



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

Grade Level:	5
Grading Period:	1
Unit:	Drawing
Lesson Title:	One-Point Perspective
Connections/Integration:	Mathematics: Use of rulers
Duration:	2-3 class periods
Grade Level Indicators:	A52A1, A52C4

PRE-ASSESSMENT

Multiple Choice:

1. In one point perspective drawings, what name is given to the place on the horizon line where all lines seem to meet? **GLI : A52A1**
 - a. disappearing dot
 - b. vanishing point
 - c. background
 - d. converging point

Answer: b

Short Answer:

2. What steps can an artist take to improve an artwork? **GLI: A52C4**

Possible Answers: Artists can improve their artworks by asking others to critique and give suggestions or by asking others to demonstrate how the process should be done. Artists can additionally do research to find out how artists have completed similar projects in the past. Making several sketches and practicing a skill many times can also help an artist improve.

4 Point Rubric

- 4 Student identifies many ways artists can make improvements
- 3 Student identifies 1-2 ways an artist can make improvements
- 2 Improvement Needed – Student needs teacher or peer assistance to identify ways to make improvements

- 1 Student unable to identify ways artists can make improvements

Extended Response:

3. How can an artist can create the illusion of depth in a two dimensional space. **GLI: A52A1**

4.

Possible Answers: To create the illusion of depth in a landscape, an artist can create a horizon line and draw a vanishing point where all lines will meet in the artwork. An artist can also change the size of an object in the picture so that larger objects appear closer and smaller objects appear farther away. Placement of objects can also make a flat surface appear to have depth. By drawing an object lower on the page, it will appear closer while drawing it higher on the page will make it look smaller.

4 Point Rubric

- 4 Student gives multiple examples for creating depth
 3 Student gives one example for creating depth
 2 Improvement Needed – Student needs teacher or peer assistance to give example
 1 Student unable to provide example

CLASSROOM EVIDENCE/LEVELS OF MASTERY

GLI A52A1 Use observational and technical skills to achieve the illusion of depth in two-dimensional space.	
Proficient:	Student identifies how artists can achieve an illusion of depth on a flat surface through the use of a horizon line, vanishing point, converging lines, and changing the size of objects and is able to apply techniques in own artwork with little to no assistance.
Emerging:	Student identifies how artists can achieve an illusion of depth on a flat surface through the use of a horizon line, vanishing point, converging lines, or changing the size of objects but requires teacher and peer support to apply all techniques in own artwork.
Advanced:	Student independently identifies how artists can achieve an illusion of depth on a flat surface through the use of a horizon line, vanishing point, converging lines, and changing the size of objects, applies techniques in own artwork, and adds additional depth creating elements.
GLI A52C4 Apply problem-solving strategies to improve the creation of artwork.	
Proficient:	Student strives to improve artwork by using problem-solving skills, referencing provided information on how to draw using one-point perspective, and attempting techniques several times before asking for assistance from peers or teacher.
Emerging:	Student does not attempt to improve artwork by using problem-solving skills or referencing provided information on how to draw using one-point perspective and is satisfied with first solution to assignment.
Advanced:	Student strives to improve artwork by using problem-solving skills, referencing provided information on how to draw using one-point perspective, and completes assignment independently.

STANDARDS	Benchmark A	Benchmark B	Benchmark C	Benchmark D	Benchmark E	GRADE 5 VISUAL ART GRADE LEVEL INDICATORS
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.	Compare and contrast the distinctive characteristics of art forms from various cultural, historical and social contexts. 1. Identify visual forms of expression found in different cultures. (A51A1) 2. Compare and contrast art forms from various regions and cultural traditions of North America. (A51A2)	Create a work of art which incorporates the style or characteristics of artwork from a culture other than their own. 3. Compare and contrast the artistic styles observed in artwork from various cultures. (A51B3) 4. Demonstrate the way art materials are used by artists to create different styles (e.g., paint applied spontaneously in expressionism). (A51B4)	Demonstrate knowledge of historical influences on contemporary works of art and make predictions about influences on the future of visual art. 5. Examine how social, environmental or political issues affect design choices (e.g., architecture, public art and fashion). (A51C5)	Research culturally or historically significant works of art and discuss their roles in society, history, culture or politics. 6. Explain how art galleries, museums and public art contribute to the documentation and preservation of art history. (A51D6) 7. Describe the lives, works and impact of key visual artists in a selected period of U.S. History. (A51D7)		
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.	Apply knowledge of materials, tools, media, techniques and processes to communicate subject matter, themes or ideas in a variety of visual forms. 1. Use observational and technical skills to achieve the illusion of depth in 2-D space. (A52A1) 2. Explore different approaches to creating art (e.g., by artist, style or historical period). (A52A2)	Create two- and three-dimensional original artwork that demonstrates personal visual expression and communication. 3. Identify and communicate sources of ideas (e.g., personal experience, interests, nature or common objects) for their artwork. (A52B3)	Achieve artistic purpose and communicate intent by selection and use of appropriate media. 4. Apply problem-solving strategies to improve the creation of artwork. (A52C4)	Use current, available technology to refine an idea and create an original, imaginative work of art. 5. Use current, available technology to explore to imagery and create visual effects. (A52D5)	Identify and explain reasons to support artistic decisions in the creation of artwork. 6. Identify reasons for personal, artistic decisions. (A52E6)	
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.	Apply the strategies of art criticism to describe, analyze and interpret selected works of art. 1. Compare and analyze how art elements and principles are used for expressive purposes. (A53A1) 2. Compare the works of different artists on the basis of purpose and style. (A53A2) 3. Explain and discuss multiple meanings in selected art. (A53A3)	Present and support an individual interpretation of a work of art. 4. Apply observation and analysis skills to derive meaning in a selected artwork and explain their thought processes. (A53B4)	Establish and use criteria for making judgments about works of art. 5. Use specific criteria individually and in groups to assess works of art. (A53C5)			
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.	Demonstrate aesthetic inquiry and reflection skills when participating in discussions about the nature and value of art. 1. Pose questions that can be answered by an aesthetic study of artworks. (A54A1) 2. Recognize that different assumptions and theories of art lead to different interpretations of artworks. (A54A2)	Analyze diverse points of view about artworks and explain the factors that shape various perspectives. 3. Explain how personal experience can influence choosing one artwork over another. (A54B3)				
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 role of visual art in solving an interdisciplinary problem. 1. Compare and contrast how visual art is used in musical, theatrical or dance productions and provide examples. (A55A1)	Apply and combine visual art, research and technology skills to communicate ideas in visual form. 2. Use technology to conduct information searches, research topics and explore connections to visual art. (A55B2)	Use key concepts, issues and themes to connect visual art to various content areas. 3. Use artwork to communicate and enhance understanding of concepts in other subject areas (e.g., science, English, math and social studies). (A55C3)	Use words and images to explain the role of visual art in community and cultural traditions and events. 4. Investigate the types of cultural objects artists create and their role in everyday environment. (A55D4)		

SUGGESTED TEACHING STRATEGIES AND ACTIVITIES	
Product:	One-Point Perspective Drawing
Materials/Media:	12" x 18" white drawing paper, rulers, pencils, erasers, and assorted crayons
Theme/Culture:	Creating Depth
Resources:	<ul style="list-style-type: none"> • Perspective Handout (Appendix A-175) • Suggested resources available through CPS Arts Resource Center: • <i>Art Express</i>: 5th Grade, Lesson 4 (pages 24-25) • Art Prints: <i>Avenue of the Alysamps</i> by Vincent van Gogh <i>Trains du Soir</i> by Paul Delvaux (Appendix A-176) <i>Stone City, Iowa</i> by Grant Wood (Appendix A-177)
Vocabulary:	horizon line, vanishing point, converging lines, perspective, depth
Processes/Procedures:	<p>Day One</p> <ol style="list-style-type: none"> 1. Have students imagine that they are walking down a flat, straight road into the distance. Ask them to describe what they see and to explain the size of objects that are far away. Tell students to start thinking about how an artist could capture this road on a flat piece of paper to make it appear to actually be going back into the distance. 2. Instruct students to view <i>Art Express</i>: Lesson 4, pages 24-25 and read text. Emphasize the vanishing point, the place on the horizon where parallel lines appear to meet or converge. Have students place finger on this point, the part of the art that looks farthest away, in <i>Avenue of the Alysamps</i>. 3. Explain that the artist is using perspective to achieve the perception of depth, the apparent distance from front to back or from near to far in an artwork. Inform students that they will be learning how to create this effect in a one-point perspective drawing containing a road and a building. 4. Distribute rulers, the one-point perspective handout (Appendix A-175), and a 12" x 18" white drawing paper to each student, and ask them to write name and room number on both papers. 5. Instruct students to arrange paper horizontally in front of them. 6. Begin by pointing out the horizon lines in <i>Trains du Soir</i> and <i>Stone City, Iowa</i> (Appendix A-176, A-177). Explain that the horizon line is where the sky and ground appear to meet. Demonstrate how students should use ruler to draw horizon line across page somewhere above the center of the paper. 7. On the horizon line slightly off center, demonstrate where to place a dot for the vanishing point. 8. Ask students to decide if they would like a long road where the converging lines (lines that meet) would be closer together or a shorter road where the converging lines would be farther apart. Demonstrate the difference by holding two rulers together to form triangle and moving them closer or farther apart. Instruct students to use rulers as a straight edge to draw converging lines from vanishing point off the bottom of the page. 9. In larger space (either to the right or left of road) below horizon line, have students point to where their building will be located. Following the diagram on one-point perspective handout (Appendix A-175), demonstrate how to draw a square or rectangle for the base of the building and add orthogonal, horizontal, and vertical lines to create three-dimensional look of building. Add windows and doors to building.

	<p>10. Optional: Students may add a triangle to top of building to create a different roof style by following same process of drawing lines back to vanishing point.</p> <p>11. If extra time allows, ask students to begin brainstorming themes for their drawings. Will it be an image of the country, desert, city, mountains, or other? What details will fit with each theme (barns and animals in the country, cacti and sand in the desert, skyscrapers and cars in the city, fences and a sunset with the mountains, or other)?</p> <p>Day Two to Day Three</p> <ol style="list-style-type: none"> 1. Display visual examples again and review important aspects of perspective: horizon line, vanishing point, and converging lines. 2. If students did not brainstorm themes for their drawings, perform Step 11 of Day One procedures. 3. Explain that students now need to think about the size of objects they will be adding to their drawings. Objects that are farther away should be smaller and up towards the horizon line while objects that are closer to the viewer should be bigger and lower on the paper. 4. Instruct students to begin adding other objects to their perspective drawing (more buildings, trees, animals, fences, hills, mountains, clouds...). Remind students that all lines should lead back to the vanishing point on the horizon line. 5. When students think they are done drawing, have them ask at least two other students for suggestions on how to improve artwork before they begin coloring. 6. Review procedures for using crayon neatly and appropriately. Show students how they can outline around the edges of objects and fill in with crayon. 7. Allow students ample time to fill in one-point perspective drawings with crayon. 8. Reflection: Ask students to perform a quick write to describe how they achieved a sense of depth in their artwork.
Assessment:	Teacher uses <i>Assessment Rubric for Visual Arts</i> (page 19) for the product and procedures based on the GLIs and pre-assessment questions.

RETEACH

- For students having difficulty using observational and technical skills to achieve the illusion of depth in two-dimensional space, have them look through art examples to find works that do show depth and those that do not show depth and have them analyze the differences.
- For students not applying problem-solving strategies to improve the creation of their drawing, assign a peer mentor to review the one-point perspective handout with student and give suggestions for improvement.

EXTENSIONS AND RELATED LESSONS

- At the end of the project, students can switch artworks or perform a gallery walk activity to identify where classmates' vanishing points are located, where converging lines were used, and how the drawing appears to pull the viewer into the scene.
- Students can write their names in block letters and use vanishing point to make the words appear to have depth.



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

Grade Level:	5
Grading Period:	1
Unit:	Puppetry and Storytelling
Lesson Title:	Bali, Indonesia
Connections/Integration:	Language Arts
Duration:	5, one-hour art classes
Grade Level Indicators:	A51A1, A52E6, A54A2, A55A1

PRE-ASSESSMENT

Short Answer:

1. Show students a variety of puppets from the art express series. Ask “Why do you think there are many kinds of puppets?” **GLI A54A2**

Possible responses: Different cultures make different kinds of puppets.

4 point Rubric

- 4 Student recognizes that puppets have many cultural characteristics and gives examples.
- 3 Student recognizes that puppets have some cultural characteristics.
- 2 Student recognizes that puppets have one or two cultural characteristics.
- 1 Student does not recognize any cultural characteristics.

Multiple Choice:

2. The ancient art of puppetry has origins in _____. **GLI A51A1**
 - a. America
 - b. England
 - c. Africa
 - d. Indonesia

Answer: d

3. Puppets are artworks used for _____. **GLI A55A1**
 - a. display
 - b. playing
 - c. storytelling
 - d. presents

Answer: c

Extended Response:

4. How can a puppet have a personality, or show character? **GLI A54A2**

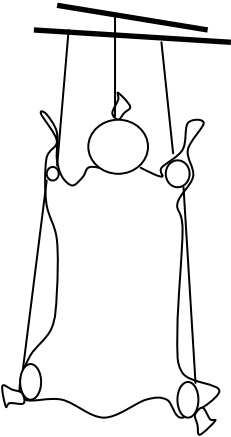

Possible responses: The colors used to make the puppet, or the facial expressions can say a lot about the personality of the puppet. The movement of the puppet can show personality too.

4 point Rubric

- 4 Student recognizes the elements of art in the design of the puppet, along with facial expressions, and movement, give the puppet character and personality.
- 3 Student recognizes that facial features and movement give the puppet character and personality.
- 2 Student recognizes that facial expressions give the puppet personality and character.
- 1 Student does not recognize personality and character in the puppet.

CLASSROOM EVIDENCE/LEVELS OF MASTERY		
GLI A51A1	Identify visual forms of expression found in different cultures.	
	Proficient:	Student recognizes differences in puppets from various cultures.
	Emerging:	With teacher and peer assistance, student recognizes differences in puppets from various cultures.
	Advanced:	Independently, student recognizes differences in puppets from various cultures.
GLI A52E6	Identify reasons for personal, artistic decisions.	
	Proficient:	Student verbalizes creative ways to capture personality and character in creating a puppet.
	Emerging:	With teacher and peer assistance, student verbalizes creative ways to capture personality and character in creating a puppet.
	Advanced:	Independently, student verbalizes creative ways to capture personality and character in creating a puppet.
GLI A54A2	Recognize that different assumptions and theories of art lead to different interpretations of artworks.	
	Proficient:	Student recognizes that various cultures have their own storytelling traditions in puppetry.
	Emerging:	With teacher and peer assistance, student recognizes that various cultures have their own storytelling traditions in puppetry.
	Advanced:	Independently, student recognizes that various cultures have their own storytelling traditions in puppetry.
GLI A55A1	Compare and contrast how visual art is used in musical, theatrical or dance productions and provide examples.	
	Proficient:	Student creates a story, and uses handmade puppets to tell the story.
	Emerging:	With teacher and peer assistance, student creates a story, and uses handmade puppets to tell the story.
	Advanced:	Independently, student creates a story, and uses handmade puppets to tell the story.

