELATED LESSONS	
<ul style="list-style-type: none"> Look at other artist who created seascapes and compare and contrast the styles. Plan a trip to you local museum and focus on paintings of interest. Use this lesson a starting point for a lesson on foreground, background, middle ground. 	



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

Grade Level:	4
Grading Period:	4
Unit:	Painting
Lesson Title:	Cartography - Creating Fantasy Islands
Connections/Integration:	Math, Geography, Science
Duration:	6-7 one hour class periods
Grade Level Indicators:	A45B3, A45C4, A45D6

PRE-ASSESSMENT

Multiple Choice:

1. What do we call a person who has a career in map making? **GLI A45D6**
 - a. An Illustrator
 - b. A Sculptor
 - c. An Author
 - d. A Cartographer

Answer: d

Short Answer:

2. What tools would I need if I wanted to draw a straight line and a perfect circle? **GLI A45C4**

Answer: ruler (or alternate form of straight edge) and compass (or alternate tool for creating a circle)

4 Point Rubric

- 4 Students name a ruler and a compass as well as noting alternative tools (e.g. a scrap of wood, a strip of cardboard for the straight edge; a piece of string or a template for the circle).
- 3 Students name a ruler and a compass.
- 2 Students can provide the name for one tool but not the other.
- 1 Students cannot name either tool or are not responsive.

Extended Response:

3. Give me an example of a pattern and tell me what other subject we see patterns? **GLI A45B3**

Possible answers: A pattern is anything that repeats itself so any example of something repeating

itself would a correct answer i.e. color, line, shape, sound. We see patterns in Math and Science.

4 Point Rubric

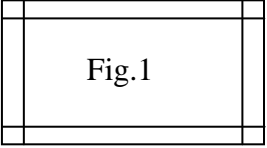
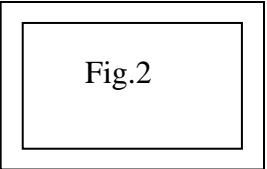
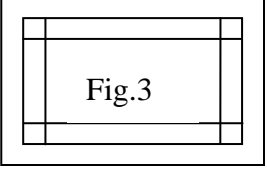
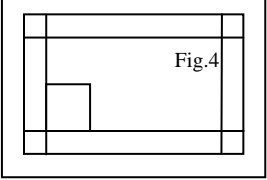
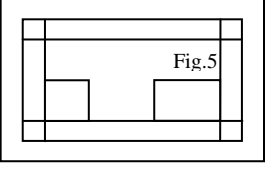
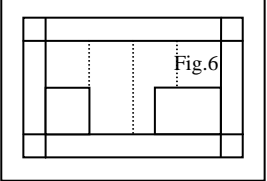
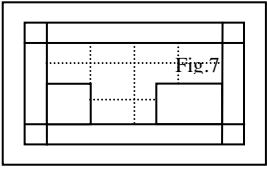
- 3 – Students can give a correct example of a pattern and correctly list other subjects where they deal with patterns.
- 2 – Students can give a correct example of a pattern but can not correctly list other subjects where they deal with patterns.
- 1 – Students can not give a correct example of a pattern or list other subjects where they deal with patterns.

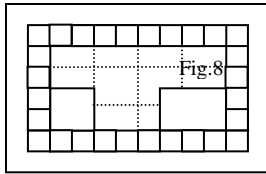
CLASSROOM EVIDENCE/LEVELS OF MASTERY	
GLI (A45B3) Relate concepts common to the arts and disciplines outside the arts (e.g., composition, balance, form and movement).	
Proficient:	Students are able to relate concepts common to the arts and disciplines outside the arts.
Emerging:	With teacher and peer assistance students are able to relate concepts common to the arts and disciplines outside the arts.
Advanced:	Independently, students are able to relate concepts common to the arts and disciplines outside the arts.
GLI (A45C4) Demonstrate technical skill by creating an art product that uses common materials and tools from different subject areas (e.g., ruler, compass, graph paper and computer).	
Proficient:	Students are able to demonstrate technical skill by creating an art product that uses common materials and tools from different subject areas.
Emerging:	With teacher and peer assistance students are able to demonstrate technical skill by creating an art product that uses common materials and tools from different subject areas.
Advanced:	Independently, students are able to demonstrate technical skill by creating an art product that uses common materials and tools from different subject areas.
GLI (A45D6) Recognize and identify a range of careers in visual art (e.g., fashion designer, architect, graphic artists and museum curator).	
Proficient:	Students are able to recognize and identify a range of careers in visual art.
Emerging:	With teacher and peer assistance students are able to recognize and identify a range of careers in visual art.
Advanced:	Independently, students are able to recognize and identify a range of careers in visual art.

STANDARDS	Benchmark A	Benchmark B	Benchmark C	Benchmark D
1. HISTORICAL, CULTURAL, AND SOCIAL CONTEXTS: Students understand the impact of visual art on the history, culture, and society from which it emanates. They understand the cultural, social and political forces that, in turn, shape visual art communication and expression. Students identify the significant contributions of visual artists to cultural heritage. They analyze the historical, cultural, social and political contexts that influence the function and role of visual art in the lives of people.	Recognize and describe visual art forms and artworks from various times and places. 1. Identify and describe artwork from various cultural/ethnic groups (e.g., Paleo Indians, European immigrants, Appalachian, Amish, African, or Asian groups) that settled in Ohio over time. (A41A1)	Identify art forms, visual ideas and images and describe how they are influenced by time and culture. 2. Compare and contrast art forms from different cultures and their own cultures. (A41B2)	Identify and describe the different purposes people have for creating works of art. 3. Compare the decorative and functional qualities of artwork from cultural/ethnic groups within their communities. (A41C3)	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. Select an Ohio artist and explain how the artist's work relates to Ohio history. (A41D4) 5. Construct a simple timeline that places selected artists and their works next to historical events in the same time period. (A41D5)
2. CREATIVE EXPRESSION AND COMMUNICATION: Students create artworks that demonstrate understanding of materials, processes, tools, media, techniques and available technology. They understand how to use art elements, principles and images to communicate their ideas in a variety of visual forms.	Demonstrate knowledge of visual art materials, tools, techniques and processes by using them expressively and skillfully. 1. Identify and select art materials, tools and processes to achieve specific purposes in their artworks. (A42A1)	Use the elements and principles of art as a means to express ideas, emotions and experiences. 2. Discuss their artworks in terms of line, shape, color, texture and composition. (A42B2) 3. Initiate and use strategies to solve visual problems (e.g., construct 3-D art objects that have structural integrity and a sense of completeness. (A42B3)	Develop and select a range of subject matter and ideas to communicate meaning in 2-D and 3-D works of art. 4. Create a narrative image (e.g., objects well-connected and in a sequence) that expresses an event from personal experience. (A42C4)	Recognize and use ongoing assessment to revise and improve the quality of original artworks. 5. Give and receive constructive feedback to produce artworks that meet learning goals. (A42D5)
3. ANALYZING AND RESPONDING: Students identify and discriminate themes, media, subject matter and formal technical and expressive aspects in works of art. They understand and use the vocabulary of art criticism to describe visual features, analyze relationships and interpret meanings in works of art. Students make judgments about the quality of works of art using the appropriate criteria.	Identify and describe the visual features and characteristics in works of art. 1. Compare and contrast how art elements and principles are used in selected artworks to express ideas and communicate meaning. (A43A1)	Apply comprehension strategies (e.g. personal experience, art knowledge, emotion, perceptual and reasoning skills) to respond to a range of visual artworks. 2. Explain the function and purpose (e.g., utilitarian, decorative, social and personal) of selected art objects (A43B2) 3. Describe how artists use symbols and imagery to convey meaning in culturally representative works. (A43B3)	Contribute to the development of criteria for discussing and judging works of art. 4. Explain how an art critic uses criteria to judge artworks. (A43C4) 5. Refer to criteria when discussing and judging the quality of works of art. (A43C5)	
4. VALUING THE ARTS/ AESTHETIC REFLECTION: Students understand why people value visual art. They present their beliefs about the nature and significance of selected artworks and the reasons for holding these beliefs. Students reflect on and respect diverse points of view about artworks and artifacts.	Apply basic reasoning skills to understand why works of art are made and valued. 1. Explain how works of art can reflect the beliefs, attitudes and traditions of the artist. (A44A1) 2. Reflect on and develop their own beliefs about art (e.g., how art should look, what it should express or how it should be made). (A44A2)	Form their own opinions and views about works of art and discuss them with others. 3. Support their viewpoints about selected works of art with examples from the works. (A44B3)	Distinguish and describe the aesthetic qualities in works of art. 4. Describe the successful use of one expressive element in an artwork, using sensory details and descriptive language. (A44C4)	
5. CONNECTIONS, RELATIONSHIPS AND APPLICATIONS: Students connect and apply their learning of visual art to the study of other arts areas and disciplines outside the arts. They understand relationships between and among concepts and ideas that are common across subjects in the curriculum. Students recognize the importance of lifelong learning and experience in visual art.	Demonstrate the relationship the visual arts share with other arts disciplines as meaningful forms of nonverbal communication. 1. Identify and describe common themes, subject matter and ideas expressed across arts disciplines (A45A1) 2. Describe how selected visual art elements or principles are used in one or two other arts disciplines (e.g., color, unity, variety, and contrast). (A45A2)	Use the visual arts as a means to understand concepts and topics studied in disciplines outside the arts. 3. Relate concepts common to the arts and disciplines outside the arts (e.g., composition, balance, form and movement). (A45B3)	Create and solve an interdisciplinary problem using visual art processes, materials and tools. 4. Demonstrate technical skill by creating an art product that uses common materials and tools from different subject areas (e.g., ruler, compass, graph paper and computer). (A45C4)	Describe how visual art is used in their communities and the world around them and provide examples. 5. Read biographies and stories about key artists from Ohio and describe how their work reflects and contributes to Ohio history. (A45D5) 6. Recognize and identify a range of careers in visual art (e.g., fashion designer, architect, graphic artists and museum curator). (A45D6)

