



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

Grade Level:	2
Grading Period:	1
Unit:	Collage
Lesson Title:	Picasso Inspired Portrait (Sketchbook Cover) Part 1
Connections/Integration:	Social Studies, Language Arts
Duration:	1 Day
Grade Level Indicators:	A22C6, A23C5

PRE-ASSESSMENT

Multiple choice:

1. What kinds of shapes did Picasso use in his abstract work? **GLI A23C5**
 - a. leaf shape
 - b. geometric shape
 - c. lines
 - d. horizontal

Answer: b

Short Answer:

2. When looking at cubist style art what characteristics might we see? **GLI A23C5**

Possible answers: Geometric shapes, funny shapes, funny colors, details that don't look real.

4- Point Rubric:

- 4 Student lists 4 or more examples
- 3 Student lists 3 examples
- 2 Student lists 2 examples
- 1 Student lists 1 example or unable to give any examples

Extended Response:

3. Describe the differences between realistic art and abstract art. **GLI A23C5**

Possible answers: Realistic art has real color, If we took a picture things would look the same as the picture. Abstract art has funny color, geometric shapes, the details don't look real.

4- Point Rubric:

- 4 Student lists 4 or more examples
- 3 Student lists 3 examples
- 2 Student lists 2 examples
- 1 Student lists 1 example or is unable to give any examples

CLASSROOM EVIDENCE/LEVELS OF MASTERY	
GLI.A22C6 Demonstrate flexibility in their designs, representational drawings and use of art materials.	
Proficient:	Students will demonstrate flexibility in their designs, representational drawings and use of art materials to create an abstract portrait.
Emerging:	With peer and teacher assistance, students will demonstrate flexibility in their designs, representational drawings and use of art materials to create an abstract portrait.
Advanced:	Students will independently demonstrate flexibility in their designs, representational drawings and use of art materials to create an abstract portrait and can explain personal design choices.
GLI A23C5 Recognize the difference between assessing the quality of artwork and their personal preferences for a work.	
Proficient:	Student will recognize the difference between assessing the quality of artwork and their personal preferences for a work.
Emerging:	With peer and teacher assistance, student will recognize the difference between assessing the quality of artwork and their personal preferences for a work.
Advanced:	Students will independently recognize the difference between assessing the quality of artwork and their personal preferences for a work and can explain the difference verbally or in writing.