SUGGESTED TEACHING STRATEGIES AND ACTIVITIES	
Product:	Puppet and Stage design
Materials/Media:	3” Styrofoam ball, sticks (chopsticks are perfect), nylon string (fishing line), beads (large enough to pull fabric through), 24” square scarf. One <i>very large</i> box. Poster board. Paints, markers, construction paper.
Theme/Culture:	Bali Indonesia
Resources:	Art Express (purple) pages 90-91 - Art express (orange) pages 70-71.
Vocabulary:	Puppet, Marionette, Indonesia, Theatrical, Origins, Culture, Tradition, Personality, Character, Setting.
Processes/Procedures:	<p>Day one – What is a puppet? and Storytelling.</p> <p>10 minutes Pass <i>Art Express</i> (orange) to students. Direct students to pages 70 and 71. Read aloud to students – emphasize that puppets are used for storytelling.</p> <p>Share with students <i>Art Express</i> (purple) pages 90-91. (Hold up for students – you do not need to pass out books to the class)</p> <p>Emphasize the difference between the marionette puppet (operated with strings) and the shadow puppet (operated with sticks)</p> <p>10 minutes Share a brief history of puppetry with students – From Puppetry: The Value of the Arts –</p> <ul style="list-style-type: none"> • Puppetry has ancient origins in Indonesia • Puppets were elaborate art pieces made from a variety of materials • The theatrical productions lasted 12 hours from dawn to dusk. • The stories were intended to be educational – relating important social and moral issues to adults and children. <p>35-40 minutes Storytelling – Puppets are characters in stories. The first ingredient is THE STORY.</p> <p>Students will work in small groups of 3 or 4. As a class, discuss important social and moral issues. Each group will have to write their story based on an important issue or theme. For example, in the story of Cinderella, the theme is good vs. evil. In The Beauty and the Beast, the theme is stereotype. Brainstorm ideas for themes as a class.</p> <p>Breaking into small groups, students will plan their stories. Pass out story planner to each group. Students will finish the period working on their stories.</p> <p>Days two and three – Creating the theater.</p> <p>You will need a very large box, check at your grocer, a paper towel or tissue box would be perfect.</p> <p>Create a stage by removing the top and bottom of the box, then sitting the box</p>

<p>2 art periods</p> <p>1 art period</p> 	<p>on its side so that the floor, side walls and ceiling are intact, but the front and back are open. Cut a section out of the ceiling, about 5"x 24", if you can. Make the opening as large as possible so that the puppets can be lowered into the box. Paint the interior and exterior black.</p> <p>If students have not finished their stories, they will need to work on them.</p> <p>Students will use poster board to create the back drops for each scene or setting. These back drops will fill the back opening of the box. The puppets will drop through the top opening. Students can use a variety of materials for the backdrops.</p> <p>Day four – Creating puppets and rehearsing</p> <ol style="list-style-type: none"> 1. Take a lightweight silk scarf (24" or 36" square), and fold down the top edge about 3 inches. Place foam ball inside of folded fabric and poke through the ball from the bottom up. Tie a piece string around the covered ball and tie to the middle of first stick. 2. For the arms and legs, tie a bead with a piece of string. Repeat three more times. Take a needle and thread one of the strung beads. Poke a hole in the corner of the silk scarf with the needle and pull the string until the bead stops. Tie a piece of string on either side of the bead. Repeat with the other strung beads in the remaining corners. Tie the bottom strings to the adjacent covered bead, and make sure to leave string. Tie the top to strings to the second stick. <p>Day five – The performance</p>  <p>Each group will perform for the class.</p>
<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

- For students having difficulty recognizing differences in puppets from various cultures, the teacher can label and display puppet visuals and have students compare and contrast the examples.
- For students struggling with identifying reasons for personal, artistic decisions, the teacher can have students write about how their personal artistic choices gave their puppet character and personality.
- Students having a difficult time recognizing that different assumptions and theories of art lead to different interpretations of artworks can research puppetry from 3 different cultures. Students can discover how people use puppets for different purposes.
- To assist students in comparing and contrasting how visual art is used in musical, theatrical or dance productions, students can view two recorded performances and discuss how visual art contributed to the overall effect of the performances.

EXTENSIONS AND RELATED LESSONS

- Use puppets to tell traditional stories or folk tales.
- Students will use puppets to create autobiographical stories.
- Share stories and productions with younger students.



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

Grade Level:	5
Grading Period:	2
Unit:	Painting
Lesson Title:	Mandala
Connections/Integration:	Math (Tessellations, pattern), History (Islamic culture)
Duration:	10, one-hour art classes
Grade Level Indicators:	A51D6, A53A2, A53A3, A53C5, A54A2, A55B2

PRE-ASSESSMENT

Multiple Choice:

1. What is an art critic? **GLI A53C5**
 - a. A person that eats food
 - b. A person that drives race cars
 - c. A person that judges art
 - d. A person that enjoys dancing

Answer: c

2. What is a technology based media that could be used to research the visual arts? **GLI A55B2**
 - a. The computer
 - b. Paper and pencil
 - c. Encyclopedia
 - d. Printer

Answer: a

Short Answer:

3. Why might artists include designs with radial balance in their art? **GLI53A2**

Possible response: Because radial balance can help artist create interesting patterns.

4 Point Rubric

- 4 Student is able to give the correct answer or a unique answer
- 3 Student is able to talk about radial balance
- 2 Student is attempts to answer the question
- 1 Student does not answer the question

4. How does your design show radial balance? **GLI A53A3**

Possible response: Responses will vary.

4 Point Rubric

- 4 Student is able to list 2-3 examples of how their designs show radial balance.
- 3 Student is able to list one example of how their designs show radial balance.
- 2 Student attempts to answer the question
- 1 Student does not answer the question

Extended Response:

5. Explain how a museum would contribute to the documentation and preservation of art history? **GLI A51D6**

Possible response: The museum contributes to the documentation and preservation of art history by interpreting the artifacts; understanding the social and cultural context in which they were produced and used and their impact on society. They are also preserving the human aspect of the artwork through the artist's creativity; understanding how they are made, how they are used and how they express human needs and values and how they influence the lives of individuals during that time period. The museums look to the roots and cultures as well as the understanding of the nation and the people by interpreting the history through demonstrations, performances, hands on activities, and music).

4 Point Rubric

- 4 Student clearly understands the museum's part in the preservation of art history as well as list 6-7 examples.
 - 3 Student clearly understands the museum's part in the preservation of art history as well as list 4-5 examples.
 - 2 Student list 2-3 examples
 - 1 Student does not answer the question
6. People, media, magazines articles all have different assumptions and theories about art. How does this lead to different interpretations of artworks. **GLI A54A2**

Possible response: Paintings, murals and artifacts reflect the culture and belief in society during that time period. The artist responses by expressing their personal life and dreams with a personal touch. Assumptions differ from individual's esp. during the time periods. Also diverse backgrounds, different social classes, broad spectrum of education experience and a mixture of value and beliefs all play a part distinguishing theories, assumptions, and interpretations of that artwork).

4 Point Rubric

- 4 Student is able to list 5-6 examples why different assumptions lead to different interpretations of artwork.
- 3 Student is able to list 3-4 examples
- 2 Student is able to list 1-2 example
- 1 Student does not answer the question

CLASSROOM EVIDENCE/LEVELS OF MASTERY	
GLI A51D6 Explain how art galleries, museums and public art contribute to the documentation and preservation of art history.	
Proficient:	Student is able to explain how art galleries, museums and public art contribute to the documentation and preservation of art history.
Emerging:	With teacher and peer assistance student is able to explain how art galleries, museums and public art contribute to the documentation and preservation of art history.
Advanced:	Independently student is able to explain how art galleries, museums and public art contribute to the documentation and preservation of art history.
GLI A53A2 Compare the works of different artists on the basis of purpose and style.	
Proficient:	Student is able to compare the works of different artists on the basis of purpose and style.
Emerging:	With teacher and peer assistance student is able to compare the works of Islamic artists on the basis of purpose and style.
Advanced:	Independently student is able to compare the works of Islamic artists on the basic of radial design.
GLI A53A3 Explain and discuss multiple meanings in selected art.	
Proficient:	Student is able to explain and discuss multiple meanings in selected art.
Emerging:	With teacher and peer assistance student is able to explain and discuss Islamic patterns in selected art.
Advanced:	Independently student is able to explain and discuss Islamic patterns and the methods, terms and techniques associated with them.
GLI A54A2 Recognize that different assumptions and theories of art lead to different interpretations of artworks.	
Proficient:	Student is able to recognize that different assumptions and theories of art lead to different interpretations of artworks.
Emerging:	With teacher and peer assistance student is able to recognize that different assumptions and theories of art can lead to different interpretations of a specific piece of artwork.
Advanced:	Independently student is able to recognize that different assumptions and theories of art lead can lead to different interpretations of the Mandala.
GLI A55B2 Use technology to conduct information searches, research topics and explore connections to visual art.	
Proficient:	Student is able to use technology to conduct information searches, research topics and explore connections to visual art.
Emerging:	With teacher and peer assistance student is able to use the computer to conduct information searches, research the mandala and explore its connections to visual art.
Advanced:	Independently student is able to use the computer to conduct information searches, research the mandala and explore its connections by creating an orginial mandala.
GLI A53C5 Use specific criteria individually and in groups to assess works of art.	
Proficient:	Student is able to use specific criteria individually and in groups to assess works of art.
Emerging:	With teacher and peer assistance student is able to use specific criteria

	individually and in groups to assess information to create their mandala project.
Advanced:	Independently student is able to use specific criteria individually and in groups to assess information to create their mandala project.

STANDARDS	Benchmark A	Benchmark B	Benchmark C	Benchmark D	Benchmark E
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.	Compare and contrast the distinctive characteristics of art forms from various cultural, historical and social contexts. 1. Identify visual forms of expression found in different cultures. (A51A1) 2. Compare and contrast art forms from various regions and cultural traditions of North America. (A51A2)	Create a work of art which incorporates the style or characteristics of artwork from a culture other than their own. 3. Compare and contrast the artistic styles observed in artwork from various cultures. (A51B3) 4. Demonstrate the way art materials are used by artists to create different styles (e.g., paint applied spontaneously in expressionism). (A51B4)	Demonstrate knowledge of historical influences on contemporary works of art and make predictions about influences on the future of visual art. 5. Examine how social, environmental or political issues affect design choices (e.g., architecture, public art and fashion). (A51C5)	Research culturally or historically significant works of art and discuss their roles in society, history, culture or politics. 6. Explain how art galleries, museums and public art contribute to the documentation and preservation of art history. (A51D6) 7. Describe the lives, works and impact of key visual artists in a selected period of U.S. History. (A51D7)	
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.	Apply knowledge of materials, tools, media, techniques and processes to communicate subject matter, themes or ideas in a variety of visual forms. 1. Use observational and technical skills to achieve the illusion of depth in 2-D space. (A52A1) 2. Explore different approaches to creating art (e.g., by artist, style or historical period). (A52A2)	Create two- and three-dimensional original artwork that demonstrates personal visual expression and communication. 3. Identify and communicate sources of ideas (e.g., personal experience, interests, nature or common objects) for their artwork. (A52B3)	Achieve artistic purpose and communicate intent by selection and use of appropriate media. 4. Apply problem-solving strategies to improve the creation of artwork. (A52C4)	Use current, available technology to refine an idea and create an original, imaginative work of art. 5. Use current, available technology to explore to imagery and create visual effects. (A52D5)	Identify and explain reasons to support artistic decisions in the creation of artwork. 6. Identify reasons for personal, artistic decisions. (A52E6)
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.	Apply the strategies of art criticism to describe, analyze and interpret selected works of art. 1. Compare and analyze how art elements and principles are used for expressive purposes. (A53A1) 2. Compare the works of different artists on the basis of purpose and style. (A53A2) 3. Explain and discuss multiple meanings in selected art. (A53A3)	Present and support an individual interpretation of a work of art. 4. Apply observation and analysis skills to derive meaning in a selected artwork and explain their thought processes. (A53B4)	Establish and use criteria for making judgments about works of art. 5. Use specific criteria individually and in groups to assess works of art. (A53C5)		
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.	Demonstrate aesthetic inquiry and reflection skills when participating in discussions about the nature and value of art. 1. Pose questions that can be answered by an aesthetic study of artworks. (A54A1) 2. Recognize that different assumptions and theories of art lead to different interpretations of artworks. (A54A2)	Analyze diverse points of view about artworks and explain the factors that shape various perspectives. 3. Explain how personal experience can influence choosing one artwork over another. (A54B3)			
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 role of visual art in solving an interdisciplinary problem. 1. Compare and contrast how visual art is used in musical, theatrical or dance productions and provide examples. (A55A1)	Apply and combine visual art, research and technology skills to communicate ideas in visual form. 2. Use technology to conduct information searches, research topics and explore connections to visual art. (A55B2)	Use key concepts, issues and themes to connect visual art to various content areas. 3. Use artwork to communicate and enhance understanding of concepts in other subject areas (e.g., science, English, math and social studies). (A55C3)	Use words and images to explain the role of visual art in community and cultural traditions and events. 4. Investigate the types of cultural objects artists create and their role in everyday environment. (A55D4)	

SUGGESTED TEACHING STRATEGIES AND ACTIVITIES	
Product:	Mandala design, painted with watercolor
Materials/Media:	<ul style="list-style-type: none"> • Pencil, Eraser • Compass • 4.5 X 6 tracing paper • 9 X 12 tracing paper • 9 X 12 sketching paper • 9 X 12 watercolor paper • 9 X 12 black construction paper • Computer for technology-www.protozone.net • Brushes, container for water
Theme/Culture:	Islamic
Resources	<p><i>Art Express</i>. Grade Four (Purple book).</p> <ul style="list-style-type: none"> • <i>Radial Balance</i>. p. 84. • <i>Art Critics' Circle</i>. Response Card. p. R63. <p>Scholastic Art, <i>Islamic Art</i>, Dec. 2005. Arts Resource Center</p> <p>Student Handout – What is a Mandala? (Appendix A-179)</p> <p>Student Handout - Mandala Examples. (Appendix A-180)</p> <p>Student Handout - Steps to creating a Mandala (Appendix A-181)</p> <p>Student Example (Appendix A-182).</p> <p>Student Handout - Bloom's Taxonomy Cube (Appendix A-183)</p> <p>Student Handout – M. C. Escher (Appendix A-184)</p> <p>Student Handout - Circle Limit IV (Appendix A-185)</p> <p>Additional Resources: <i>The Magic Mirror of M.C. Escher</i>, Bruno Ernst. M.C. Escher: The Official Website. http://www.mcescher.com/ Mandala: http://en.wikipedia.org/wiki/Mandala The Mandala Pattern: http://www.mandalaproject.org/What/Index.html</p>
Vocabulary:	Mandala, Radial, Focal point, Monochromatic, Complementary, Related Colors, Interlock
Processes/Procedures:	<p>Teacher Preparation for Day One: Have items in a box on each table. (Each box should contain enough materials for each student at the table, adjust accordingly).</p> <ul style="list-style-type: none"> • Paper • Pencil • Compass