SUGGESTED TEACHING STRATEGIES AND ACTIVITIES

Product:	An drawing of a fantasy island in the style of old world maps
Materials/Media:	<ul style="list-style-type: none"> • PowerPoint presentation on Cartography from the Arts Resource Center • Computer and projector • 18" x 24" watercolor paper • Sketch paper, pencils and erasers • Ultra fine black sharpies and fine black sharpies • Compasses • Rulers • Paint brushes, smocks • Coffee stain or brown water color, blue water color, water and bowls • Masking tape • Chipboard templates cut to the following sizes: 2" x 24", 2" x 2", 4"x 18", 4" x 6", 4" x 4" (one of each size per every two students) • Student Handout - Coastline (Appendix A-172) • Student Handout - Pattern examples (Appendix A-173) • Student Handout - Map key (Appendix A-174)
Theme/Culture:	Cartography
Resources:	Power point presentation from the Arts Resource Center on Cartography, computer and projector, map key handout, coastline handout, pattern examples, (Appendices 11-13), <i>Maps Getting From Here to There</i> , Harvey Weiss.
Vocabulary:	Cartography, Compass Rose, Intermediate Directions, Cardinal Directions, Interior, Exterior, Longitude, Latitude, Horizontal, Vertical, Diagonal,
Processes/Procedures:	<p>Day 1: Introduce the career of Cartography and sketch coastlines.</p> <ol style="list-style-type: none"> 1. Show cartography power point and discuss the art of map making. 2. Examine all the components of an old world map that have been included in the power point. 3. Tell the students they are going to create a map of a fantasy island that they are the first to discover so it is up to them to map it out. 4. Pass out sketch paper and coast line handout (Appendix A-172). 5. Draw their attention to how a realistic coast line should look. Show them examples on the board of what not to do. 6. Give them the rest of the time to practice drawing fantasy islands with realistic looking coastlines. 7. While students are independently working, walk around room and look for students struggling with this criterion (making realistic coastlines). Work one on one with them to help improve their efforts. 8. Have students put names on sketches and collect them and the handouts. <p>Day 2: Drawing map layout and beginning decorative boarder</p> <p>Teacher Prep that must be done before beginning of class:</p> <ul style="list-style-type: none"> • Cut chipboard templates to the sizes specified in Materials/Media section of this lesson • Make copies of pattern examples (Appendix A-173) <ol style="list-style-type: none"> 1. Pass out 18" x 24" watercolor papers, a two inch piece of masking tape, the 2" x 24" chipboard template, and an ultra fine sharpie (black) to each

 <p>Fig.1</p>  <p>Fig.2</p>  <p>Fig.3</p>  <p>Fig.4</p>  <p>Fig.5</p>  <p>Fig.6</p>  <p>Fig.7</p>	<p>student.</p> <ol style="list-style-type: none"> Using the 2" x 24" chipboard template, begin by creating the outside boarder of the map. Do this by instructing students to rip the masking tape in half and make two tape bubbles with it. Have them place these on one side of the chipboard template about 8" apart. Tell them this will help hold the straight edge in place while they use it to draw a straight line on their paper. Show them how to match up one side of their straight edge with the top edge of their paper. Once this is in place have them press down to get the tape to stick. While they are still holding the straight edge with one hand have them use the other to draw a line down the inside edge of their straight edge. Have them carefully remove stuck straight edge from paper. Have them leave the tape on the back of their straight edge. Next show them how to move the straight edge to the bottom of their paper and line it up with the bottom edge of their paper. Once in place, have them draw another line along the inside edge of their straight edge at the bottom of the paper. Continue this step for the sides of the paper as well so that you have a two inch board or frame all the way around your paper. See fig. 1 Have students erase lines that cross at corners, from the cross over to edge of paper, so it looks like a rectangle inside a rectangle. See fig. 2 Create second boarder or frame using the same steps as above, but instead of matching one edge of their straight edge to the outside of the paper they match it up with the line they drew for the first border. In a sense you are doubling the first boarder. See fig.3 Do not have them erase corner lines this time. Have them outline all of their lines with an ultra fine tip sharpie. Collect 2" x 24" templates and pass out 4" x 4" & 4" x 6" templates Show them how to line up 4x4 inch template in bottom left hand corner of interior rectangle and trace the top and right hand side to complete the square. See fig. 4 Show them how to do the same thing with the 4x6 template in the bottom right hand corner or interior rectangle. See fig.5 Have students trace these boxes with the ultra fine tip sharpie Collect 4" x 4" and 4" x 6" templates and pass out 4" x 18" templates and another two inch piece of masking tape. Have students rip tape in half and make tape bubbles and place them on back of template about 8" apart, just like before. Have students line up the template vertically with interior most border line starting either on the left or right side of their paper. Have them draw vertical lines from top interior most boarder line to bottom interior most boarder line across the length of large interior rectangle but NOT through 4" x 4" or 4" x 6" boxes. See fig. 6 Turn template horizontally and do the same thing with horizontal lines. See fig. 7. Explain that these lines represent the longitude and latitude lines found on maps. Have them trace over these lines with the ultra fine tip sharpie. Collect 4x18 inch templates and pass out 2" x 2" templates Show them how to use the 2" x 2" template to mark off even spaces around
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the interior or second boarder. This is where they will draw their decorative pattern and the even spaces help them keep it neat. See fig. 8

27. Collect all materials and artwork.

Day 3: Begin decorative boarder and coastlines

1. Show students the decorative boarder pattern examples (**Appendix**).
2. Explain through example how to create each example by working in one square at a time to draw pattern.
3. Show them how the pattern can look different based on the area of their chosen example that they decide to color in.
4. Have students chose a pattern from the choices and draw it in the interior boarder they marked off the class before.
5. Once they have drawn pattern have them lightly shade in the area that they will color in black on their pattern with a pencil. This allows them to preplan their design before doing anything with the permanent marker and helps avoid mistakes.
6. Once shading is done check work quickly for mistakes and then let them use the fine tip sharpie to color the pattern in.
7. After decorative boarder is complete have the students draw their fantasy island in map area of artwork. Encourage them to fill the space and to have smaller islands off the coast of their larger island for added visual interest.
8. Have students outline the coastlines of their islands in ultra fine sharpie marker.
9. Collect all materials and artwork

Day 4: Finish any work form class before and begin drawing map key symbols and compass rose.

1. Pass out map key handout (**Appendix A-174**) and explain how the symbols for each chosen element should be listed on their island in the location they chose and then needs to be listed on the Map Key as well.
2. Have them divide the 4x6 rectangle that is located on the bottom right of the map area into at least 8 sections and show them that these spaces are where they list the map key symbol and the written description of that symbol. Minimum requirement for map key items is eight chosen from the handout. Any more from hand out is okay, but any made up by student should be approved by you so to avoid man made items like roads or buildings because their island is newly discovered and has not had visits from other discoverers.
3. Once all symbols have been added to both map and map key have students outline with ultra fine sharpie marker.
4. Next have students begin compass rose in 4x4 box in bottom left hand corner of map area.
5. Have them use a compass to draw a perfect circle in the middle of 4x4 square, from there have them design their compass rose using rulers and compass. Students must label cardinal directions and intermediate directions on compass rose.
6. Have students outline compass rose with ultra fine sharpie marker, and color in any areas of their design to add visual interest.