STANDARDS	Benchmark A	Benchmark B	Benchmark C	Benchmark D	GRADE 2 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. They identify the significant contributions of visual artists to cultural heritage. They analyze the historical, cultural, social and political contexts that influence the function and role of visual art in the lives of people.	Recognize and describe visual art forms and artworks from various times and places. 1. Place artworks and art objects in temporal order relating them to earlier times or the present. (A21A1)	Identify art forms, visual ideas and images and describe how they are influenced by time and culture. 2. Use historical artworks such as paintings, photographs and drawings to answer questions about daily life in the past. (A21B2)	Identify and describe the different purposes people have for creating works of art. 3. Identify and compare the purpose of art objects (e.g., masks, puppets, pottery and weaving from various cultures. (A21C3)	Place selected art exemplars chronologically in the history of Ohio, the U.S. or North America and describe how they contribute to and reflect the time period. 4. Distinguish the artistic style and subject matter in the artworks of two or more visual artists from local, regional or state history. (A21D4)	
2. CREATIVE EXPRESSION AND COMMUNICATION: Students create artworks that demonstrate understanding of materials, processes, tools, media, techniques and available technology. They understand how to use art elements, principles and images to communicate their ideas in a variety of visual forms.	Demonstrate knowledge of visual art materials, tools, techniques and processes by using them expressively and skillfully. 1. Demonstrate increasing skill in the use of art tools and materials. (A22A1)	Use the elements and principles of art as a means to express ideas, emotions and experiences. 2. Establish and communicate a purpose for creating artworks. (A22B2) 3. Identify, select and use art elements and principles to express emotions and produce a variety of visual effects. (A22B3)	Develop and select a range of subject matter and ideas to communicate meaning in 2-D and 3-D works of art. 4. Create artworks based on observation of familiar objects and scenes in the environment. (A22C4) 5. Compare the subject matter and ideas in their own artworks with those in the works of others. (A22C5) 6. Demonstrate flexibility in their designs, representational drawings and use of art materials. (A22C6)	Recognize and use ongoing assessment to revise and improve the quality of original artworks. 7. Begin to revise work to a level of personal satisfaction. (A22D7)	
3. ANALYZING AND RESPONDING: Students identify and discriminate themes, media, subject matter and formal technical and expressive aspects in works of art. They understand and use the vocabulary of art criticism to describe visual features, analyze relationships and interpret meanings in works of art. Students make judgments about the quality of works of art using the appropriate criteria.	Identify and describe the visual features and characteristics in works of art. 1. Use details (e.g., tilted objects, yellow sun or striped shirt) to describe objects, symbols and visual effects in artworks. (A23A1) 2. Compare and describe the form, materials, and techniques in selected works of art. (A23A2) 3. Respond to the composition of artworks by describing how art elements work together to create expressive impact. (A23A3)	Apply comprehension strategies (e.g. personal experience, art knowledge, emotion, perceptual and reasoning skills) to respond to a range of visual artworks. 4. Use context clues to identify and describe the cultural symbols and images in artworks. (A23B4)	Contribute to the development of criteria for discussing and judging works of art. 5. Recognize the difference between assessing the quality of artwork and their personal preferences for a work. (A23C5)		
4. VALUING THE ARTS/ AESTHETIC REFLECTION: Students understand why people value visual art. They present their beliefs about the nature and significance of selected artworks and the reasons for holding these beliefs. Students reflect on and respect diverse points of view about artworks and artifacts.	Apply basic reasoning skills to understand why works of art are made and valued. 1. Create and communicate a definition of art. (A24A1)	Form their own opinions and views about works of art and discuss them with others. 2. Compare different responses (e.g., parent, peer, teacher and artist) to the same work of art. (A24B2) 3. Listen carefully to others' viewpoints and beliefs about art. (A24B3)	Distinguish and describe the aesthetic qualities in works of art. 4. Talk about their thoughts and feelings when looking at works of art. (A24C4)		
5. CONNECTIONS, RELATIONSHIPS AND APPLICATIONS: Students connect and apply their learning of visual art to the study of other arts areas and disciplines outside the arts. They understand relationships between and among concepts and ideas that are common across subjects in the curriculum. Students recognize the importance of lifelong learning and experience in visual art.	Demonstrate the relationship the visual arts share with other arts disciplines as meaningful forms of nonverbal communication. 1. Use visual art materials to express an idea from a song, poem, play or story. (A25A1)	Use the visual arts as a means to understand concepts and topics studied in disciplines outside the arts. 2. Compare and contrast the importance of visual artists to society with the importance of explorers, inventors or scientists. (A25B2)	Create and solve an interdisciplinary problem using visual art processes, materials and tools. 3. Construct a 3-D model to represent a topic or theme from another subject area (e.g., model of a scene from history or the life story of historical figure such as Abraham Lincoln, Harriet Tubman or Susan B. Anthony). (A25C3)	Describe how visual art is used in their communities and world around them and provide examples. 4. Share artwork from a resource in their communities and describe its cultural context. (A25D4) 5. Describe ways they use visual art outside the classroom and provide examples. (A25D5) 6. Identify and discuss artists in the community who create different art. (A25D6)	