	<p>Day One: Prepare the students for the Mandala project by talking about radiating designs. Students will sketch their own symbol.</p> <ol style="list-style-type: none"> 1. Tell the students that they are going to create their very own mandala. What is a mandala? Tell them that mandala means circle in Sanskrit. That it is a circular design that radiates out from a center. 2. Give common examples of a mandala design-rose window in Gothic churches, a flower with petals around a center, clocks, and compasses. 3. Ask the students what designs that they would see that would represent a mandala. 4. Tell them that this project will take the entire grading period because it is complex and detail oriented. 5. Send the students to their seats. 6. Have them place their paper in front of them, write their name on the paper and flip it over. 7. Tell the students the first step is to draw a large circle. Use their compass. Then have the students place a dot in the center of the circle and then draw a simple symbol that represents her. Make sure that the drawing is in the central spot on the paper. 8. Tell the students that they are going to draw their world in images, shapes, colors, or lines coming outward from the center (Appendix A-180). Explain that the design can be an abstract design or it could be recognizable. The important thing is that the parts are radiating out from the center in a circular design. 9. Let the students begin their drawing. Teacher will walk around the room. 10. Allow for five minutes at the end of the class to collect their mandala design. <p>Teacher Preparation for Day Two: Have items in a box on each table. (Each box should contain enough materials for each student at the table, adjust accordingly).</p> <ul style="list-style-type: none"> • Need computers-arrange time at library. • The computers should already be set up to www.protozone.net • One computer should be hooked up to a screen for the students to see instructions. <p>Day Two: Teacher continues to talk to the students about mandala. Go to the library to make another mandala design using the computer, website: www.protozone.net.</p> <ol style="list-style-type: none"> 1. Talk to the students about the mandala once again. Remind them about radiating and circle designs. Then discuss how mandalas are important in different cultures. Explain that "mandalas are ancient design motif and appears in the art and architecture of all cultures throughout history. In world religions it has been used as a symbol of unity and focus for meditation. In some forms of psychotherapy it is used for 'centering,' that is, experiencing the self as the center of one's world. Mandalas have been shown to have a soothing effect on the individual who makes them and who contemplates them. It can help children focus their attention within and feel calm and collected" (Appendix A-179).
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	<ol style="list-style-type: none"> 2. Tell the students that they will create yet another mandala design using the computer. Show them different mandala designs (Appendix A-180). <i>The teacher should have her computer set up to a screen so that the students can see what they will be doing.</i> 3. Start by logging on to www.protozone.net. Tell them that when they go to their computer, they will already be logged into the website. 4. After logging in to the site, show the students how they can use the different tools to create their design. Spend the necessary time on this. 10-15 minutes should be sufficient time. <i>If you are already in the library, send the students to designated computers. If you are not, have students line up by the door and tell them that they are going to the library to make their mandala.</i> 5. Once the student is at their computer, they may begin creating their design. 6. Allow for five minutes at the end of class to clean up. <p>Teacher Preparation for Day Three: Have items in a box on each table. (Each box should contain enough materials for each student at the table, adjust accordingly).</p> <ul style="list-style-type: none"> • Pencil • 4.5 X 6 pre cut tracing paper sheets <p>Optional: Information for the teacher to use, not necessary to pass out to the students.</p> <ul style="list-style-type: none"> • <i>Scholastic Art</i>, "Islamic art" (found in CPS Arts Resource Center). <p>Day Three: The students will begin to design their main mandala project onto tracing paper.</p> <ol style="list-style-type: none"> 1. Explain to the students that we have spent the past two classes understanding and design mandalas. Tell them that today they are going to take that knowledge and include it in creating their main copy. 2. Talk to the students about how mandalas are an important use in Islamic art. Use the <i>Scholastic Art</i> magazine to discuss Islamic Art. Time spent ranges from 10-20 minutes. 3. Remember to talk about vocabulary words such as positive/negative space; interlock patterns (part of each unit can also be read as part of the unit next to it), Focal point (the part of the design where all other designs focus on). 4. Send the students to their seats. 5. Have the students follow your example. 6. The teacher will have the students mark the bottom left corner with a dot. This will be the center point. Mark the bottom right corner with an "A". Walk around the room to check for accuracy. Now have the students mark the top left corner with a "B". Walk around the room to check for accuracy. See diagram 1 (Appendix A-181). 7. Tell the students that they will be using organic or geometric shapes to draw their design. The design should originate from AND is connected to the bottom left corner. Explain that the lines should be double lines that touch throughout the design. From dot to A and from dot to B the
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	<p>lines are allowed to touch the edge of the paper. From the outer points of AB they should not touch the edge of the paper. The teacher should model an example. See diagram 2 (Appendix A-181).</p> <ol style="list-style-type: none"> Tell them that this design is important because it will be repeated four times on your watercolor paper. Allow students time to work on their designs. Teacher will walk around and offer help. Many times this step is complicated for the students to grasp. Many students will be starting over a lot. Teacher should have many pre cut tracing paper. If students are finished, have them work on the handout on creating their own Bloom's Taxonomy Cube (Appendix A-182). Allow for five minutes at the end of class to clean up. <p>Teacher Preparation for Day Four: Have items in a box on each table. (Each box should contain enough materials for each student at the table, adjust accordingly).</p> <ul style="list-style-type: none"> Pencil 9X12 tracing paper <p>For teacher use with students: Information for the teacher to use, not necessary to pass out to the students.</p> <ul style="list-style-type: none"> Book, <i>Magic Mirror of M.C. Escher</i>, by Bruno Ernst. Handout about M.C. Escher (Appendix A-184). <p>Day Four: Students will be re-drawing their small design four times onto bigger tracing paper.</p> <ol style="list-style-type: none"> Talk to the students about artist M.C. Escher. Explain to them that he was an artist that loved math. He liked to see how he could trick the eye into believing something not true-optical illusions. Explain that he loved the repetition of geometric shapes, nature, dreamy worlds with impossible perspectives. Show them examples of M.C. Escher's work in the book, <i>Magic Mirror of M.C. Escher</i>. Point out examples of radiating designs, positive/negative spaces, focal point, etc. Concentrate on his woodcut, "Circle Limit IV" (Appendix A-185). Tell the students that they will continue on their mandala journey. Explain that today they will be repeating their main design from last week-four times onto a 9X12 tracing paper. Send the students to their seats. Pass out their 4.5 X6 tracing paper design. Have the students take the 9 X 12 tracing paper and fold it twice (hamburger way) so that the when the open the paper there should be four quadrants. Tell the students that the center point of this paper is where the lines all emerge-which is the center of the paper. Tell them that they will match up their dot on their small 4.5 X 6 design to the center of this larger paper. Have students place their 4.5 X 6 design behind the top right corner of the large tracing paper and trace their design onto the large tracing paper.
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	<p>10. Some students will have complex and detailed designs so this step will vary on time.</p> <p>11. Tell the students that when they are completed with this step, they should come up to you for the next set of directions (this is much easier to explain).</p> <p>12. When the students are with you, tell them that they will flip their 4.5 X 6 design down, match up center points and A's and trace on the bottom right quadrant. Explain that this process will continue to the next quadrant, this time they are lines up the center points and the B's and in the last quadrant they will match center points and the A's. Until each quadrant contains their repeated design. Show them Diagram 3 (Appendix A-181).</p> <p>13. After the instructions, send the students to their seats to work on their tracing.</p> <p>14. Before the end of class, have the students write their name on the bottom of the 9 X 12 paper. Pass out paper clips and have them paper clip their small tracing paper to the larger one.</p> <p>15. Allow for five minutes at the end of class to clean up.</p> <p>Teacher Preparation for Day Five: Have items in a box on each table. (Each box should contain enough materials for each student at the table, adjust accordingly).</p> <ul style="list-style-type: none"> • Pencil <p>Teacher waits to pass out:</p> <ul style="list-style-type: none"> • 9 X 12 Watercolor paper • Paper clip <p>Day Five: Continue working on tracing their design onto the tracing paper. Begin drawing their design onto the watercolor paper.</p> <ol style="list-style-type: none"> 1. Tell the students that they will continue working on their tracing. When they are done they will transfer their 9 X 12 tracing paper design to the 9 X 12 watercolor papers. 2. Show the students how this will be done. <ul style="list-style-type: none"> • Place the 9 X 12 tracing paper onto the watercolor paper. • Paper clip the paper into the desired position thus preventing the paper from moving. • Take pencil and trace their entire design onto the watercolor paper. • The graphic will simply transfer to the watercolor paper. It will be a light mark but they should still be able to see their design. 3. Send the students to their seats. 4. Pass out their tracing paper. 5. Let students continue to work. If they are completed with their tracing paper design, they can throw away their smaller tracing paper design. They should then raise their hand and the teacher will pass out the watercolor paper. They will use their paper clip to attach the paper together. 6. Allow students to work on their project. 7. Allow for five minutes at the end of the class to clean up.
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	<p>Teacher Preparation for Day Six: Have items in a box on each table. (Each box should contain enough materials for each student at the table, adjust accordingly).</p> <ul style="list-style-type: none"> • Pencil <p>Day Six: Continue working on transferring their design to the watercolor paper.</p> <ol style="list-style-type: none"> 1. Explain the procedures once again on how to transfer their design to the watercolor paper. 2. Send the students to their seats 3. Pass out their paper. 4. Allow students to continue work on their design. 5. Allow for last five minutes of class to clean up. <p>Teacher Preparation for Day Seven: Have items in a box on each table. (Each box should contain enough materials for each student at the table, adjust accordingly).</p> <ul style="list-style-type: none"> • Pencil • Watercolor paints • Brush (tiny sized bristles). • Container for water • Paper towels <p>Day Seven: Watercolor their design. Talk about color choices.</p> <ol style="list-style-type: none"> 1. Explain to the students that they will now add color to their design. Tell them that they have three more classes to finish the assignment and that after instructions they will be sent to their seats to work on their project. 2. Tell the students that they have three color choices: Monochromatic, complementary, and related colors. Monochromatic means they can use all of the variations of that color; complementary means they are using opposites such as red/green; blue/orange; yellow/purple, or they can use related colors, colors that are close in hue such as blue, green, purple. They are allowed to use black to unify the composition. 3. Explain that you would like them to keep the design symmetrically, repeating the colors in the same way that the lines and shapes repeat. Be sure to clean your brush with water between colors. Also show them how to paint the detailed areas with the tip of their brush. 4. Before the students are allowed to start they will have to raise their hand and show you their completed watercolor transfer as well as tell you their color choice. 5. Send the students to their seats. Pass out their designs. 6. If they are not fully completed with their tracing, they should continue to do so. If they are finished, they should write their name on the back of their watercolor paper and begin their painting. 7. Allow for 10 minutes at the end of class to clean up. 8. Teacher will have a designated area for students to place their artwork to dry.
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	<p>Teacher Preparation for Day Eight and Nine: Have items in a box on each table.</p> <p>(Each box should contain enough materials for each student at the table, adjust accordingly).</p> <ul style="list-style-type: none"> • Pencil • Watercolor paints • Brush (tiny sized bristles). • Container for water • Paper towels <p>Day Eight and Nine: Continue to work on painting.</p> <ol style="list-style-type: none"> 1. Explain the painting procedures. 2. Send the students to their seats. 3. Pass out their papers. 4. Students may begin to paint. 5. Allow for 10 minutes at the end of class to clean up. 6. Teacher will have a designated area for students to place their artwork to dry. <p>Teacher Preparation for Day Ten: Have items in a box on each table. (Each box should contain enough materials for each student at the table, adjust accordingly).</p> <ul style="list-style-type: none"> • Pencil • Watercolor paints • Brush (tiny sized bristles). • Container for water • Paper towels • Scissors • Glue • 9 X 12 black construction paper <p>For teacher usage with students: Information for the teacher to use, not necessary to pass out to the students.</p> <ul style="list-style-type: none"> • Response card, Art Critics' Circle • Bloom's Taxonomy Cube (Appendix A-181) <p>Day Ten: Finish painting. Trim the paintings, leaving border and glue it to a black mounting paper.</p> <ol style="list-style-type: none"> 1. Tell the students that this is their last day to finish their project. 2. Explain the last steps to them when they have completed their painting. 3. They will allow for their painting time to dry. Usually this takes 10 minutes. As they are waiting for the project to dry, they will be working on the handout response card. 4. Once their painting is semi dry, they will be trimming their painting, leaving a 1/8 border of the white watercolor paper, and glue it to the 9 x 12 black construction paper. Show them an example of a completed mandala project (Appendix A-184).
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	<ol style="list-style-type: none"> 5. Students will work on the cube project with their group-answering questions about their project (Appendix A-183). 6. When they are finished they may take their project home. Allow for the last 10 minutes of class to clean up.
Assessment:	Teacher uses <i>Assessment Rubric for Visual Arts</i> (page 19) for the product and procedures based on the GLIs and pre-assessment questions.

RETEACH

- For students having difficulty explaining how art galleries, museums and public art contribute to the documentation and preservation of art history, the teacher can introduce the importance of the Smithsonian and art depicting American history. Teachers can also provide a PowerPoint presentation equipped with photographs.
- For students having difficulty comparing the works of different artists on the basis of purpose and style, the teacher may have them concentrate on a single artist's style. During the next class the teacher can present another artist of a completely different style. The style of the artist should be obvious (e.g. M.C. Escher's tessellation designs and Albert Bierstadt's realistic style). Then, the teacher can ask specific questions about the artwork on the basis of purpose and style.
- For students having difficulties explaining and discussing multiple meanings in selected art, the teacher can work with the student individually to brainstorm possible interpretations.
- For students having difficulties using specific criteria individually and in groups to assess works of art, have the students pair up with their peers. Ask students to answer questions about their artwork by following a set list previously prepared by the teacher.
- For students having difficulties recognizing that different assumptions and theories of art lead to different interpretations of artworks, the teacher can introduce different artists from the Harlem Renaissance and photographers during the Depression (discussing how the photographs told a story of that time period). This should allow the student to see that artwork had different meanings to individuals during that time period. The teacher can also have a group discussion about a particular piece of artwork, allowing the each student to interpret the artwork and asking them to explain response.
- For students having difficulties using technology to conduct information searches, research topics and explore connections to visual art, the teacher can provide a hands-on approach with the student to find information and create a list of appropriate websites the student can visit.

EXTENSIONS AND RELATED LESSONS

- Use Islamic Spanish Tile handout in **Appendix** to further study designs and color with radial balance.
- Tessellation project where the students can be M.C. Escher and create a single cardboard pattern in which to trace over and over again-creating a positive/negative image.
- Create a large sized tile project using the idea of radial design.



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

Grade Level:	5
Grading Period:	3
Unit:	Collage
Lesson Title:	The City Block (Inspired by Romare Bearden)
Connections/Integration:	Social Studies, Language Arts, Math
Duration:	5, one-hour art classes
Grade Level Indicators:	A51C5, A51D7, A52B3, A54B3

PRE-ASSESSMENT

Multiple Choice:

1. Why did African Americans migrate North around 1910? **GLI A51C5**

- a. To find a better way of life
- b. For vacation
- c. To hear the president speak
- d. Because they'd never seen snow

Answer: a

Short Answer:

2. Explain why artists during the Harlem Renaissance chose to use their heritage as the subject for their art (visual, music and literature). **GLI A52B3**

Possible answers: It was a way to let people know how they felt, they were able to show self pride, they were able to tell people “this is who we are,” it was a celebration of their lives.

4 Point Rubric:

- 4 Students lists 4 examples
- 3 Students lists 3 examples
- 2 Students lists 2 examples
- 1 Students lists 1 example or unable to respond

Extended Response:

3. Why was the Harlem Renaissance important to African American culture? **A51C5**

Possible answers: This was a time they were able to celebrate their heritage, they were able to express who they were through art, music, and literature, a lot of Americans were noticing and accepting the African American community's thoughts and

expressions through their art.

4 Point Rubric:

- 4 Students lists 4 examples
- 3 Students lists 3 examples
- 2 Students lists 2 examples
- 1 Students lists 1 example or unable to respond.

CLASSROOM EVIDENCE/LEVELS OF MASTERY

GLI A51C5 Examine how social environmental or political issues affect design choices.

Proficient: Students will examine how The Great Migration and The Harlem Renaissance affect design choices.

Emerging: With peer and teacher assistance students will examine how The Great Migration and The Harlem Renaissance affect design choices.

Advanced: Independently, students will examine how The Great Migration and The Harlem Renaissance affect design choices and can explain how the art would have looked differently during another historical period.

GLI A51D7 Describe the lives, works and impact of key visual artists in a selected period of U.S. History.

Proficient: Students will describe the lives, works, and impact of Romare Bearden, William H. Johnson and Jacob Lawrence during the Harlem Renaissance.

Emerging: With peer and teacher assistance student will describe the lives, works, and impact of Romare Bearden, William H. Johnson and Jacob Lawrence during the Harlem Renaissance.

Advanced: Independently, students will describe the lives, works, and impact of Romare Bearden, William H. Johnson and Jacob Lawrence during the Harlem Renaissance and provide a comparison to another artist from their experience.

GLI A52B3 Identify and communicate sources of ideas.

Proficient: Students will identify and communicate sources of ideas for their collage.

Emerging: With peer and teacher assistance, students will identify and communicate sources of ideas for their collage.

Advanced: Independently, students will identify and communicate sources of ideas for their collage and explain the similarities and differences between their work and the inspiration artworks.

GLI A54B3 Explain how personal experience can influence choosing one artwork over another.

Proficient: Students will explain how personal experience can influence choosing one artwork over another.

Emerging: With peer and teachers help, students will explain how personal experience can influence choosing one artwork over another.

Advanced: Independently, students will explain how personal experience can influence choosing one artwork over another and provides several examples to support answer.