Day 5 and 6: Painting map (*This step can be done in two days, one color one day and the other color the next, if you want to avoid colors bleeding*)

	<p><i>together because of painting wet beside wet. If you chose to paint all in one day, be sure to instruct students on how to move around their artwork to paint different sections at a time to avoid colors bleeding into one another.)</i></p> <ol style="list-style-type: none"> 1. Pass out artwork, water and bowls, brown watercolor/coffee stain and blue watercolor, brushes and paint shirts. 2. Have students start painting the items in their artwork. Blue for the water, brown for land and boarder. 3. A word of caution!! Light washes of color both brown and blue look best. If you use the semi moist watercolors and you allow the students to mix their own paint make sure to encourage them to paint with very light washes of color that are transparent and not opaque. <p>Day 7: Because this lesson is unusually long an extra day may be needed for those students who work slower than the rest of the group.</p>
Assessment:	Teacher uses <i>Assessment Rubric for Visual Arts</i> (page 19) for the product and procedures based on the GLIs and pre-assessment questions.

RETEACH

- Students who are struggling with identify various careers in art can look at a list of examples and explain what they do.
- Students who are struggling with demonstrating technical skills when using common tools can be worked with one on one.
- Students who are struggling with relating common concepts across disciplines can be worked with one on one to find examples of common concepts in two chosen disciplines.

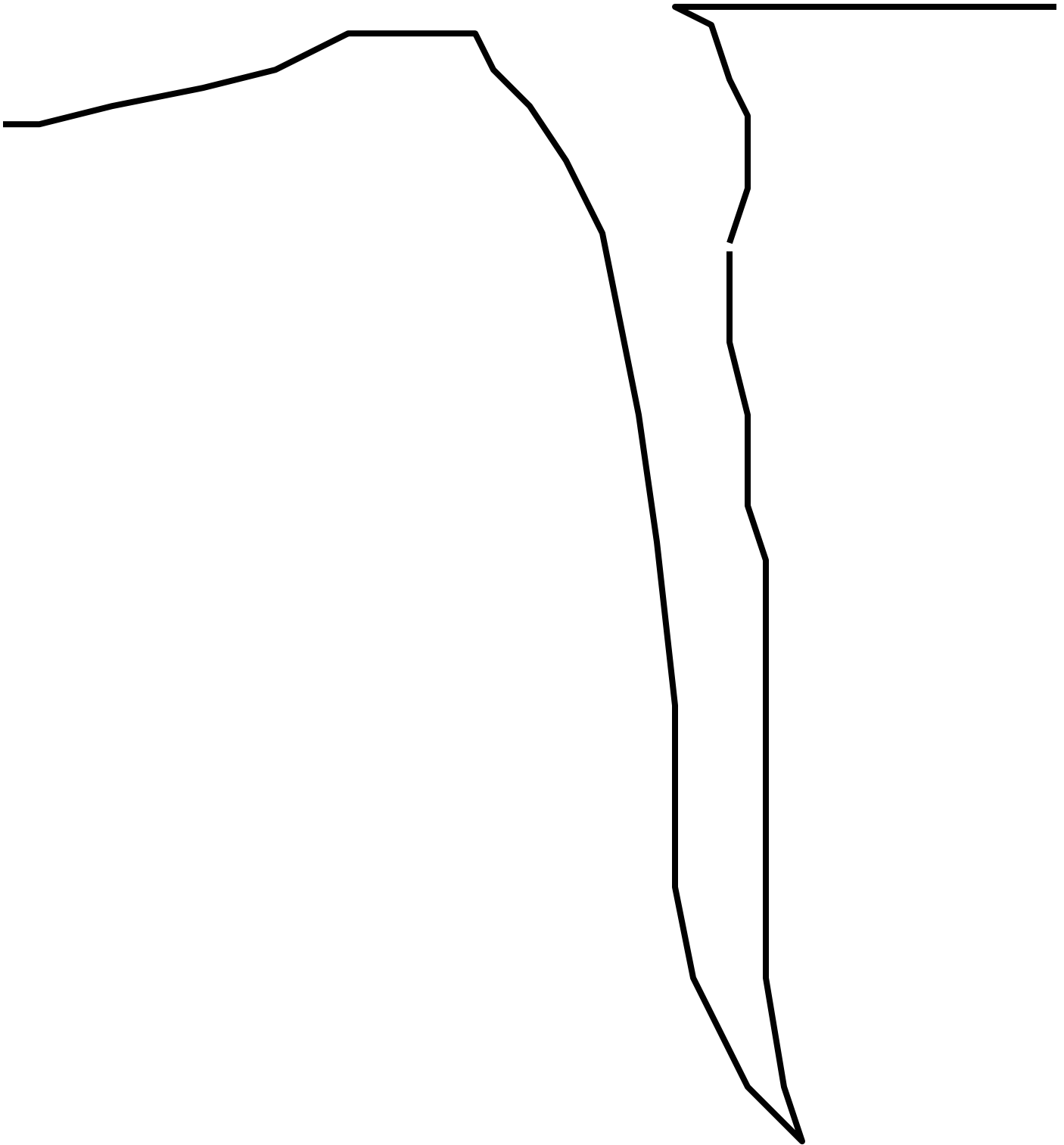
EXTENSIONS AND RELATED LESSONS

- Have students write a letter back home about the adventure of discovering their own island, things to include in their letter could be things like, the name of their island, where it is located, and danger they encountered while exploring it.
- Use this lesson as in introduction into a lesson on a real island and the artwork or architectural styles found there, (i.e. Australia or Greece).

4th Grade: Printmaking/ Collage: *Chameleons are Cool*



4th Grade: Printmaking/ Collage: *Chameleons are Cool*



4th Grade: Painting: *Lovely Landscapes*: Artist Biography

MEDITERRANEAN SCENE

Fauvist

Raoul Dufy (Rah-OOL Doo-FEE)
(1877-1953)

KEY WORDS

Line Shape Bird's eye view

LOOKING AT THE WORK

- What is this scene? (A place near the sea)
- What color does the artist use most? (Blue)
- What colors does he use for the ground? Where are these colors repeated? (In the sky)
- What is the largest area in the painting? (The water)
- Describe the kinds of lines the artist uses. (Straight, curved, zig-zag; thick, thin)
- How does he form shapes? (With wide brushstrokes or big areas of color) Where do you see repeated shapes? (Waves, houses, trees)
- What is the weather like in this scene? What time of day is it?



- Where do you think the artist was when he saw this scene? (On a hill above the scene) How do you know?
- Do you think the artist painted exactly what he saw or did he use his imagination? Why might he have done that?
- Is this a place where you would like to be? Why?

LEARNING MORE ABOUT THE WORK

The blue sea sparkles with sunlight and is the largest part of this painting by Raoul Dufy. *Mediterranean Scene* is a seascape (define seascape if necessary) viewed from up high. Perhaps the artist saw this from his hotel or from a hill facing the sea. This high view is called a **bird's eye view**.

Palm trees in the foreground (part of the painting that seems closest) overlap our view of the water. Notice how many times Dufy overlaps things to show distance. Notice how he uses only a few strokes to show the trees. With a few simple lines, he sketches clusters of people walking and sitting. Flat blue shapes with white circles form the cars, while brown patches show us a horse and wagon. Pink, lavender and blue make the ground lively and are repeated in the sky and mountains in the background. Along the rim of the curving coastline, short strokes of red, white and black form the houses built on the dark blue hills. Quick, simple black marks show us more palm trees.

In his imaginative way, Dufy paints how he feels about what he sees. He is not concerned with making things look real or detailed, but wants to show the happy, carefree mood in this scene.

LEARNING ABOUT THE ARTIST

Raoul Dufy was a French painter and designer known for his colorful scenes of sailboats, racetracks and flag-decked streets. He grew up in the seaside town of Le Havre, where he received an excellent art education.

In Paris in 1900, Dufy met Henri Matisse, who showed him a new way of painting which emphasized imagination over realism. Dufy was searching for a way to express emotion through the use of color and simple lines. He found it in Matisse's imaginative style. (See Matisse's *The Purple Robe* in this guide.) He joined Matisse's group, *Les Fauves*, (which means "wild beasts"). Les Fauves painted in bright, lively colors.

Later, he developed his own unique style, as you can see in *Mediterranean Scene*, of using quick, simple lines to suggest forms.

Dufy was interested in many different art forms—ceramics, textiles, engravings. He illustrated books, made woodblock designs, opened his own textile factory and produced pottery. He was successful both as a painter and a commercial artist.