SUGGESTED TEACHING STRATEGIES AND ACTIVITIES	
Product:	Portrait college cubist style
Materials/Media:	<ul style="list-style-type: none"> • 9" x12" black construction paper - • Copy shapes on bright color paper (5 shapes per student), scissors, glue, 24 set oil pastels, laminator
Theme/Culture:	Cubism
Resources:	<p><i>Art Express</i>, Grade Four (purple book)</p> <ul style="list-style-type: none"> • Abstract Portraits. p. 42-43 <p>Artist biography – Picasso (Appendix A-48)</p> <p>Prints:</p> <ul style="list-style-type: none"> • <i>Picasso and the Girl with the Ponytail</i>, Laurence Anholt • <i>The Gourmet</i> and <i>The Three Musicians</i> <p>Student Handout-Picasso shapes (Appendix A-49)</p> <p>Student Handout-Picasso artist examples (Appendix A-50-51)</p>
Vocabulary:	Picasso, realistic, cubism, asymmetrical, abstract, geometric shapes
Processes/Procedures:	<ol style="list-style-type: none"> 1. Display prints of Picasso's work: <i>The Gourmet</i> and <i>The Three Musicians</i> (If unavailable any two prints of his realistic and cubist style will do) 2. Compare both the realistic portrait and the cubist style. Use Portraits-Response Card 3. Ask students: which portrait style they like best. Why? 4. Compare the facial features in both styles. How are they different? 5. Explain the difference between the realistic and cubism styles 6. Ask students what they notice about the cubism style eyes, nose, mouth, ears, etc. 7. As the class discusses the facial features, have students study the placement of eyes nose, mouth etc. Are they realistically placed? 8. Teacher will say lets begin our project. 9. Teacher will demonstrate how to create a Picasso style face. 10. Start with 5 geometric shapes of construction paper. 11. Shapes should vary in size and shape. 12. First with the side of unwrapped oil pastels enhance each shape by rubbing the pastel using various colors and blending some with more than one color. 13. Next choose one large shape to draw one large eye on and one small shape to draw a small eye. Add eye brows and lashes for interest. 14. Choose a shape to draw a nose refer to the prints and point out that the nose is drawn with a L shape and both nostrils are shown on the same side of the nose. 15. Next demonstrate how to draw an ear using a C shape 16. Now add a mouth to the final shape. 17. Teacher will explain to students that Picasso did not place these features in a horizontal or symmetrical design. Picasso placed these features in an asymmetrical design. 18. Have a student explain what the word symmetrical means. 19. Have students turn to page 104-105, look at picture A and B. Point out

	<p>that picture A is symmetrical and picture B is asymmetrical.</p> <ol style="list-style-type: none"> 20. Have students follow along with their eyes on page 105 as teacher reads this page. 21. Have students compare the differences in picture A and B. 22. Teacher will glue the shapes to 9" x 12" black construction paper (the tall way) in an asymmetrical design, making sure to over lap some shapes. 23. Finally the teacher will add strands of hair using oil pastel and (optional) and a chin. 24. Teacher will pass out 9" x 12" black construction paper and have students write their name on the back. 25. Next teacher will pass out 5 geometric shapes to students. Making sure each student is given 5 different sizes, shapes and color. 26. Students will first rub pastel over each shape. (vary the color and blend more than one color together) 27. Now instruct students to choose their favorite large shape and draw an eye on it, add eye lashes and eyebrows. Repeat this step on a smaller shape. 28. On the next selected shape have the students draw an L shape nose with 2 nostrils showing. 29. Next select a shape for the mouth and finally the C shaped ear. 30. Teacher will have students move their shapes around and remind them to study the prints and notice that Picasso did not place these features in a horizontal or symmetrical pattern. Picasso placed these features in an asymmetrical pattern. 31. Once students have placed their shapes in an asymmetrical pattern have them glue their features onto the paper. 32. Next it is time to add strands of hair. Once again have students study the prints look at the style Picasso chose to make the hair in his cubist style portraits. 33. Have students go ahead and add strands of hair to frame the face. 34. They may also add a chin if they wish. Teacher will collect and laminate portraits to create a cover for student sketch books.
Assessment:	Teacher uses <i>Assessment Rubric for Visual Arts</i> (page 19) for the product and procedures based on the GLIs and pre-assessment questions.

RETEACH

- For students struggling with demonstrating flexibility in their designs, representational drawings and use of art materials, the teacher can have students complete a similar project by creating a new face in a new way with different materials.
- To provide additional support for students having a difficult time recognizing the difference between assessing the quality of artwork and their personal preferences for a work, the teacher can create a game. The teacher writes down or says out loud statements such as, "I don't like this artwork" or "The artist used a good composition in this work." Students can decide with hand signals whether or not the statement is an assessment or an opinion.