STANDARDS	Benchmark A	Benchmark B	Benchmark C	Benchmark D	Benchmark E	GRADE 5	VISUAL ART GRADE LEVEL INDICATORS
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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.	Apply knowledge of materials, tools, media, techniques and processes to communicate subject matter, themes or ideas in a variety of visual forms. 1. Use observational and technical skills to achieve the illusion of depth in 2-D space. (A52A1) 2. Explore different approaches to creating art (e.g., by artist, style or historical period). (A52A2)	Create two- and three-dimensional original artwork that demonstrates personal visual expression and communication. 3. Identify and communicate sources of ideas (e.g., personal experience, interests, nature or common objects) for their artwork. (A52B3)	Achieve artistic purpose and communicate intent by selection and use of appropriate media. 4. Apply problem-solving strategies to improve the creation of artwork. (A52C4)	Use current, available technology to refine an idea and create an original, imaginative work of art. 5. Use current, available technology to explore to imagery and create visual effects. (A52D5)	Identify and explain reasons to support artistic decisions in the creation of artwork. 6. Identify reasons for personal, artistic decisions. (A52E6)		
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.	Apply the strategies of art criticism to describe, analyze and interpret selected works of art. 1. Compare and analyze how art elements and principles are used for expressive purposes. (A53A1) 2. Compare the works of different artists on the basis of purpose and style. (A53A2) 3. Explain and discuss multiple meanings in selected art. (A53A3)	Present and support an individual interpretation of a work of art. 4. Apply observation and analysis skills to derive meaning in a selected artwork and explain their thought processes. (A53B4)	Establish and use criteria for making judgments about works of art. 5. Use specific criteria individually and in groups to assess works of art. (A53C5)				
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.	Demonstrate aesthetic inquiry and reflection skills when participating in discussions about the nature and value of art. 1. Pose questions that can be answered by an aesthetic study of artworks. (A54A1) 2. Recognize that different assumptions and theories of art lead to different interpretations of artworks. (A54A2)	Analyze diverse points of view about artworks and explain the factors that shape various perspectives. 3. Explain how personal experience can influence choosing one artwork over another. (A54B3)					
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 role of visual art in solving an interdisciplinary problem. 1. Compare and contrast how visual art is used in musical, theatrical or dance productions and provide examples. (A55A1)	Apply and combine visual art, research and technology skills to communicate ideas in visual form. 2. Use technology to conduct information searches, research topics and explore connections to visual art. (A55B2)	Use key concepts, issues and themes to connect visual art to various content areas. 3. Use artwork to communicate and enhance understanding of concepts in other subject areas (e.g., science, English, math and social studies). (A55C3)	Use words and images to explain the role of visual art in community and cultural traditions and events. 4. Investigate the types of cultural objects artists create and their role in everyday environment. (A55D4)			

SUGGESTED TEACHING STRATEGIES AND ACTIVITIES	
Product:	A collage of a city block inspired by Romare Bearden's <i>The Block</i> .
Materials/Media:	<ul style="list-style-type: none"> • 12" x 24" watercolor paper • 12" x 18" construction paper • 14" x 26" poster board to mount composition. • Construction paper (<i>pre- cut into various rectangle, triangle and ½ inch strips-shapes and sizes to put together to create buildings</i>) • Tissue paper • Water-glue mixture • Paint brushes • Texture rubbing plates • Magazine pages (Pre-selected by teacher) • Glue, scissors, construction paper crayons • Tape dispensers • <i>Scholastic Art Harlem Renaissances Working with Pattern</i> (Arts Resource Center) <p>Student Handout:</p> <ul style="list-style-type: none"> • <i>The Block</i>- (Appendix A-186) • <i>Artist Profile</i>- (Appendix A-133, A-134) <p>Picture books:</p> <ul style="list-style-type: none"> • <i>The Block</i> and <i>Visiting Langston</i> by Willie Perdomo • <i>Uptown</i> by Bryan Collier (<i>books may be obtained from the public library</i>) <p>Optional: Music from the Harlem Renaissance Period (Louis Armstrong, Billie Holiday)</p>
Theme/Culture:	Romare Bearden and The Harlem Renaissance
Resources:	<p><i>Scholastic Art:</i></p> <ul style="list-style-type: none"> • <i>Harlem Renaissance Working with Pattern</i> • <i>Working with shapes</i> Jacob Lawrence • <i>Scholastic Art; Romare Bearden Working with Juxtaposition</i> <ul style="list-style-type: none"> • <i>The Block; Collage, Romare Bearden</i> • <i>Poems, Langston Hughes</i> • <i>Uptown, Bryan Collier</i>
Vocabulary:	Pattern, Shape, Texture, Harlem Renaissance, Romare Bearden, Juxtaposition, Composition, Medium
Processes/Procedures:	<p>Day One</p> <ol style="list-style-type: none"> 1. <i>Prior to project teacher will pre-select appropriate pages from magazines store in folders one per table.</i> 2. Display Works by Romare Bearden, Jacob Lawrence, and William H. Johnson. 3. Explain that the artists on display were well known during a time called the Harlem Renaissance Period. 4. Explain that the Harlem Renaissance is a time in American History when African Americans began to thrive through art, music and literature in Harlem New York during the 1920-1930's. The Harlem Renaissance allowed African Americans to celebrate their heritage. For the first time a lot of Americans were taking notice and embracing the African American

	<p>community's thoughts and feeling as they were being expressed through the arts.</p> <ol style="list-style-type: none"> Harlem is a well known African American neighborhood in the city of New York. The Harlem Renaissance came about due to the Great Migration. Around the year 1910 thousands of African Americans who lived in the South were looking for better treatment and opportunities and a better way of life. So in hopes for a better life they migrated to the North. This movement was called The Great Migration. Jacob Lawrence documented this movement in his works titled The Great Migration. Take a look at his work in the picture book <i>The Great Migration</i>. (This book can be obtained from the public library). Compare and Contrast the work of Romare Bearden and Jacob Lawrence. Compare the shape, pattern and texture used in each work. Ask students which work do they like the best. Further discuss these 2 works of art through using <i>Art Express Response Card: Stories in Art</i>. Talk briefly about life in the South at this time and how people must have felt about finding a new life in the North. Discuss how important The Harlem Renaissance was to African-American culture. Look at related Harlem Renaissance artists: <i>Romare Bearden, William H Johnson, Jacob Lawrence</i> <i>To read more about artists and their styles during the Harlem Renaissance- see Scholastic Art; Harlem Renaissance Working with Patterns (CPS Arts Resource Center)</i> <i>Writer-Langston Hughes- The book The Block shows Bearden's work along with Langston Hughes poetry.</i> <i>Music- Louis Armstrong, Billie Holiday</i> Pass out copies of Romare Bearden's artwork <i>The Block</i> (Appendix A-186), have students discuss what they see also how and why they think Bearden chose to create this work this way. For the remaining time students will sketch a city scene in their sketch books adding as much detail as possible. Have students think like Bearden show what is going on inside the buildings, or on the sidewalk and street. <p>Day Two</p> <ol style="list-style-type: none"> Teacher will prepare water glue mixture before class arrives. Display several works of art by Bearden including <i>The Block</i>. Play for student's music of Louis Armstrong <i>What a Wonderful World</i>. Explain Louis Armstrong was a well known singer and musician during the Harlem Renaissance. Review discussion from the week before about The Harlem Renaissance Explain to students we are going to take closer look at the work of Romare Bearden. Pass out and select students to read the Artist Profile of Romare Bearden- (Appendix A-133, A-134). Ask what makes his work unique, and why do you think he has chosen collage and his medium. (Explain that medium is
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	<p>the material(s) that an artist chooses to use in their composition).</p> <ol style="list-style-type: none"> Tell students that a composition in art is a work of art. Explain that the composition that we are going to create will be like the one we looked at last week by Bearden <i>The Block</i>. Have students review Bearden's work from last week, what did we observe in this work. Ask how did this work make you feel? Teacher will choose a print -to discuss fore, middle, and backgrounds with students. Teacher will explain that we will use tissue paper to create the sky, ground and sidewalk areas for the background of our city block. Teacher will first demonstrate by lightly drawing a line to separate the sky from the ground and a second line that will separate the ground from the sidewalk area. Next teacher will demonstrate how to use tissue paper and watered down glue to paint a sky. To attach paper apply glue water mixture to the base paper, lay torn tissue paper on top of the glue and they apply glue to the top of the tissue paper. (blend several color to make it interesting) Next blend several greens to create the grass area (in this area you may choose to make the grass textured manipulating the paper as it is being glued down. Repeat process from step 15 for attaching tissue paper. Finally blend brown and yellow to create the sidewalk. Repeat process from step 15 for attaching tissue paper. Teacher will pass out watercolor paper have students put their name on the back. Together have students draw the line that separates the sky form the ground and again a line that separates the ground from the sidewalk. Teacher now has students paint with tissue paper the sky. (As students work play Louis Armstrong music softly from the Harlem Renaissance. Next have students paint with tissue paper the grass area. Finally students will "paint" the sidewalk with tissue paper. Teacher will place paintings on drying rack for next week. <p>Day Three</p> <ol style="list-style-type: none"> Display Romare Bearden's collage <i>The Block</i>. Pass out 12" x 18" paper for students to create a folder to keep parts and pieces in for their project (teacher will staple the sides to create a pocket). Students will write their name on the outside of their folder. Have students brainstorm words that describe the city and city sounds. Have them write these words on the outside of their folder as they are doing this read the book <i>Visiting Langston</i> by Willie Perdomo (public library). Tell students that Langston Hughes was a great writer and poet of the Harlem Renaissance. Explain that they will create a poem to go with their composition. Tell students that today we are going to create our buildings for our city scene. Discuss what buildings downtown look like, the structure, windows, roof, texture, etc. Look at Bryan Collier book <i>Uptown</i> (may be found at the public library). How to Collier make the building in this book? Pass out paintings from the week before and pass out various construction paper rectangles, triangles, and strips
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	<ol style="list-style-type: none"> 8. Have students lay out construction paper shapes horizontally and vertically to create buildings and explain that we are not gluing down buildings today we are just placing them to see what we need. 9. Next model how to draw windows and doors. 10. Have students turn painting over so that they are working on the back and the front won't get marked on accidentally. 11. Have students draw windows and doors onto rectangle shapes. 12. Outline with construction paper crayons or sharpie marker. 13. Next teacher will model how to use rubbing plates and construction paper crayons to add texture to rectangles and triangles. 14. Have students use rubbing plates and unwrapped broken/old construction paper crayons to add texture to rectangles and triangles. 15. Next have them carefully cut out about 10 windows randomly, and coloring in the rest with crayon. 16. Have students put these pieces in folder created earlier. <p>Day Four</p> <ol style="list-style-type: none"> 1. Explain that, like Romare Bearden, we are going to add a lot of details. 2. We will show things happening on the street and inside the windows. 3. Tell that Romare Bearden positioned pictures, clippings, and scraps in his compositions in a juxtaposed manner. 4. Explain that the word juxtapose is the way things are positioned side by side. 5. In our city scene we will juxtapose our buildings and pictures together. 6. Model how to tape pictures inside windows, glue buildings to background tissue painted paper, add roofs, and other details. 7. Students will now create their city block scene. 8. <i>For next week teacher will mount compositions onto larger paper or poster board leaving about a 1-2 inch border.</i> <p>Day Five</p> <ol style="list-style-type: none"> 1. Teacher will read Langston Hughes poetry from the picture book <i>The Block</i> (may be found at the public library). Example (Appendix A-186) 2. Have students call out one at a time words they brainstormed and wrote on the folder created for this project. 3. Teacher will write words on the board. 4. Next the class will create a class poem using these words. 5. Explain that like the poets during the Harlem Renaissance we want to use very descriptive/ colorful words. 6. When the class poem is complete now have the students create a 4-5 line poem of their own using the same word bank. 7. When their poem is complete, teacher will model how to weave their poem through the art work and or around the border. 8. Have students do this lightly using a pencil and then a sharpie marker to trace over their pencil marks. 9. Have students finish any details at this point. 10. Collect and display art work.
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

- To assist students finding it difficult to examine how The Great Migration and The Harlem Renaissance affect design choices, the teacher can create a slide show to point out key influences.
- For students struggling with describing the lives, works and impact of Harlem Renaissance artists, the teacher can create a fact finding activity. Small groups are provided with a list of questions about the artists and slips of papers with pieces of information. Students must work with the people in their group to find the fact that answers each question.
- To support students having difficulty identifying and communicating sources of ideas for their collage, have students bring in pictures of people and buildings in their neighborhood. Ask them to explain why it would be important for them to represent these ideas in an artwork.
- For students struggling with explaining how personal experience can influence choosing one artwork over another, the teacher can display two artworks showing different emotions. Have students relate to artworks by telling or writing a story from their own lives that reminds them of the artworks. Ask them to choose their favorite artwork based on the most positive memory or story.

EXTENSIONS AND RELATED LESSONS

- Have students create a portrait of someone they admire or a special event in the style of Romare Bearden or Jacob Lawrence.



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

Grade Level:	5
Grading Period:	3
Unit:	Asian Art
Lesson Title:	Chinese Zodiac Plate
Connections/Integration:	Social Studies: Studying components of the Chinese culture
Duration:	2-3, one-classes
Grade Level Indicators:	A51A1, A55D4

PRE-ASSESSMENT

Multiple Choice:

1. What do the Chinese use for their system of writing? **GLI A51A1**
 - a. alphabet
 - b. symbols
 - c. characters
 - d. pictures

Answer: c

Short Answer:

2. Which animals are important symbols for the Chinese people and are reflected in the Chinese zodiac?
GLI A51A1

Possible answers:

rat, ox, tiger, rabbit, dragon, snake, horse, ram, monkey, rooster, dog, pig

4 Point Rubric

- 4 Student lists 10 or more animal symbols
- 3 Student lists 6-9 animal symbols
- 2 Student lists 2-5 animal symbols
- 1 Student lists 0-1 animal symbols

Extended Response:

3. How can everyday objects tell us about life in the past or people from different cultures? Provide at least one example. **GLI A55D4**

Possible answers:

Looking at functional objects from the past can help us learn how cultures spent their time, what

needs they had in everyday life, and what styles they liked. If a woven piece of cloth was found, one could conclude that the culture spent time learning weaving skills and had a need for warmth. A piece of pottery may show that the culture had the need to store water and food and the size may show how far the container needed to be carried. Designs and symbols on the surface of the pottery could show an event that was important to the maker.

4 Point Rubric

- 4 Student gives multiple examples
- 3 Student gives one example
- 2 Student needs teacher or peer assistance to give example
- 1 Student unable to provide example

CLASSROOM EVIDENCE/LEVELS OF MASTERY		
GLI A51A1	Identify visual forms of expression found in different cultures.	
	Proficient:	Student identifies use of animals and written characters in Chinese art.
	Emerging:	With peer and teacher support, student identifies use of animals and written characters in Chinese art.
	Advanced:	Student independently identifies use of animals, written characters, and additional themes found in Chinese art.
GLI A55D4	Investigate the types of cultural objects artists create and their role in the everyday environment.	
	Proficient:	Student explains that pottery can be functional and decorative and provides an example of object with similar characteristics from own environment.
	Emerging:	With peer and teacher support, student explains that pottery can be functional and decorative and provides an example of object with similar characteristics from own environment.
	Advanced:	Student explains that pottery can be functional and decorative, that the purpose may affect the overall design, and supports statement with multiple examples of objects with similar characteristics from own environment.