EXPLORING RELATED IDEAS

- ☐ Ask students to imagine how things on the ground would look to a bird perched up high in a tree. What parts of objects would be more visible? How would a bird's eye view be different from a view seen at eye level? How would looking down on objects be different from looking at them from the ground? Have students draw or paint a picture of a bird's eye view. If the classroom happens to be on an upper floor, children may take turns looking out the window to observe the view.
- ☐ Have students build a cardboard model of their house or neighborhood. Place the model on a table and have students bend so that they can look at it from eye level. Then place the model on the floor and have them look down on it. Ask them to describe the different views.

CROSS REFERENCES TO DISCOVER ART

If you are using DISCOVER ART, the following lessons will give you more ways to use *Mediterranean Scene* in your teaching.

- 1:2 Drawing: Many Kinds of Lines
- 1:23 Drawing: Colors, Lines and Shapes
- 1:28 Architecture: Models of Buildings
- 2:42 Drawing: Lines, Shapes and Places
- 2:44 Painting: Brushstrokes
- 2:54 Painting: Mixing Light Colors
- 3:3 Lines: Kinds of Lines
- 3:11 Painting: Light, Color and Feelings
- 3:55 Drawing: Different Views

4th Grade: Painting: *Lovely Landscapes: Artist Biography*

Hans Hofmann

(1 of 2)

Art History

Hans Hofmann (1880–1966) was involved in most major twentieth-century art movements. While growing up in Munich, he developed an interest in art, music, and math, and even made several scientific inventions. In 1904, he moved to Paris, where he sketched with Fauve artist Henri Matisse, became close friends with Robert Delaunay, and was influenced by Cubist artists. In 1915, he opened his own art school in Munich. After teaching summer school in California in 1931, he remained in America because of the rising power of the Nazis in Germany. He took a teaching position at the Art Students League, in New York, and then opened his own school a year later. Among his students were Lee Krasner,

Helen Frankenthaler, and Larry Rivers.

Art critic Clement Greenberg, who eventually became the leading proponent of **Abstract Expressionism** in the United States, attended Hofmann's lectures and, from them, derived his formalist theory—that visual properties of flatness, color, and shape define a painting.

Because many of the European Surrealists had settled in New York at the outbreak of World War II, Hofmann became familiar with and influenced by their work. In *The Wind*, he experimented with their methods of spontaneous invention and automatic response by randomly dripping and splattering paint into calligraphic webs—foreshadowing Pollock's automatic painting and drip techniques.

Assess

1. Recall With what art styles of the first half of the twentieth century did Hofmann come in contact? (*Fauvism, Cubism, Surrealism*)

2. Recall Why did Hofmann settle in the United States? (*because of the rise of Naziism in his native Germany*)

3. Recall What Surrealist methods did Hans Hofmann use in *The Wind*? (*spontaneous invention and automatic response*)

4. Interpret Why, do you think, did Hofmann title this painting *The Wind*? (*possible answers: Swirls of dripped paint suggest the wind; the flat areas of blue, black, and white represent a wind-churned sky.*)

5. Research Compare Hans Hofmann's paintings to those of Abstract Expressionists of the 1950s and 1960s. How did Hofmann influence the Abstract Expressionist style?

Web Resources

http://www.oac.cdlib.org:80/dynaweb/ead/bampfa/hofmann/@Generic__BookView;cs=default;ts=default

The Hans Hofmann Collection at the Berkeley Art Museum, University of California, Berkeley

<http://www.hanshofmann.org/>
Hofmann images and links

<http://www.hanshofmann.com/>
biography and art images



In this painting, the artist used expressive, energetic lines that convey a feeling of movement.

For the dripped and splattered areas, the artist used gouache, which has much more fluid consistency than oil paint.

The monochromatic underpainting in blue helps to unify the composition.

Aside from the dots and drips, Hofmann added broad brushstrokes.

Hans Hofmann, *The Wind*, 1942. Oil, Duco, gouache, India ink on posterboard, 43 3/4" x 27 3/4" (111 x 70 cm). University Art Museum, University of California, Berkeley.

4th Grade: Painting: *Lovely Landscapes*: Artist Biography

Hans Hofmann

(2 of 2)

Elements and Principles

In this painting, Hofmann used **line** expressively. The energetic lines convey a feeling of spiraling **movement**. Some lines are thick; some are spidery and thin; some vary between the two. The combination creates a sense of power and chaos. The monochromatic **color** scheme of blue in conjunction with white and black helps unify the composition. Overlapping lines and splotches of color contribute to a sense of three-dimensional **space**—the lines on top move to the front; the areas of paint beneath the lines are pushed to the background.

Although the work may seem haphazard, the artist carefully balanced darker areas at the top and right with lighter areas at the bottom left. He also added dots or drips as well as areas of broad brushstrokes (especially along the bottom left) to contrast with the lines. These additional marks add variety and contribute to the overall sense of chaotic

motion. Some lines move off the edge and return, as if the painting itself cannot fully contain or capture this wild energy and motion.

Assess

1. **Recall** How did the artist create a sense of movement in this painting? *(by using spiraling lines)*
2. **Vocabulary** What is a monochromatic color scheme? *(the use of one color in conjunction with white and black)*
3. **Recall** What is in the foreground of this painting? *(lines on top)*
4. **Analyze** Why, do you think, did the artist choose to use blue, white, and black in this work? *(possible answer: These colors are associated with clouds and sky, the setting for wind [which is itself invisible].)*
5. **Judge** How do you think your feelings about this painting would be different if the artist had used yellow instead of blue in the color scheme? *(Accept reasoned responses.)*

Media and Techniques

A 1940s innovation in oil painting, **gestural painting** stressed the process of painting over the finished work. In his gestural, or action, paintings, such as this one, Hofmann used both a brush and a dripping technique. He first worked with the brush; then he placed the painting on the floor and dripped paint onto it. For the dripped and splattered parts, he used gouache, which has a much more fluid consistency than oil paint. Probably, the somewhat transparent black drips are ink, which tends not to be as opaque as paint.

Dripping and splattering of paint onto a composition is obviously a much less precise technique than applying paint with a brush. It takes great control on the part of the artist to produce compositions in which the different dripped colors stand out from one another. Because the artist is not working in layers, as in traditional oil painting, the color is brilliant but often has a less luminous quality.

Assess

1. **Recall** What kind of painting is this? *(gestural or action)*
2. **Recall** Did Hofmann create the entire painting with a brush? *(no)*
3. **Recall** What part of the composition was probably done last? *(the dripping)*
4. **Analyze** Compare the oil-painting qualities of this work with those of *Flower Still Life* by Rachel Ruysch (Large Reproduction 6). In what ways do they differ? *(Accept answers that support thoughtful observation.)*
5. **Judge** Why, do you think, did the artist place the artwork on the floor, instead of on an easel, to do the dripping and splattering of paint? *(possible answers: to control the placement of drips and splatters; to achieve freer physical motion while applying paint; to prevent the paint from running as much as it would have, had the painting been placed on an easel)*

4th Grade: Painting: *Lovely Landscapes*: Artist Example:

Claude Monet: *Sea Coast at Trouville*



4th Grade: Painting: *Lovely Landscapes*: Artist Example

Albert Bierstadt: In the Mountains



4th Grade: Painting: *Lovely Landscapes: Artist Example*

Raoul Dufy: *Mediterranean Scene*

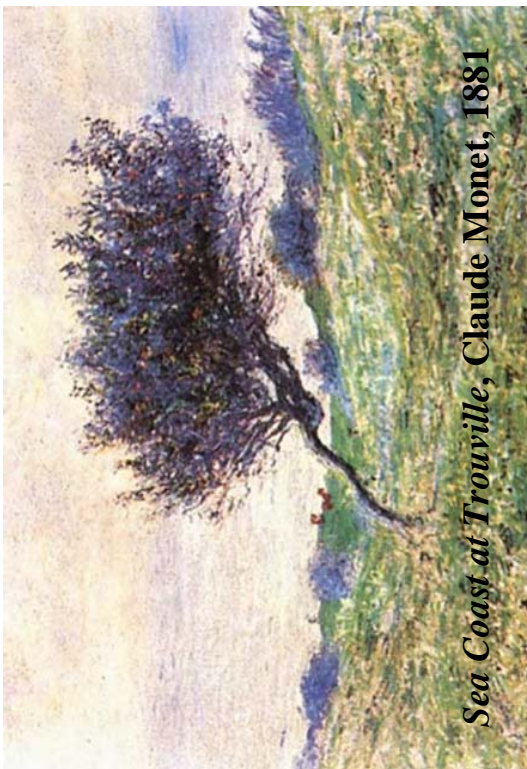


4th Grade: Painting: *Lovely Landscapes*: Artist Example

Hans Hofmann: *The Wind*























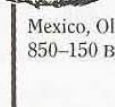





4th Grade: Painting: *Lovely Landscapes: Identification Cards*




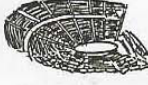
















4th Grade: Painting: *Lovely Landscapes*: Art and Culture Timeline

35,000 - 500 BC

35,000–5000 BC	5000–3000 BC	3000–2000 BC	2000–1000 BC	1000–500 BC
VISUAL ART AND ARCHITECTURE Cave Paintings, Peche Merle, France, c. 35,000 BC   Venus de la Corne, c. 25,000 BC 	 Narmer's Palette, c. 3000 BC  Potter's Wheel, 3200 BC  Egyptian Kingdoms, 3500–100 BC	 King Zoser Step Pyramid, 2630 BC  Great Pyramid of Cheops, 2528 BC  Great Sphinx, c. 2500 BC  Mycenae, 2300–1100 BC	Queen Hapshepsut's Funerary Temple, 1480 BC  Tutankhamen, c. 1340 BC  Chinese Painting, 1028 BC Shang Dynasty, 1766–1122 BC  	Scythian Stag, 7th–6th century BC   Etruscan, 750–200 BC  Greek Dipylon Vase, 800–700 BC  Charioteer of Delphi 500 BC 
GOVERNMENT AND CULTURE	Japan, Jomon Culture, 5000 BC 	Japan, Yayoi Culture, c. 3000 BC 	Chou Dynasty, 1122–256 BC 	Mexico, Olmec Culture, 850–150 BC 
LITERATURE		Sumerian Cuneiform writing, c. 3500 BC	First Chinese dictionary, 1100 BC Oldest Sanskrit literature, 1500 BC	Homer's <i>Illiad & Odyssey</i> , 750 BC Sappho, Greek Poet, c. 700 BC India, <i>Diamond Sutra</i> Scroll, 868 BC
SCIENCE Use of fire, c. 12,000 BC Egyptian calendar, c. 5000 BC	Middle East, Sundial, c. 3500 BC China, Egypt, Irrigation, c. 3150 BC	Egypt's 365-day calendar, 2772 BC India, Peru, Egypt, cotton produced, c. 2500–2000 BC	Iron Age, 1400 BC China, Silk production, 1500 BC Egypt, Papyrus, 1500 BC	China, Woodblock printing, 618 BC
MUSIC	Egypt, Harps & flutes, 4000 BC China, Bamboo pipes c. 3000 BC	China, 5-tone scale, c. 2500 BC Denmark, trumpets, c. 2000 BC	Hittites: Guitar, lyre, trumpet, c. 1500 BC Syria, musical notations, c. 1300 BC	Babylon: 7-tone scale, c. 800 BC Pythagoras introduces the octave, c. 600 BC Sumeria, earliest recorded music, 800 BC
WORLD EVENTS Jordan, Wall of Jericho, 7000 BC Yang Shan, Long Shan Culture, 7000–4000 BC	 Sumerians, 3500–2000 BC Woven cloth, c. 5000 BC	Chinese observed eclipse of the sun, 2155 BC Temple at Edfu, c. 230 BC 	Hammurabi's code of Law, 1290 BC Trojan War, 1185 BC Israelites leave Egypt, 1250 BC 	David, King of Israel, 1000–960 BC Confucius, 551–479 BC Greek Alphabet
















4th Grade: Painting: *Lovely Landscapes*: Art and Culture Timeline

500 BC – AD 500

500–300 BC	300–100 BC	100 BC–AD 100	100–300 AD	300–500 AD
VISUAL ARTS AND ARCHITECTURE  Africa, Nok Culture, 500 BC–AD 500  Greek Theater, Epidaurus, 400 BC Greek sculptor Phydias, c. 500–432 BC  Temple of Athena-Nike 427–424 BC	 Nike of Samothrace, 190 BC Greek sculptor Praxiles, c. 350–330 BC <i>Venus de Milo</i> , c. 140 BC  Persia, Susa, Bull Capitol, 486–423 BC	Rome, <i>Pantheon</i> , AD 18–25  Pompeii, <i>Villa of the Mysteries</i> , 100 BC  Roman, <i>Pont du Gard</i> , 1st century AD  	 Rome, <i>Trajan's Column</i> , AD 114 <i>Baths of Caracalla</i> , 212–216 AD  China, Eastern Han, 2nd century AD America, Ohio, Serpent Burial Mound, 10–400 AD 	<i>Arch of Constantine</i> , 312–315 AD   Emperor Constantine, 306–337 AD <i>Diocletian's Palace</i> , Split, Croatia, AD 300 Peru, Colima Culture, 200 BC–AD 300 
GOVERNMENT AND CULTURE Egypt, Ptolemaic Period, 332–30 BC	Mound Builders, Ohio Valley, 100 BC–AD 400  Nazca, Peru, 300 BC–AD 700	Mexican Zapotec and Monte Alban cultures, 200 BC–AD 200 Han Dynasty, 206 BC–AD 220 	London founded, AD 43	End of Western Roman Empire, AD 476 Mississippi Valley Culture, 450–500 AD
LITERATURE Euripedes, 484–406 BC Aristotle, 384–322 BC Socrates, 470–399 BC Plato, 428–348 BC	Hindu, <i>Bhagavad Gita</i> , c. 200 BC Roman poet Horace, 65–8 BC	First four books of <i>New Testament</i> , c. 70–100 AD Roman poet Ovid, 43 BC–AD 18	Chinese calligraphy, AD 175 Greek historian Plutarch, 47–120 AD	
SCIENCE Hippocrates, c. 400 BC	Hipparchus, trigonometry, c. 140 BC Euclid, deductive mathematics, c. 300 BC	China, paper making, c. AD 100 China, magnetism, c. AD 80	Native American production of potato, tobacco, corn, chocolate, and tomatoes 100–500 AD	India, algebra used, c. AD 500 India, decimal system, c. AD 500
MUSIC Greek choral music, c. 500 BC Pindar, Greek musician, 520–477 BC	Aristotle's Musical Theory, c. 340 BC			Greek Melodos' hymns, AD 500 Peru, flutes, horns, tubas, drums, AD 450
WORLD EVENTS Buddha, 552–480 BC Prince Perspolis, 5th–4th cent., BC 	Rosetta Stone, 195 BC Great Wall of China, c. 214 BC Laocoon, 200 BC Republic of Rome, 200–27 BC	Romans made first stone bridge, 100 BC Jesus of Nazareth, Christianity, 1–30 AD Pompeii, Vesuvius erupts, AD 79	Constantinople founded, AD 330	Maya Civilization, AD 470 Emperor Justinian, 483–565 AD




















4th Grade: Painting: *Lovely Landscapes*: Art and Culture Timeline

500 – 1000 AD

500–600 AD	600–700 AD	700–800 AD	800–900 AD	900–1000 AD
VISUAL ARTS AND ARCHITECTURE <i>Hagia Sophia</i> , 532–537 AD  Earliest Chinese scroll landscape, AD 535  Japan, <i>Horyuji Temple</i> , AD 595 	T'ang Dynasty, 618–906 AD  England, <i>Purse</i> , Sutton Hoo, c. AD 655  <i>Book of Kells</i> , 760–820 AD  India, Gupta Period, 320–600 AD 	Classic Maya Art, 300–900 AD India, <i>Cave Temple at Ellora</i> , AD 700  T'ang Dynasty, c. AD 725 	 <i>Animal Head</i> , Oseberg Ship-Burial, AD 825  <i>Great Mosque at Samarra</i> , AD 848–852  India, <i>Mamallapuram</i> , early 8th century AD	al-Azhar Mosque, Cairo, AD 970 Kingdom of Mali, 800–1550 AD  2nd Pueblo Period, Southwestern U.S., AD 900  <i>Mosque of Cordoba</i> , AD 900
GOVERNMENT AND CULTURE Byzantine Empire, 500–1453 AD	Mayan Culture, AD 600 Japan, Asuka Period, 552–645 AD Japan, Nara Period, 645–784 AD	Japan, Early Heian Period, 784–897 AD		Mexico, Olmec, Classic Period, AD 1000 Peru, Chimu Culture, 900–1465 AD 
LITERATURE Epic poem, <i>Hero and Leander</i> , AD 550	Library at Alexandria, AD 640 China, book printing, AD 600		<i>Utrecht Psalter</i> , AD 832	
SCIENCE India, decimal system, AD 595	India, concept of 0, c. AD 600 China, cast iron, AD 618	Egypt, sugar grown, AD 710 France, Crossbow used, AD 851	Alfred the Great, 24-hour measurement system, AD 886	China, Canal locks invented, AD 980
MUSIC China, orchestras formed, AD 619		Germany, France, England, Gregorian Church Music, AD 750		Winchester Cathedral organ, AD 980
WORLD EVENTS Mohammed, 570–632 AD Emperor Justinian, 483–565 AD Paracas in Peru, AD 500	Mohammed's flight to Medina, AD 622 Jerusalem, <i>Dome of the Rock</i> , AD 691 Baghdad founded by Muslims, AD 762	First Olympics, AD 776	Charlemagne, 742–814 AD First Holy Roman Emperor	Ottonian Rule, 900–1150 AD Leif Ericson arrived in America, AD 1000 Sung Dynasty, 960–1280 AD


