EXTENSIONS AND RELATED LESSONS

- Have students complete a pencil drawing of a cubist-style self-portrait in their sketchbook.
- Have students do *Art Express In The Studio* Page 43 purple book.
- *Art Express Quick Activity Purple teachers edition* page 43.
- *Art Express Assessment Program* blue book page 31.



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

Grade Level:	2
Grading Period:	1
Unit:	Textiles
Lesson Title:	Textiles - Part One: Navajo Pouches
Connections/Integration:	Math, Social Studies
Duration:	3, one-hour art classes
Grade Level Indicators:	A21B2, A21C3, A24A1

PRE-ASSESSMENT

Multiple Choice:

1. What is a tradition passed down in the Navajo culture? **GLI A21B2**
 - a. mosaic
 - b. weaving
 - c. printmaking
 - d. collage

Answer: b

Short Answer:

2. List ways the Navajo people would use weavings in their daily life? **GLI A21B2**

Possible answers: Weavings were used:

- as blankets for keeping warm
- as rugs to cover the floor
- to make clothing
- as a tradition passed down within their culture

4-Point Rubric:

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

Extended Response:

3. How is Navajo blanket look different from a blanket on your bed at home? **GLI A21C3**

Possible answer:

- A Navajo blanket has geometric shapes and a pattern of straight and zig zag lines in its design.
- A Navajo blanket is a weaving made by hand and is a tradition.
- The blanket on my bed: is made out of material and (has only one color, has many colors, has cartoon characters, is a quilt)
- My mom or grandma bought my blanket from the store.

4 Point Rubric:

- 4 Student shows clear understanding of handmade blanket vs. store bought
- 3 Student shows understanding of the difference between a hand woven pattern on a Navajo blanket and the store bought design on their blanket at home
- 2 Student gives limited descriptions between a Navajo blanket and a blanket on their bed at home.
- 1 Student only gives one example or fails to respond with logical answer.

CLASSROOM EVIDENCE/LEVELS OF MASTERY

GLI A21B2 Uses historical art works such as paintings, photographs and drawings to answer questions about daily life in the past

Proficient:	Students are able to view photographs and answer questions about the daily life in the past of the Native Americans.
Emerging:	With peer and teacher assistance, students are able to view photographs and answer questions about the daily life in the past of the Native Americans.
Advanced:	Students are independently able to view and recognize photographs and answer questions about the daily life in the past of the Native Americans and can make comparisons to their own daily life.

GLI A21C3 Identify and compare the purpose of art objects – i.e.: mask puppets, pottery and weaving from various cultures

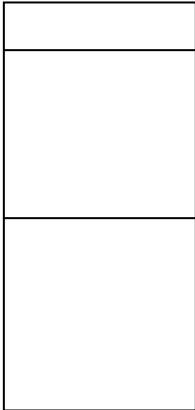
Proficient:	Students are able to identify and compare the purposes of weaving in the Native American culture.
Emerging:	With peer and teacher assistance, students are able to identify and compare the purposes of weaving in Native American culture.
Advanced:	Students are able to independently identify and compare the purposes of weaving in Native American culture and can find another culture that creates weavings for similar purposes.

GLI A24A1 Create and communicate a definition of art.

Proficient:	Students are able to create and communicate a definition of art by understanding why art objects were created and valued in the Native American culture.
Emerging:	With peer and teacher assistance, students are able to create and communicate a definition of art by understanding why art objects were created and valued in the Native American culture.
Advanced:	Students are independently able to create and communicate a definition of art by understanding why art objects were created and valued in the Native American culture and can explain an object that would be considered art in their own culture.