STANDARDS	Benchmark A	Benchmark B	Benchmark C	Benchmark D	Benchmark E	GRADE 5
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.	Compare and contrast the distinctive characteristics of art forms from various cultural, historical and social contexts. 1. Identify visual forms of expression found in different cultures. (A51A1) 2. Compare and contrast art forms from various regions and cultural traditions of North America. (A51A2)	Create a work of art which incorporates the style or characteristics of artwork from a culture other than their own. 3. Compare and contrast the artistic styles observed in artwork from various cultures. (A51B3) 4. Demonstrate the way art materials are used by artists to create different styles (e.g., paint applied spontaneously in expressionism). (A51B4)	Demonstrate knowledge of historical influences on contemporary works of art and make predictions about influences on the future of visual art. 5. Examine how social, environmental or political issues affect design choices (e.g., architecture, City art and fashion). (A51C5)	Research culturally or historically significant works of art and discuss their roles in society, history, culture or politics. 6. Explain how art galleries, museums and City art contribute to the documentation and preservation of art history. (A51D6) 7. Describe the lives, works and impact of key visual artists in a selected period of U.S. History. (A51D7)		VISUAL ART GRADE LEVEL INDICATORS
2. CREATIVE EXPRESSION AND COMMUNICATION: Students create artworks that demonstrate understanding of materials, processes, tools, media, techniques and available technology. They understand how to use art elements, principles and images to communicate their ideas in a variety of visual forms.	Apply knowledge of materials, tools, media, techniques and processes to communicate subject matter, themes or ideas in a variety of visual forms. 1. Use observational and technical skills to achieve the illusion of depth in 2-D space. (A52A1) 2. Explore different approaches to creating art (e.g., by artist, style or historical period). (A52A2)	Create two- and three-dimensional original artwork that demonstrates personal visual expression and communication. 3. Identify and communicate sources of ideas (e.g., personal experience, interests, nature or common objects) for their artwork. (A52B3)	Achieve artistic purpose and communicate intent by selection and use of appropriate media. 4. Apply problem-solving strategies to improve the creation of artwork. (A52C4)	Use current, available technology to refine an idea and create an original, imaginative work of art. 5. Use current, available technology to explore to imagery and create visual effects. (A52D5)	Identify and explain reasons to support artistic decisions in the creation of artwork. 6. Identify reasons for personal, artistic decisions. (A52E6)	
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.	Apply the strategies of art criticism to describe, analyze and interpret selected works of art. 1. Compare and analyze how art elements and principles are used for expressive purposes. (A53A1) 2. Compare the works of different artists on the basis of purpose and style. (A53A2) 3. Explain and discuss multiple meanings in selected art. (A53A3)	Present and support an individual interpretation of a work of art. 4. Apply observation and analysis skills to derive meaning in a selected artwork and explain their thought processes. (A53B4)	Establish and use criteria for making judgments about works of art. 5. Use specific criteria individually and in groups to assess works of art. (A53C5)			
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.	Demonstrate aesthetic inquiry and reflection skills when participating in discussions about the nature and value of art. 1. Pose questions that can be answered by an aesthetic study of artworks. (A54A1) 2. Recognize that different assumptions and theories of art lead to different interpretations of artworks. (A54A2)	Analyze diverse points of view about artworks and explain the factors that shape various perspectives. 3. Explain how personal experience can influence choosing one artwork over another. (A54B3)				
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 role of visual art in solving an interdisciplinary problem. 1. Compare and contrast how visual art is used in musical, theatrical or dance productions and provide examples. (A55A1)	Apply and combine visual art, research and technology skills to communicate ideas in visual form. 2. Use technology to conduct information searches, research topics and explore connections to visual art. (A55B2)	Use key concepts, issues and themes to connect visual art to various content areas. 3. Use artwork to communicate and enhance understanding of concepts in other subject areas (e.g., science, English, math and social studies). (A55C3)	Use words and images to explain the role of visual art in community and cultural traditions and events. 4. Investigate the types of cultural objects artists create and their role in everyday environment. (A55D4)		

SUGGESTED TEACHING STRATEGIES AND ACTIVITIES	
Product:	Clay plate
Materials/Media:	<ul style="list-style-type: none"> • White clay • Clay cutting tool • Scrap canvases • Dowel rods or rolling pins • Sturdy 9" paper plates • Black acrylic paint • Small paintbrushes • Pencils • Kiln • Cones (05 or 06) • Gel gloss medium
Theme/Culture:	Chinese pottery
Resources:	<p><i>Art Express</i>. Grade Three (Orange Book)</p> <ul style="list-style-type: none"> • <i>Let Me Paint Something</i> by Wang Yani (Appendix A-188) <p><i>Art Express</i>. Grade Four (Purple Book)</p> <ul style="list-style-type: none"> • <i>Pottery</i>. p. 82-83. <p>Student Handout - Chinese Character Worksheet (Appendix A-187)</p> <p>Student Handout - Chinese Zodiac (Appendix A-189)</p> <ol style="list-style-type: none"> 1. Picture A: <i>White earthenware urn, Tang Dynasty</i> circa 600-900 2. Picture B: <i>Porcelain vase, Chinese</i> circa 1300 3. Picture C: <i>Copeland Vase</i> painted by Hurton, 1863 <p><i>Eyewitness Books: Ancient China</i> by Arthur Cotterell</p> <p>Websites: http://mollyh2os.home.att.net/zodiac/chinese_zodiac.html#find)</p>
Vocabulary:	Pottery, slab, porcelain, zodiac, Chinese characters
Processes/Procedures:	<p>Day One</p> <ol style="list-style-type: none"> 1. Display examples of Chinese art and pottery found in resources section. 2. Read background information about Chinese pottery in the 5th grade <i>Art Express</i>. <i>Pottery</i>. p. 82-83. 3. Looking at pictures in <i>Art Express</i> then have students explain how the pottery would have had functional and decorative purposes for the owners. Discuss how porcelain, a hard pure clay, was first made in China during the Tang Dynasty and how Europeans nicknamed porcelain, "china," a name that has persisted to this day. 4. View <i>Let Me Paint Something</i> by Wang Yani (Appendix A-188). Ask students to describe the painting and infer why the artist included animals and writing in her work. Teacher may choose to read background information about the artist and artwork on the back of print. 5. Explain that students will be combining ideas from these Chinese art

	<p>examples by creating a piece of pottery, an object made of clay, and decorating it with animals and writing from the Chinese culture.</p> <ol style="list-style-type: none"> Distribute one 9" paper plate to each student and have each write name on bottom of plate. Give each student approximately 1 ½ lb. ball of clay (about the size of a large grapefruit), scrap canvas, and roller. Have students roll clay evenly into flat slab on top of canvas until approximately ½ " thick or thickness of finger. Place sturdy 9" paper plate upside down on clay slab and use cutting tool to cut around outside of circle. Remove plate and use clay tool to inscribe first name or initials lightly in center of plate. Re-center plate on top of clay and carefully flip plate. Peel off canvas. Tap plate so clay conforms to the inside shape of the paper plate. Use finger to smooth edges of plate. If clay is dry, a small amount of water can be used to smooth edges. Set aside to dry completely and clean up clay materials. Using Chinese character worksheet (Appendix A-187), explain to students that the Chinese way of writing is different than their own. Instead of an alphabet, the Chinese use characters or picture symbols to represent entire words. Although there are approximately 50,000 different characters in the Chinese writing system, a person needs to learn only 2,000 characters in order to be considered literate. Have students practice writing their name by combining the symbols representing the letters in their names. Tell students that they will be using their name in Chinese characters as part as their clay plate decoration. <p>Teacher Activity: Fire clay plates in kiln using 05 or 06 cone prior to Day Two procedures.</p> <p>Day Two to Day Three</p> <ol style="list-style-type: none"> Tell the students that animals are used as symbols in the Chinese calendar. Explain how the calendar is divided into 12-year cycles, each year being associated with a certain animals. Ask if they have any ideas of what the animals might be. Remind them that the Chinese would have chosen animals that lived in their country and with which they were familiar. Distribute Chinese Zodiac (Appendix A-189). Have students match their year of birth to animal and read description. Have students read other descriptions to see if one sounds more like their own personalities. Students can select the animal they prefer to be placed in the center of their plate. On previously fired plates, have students reference animal shapes on Zodiac Wheel and lightly draw outline of selected animal in center of plate with pencil, leaving room around edges for writing characters. With practice Chinese character worksheet, have student rewrite name characters around outside of animal with pencil. Students can add additional pattern or decorative element to complete design. With small paintbrush, instruct students to paint over animal, characters, and any additional patterns with black acrylic paint. Allow a few minutes for acrylic paint to dry to the touch and use clean paintbrush to apply gloss gel medium to plate as a sealant.
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	<p>7. Set plates aside to dry and clean up materials and supplies.</p> <p>8. Reflection: Have students think, pair, and share their successes and challenges in working with clay, following the steps for making pottery, and what they learned about Chinese art.</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 who are struggling with identifying forms of expression found in the Chinese culture, a peer mentor can be assigned to review additional visuals of Chinese art depicting pottery, animals, and writing.
- For students having difficulty explaining that art objects can be functional and decorative, have students draw one everyday item (examples: clock, chair, rug...) with three different looks. Ask students to explain how objects have the same functions, but people may prefer one style to decorate their environment.

EXTENSIONS AND RELATED LESSONS

- Students can research other Chinese character symbols and use to tell narrative story.
- Students can write a haiku poem about the animal selected for plate design by following the 5,7,5 syllable format and create illustration for poem.



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

Grade Level:	5
Grading Period:	4
Unit:	Construction
Lesson Title:	Tribal Masks
Connection/Integration:	Social Studies- Study of different masks from different cultures
Duration:	6, one-hour art classes
Grade Level Indicators:	A51A1, A51B3, A53A1

PRE-ASSESSMENT

Multiple Choice:

1. To create different moods and expressions in masks, the artist uses _____ and _____ in their design. **GLI A53A1**
- a. tools and paint
 - b. art elements and principles
 - c. animal skins and feathers
 - d. facial features and appendages

Answer: b

Short Answer:

2. How are masks different from one culture to another? **GLI A51B3**

Possible Response: Masks from different cultures are unique because the artists make design choices based on their cultures traditions and rituals.

4 point Rubric

- 4 Student recognizes that design choices are specific to a particular culture and associates certain design features with certain cultures.
- 3 Student recognizes that design choices are specific to a particular culture, but does not associate certain design features with certain cultures.
- 2 Student recognizes a few common design choices in masks from many cultures.
- 1 Student does not recognize design choices in masks.

Extended Response:

3. What are some of the reasons masks are made in different cultures? **GLI A51A1**

Possible Responses: Masks are created and used in religious ceremonies and rituals; and in some cultures, they are believed to have magic powers. They are worn to hide a person's identity, or used in theatrical productions. They are also used in a variety of festivals.

4 Point Rubric:

- 4 Student recognizes and explains a variety of reason masks are made.
- 3 Student recognizes and explains a few reasons masks are made.
- 2 Student recognizes and explains one or two reasons masks are made.
- 1 Student does not recognize reasons masks are made.

CLASSROOM EVIDENCE/LEVELS OF MASTERY

GLI A51A1	Identify visual forms of expression found in different cultures.	
	Proficient:	Student identifies reasons why masks are made throughout the world.
	Emerging:	Student needs teacher and peer assistance in order to identify reasons why masks are made throughout the world.
	Advanced:	Student identifies multiple reasons why masks are made throughout the world.
GLI A51B3	Compare and contrast the artistic styles observed in artwork from various cultures.	
	Proficient:	Student distinguishes differences in design choices (line, shape, pattern, color, materials...) in masks from various cultures.
	Emerging:	Student needs teacher and peer assistance in order to distinguish differences in design choices (line, shape, pattern, color, materials...) in masks from various cultures.
	Advanced:	Student distinguishes differences in design choices (line, shape, patter, color, materials...) in masks from various cultures and provides possible explanations for why these design choices were made.
GLI A53A1	Compare and analyze how art elements and principles are used for expressive purposes (e.g., strong mood, explosive shapes and rhythmic patterns).	
	Proficient:	Student explains how art elements and principles used in mask designs from various cultures assist in the expressive mood of masks.
	Emerging:	Student needs teacher and peer assistance in order to explain how art elements and principles used in mask designs from various cultures assist in the expressive mood of masks.
	Advanced:	Student explains how art elements and principles used in mask designs from various cultures assist in the expressive mood of masks and verbalizes specific examples using art vocabulary.

STANDARDS	Benchmark A	Benchmark B	Benchmark C	Benchmark D	Benchmark E
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.	Compare and contrast the distinctive characteristics of art forms from various cultural, historical and social contexts. 1. Identify visual forms of expression found in different cultures. (A51A1) 2. Compare and contrast art forms from various regions and cultural traditions of North America. (A51A2)	Create a work of art which incorporates the style or characteristics of artwork from a culture other than their own. 3. Compare and contrast the artistic styles observed in artwork from various cultures. (A51B3) 4. Demonstrate the way art materials are used by artists to create different styles (e.g., paint applied spontaneously in expressionism). (A51B4)	Demonstrate knowledge of historical influences on contemporary works of art and make predictions about influences on the future of visual art. 5. Examine how social, environmental or political issues affect design choices (e.g., architecture, City art and fashion). (A51C5)	Research culturally or historically significant works of art and discuss their roles in society, history, culture or politics. 6. Explain how art galleries, museums and City art contribute to the documentation and preservation of art history. (A51D6) 7. Describe the lives, works and impact of key visual artists in a selected period of U.S. History. (A51D7)	
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.	Apply knowledge of materials, tools, media, techniques and processes to communicate subject matter, themes or ideas in a variety of visual forms. 1. Use observational and technical skills to achieve the illusion of depth in 2-D space. (A52A1) 2. Explore different approaches to creating art (e.g., by artist, style or historical period). (A52A2)	Create two- and three-dimensional original artwork that demonstrates personal visual expression and communication. 3. Identify and communicate sources of ideas (e.g., personal experience, interests, nature or common objects) for their artwork. (A52B3)	Achieve artistic purpose and communicate intent by selection and use of appropriate media. 4. Apply problem-solving strategies to improve the creation of artwork. (A52C4)	Use current, available technology to refine an idea and create an original, imaginative work of art. 5. Use current, available technology to explore to imagery and create visual effects. (A52D5)	Identify and explain reasons to support artistic decisions in the creation of artwork. 6. Identify reasons for personal, artistic decisions. (A52E6)
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.	Apply the strategies of art criticism to describe, analyze and interpret selected works of art. 1. Compare and analyze how art elements and principles are used for expressive purposes. (A53A1) 2. Compare the works of different artists on the basis of purpose and style. (A53A2) 3. Explain and discuss multiple meanings in selected art. (A53A3)	Present and support an individual interpretation of a work of art. 4. Apply observation and analysis skills to derive meaning in a selected artwork and explain their thought processes. (A53B4)	Establish and use criteria for making judgments about works of art. 5. Use specific criteria individually and in groups to assess works of art. (A53C5)		
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.	Demonstrate aesthetic inquiry and reflection skills when participating in discussions about the nature and value of art. 1. Pose questions that can be answered by an aesthetic study of artworks. (A54A1) 2. Recognize that different assumptions and theories of art lead to different interpretations of artworks. (A54A2)	Analyze diverse points of view about artworks and explain the factors that shape various perspectives. 3. Explain how personal experience can influence choosing one artwork over another. (A54B3)			
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 role of visual art in solving an interdisciplinary problem. 1. Compare and contrast how visual art is used in musical, theatrical or dance productions and provide examples. (A55A1)	Apply and combine visual art, research and technology skills to communicate ideas in visual form. 2. Use technology to conduct information searches, research topics and explore connections to visual art. (A55B2)	Use key concepts, issues and themes to connect visual art to various content areas. 3. Use artwork to communicate and enhance understanding of concepts in other subject areas (e.g., science, English, math and social studies). (A55C3)	Use words and images to explain the role of visual art in community and cultural traditions and events. 4. Investigate the types of cultural objects artists create and their role in everyday environment. (A55D4)	

SUGGESTED TEACHING STRATEGIES AND ACTIVITIES	
Product:	Paper maché masks
Materials/Media:	9" x 12" chipboard, 9" x 12" white drawing paper, face shape patterns, scissors, masking tape, newspaper, flour and water mixture, small containers, acrylic paint in assorted colors, large paintbrushes, small detail paintbrushes, raffia, beads, feathers, pipe cleaners, and other embellishment items
Theme/Culture:	Various cultures
Resources:	<p><i>Art Express</i>. Grade Four (Purple Book)</p> <ul style="list-style-type: none"> • <i>Marvelous Masks</i>. p. 76-77. <p>Student Handout-Background Mask Information (Appendix A-190) Student Worksheet-Group Tribe Activity (Appendix A-191)</p> <p>Suggested art visuals available through Arts Resource Center: <i>Subali/Sugriwa, Balinese Mask</i> print <i>Masks: Faces of Culture</i> book by John W. Nunley and Cara McCarty</p> <p><i>Another Face: Masks around the World</i> website located at http://gallery.sjsu.edu/masks/Homefram.html</p>
Vocabulary:	Mask, Ritual, Ceremonial, Burial, Theatrical, Protective, Festival, Papier-mâché
Processes/Procedures:	<p>Day One – Introduce Masks</p> <p>15-20 minutes Use handout (Appendix A-190) to introduce masks to students. Pass out to students. Teacher will read text. Follow with discussion about the students associations with masks.</p> <p>Ask students: Have you ever worn a mask, other than for Halloween? Where do you see masks in our culture?</p> <p>Possible Responses: Students may be aware of Mardi Gras, they also may think of parades for holidays.</p> <p>30-40 minutes Pass out <i>Art Express</i> to students. Direct students to pages 76-77. Choose a student to read the text. Allow students a moment to look at the masks, and discuss the differences in the masks, and the possible reasons for the differences. Lead discussion to allow students to see the design differences, and cultural distinctions. Discuss where each mask originates.</p> <p>Pass out "Tribe Activity." Working in small groups, students will fill out this worksheet.</p> <p>Day two – Creating Masks</p> <p>10-15 minutes Using 9"x12" chipboard, student will cut out a face shape. Cut a slit at the top and bottom, then tape to create a form.</p>

30-35 minutes	Spread newspaper on the tables. Give each student an extra newspaper to tear into strips. Distribute paper-mache' in small bowls. Students will cover entire mask with paper-mache', both sides. Set to dry.
10-15 minutes	Clean up
Day three – Creating Masks – continued	
40-50 minutes	Students will continue to add layers and create relief features, such as the nose, mouth, eyes, etc.
5-10 minutes	Clean up
Day four – Begin Painting	
30-35 minutes	Students will paint the background color (one color). This will not take the entire period, so they can use the extra time to plan their details for the next week.
Remaining time	Planning time for next weeks work and clean up
40-50 minutes	Day five – Paint facial features
10-15 minutes	Clean up
Day six – Embellishments	
45-50 minutes	Students will add decorative features such as feathers, appendages, beads, raffia, etc.
10-15 minutes	Clean up.
Assessment:	Teacher uses <i>Assessment Rubric for Visual Arts</i> (page 19) for the product and procedures based on the GLIs and pre-assessment questions.