4th Grade: Painting: *Lovely Landscapes*: Art and Culture Timeline

1000 – 1500

1000–1100	1100–1200	1200–1300	1300–1400	1400–1500
VISUAL ARTS AND ARCHITECTURE  <i>Bayeux Tapestry</i> , 1067–1083 Yoruba Kingdoms founded, 1000  Native American, Anasazi, 700–1750  Native American <i>Deer Mask</i> , 800–1400  Kamakura Period, Japan, 1185–1333	Chartres Cathedral, c. 1210–1236   <i>Abbot Suger's Chalice</i> , 1147  Native American <i>Deer Mask</i> , 800–1400  Kamakura Period, Japan, 1185–1333	Giotto di Bondone, c. 1266–1337  Notre Dame, Paris, c. 1250  Classical Ife Art, 1100–1500  Lion Court, Alhambra Palace, 14th century	Northern Renaissance, 1350–1600  <i>Tres Riches Heures</i> , Limburgh Brothers, 1400–1430  <i>Temple of Heaven</i> , Forbidden City, 1420 	Colleoni, Verrocchio, 1483   Classical Benin Art, c. 1500  Botticelli's <i>Venus</i> , 1480
GOVERNMENT AND CULTURE William the Conqueror, 1028–1087	Saladin, Syrian Commander of Egypt, 1138–1193 Peru, Inca, 1200–1530	China, Yuan Dynasty (Mongol), 1271–1368	Japan, Muromachi Period, 1333–1573	Peru, Macchu Picchu, Inca 1450–1500 
LITERATURE Omar Khayyam, 1027–1123	<i>Reynard the Fox</i> fable, 1176	<i>Magna Carta</i> , 1215 <i>Roman de la Rose</i> , 1225	Boccaccio's <i>Decameron</i> , 1348–1353 Geoffrey Chaucer, 1340–1400 Petrarch, Italian Poet, 1304–1374	Printing press, movable type, 1450 Gutenberg's Bible, 1454 Erasmus, 1511
SCIENCE	China, Rocket, 1100 China, Gunpowder, c. 1150	Eye glasses, 1285 Roger Bacon invented magnifying glass, 1250 Nitric Acid, 1287	Jan Van Eyck, Oil painting perfected, 1395–1441 Wire, 1410 Metal cannon, 1326	Lunar nautical navigation, 1474 Leonardo's drawing of a flying machine, 1493
MUSIC Berno, Books on Musical Theory, 1008 Guida de Arezzo, 995–1050	Secular music begins, 1100 France, Troubadour musicians, 1125	Dresden, Boys choir founded, 1220 Choral <i>Passion</i> , 1250	Paris Musician's Guild, 1330–1773 Pope forbids use of counterpoint in church music, 1322	First printed music, 1465 
WORLD EVENTS First Christian Crusade, 1096–1099 Duncan of Scotland killed by Macbeth, 1040	<i>Tower of London</i> , 1078–1300 <i>Mesa Verde Cliff Palace</i> , 1150	Marco Polo, 1271 Sienna University founded, 1203 India, Shiva Nataraja, 12th century	Beginning of Hundred Years' War, 1337 England, Black Death, 1361	<i>Sun Stone</i> , Aztec calendar, 1450–1500 Joan of Arc, 1412–1431 Columbus sails to West Indies, 1492 Martin Luther, 1483–1546















4th Grade: Painting: *Lovely Landscapes*: Art and Culture Timeline

1500 – 1750

1500–1550	1550–1600	1600–1650	1650–1700	1700–1750
VISUAL ARTS AND ARCHITECTURE  High Renaissance, 1495–1520 <i>David</i> , Castagno, 1450   Bramante's <i>Tempietto</i> , 1502	Baroque, 1590–1750  Andrea Palladio, 1508–1580  Mexico City, <i>Cathedral</i> , 1563  Constantinople, <i>Blue Mosque</i> , 1557 	Judith Leyster, <i>The Jester</i> , 1609–1660  Agra, India, <i>Taj Mahal</i> , c. 1635  Benin Culture  Japan, Edo Period, 1614–1868 	Rococo Art in Europe, 1697–1764 Rembrandt's <i>Polish Rider</i> , 1655  Borromini's <i>San Carlo allo Quattro Fontana</i> , 1665–1667 	<i>St. Paul's Cathedral</i> , 1675–1710  <i>Voltaire Seated</i> , Houdon  <i>Independence Hall</i> , c. 1751  Pompei and Herculaneum discovered, 1745
GOVERNMENT AND CULTURE Pissarro conquers Peru, 1533	Kingdom of Asante, 1600	China, Qing (Ching) Dynasty, 1644–1911	Quakers settled, 1668	
LITERATURE François Rabelais, 1494–1553 Erasmus' <i>Colloquia</i> , 1519	William Shakespeare, 1564–1616 Cervantes' <i>Don Quixote</i> , 1605–1615 Christopher Marlowe, 1564–1593	King James version of the <i>Bible</i> , 1611		<i>Guilliver's Travels</i> , 1726 Benjamin Franklin's <i>Poor Richard's Almanack</i> , 1732 <i>Candide</i> , 1694–1778
SCIENCE Nostradamus, Astrologer, 1503–1566 Pistol, 1540	Mercator's navigation map, 1569 Modern calendar, 1582	Galileo's astronomical telescope, 1609 Logarithms, 1614 Thermometer, 1616 Geometry, 1637 Barometer, 1643	Isaac Newton's <i>Theory of Gravity</i> , 1684 Halley's Comet, 1682 Bacteria identified, 1683 Fahrenheit, 1686–1736	Steam engine, 1712
MUSIC	Bartoleme Spolone, Madrigal composer, 1529–1586 Violin developed, 1553	Antonio Stradavari's violins, 1644–1737 Claudio Monteverdi, 1567–1643	George Frideric Handel, 1685–1759 Antonio Vivaldi, 1678–1741 Johann Sebastian Bach, 1685–1750	Bartolomeo Christofori, Pianoforte, 1709 Franz Joseph Haydn, 1732–1809
WORLD EVENTS Anglican Church, 1534 Cortez brings horses to America, 1519 John Calvin, 1509–1564	Hernando de Soto discovers Mississippi River, 1541 Spanish Armada defeated, 1588 Galileo, 1564–1642 Henry VIII, 1491–1547	Dutch East India Company, 1602 Jamestown, VA, 1607 Santa Fe, NM, 1610 Plymouth Rock, 1620 Harvard founded, 1636	Marquette and Joliet explore Mississippi River, 1673 Massachusetts, witches hanged, 1692 Pennsylvania founded by William Penn, 1681	Captain Kidd hanged in London, 1701 George Washington, 1732–1799 The <i>Alamo</i> , 1744 