RETEACH

- For students struggling to identify reasons why masks are made throughout cultures, teacher will work with student individually to offer more examples of masks, and explain what the various cultures may have used them for.
- For students struggling to distinguish differences in design choices in masks from various cultures, teacher will work with student individually to offer more examples of masks, and assist student in comparing the masks.
- For students struggling to explain how art elements and principles used in mask designs from various cultures assist in the expressive mood of masks, teacher will offer additional examples and work with student individually to compare the expressive qualities of the masks.

EXTENSIONS AND RELATED LESSONS

- Choreograph a dance to go along with the masks.
- Write a description of a ritual or ceremony of a tribe.
- Write a story about the mask, involving its magical powers.



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

Grade Level:	5
Grading Period:	4
Unit:	Contemporary Art
Lesson Title:	Object Transformations
Connections/Integration:	Reading, Language Arts
Duration:	4, one-hour classes
Grade Level Indicators:	A52A2, A52B3, A53B4

PRE-ASSESSMENT

Multiple Choice:

1. Object Art is about _____. **GLI A52A2**
- Decorating
 - Painting
 - Ideas
 - Objects

Answer: c

2. Artists like Donald Lipski and Marcel Duchamp used _____ to make art. **GLI A52A2**
- Magazines
 - Food
 - common objects
 - nature

Answer: c

Short Answer:

3. What kinds of things or materials do artists use to make art? **GLI A52B3**

Possible responses: Paint, pencil, clay, markers, recyclable materials, etc.

4-point Rubric

- Student responds with a wide variety of possibilities, including traditional and non-traditional materials.
- Student responds with several traditional possibilities.
- Student responds with one or two traditional materials.
- Student does not list any types of materials

4. Why do artists make art? **GLI A52B3**

Possible responses: To put pictures on their walls, to use – like pottery, for their family or friends, because it’s fun, and to express their ideas.

4 point Rubric

- 4 Student responds with a variety of reasons and understands that communication is an important reason for making art.
- 3 Student responds with a variety of reasons but does not include expression in the response.
- 2 Student responds with one or two reasons.
- 1 Student can not think of any reasons.

Extended response

- 1. Choose one Donald Lipski artwork that you like. What does it look like? Why do you think the artist made it? Why do you like this artwork? **GLI A53B4**

4 Point Rubric

- 4 Student provides an accurate description and gives strong evidence of interpretive and evaluative skill
- 3 Student provides an accurate description with some analytical and evaluative support.
- 2 Student provides an accurate description but does not give analytical or evaluative support.
- 1 Student provides a simple description only.

CLASSROOM EVIDENCE/LEVELS OF MASTERY	
GLI A52A2 Explore different approaches to creating art (e.g., by artist, style or historical period).	
Proficient:	Student recognizes that art can be made out of non-traditional materials.
Emerging:	With teacher and peer assistance, student recognizes that art can be made out of non-traditional materials.
Advanced:	Independently, student recognizes that art can be made out of non-traditional materials.
GLI A52B3 Identify and communicate sources of ideas (e.g., personal experience, interests, nature or common objects) for their artwork.	
Proficient:	Student understands that artists create art for many reasons.
Emerging:	With teacher and peer assistance, student understands that artists create art for many reasons.
Advanced:	Independently, student understands that artists create art for many reasons.
GLI A53B4 Apply observation and analysis skills to derive meaning in a selected artwork and explain their thought processes.	
Proficient:	Student analyzes and evaluates a work of art.
Emerging:	With teacher and peer assistance, student analyzes and evaluates a work of art.
Advanced:	Independently, student analyzes and evaluates a work of art.

STANDARDS	Benchmark A	Benchmark B	Benchmark C	Benchmark D	Benchmark E	GRADE 5 VISUAL ART GRADE LEVEL INDICATORS
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.	Compare and contrast the distinctive characteristics of art forms from various cultural, historical and social contexts. 1. Identify visual forms of expression found in different cultures. (A51A1) 2. Compare and contrast art forms from various regions and cultural traditions of North America. (A51A2)	Create a work of art which incorporates the style or characteristics of artwork from a culture other than their own. 3. Compare and contrast the artistic styles observed in artwork from various cultures. (A51B3) 4. Demonstrate the way art materials are used by artists to create different styles (e.g., paint applied spontaneously in expressionism). (A51B4)	Demonstrate knowledge of historical influences on contemporary works of art and make predictions about influences on the future of visual art. 5. Examine how social, environmental or political issues affect design choices (e.g., architecture, City art and fashion). (A51C5)	Research culturally or historically significant works of art and discuss their roles in society, history, culture or politics. 6. Explain how art galleries, museums and City art contribute to the documentation and preservation of art history. (A51D6) 7. Describe the lives, works and impact of key visual artists in a selected period of U.S. History. (A51D7)		
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.	Apply knowledge of materials, tools, media, techniques and processes to communicate subject matter, themes or ideas in a variety of visual forms. 1. Use observational and technical skills to achieve the illusion of depth in 2-D space. (A52A1) 2. Explore different approaches to creating art (e.g., by artist, style or historical period). (A52A2)	Create two- and three-dimensional original artwork that demonstrates personal visual expression and communication. 3. Identify and communicate sources of ideas (e.g., personal experience, interests, nature or common objects) for their artwork. (A52B3)	Achieve artistic purpose and communicate intent by selection and use of appropriate media. 4. Apply problem-solving strategies to improve the creation of artwork. (A52C4)	Use current, available technology to refine an idea and create an original, imaginative work of art. 5. Use current, available technology to explore to imagery and create visual effects. (A52D5)	Identify and explain reasons to support artistic decisions in the creation of artwork. 6. Identify reasons for personal, artistic decisions. (A52E6)	
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.	Apply the strategies of art criticism to describe, analyze and interpret selected works of art. 1. Compare and analyze how art elements and principles are used for expressive purposes. (A53A1) 2. Compare the works of different artists on the basis of purpose and style. (A53A2) 3. Explain and discuss multiple meanings in selected art. (A53A3)	Present and support an individual interpretation of a work of art. 4. Apply observation and analysis skills to derive meaning in a selected artwork and explain their thought processes. (A53B4)	Establish and use criteria for making judgments about works of art. 5. Use specific criteria individually and in groups to assess works of art. (A53C5)			
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.	Demonstrate aesthetic inquiry and reflection skills when participating in discussions about the nature and value of art. 1. Pose questions that can be answered by an aesthetic study of artworks. (A54A1) 2. Recognize that different assumptions and theories of art lead to different interpretations of artworks. (A54A2)	Analyze diverse points of view about artworks and explain the factors that shape various perspectives. 3. Explain how personal experience can influence choosing one artwork over another. (A54B3)				
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 role of visual art in solving an interdisciplinary problem. 1. Compare and contrast how visual art is used in musical, theatrical or dance productions and provide examples. (A55A1)	Apply and combine visual art, research and technology skills to communicate ideas in visual form. 2. Use technology to conduct information searches, research topics and explore connections to visual art. (A55B2)	Use key concepts, issues and themes to connect visual art to various content areas. 3. Use artwork to communicate and enhance understanding of concepts in other subject areas (e.g., science, English, math and social studies). (A55C3)	Use words and images to explain the role of visual art in community and cultural traditions and events. 4. Investigate the types of cultural objects artists create and their role in everyday environment. (A55D4)		

SUGGESTED TEACHING STRATEGIES AND ACTIVITIES	
Product:	Object Art with the idea or theme of “The importance of a good education.”
Materials/Media:	Old books, paper, (Construction, wall paper, hand-made paper, etc.) crayons, markers, scissors, glue, magazines, newspapers.
Theme/Culture:	Contemporary Art
Resources:	<p><i>Art Express</i>. Grade Three (Orange Book)</p> <ul style="list-style-type: none"> • p. 116-177. <p><i>Scholastic Art Magazine:</i></p> <ul style="list-style-type: none"> • <i>Artists Today–The Latest Trends in Art</i>. March 1997. <p>Artist Examples - Marcel Duchamp (Appendix A-192, A-193) Student Worksheet (Appendix A-194) Artist Biography - Donald Lipski (Appendix A-195) Artist Examples – Donald Lipski (Appendix A-196, A-197) Student Example – (Appendix A-198)</p>
Vocabulary:	Sculpture, Found Objects, Transformed, Concept/Conceptual, Abstract, Installation, Altered.
Processes/Procedures:	<p>Students will create a sculpture using an old, discarded book, and various materials. (Old books can be obtained from the library or by the box full at various discount book stores).</p>
5-10 minutes	<p>Day One – Learning about Object Art and Installation Art.</p> <ol style="list-style-type: none"> 1. Explain to students they will be creating altered book sculptures. The main idea or theme will be the importance of a good education. Show students an example. 2. Refer to <i>Art Express</i> (Orange book) pages 116-117. 3. Direct students to pages 116 and 117. Allow students to look at the 3 images, and then read silently. Ask students: 4. Can you find any common everyday objects in these sculptures? Possible responses: Chairs, bicycle seat, handle bars, pipes, hardware. 5. What is the common object in picture A? Answer: A Chair. What does the sculpture look like? What is it? Answer: A big bird. 6. How do you know it's a bird? Answer: There are wings; there are claws at the feet. 7. Why did the artist use chairs to create a bird? Possible responses: There is no right or wrong answers to this question. Students may consider the chair as a nesting place; therefore the bird is made out of a chair. Or, students may associate the skeletal frame of a chair to that of a bird. 8. Explain to the students that all of the common objects were altered, (changed) and transformed (made into a new thing) into something else. 9. Can common everyday objects be art materials? Answer: Yes
15-20 minutes	<ol style="list-style-type: none"> 10. Pass out student copies of <i>Scholastic Art Magazine</i>. March 1997 11. Direct students to pages 2 and 3, Art as Idea. 12. Teacher should read aloud to students, stopping periodically to check for understanding. For example, in the first paragraph, ask students what the author means by “art should be experienced?” Ask students if they know

	<p>what all five senses are. Emphasize to students that “Art as Idea” is a very important aspect of object art. Read out loud the quote from Marcel Duchamp, and explain that he was the first to make this kind of art.</p> <p>13. Discuss “idea” – What are important ideas? Make a list on the chalkboard with the class, brainstorming important ideas, or social issues. The list could include but is not limited to: Identity, Nature, Relationships, Communication, Racism, Memories/Dreams, Reality/Fantasy, Hero worship, Politics, etc.</p> <p>14. Direct students to pages 6 and 7 – Objects Transformed.</p> <p>15. Read the first sentence. “Many installation artists use ordinary found objects and put them together to create something completely new.”</p> <p>16. Looking at the picture on page 7, Fred Wilson’s Mine/Yours – 1995, Ask students, “Are these objects changed?” Possible responses: Most students will probably say No – which is correct. Some may think of way the objects could have been altered.</p> <p>17. A discussion about this artwork should be lead by the teacher. The purpose of this question is to guide students to notice that objects do not always have to be altered, but can be combined with other items so that their meanings are changed. This is how the artist presents a particular idea. In this picture, the main idea addressed is racism. It is the combination of the two sets of objects that highlights the artist’s message.</p> <p>18. Ask the students what they think Fred Wilson’s idea is in this installation. Responses will vary: If students do not recognize the topic of racism, direct students to the last paragraph.</p>
20-30 minutes	<p>19. Pass out worksheet to students. Students may use <i>Scholastic Art Magazine</i> to complete questions.</p>
5-minutes	<p>Day Two</p> <p>1. Object Art – Sculptures made from transformed objects, or objects combined in a new way. Marcel Duchamp said that art should be about _____? Answer: Ideas. What are the art materials Duchamp and Lipski use? Answer: Found objects or common objects.</p>
30-40 minutes	<p>2. Show students the example of finished product. (Picture in (Appendix A-198)can be used, but an actual altered book that they can pass around would be best) Explain to them that they will be gluing the pages together so that the book opens up to three pages. Students will use a glue stick to glue the pages together. Give each student their own glue stick, and let them begin. This will probably take the rest of the period. If students finish early, they can begin the next part of the project. Leave books out to dry thoroughly.</p>
15-20 minutes	<p>Day Three – Pass to students – examples of Marcel Duchamp and Donald Lipski artworks.</p> <p>Discuss artworks as a class. What types of items did the artists use? Did the artists use one item more that once in his artworks? Do you think the artwork is funny? What do you think the artists are trying to communicate with these</p>

15-20 minutes	<p>artworks?</p> <p>Pass to students pencils and lined paper. Write on the chalkboard:</p> <ol style="list-style-type: none"> 1. Write a paragraph about one Donald Lipski artwork that you like. What does it look like? Why do you think the artist made it? Why do you like this art work? 2. List 5 reasons you think a good education is important.
30-40 minutes	<p>Art Production</p> <ol style="list-style-type: none"> 1. While students are working on their paragraphs, set supplies on tables. Each table should have: Scissors, glue (bottle and stick), markers crayons magazines, newspapers, and a variety of papers. (Construction, wallpaper, handmade paper, etc.) 2. Pass out students books from previous class. Share the teacher's example again. Share with students a variety of artistic options to redesign and transform the book into a new thing. Student should completely recover the surface of the book, front cover and back. Students can use any or all of the materials. The product must express the student's ideas about the importance of a good education. Students will choose three of the ideas from their list and incorporate those ideas into the remaining "pages" of their book. Ideas can be expressed in text, but must be supported with pictures or personal artwork. The binder must include a book title. <p>Day Four Continue to work on project, and finish.</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 recognizing that art can be made out of non-traditional materials, teacher will work with student independently offering additional examples, and re-reading lesson text.
- For students struggling with understanding that artists create art for many reasons, teacher will work with student independently to offer additional support and examples of artists and their works.
- For students struggling with analyzing and evaluating a work of art, teacher or peer will assist student in analyzing and evaluating a work of art.

EXTENSIONS AND RELATED LESSONS

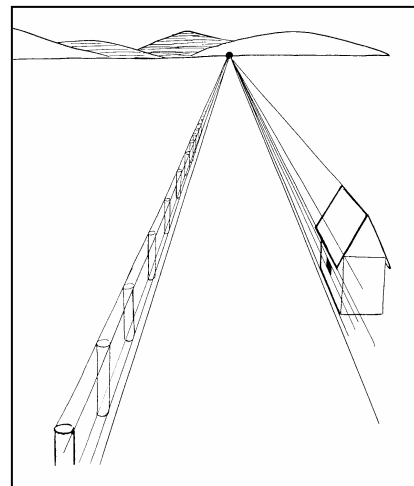
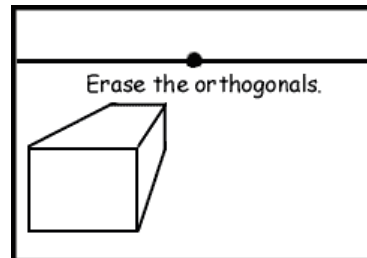
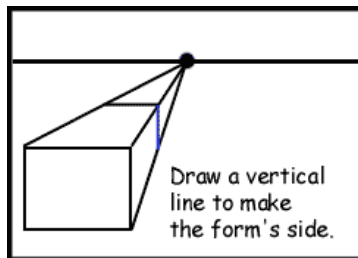
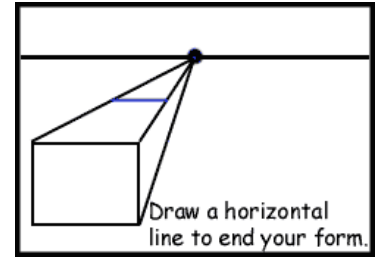
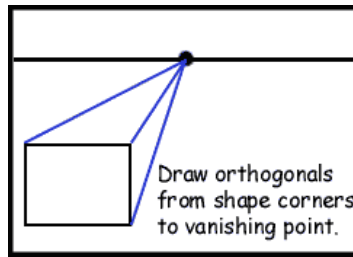
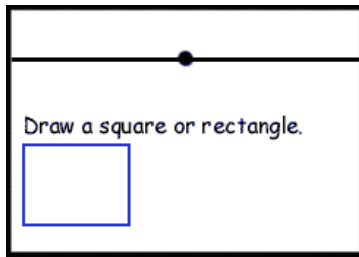
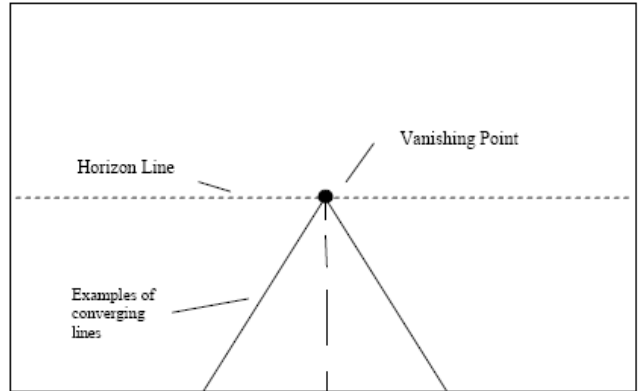
- As a class, design an installation piece using our book sculptures.
- Create an outdoor installation piece.
- Ask students to bring in objects from their home to redesign and transform into a new thing.

5th Grade: Drawing: *One-Point Perspective*

Student Handout

One-Point Perspective

Use the following diagrams to help you create a one-point perspective drawing. Begin by drawing a horizon line across your paper and choosing a place for a vanishing point. Draw converging lines to make a road or path and add a house or building to one



5th Grade: Drawing: *One-Point Perspective: Perspective Examples*

Paul Delvaux



Trains du Soir

5th Grade: Drawing: *One-Point Perspective*: Perspective Examples

Grant Wood



Stone City, Iowa

5th Grade: Puppetry and Storytelling: *Bali, Indonesia*

Student Worksheet

Name: _____ Room: _____ Date: _____

What is the setting? (Time and Place)

Who are the Characters?

What is the Plot? (Main Storyline)

PLAN YOUR STORY

Beginning

Middle

End

5th Grade: Drawing: *Mandala*: What is a Mandala?

Student Handout

Mandala ("circle", "completion") is a piece of artwork that has a plan, chart or geometric pattern. These plans show the universe from a person's point of view.

Mandala is of Hindu origin. It is also used in other Indian religions, like as Buddhism.

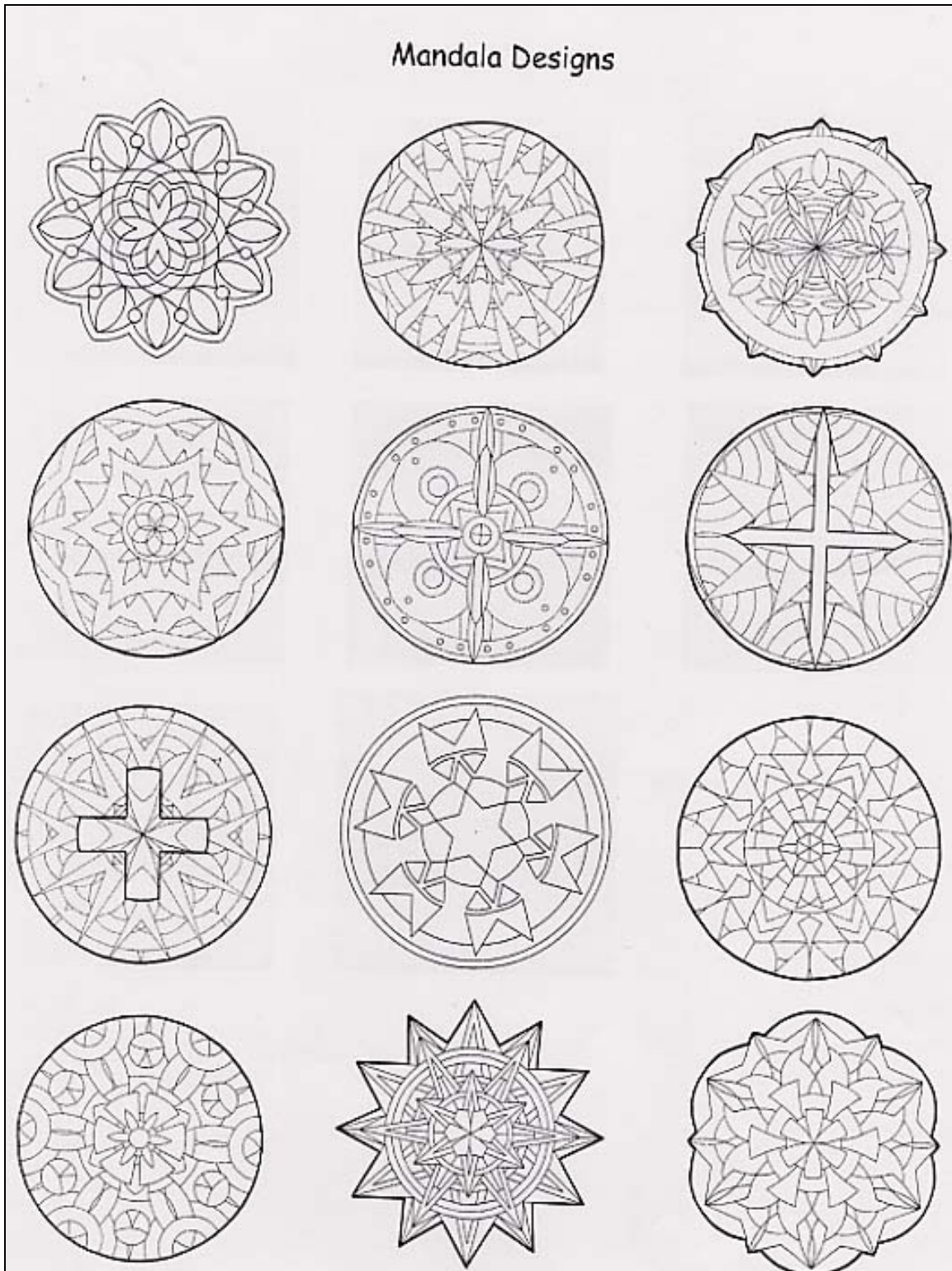


In other cultures, mandalas may be used to focus attention on hope and skill. Mandalas were also spiritual teaching tool for creating a peaceful space. The mandala appears in all aspects of life. Such as earth, sun, moon, friends, family, and community.

A mandala is thought to bring peace and harmony to the area where it is being made. By looking at a mandala it is believed that one's understanding can change. A person can find greater kindness and a clearer sense of well-being.

5th Grade: Drawing: *Mandala*: Mandala Examples

Student Handout



5th Grade: Drawing: *Mandala*: Steps to creating a Mandala

Student Handout

Diagram 1

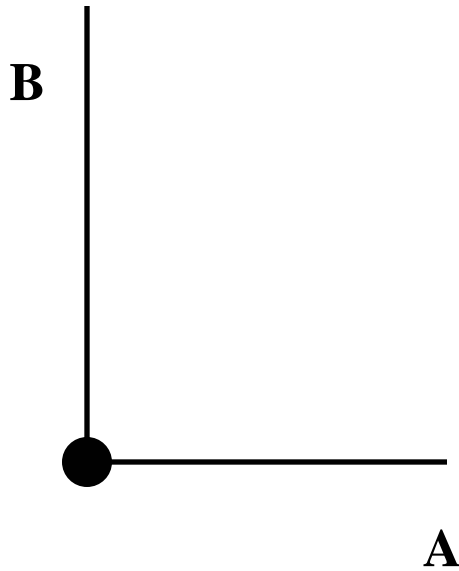


Diagram 2

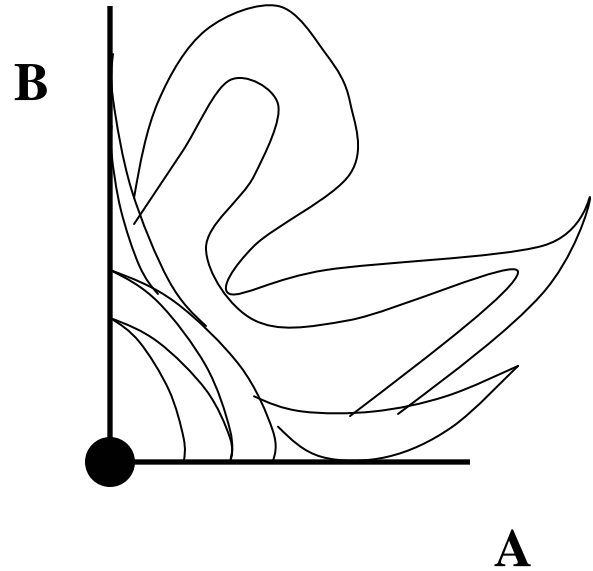
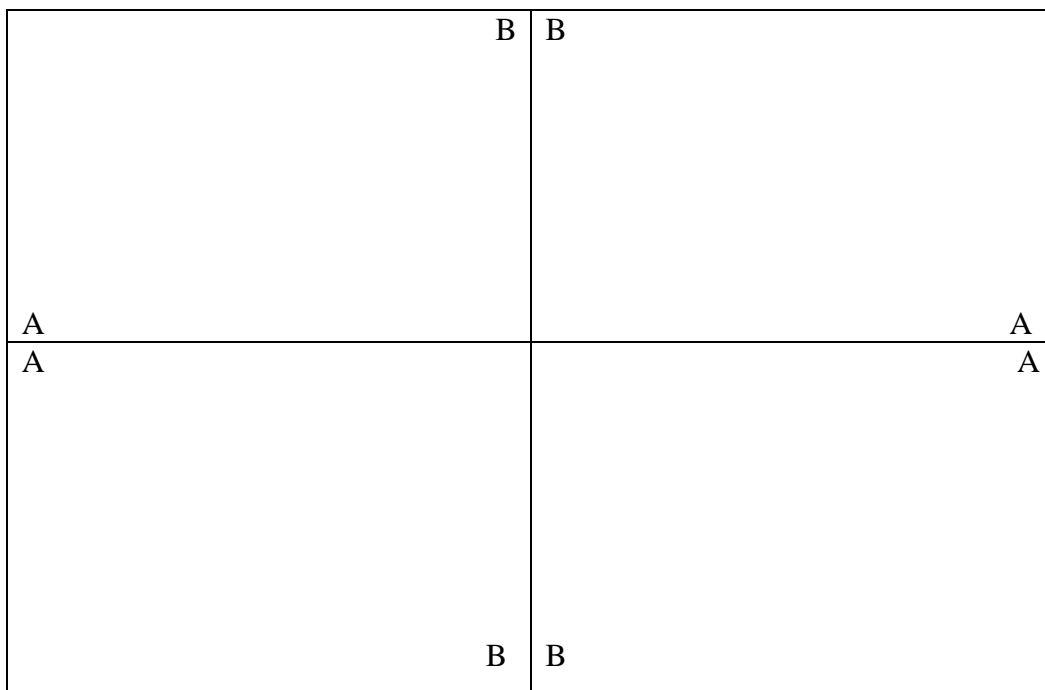


Diagram 3



5th Grade: Drawing: *Mandala*

Student Examples



5th Grade: Drawing: *Mandala*

Student Handout – Bloom’s Taxonomy Cube

KNOWLEDGE

- List the colors you see in the artwork.
- Name the objects in the artwork.
- Tell about what shapes, lines, or patterns you see.

COMPREHENSION

- Explain what is happening in the artwork.
- Discuss the feeling or emotion in the artwork.
- Describe how the artist created the artwork.

SYNTHESIS

- What would you name this artwork?
Why?
- Predict what the artist’s next artwork would look like?
- Design a new artwork using the same subject matter.

EVALUATION

- Is this artwork good or bad? Explain your answer.
- How would you change the artwork?
Why?
- Rate the artist on a scale from 1 to 10.

ANALYSIS

- Interpret the artwork and explain what it means.
- Compare and contrast this artwork to another artwork.
- What materials were used to make this artwork? How can you tell?

APPLICATION

- Show how this artwork applies to your life by telling a personal story.
- Redraw the artwork and put yourself in it.
- Plan a way you could sell this artwork.

5th Grade: Drawing: *Mandala*: Artist Biography

Artist Name: Maurits

Cornelis Escher

1898-1972: Dutch

Birthday: June 17th

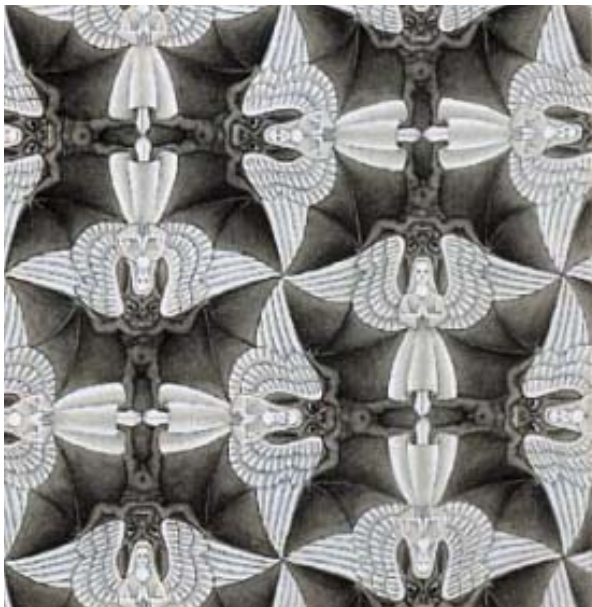
M. C. Escher was one of the world's most famous graphic artists. His art is enjoyed by millions of people all over the world.

He was born in the Netherlands. After 5 years the family moved to Arnhem.

There, Escher spent most of his youth. After failing his high school exams, Maurits enrolled in the School for Architecture and Decorative Arts. After only one week, he told his father that he wanted to study graphic art instead of architecture.



After finishing school, he traveled through Italy. He met his wife Jetta Umiker. They were married in 1924 and settled in Rome. Each year Escher traveled throughout Italy. He made drawings and sketches. Then he would make prints from them at home.