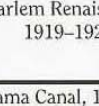







4th Grade: Painting: *Lovely Landscapes: Art and Culture Timeline*

1750 – 1875

1750–1775	1775–1800	1800–1825	1825–1850	1850–1875
VISUAL ARTS AND ARCHITECTURE Mount Vernon, 1759–1769  George Washington, Gilbert Stuart, 1755–1828  George Washington Crossing the Delaware, Leutz, 1851	 George Catlin, 1796–1872  John J. Audubon, 1785–1851 <i>Birds of America</i> , 1827  Edward Hicks, 1780–1849	Africa, Zulu people, c. 1800   Strickland, Merchant's Exchange, 1822	 Mary Cassatt, 1845–1926  James Abott McNeill, Whistler, 1834–1903  Edgar Degas, 1834–1917	Louis Sullivan, 1856–1909  Frederic Remington, 1861–1909   Henri Matisse, 1869–1964 Japan, Meiji Restoration, 1868
GOVERNMENT AND CULTURE American Revolutionary War, 1775–1783	Declaration of Independence, July 4, 1776 French Revolution begins, 1789	War of 1812 Simon Bolivar, Battle of Waterloo, 1815	USA war with Mexico, 1846 Trail of Tears, 13,000 Cherokees sent to Oklahoma, 1839	War Between the States, 1861–1865 Lincoln assassinated, 1865
LITERATURE William Wordsworth, 1770–1850 <i>Encyclopedia Britannica</i> , 1770	<i>Common Sense</i> , 1776 <i>The Rights of Man</i> , Thomas Paine, 1790	<i>Pride and Prejudice</i> , Jane Austen, 1813 Charles Dickens, 1812–1870	<i>Little Women</i> , Louisa May Alcott, 1832–1888 Tolstoy, 1828–1910	<i>War and Peace</i> , 1864 <i>Great Expectations</i> , Charles Dickens, 1861 <i>Uncle Tom's Cabin</i> , Stowe, 1851/52
SCIENCE Ben Franklin's kite experiments, 1752 Priestley and Rutherford discover nitrogen, 1772	Steam engine, James Watts, 1769 Hydrochloric acid, Joseph Priesley, 1775 Cotton gin, Eli Whitney, 1793	Electricity, 1800	Daguerrotype, 1839 Telegraph, Samuel F.B. Morse, 1844	<i>Origin of the Species</i> , Darwin, 1859 Pasteur's theory of germ fermentation, 1861 Periodic Law of Elements, 1869
MUSIC Wolfgang Amadeus Mozart, 1756–1791 Ludwig von Beethoven, 1770–1827	<i>Beggar's Opera</i> , 1750 Frans Schubert, 1797–1828	Frederic Chopin, 1810–1849 Franz Liszt, 1811–1886 Giuseppe Verdi, 1813–1901	Johann Strauss, 1825–1899 Johannes Brahms, 1833–1897 Peter Tchaikovsky, 1840–1893	Claude Debussy, 1862–1918 Richard Strauss, 1864–1949 Scott Joplin, 1868–1917
WORLD EVENTS  Boston Massacre, 1770 Boston Tea Party, 1773	Cook discovers Hawaii, 1778 Constitution of USA, 1787	Louisiana Purchase, 1803 Cherokee written alphabet, 1821	Queen Victoria crowned, 1837 California, Gold Rush, 1849	Pony Express, 1860 USA buys Alaska, 1867 Women's Suffrage, 1869 Transcontinental Railroad, 1870 Barnum's Circus, 1871



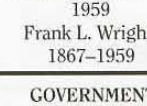













4th Grade: Painting: *Lovely Landscapes: Art and Culture Timeline*

1875 – 1950

1875–1900	1900–1920	1920–1930	1930–1940	1940–1950
VISUAL ARTS AND ARCHITECTURE Art Nouveau, 1880–1910  George Caleb Bingham, 1811–1879  Post-Impressionism, 1886–1920 Rodin's <i>The Thinker</i> , 1880–1900 	Fauvism, 1905–1907 Cubism, 1907–1920 Armory Show, 1913  Picasso's <i>Old Blind Guitar Player</i> , 1903 Futurism, 1908  <i>Seated Woman</i> , 1901 Aristide Maillol, 1861–1944  <i>The Old King</i> , 1937 Georges Rouault, 1871–1958 	Bauhaus, 1925 Dada, Surrealism, 1916–1922  Max Beckmann, 1920  <i>Reclining Figure</i> , Henry Moore, 1926  Harlem Renaissance, 1919–1929 	<i>Flying Dragon</i> , 1975 Alexander Calder, 1898–1976   Georgia O'Keeffe, 1887–1986 <i>American Gothic</i> , 1930 Grant Wood, 1892–1942 	Abstract Expressionism, 1945–1960 Pop Culture, 1945–1965 Claes Oldenberg, b. 1929  <i>Horse and Rider</i> , Marino Marini, 1949  Robert Rauschenberg, b. 1925  Andy Warhol, 1927–1987 
GOVERNMENT AND CULTURE Battle of Little Big Horn, 1876 Boxer Rebellion in China, 1900	Russian Revolution, 1917 Republic of China, 1912–1949 Archduke Ferdinand killed, 1914	Panama Canal, 1904 League of Nations, 1920	Japan invades Manchuria, 1931 People's Republic of China, 1949 Spanish Civil War, 1936	World War II, 1941–1945 UN founded, 1946 NATO founded, 1949
LITERATURE Robert Frost, 1874–1963 Mark Twain, <i>Tom Sawyer</i> , 1876	A. Conan Doyle, <i>Hound of the Baskervilles</i> , 1902 John Steinbeck, 1902–1968	F. Scott Fitzgerald, <i>The Great Gatsby</i> , 1925 Mona van Duyn, poet, 1921	Ernest Hemingway, <i>The Sun Also Rises</i> , 1926 <i>For Whom the Bell Tolls</i> , 1940	<i>Watch on the Rhine</i> , Lillian Hellman, 1940 <i>Blood, Sweat, and Tears</i> , W. Churchill, 1941
SCIENCE Telephone, 1876 Lightbulb, 1879 Linotype, 1886 Contact Lens, 1887 Aspirin, 1899	Marie and Pierre Curie, Radium, 1902 Einstein's Theory of Relativity, 1905 Wasserman, Test for syphilis, 1906	Penicillin, Alexander Fleming, 1928 Nylon, Neoprene, Carothers and Colins, 1932	Jet engine, 1936 Photocopier, Chester Carlson, 1938	Fermi splits the atom, 1942 Computer, 1944
MUSIC George Gershwin, 1898–1937 Louis Armstrong, 1890–1971	Ragtime Jazz, 1901 Billy Holiday, 1915–1959 John Cage, 1912–1992 L. Bernstein, 1918–1990	Los Angeles Symphony, 1919 <i>Showboat</i> , Jerome Kern and Oscar Hammerstein, 1927	Bessie Smith, 1894–1937 Cole Porter, 1893–1964	Nat King Cole, 1919–1965 Aaron Copland, 1900–1990
WORLD EVENTS Hull House founded, 1889 AFL (American Federation of Labor), 1885 Pancho Villa, 1878–1923 Gas auto engine, 1885	Wright Brothers, 1903 Pure Food & Drug Act, 1906 Model T Ford, 1908 Gene theory, 1910 Leica camera, 1914 World War I, 1918 India, Gandhi, 1920	Grand Old Opry, 1924 Income tax, 1913 Prohibition, 1920 Stock market crash, 1929 Lindbergh flies solo across Atlantic, 1927	CCC (Civilian Conservation Corps), 1933 WPA (Works Progress Administration), 1935 Great Dust Bowl, 1936	Atomic Bomb, World War II ends, 1945 India, British rule ends, 1947 Israel established, 1948