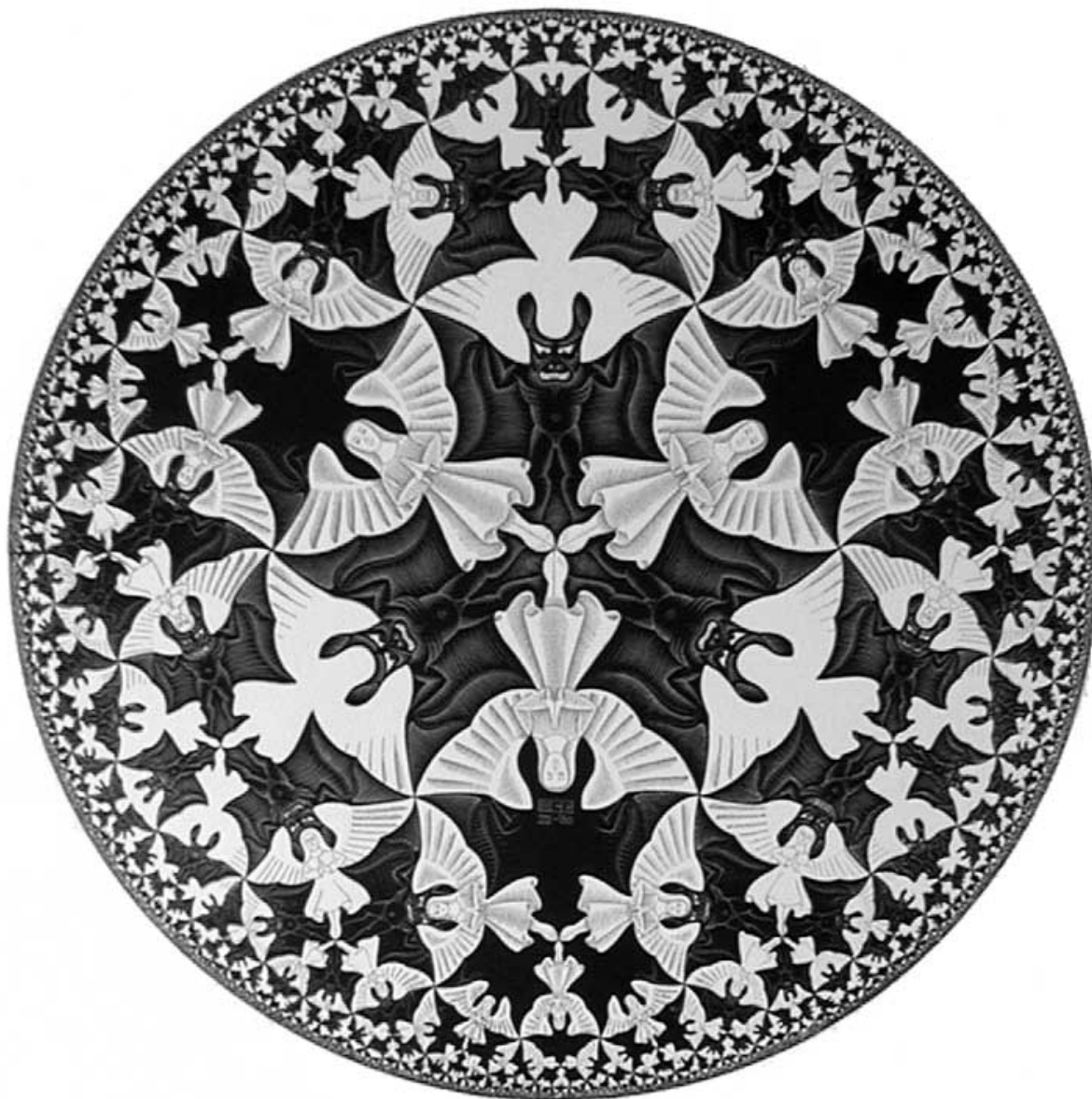


During his life, M.C. Escher made 448 lithographs, woodcuts, and wood engravings. He also made over 2000 drawings and sketches. He drew architecture, perspective and impossible spaces. M.C. Escher also illustrated books, designed tapestries, postage stamps and murals.

M.C. Escher shows us that reality is special and interesting. He shows us his observations of the world around us. His art continues to amaze and wonder millions of people all over the world.

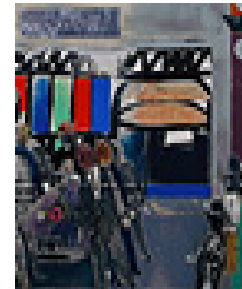
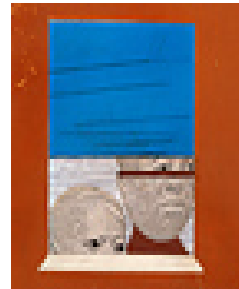
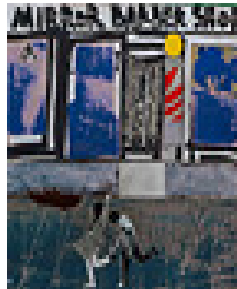
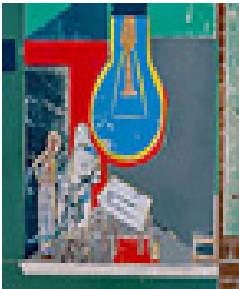
5th Grade: Drawing: *Mandala*: M. C. Escher

Student Handout – *Circle Limit IV*



5th Grade: Collage: *The Block*

Student Handout



5th Grade: Asian Art: *Chinese Zodiac Plate:*

Chinese Character Worksheet

Name _____

Use the key to match the letters in your name to the correct Chinese characters. Notice that capital and lower case letters have different symbols. Practice your name in Chinese characters on the provided lines. If you would like an added challenge, try writing your characters up and down on the page like the Chinese do instead of going from left to right.

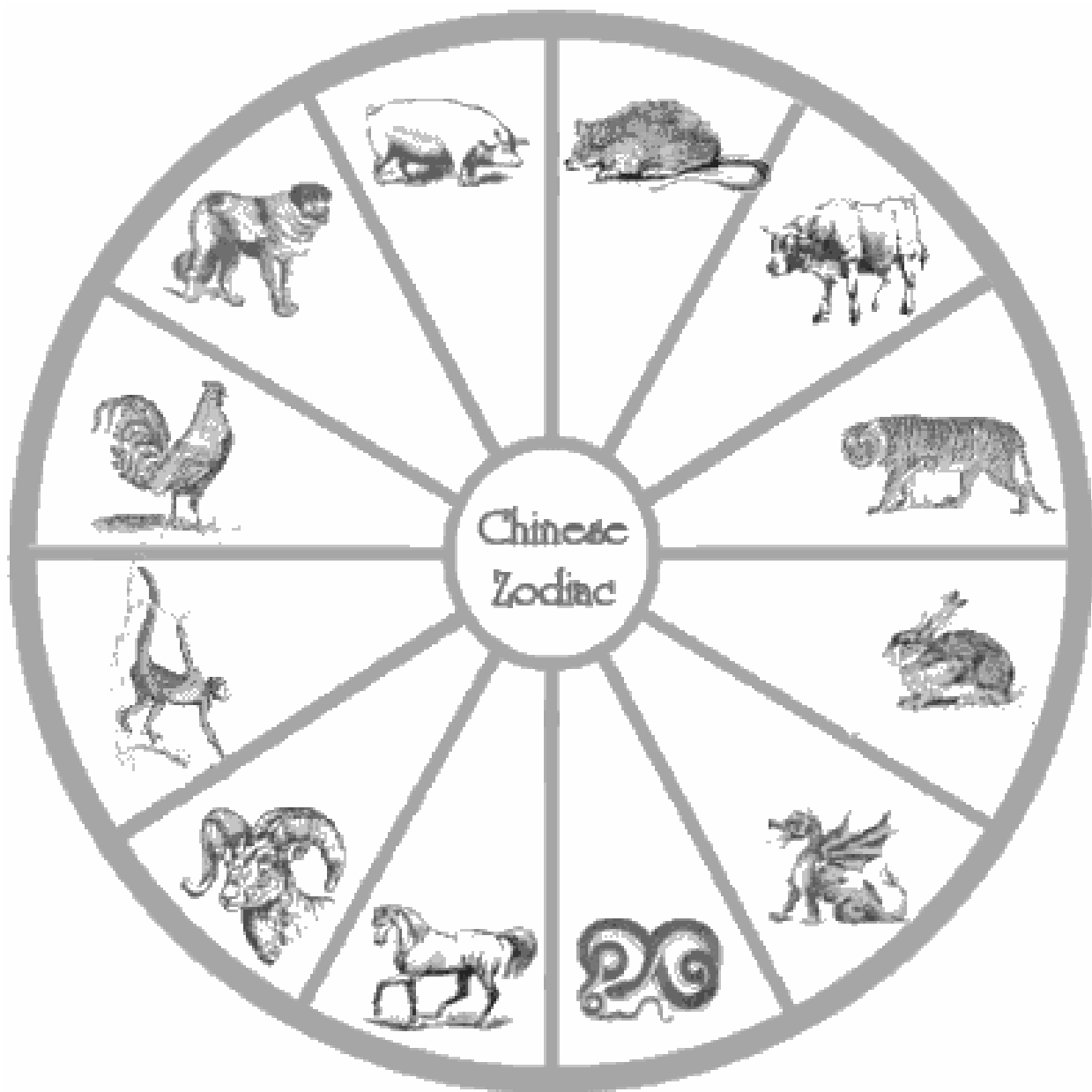
A a 际 生 A	B b 家 圣 B	C c 加 时 C	D d 東 市 D	E e 节 天 E	F f 姐 帖 F
G g 届 文 G	H h 津 西 H	I i 京 京 I	J j 举 夏 J	K k 开 先 K	L l 快 小 L
M m 来 协 M	N n 乐 新 N	O o 联 行 O	P p 临 学 P	Q q 美 宴 Q	R r 盟 谊 R
S s 民 迎 S	T t 明 由 T	U u 南 友 U	V v 你 于 V	W w 年 愉 W	X x 您 圆 X
Y y 亲 月 Y	Z z 请 在 Z				

5th Grade: Asian Art: *Chinese Zodiac Plate*: Student Handout



Let Me Paint Something by Wang Yani

5th Grade: Asian Art: *Chinese Zodiac*: Student Handout



5th Grade: Construction: *Tribal Mask*: Student Handout



A mask is a covering that disguises or protects the face. Most masks worn have the features of a human being or an animal. By hiding the features of the face, masks prevent other people from making judgments about the wearer's personality and character. Most of these masks can hide the identity of the wearer but also give them magic powers. These masks represent gods or spirits.

Some masks are made of paper or are carved from wood or stone. Others are made of cloth, grass, hide, leather, metal, or shell. Some masks have realistic human or animal features. Masks can give the wearer a grotesque appearance.

Masks are used for decoration and as a disguise. In the United States, such masks are generally worn for fun at masquerades, on Halloween, or other special occasions.

There are other purposes for making or wearing a mask.

- (1) Ritual or Ceremonial Masks: Many cultures and societies use these masks for religious purposes. Tribal cultures use ritual masks in ceremonies. Such as: sacrifice, initiation, fertility, or a yearly mourning the dead.
- (2) Theatrical Masks: Ancient Greeks liked to use masks in plays. Masked singers and dancers represented gods and mythological heroes. The masks also expressed anger, joy, love, and other emotions. These masks were needed to let the audience follow the action of the play from a distance.
- (3) Burial and Death Masks: These masks have had an important role in many societies. The ancient Egyptians put a mask over the face of every mummy. The mask supposedly identified the dead person so that the wandering soul could always find its body.
- (4) Festival Masks: These masks were used for celebrations of important events, parties, or holidays.
- (5) Protective Masks: These masks are used as a protective device, screen, or armor. From primitive to modern times, a safety mask serves to protect the wearer's face from harm. They were also used to guard the person against misfortune from supernatural spirits, or anything else the wearer fears.

5th Grade: Construction: *Tribal Masks*: Student Worksheet

Name: _____ **Room:** _____

Work with the people in your group to create a tribe and design a mask that represents your tribe.

Group members	Name of tribe
Where is your tribe? <div style="display: flex; justify-content: space-around;"> North America South America </div> <div style="display: flex; justify-content: space-around;"> Asia Africa </div> <div style="display: flex; justify-content: space-around;"> Australia Antarctica </div> <div style="text-align: center; margin-top: 10px;"> Europe </div> <div style="margin-top: 10px;"> Other _____ </div>	Reason for mask <div style="display: flex; justify-content: space-around;"> Ceremonial Theatrical </div> <div style="display: flex; justify-content: space-around;"> Festival Burial or Death </div> <div style="text-align: center; margin-top: 10px;"> Protection </div> <div style="margin-top: 10px;"> Other _____ </div>
Draw the <u>symbols</u> you would use on your mask.	Draw the <u>patterns</u> you would use on your mask.
What materials would you use to make your mask?	On the back of this paper, draw an example of what your tribe's mask would look like.

5th Grade: Contemporary Art: *Object Transformation*

Artist Example: Marcel Duchamp



Fountain

5th Grade: Contemporary Art: *Object Transformation*

Artist Example: Marcel Duchamp



Bicycle Wheel/Roue de bicyclette

5th Grade: Contemporary Art: *Object Transformation*

Artist Biography: Donald Lipski

ArtForum, April, 2000 by Mason Klein

Donald Lipski has steadfastly bucked the waves of Conceptualism that have refueled sculpture during the last two decades. Apart from grouping his idiosyncratic renderings according to the most general object- or process-related axes, the latter-day surrealist has rejected metaphorical reference in his work as a rule--content rather to recast the quotidian, finding the sublime in the transformation and permutation itself, not in an altered object's meaning. Yet over the last ten years Lipski's work has gradually begun to explore themes, synthesizing in the process the poetic and unfamiliar associations of his earlier assemblages.



Lipski's early sculpture involved a process of accumulation. At first he used household items like matchsticks, rubber bands, paper clips, or shreds of rope, and then began to include larger objects twisted, woven, or embedded in some other material.

A coiled spring of inventive energy, Mr. Lipski compulsively fashioned the little artifacts from whatever was at hand while he was talking on the phone, riding the subway, or sitting in a restaurant. "I still do it," he said, pulling out a box of bits and pieces from among the stacks of fascinating stuff - or weird junk, depending on one's point of view - that fills every corner of his studio. "They became like a sketchbook for putting things together. As time went by, I've put larger and larger things together."

That said, he admitted that his sculptures, with their unlikely juxtaposition of ordinary objects, "have to meet certain criteria: delight, beauty, and then something more, that borders on the profound, or perhaps I should say alludes to the profound - just to comment on death or love or truth is enough for me."

Mr. Lipski, who will talk about his work at Guild Hall on Tuesday, grew up in the Chicago suburbs and went to the University of Wisconsin as a history major. He had finished all the requirements by his last term, so he took ceramics and woodworking - and changed the course of his life completely. Inspired by his ceramics teacher, "the kind of guy who, even if he was buttering a slice of bread, was really into doing it right," he went to art school, and then taught art at the University of Oklahoma for four years.

In 1977, he moved to New York City. "Quit my job. Thought I'd let it all hang out." Eventually he set up shop in a disused movie theater in Brooklyn - 8,000 square feet of usable space - and accumulated "huge stockpiles of stuff," a number of assistants, and "machines that could do everything. The studio "was like a machine for making art," he said. Among other things, it gave him the opportunity to work on a much larger scale.

5th Grade: Contemporary Art: *Object Transformation*

Artist Examples: Donald Lipski



Polar Bear With Book in Frame, 1997

5th Grade: Contemporary Art: *Object Transformation*

Artist Examples: Donald Lipski



Book Works: 1982-1997

5th Grade: Contemporary Art: *Object Transformation*
Student Worksheet

Name _____ Room: _____ Date: _____

1. The concept of installation art started in the early years of this century, when French artist
_____ began hanging _____
- a shovel, a comb, a window – on museum walls.

2. What did the French artist call these art works? _____

3. There is a quote in this article by Marcel Duchamp. Find the quote and right it on the following lines.

Artist

Year

4. What other artworks do you like on this page? Why?

5th Grade: Contemporary Art: *Object Transformation*

Student Example