4th Grade: Painting: *Lovely Landscapes: Art and Culture Timeline*

1950 – 2000

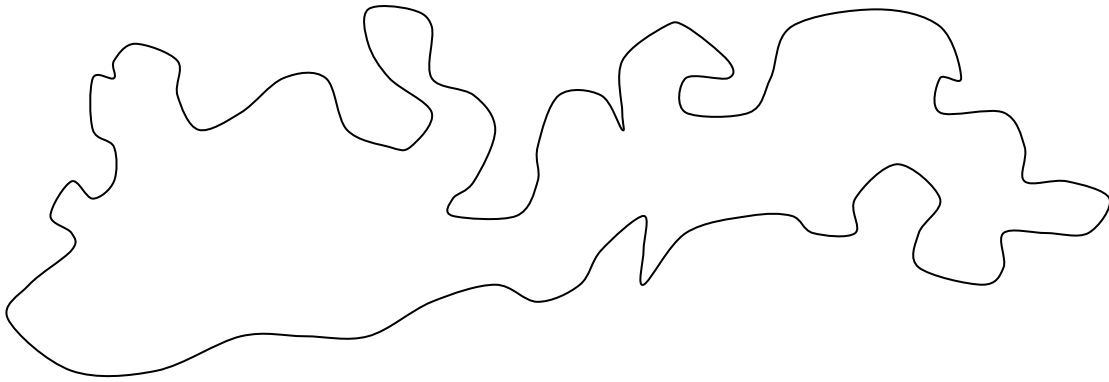
1950–1960	1960–1970	1970–1980	1980–1990	1990–present
VISUAL ARTS AND ARCHITECTURE Pop Art, 1950s and 1960s <i>Geodesic Dome</i> , 1960  <i>Head</i> , Roy Lichtenstein, 1966   Guggenheim Museum, 1959 Frank L. Wright, 1867–1959	Feminist Art, 1960s to 1970s  <i>Giant Hamburger</i> , Claes Oldenburg, 1969  <i>Cubi XVIII</i> , David Smith, 1964  Marisol b. 1930  <i>Homage to a Square</i> , Josef Albers, 1963	<i>Tourists</i> , Duane Hanson, 1970   Jasper Johns, 1968  <i>Goldfish Bowl</i> , Roy Lichtenstein, 1978	Portland Public Service Building, Michael Graves, 1981   <i>Atiyah</i> , Deborah Butterfield, 1986 	<i>American Center</i> , Frank Gehry, 1994  Shingle Style Revival, Robert A.M. Stern, 1991   <i>Raven Mask</i> , Joe Bolton, 1992
GOVERNMENT AND CULTURE Queen Elizabeth, 1952 European Common Market, 1957	Chinese Cultural Revolution, 1965–1968 Vietnam War, 1965–1973	Watergate, Nixon resigns, 1973–1974 Egypt, Aswan Dam, 1970 US Bicentennial, 1976	China, Tianamen Square, 1989	Gulf War, 1991 Argentina invades Falkland Islands, 1992 Hong Kong reverts to China, 1997
LITERATURE Nobel Prize to William Faulkner, 1950 J.D. Salinger's <i>Catcher in the Rye</i> , 1951	Harper Lee, <i>To Kill a Mockingbird</i> , 1961 Steinbeck, <i>Travels with Charlie</i> , 1962 William Faulkner, <i>The Reivers</i> , 1963	<i>The Right Stuff</i> , Thomas Wolfe, 1975	<i>The Color Purple</i> , Alice Walker, 1983 <i>Lonesome Dove</i> , Larry McMurtry, 1986 <i>Satanic Verses</i> , Salman Rushdie, 1988	Nobel Prize to Toni Morrison, 1993 Frank McCourt, <i>Angela's Ashes</i> , 1997
SCIENCE Measles vaccine, 1953 Hydrogen bomb, 1954 Polio vaccine, Jonas Salk, 1955 Space launch, 1957	Laser, 1960 First human heart transplant, 1967	EPA (Environmental Protection Agency), 1972 First test-tube baby born, 1978	AIDS diagnosed, 1982 Artificial heart, 1982 DNA fingerprinting, 1986	Computer Technology, Internet, 1997 Cloning of a sheep, 1997 Successful Mars Expedition, 1997
MUSIC Sergey Prokofiev, 1891–1953	The Beatles, 1962 Hard Rock, Jimi Hendrix, 1968	<i>Jesus Christ Superstar</i> , 1971 Elvis Presley died, 1977	Beatle John Lennon shot, 1980 Compact disk player, 1984	Dizzy Gillespie dies, 1993
WORLD EVENTS <i>Brown vs. Topeka Board of Education</i> , 1954 USSR's Sputnik, 1957 Alaska and Hawaii achieve statehood, 1959 OPEC, 13 nations, 1960	J.F. Kennedy assassinated, 1963 Six-day war in Israel, 1967 Martin Luther King, Robert Kennedy, assassinated, 1968 US astronauts land on the moon, 1969	Charles Manson, 1971 Busing approved for integration, 1971 <i>Roe vs. Wade</i> , 1973 Women admitted to military academies, 1975 Wounded Knee, 1973 First space lab, 1973	First woman Supreme Court Justice, 1981 Columbia space shuttle, 1981 <i>A Nation at Risk</i> , report on schools, 1983 Olympics in LA, 1984	Berlin Wall, 1961–1990 Sexual harassment, 1991 Watts riots, 1992 World Trade Center bombed, 1993 Balkan hostilities, 1992 OJ Simpson trial, 1995

4th Grade: Painting: *Cartography - Creating Fantasy Islands*

Drawing Coastal Lines

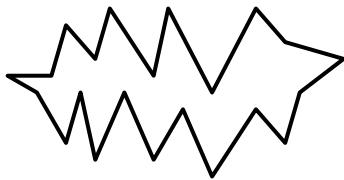
Student Handout

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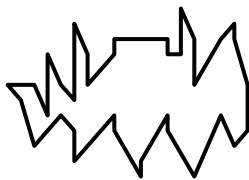


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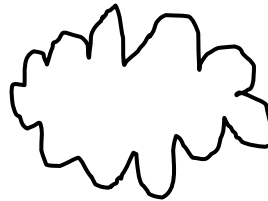
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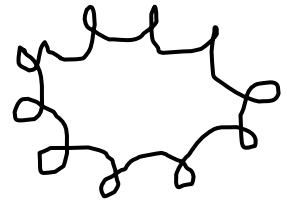
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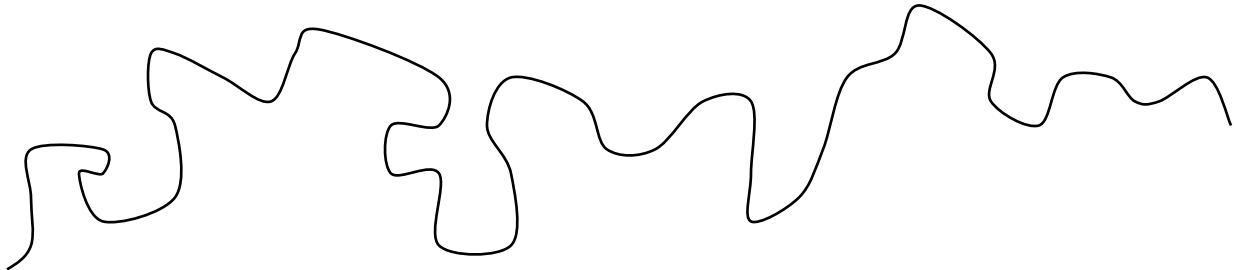
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Practice..... Practice..... Practice..... Practice..... Practice.....



4th Grade: Painting: *Cartography - Creating Fantasy Islands*

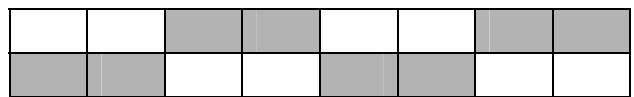
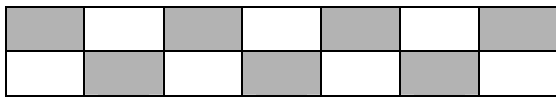
Border Examples

Student Handout

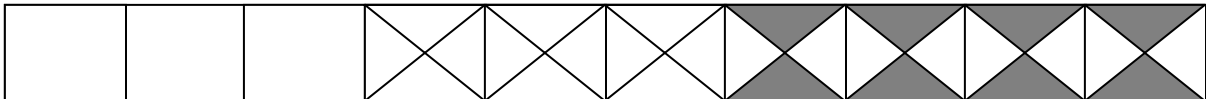
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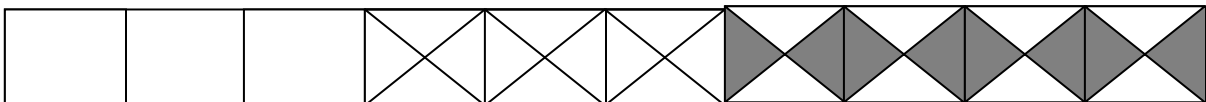
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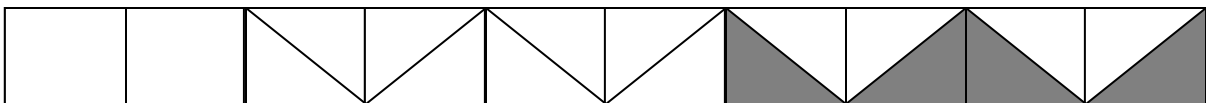
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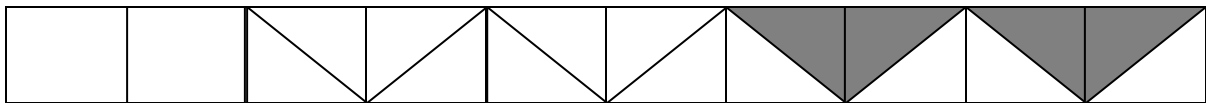
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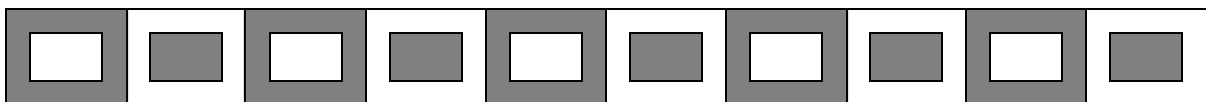
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4th Grade: Painting: *Cartography*: Student Handout

Map Key Symbols