STANDARDS	Benchmark A	Benchmark B	Benchmark C	Benchmark D	GRADE 2
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. They identify the significant contributions of visual artists to cultural heritage. They analyze the historical, cultural, social and political contexts that influence the function and role of visual art in the lives of people.	Recognize and describe visual art forms and artworks from various times and places. 1. Place artworks and art objects in temporal order relating them to earlier times or the present. (A21A1)	Identify art forms, visual ideas and images and describe how they are influenced by time and culture. 2. Use historical artworks such as paintings, photographs and drawings to answer questions about daily life in the past. (A21B2)	Identify and describe the different purposes people have for creating works of art. 3. Identify and compare the purpose of art objects (e.g., masks, puppets, pottery and weaving from various cultures. (A21C3)	Place selected art exemplars chronologically in the history of Ohio, the U.S. or North America and describe how they contribute to and reflect the time period. 4. Distinguish the artistic style and subject matter in the artworks of two or more visual artists from local, regional or state history. (A21D4)	
2. CREATIVE EXPRESSION AND COMMUNICATION: Students create artworks that demonstrate understanding of materials, processes, tools, media, techniques and available technology. They understand how to use art elements, principles and images to communicate their ideas in a variety of visual forms.	Demonstrate knowledge of visual art materials, tools, techniques and processes by using them expressively and skillfully. 1. Demonstrate increasing skill in the use of art tools and materials. (A22A1)	Use the elements and principles of art as a means to express ideas, emotions and experiences. 2. Establish and communicate a purpose for creating artworks. (A22B2) 3. Identify, select and use art elements and principles to express emotions and produce a variety of visual effects. (A22B3)	Develop and select a range of subject matter and ideas to communicate meaning in 2-D and 3-D works of art. 4. Create artworks based on observation of familiar objects and scenes in the environment. (A22C4) 5. Compare the subject matter and ideas in their own artworks with those in the works of others. (A22C5) 6. Demonstrate flexibility in their designs, representational drawings and use of art materials. (A22C6)	Recognize and use ongoing assessment to revise and improve the quality of original artworks. 7. Begin to revise work to a level of personal satisfaction. (A22D7)	
3. ANALYZING AND RESPONDING: Students identify and discriminate themes, media, subject matter and formal technical and expressive aspects in works of art. They understand and use the vocabulary of art criticism to describe visual features, analyze relationships and interpret meanings in works of art. Students make judgments about the quality of works of art using the appropriate criteria.	Identify and describe the visual features and characteristics in works of art. 1. Use details (e.g., tilted objects, yellow sun or striped shirt) to describe objects, symbols and visual effects in artworks. (A23A1) 2. Compare and describe the form, materials, and techniques in selected works of art. (A23A2) 3. Respond to the composition of artworks by describing how art elements work together to create expressive impact. (A23A3)	Apply comprehension strategies (e.g. personal experience, art knowledge, emotion, perceptual and reasoning skills) to respond to a range of visual artworks. 4. Use context clues to identify and describe the cultural symbols and images in artworks. (A23B4)	Contribute to the development of criteria for discussing and judging works of art. 5. Recognize the difference between assessing the quality of artwork and their personal preferences for a work. (A23C5)		
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5. CONNECTIONS, RELATIONSHIPS AND APPLICATIONS: Students connect and apply their learning of visual art to the study of other arts areas and disciplines outside the arts. They understand relationships between and among concepts and ideas that are common across subjects in the curriculum. Students recognize the importance of lifelong learning and experience in visual art.	Demonstrate the relationship the visual arts share with other arts disciplines as meaningful forms of nonverbal communication. 1. Use visual art materials to express an idea from a song, poem, play or story. (A25A1)	Use the visual arts as a means to understand concepts and topics studied in disciplines outside the arts. 2. Compare and contrast the importance of visual artists to society with the importance of explorers, inventors or scientists. (A25B2)	Create and solve an interdisciplinary problem using visual art processes, materials and tools. 3. Construct a 3-D model to represent a topic or theme from another subject area (e.g., model of a scene from history or the life story of historical figure such as Abraham Lincoln, Harriet Tubman or Susan B. Anthony). (A25C3)	Describe how visual art is used in their communities and world around them and provide examples. 4. Share artwork from a resource in their communities and describe its cultural context. (A25D4) 5. Describe ways they use visual art outside the classroom and provide examples. (A25D5) 6. Identify and discuss artists in the community who create different art. (A25D6)	

SUGGESTED TEACHING STRATEGIES AND ACTIVITIES	
Product:	Navajo Pouch
Materials/Media:	<ul style="list-style-type: none"> • 7"x 14" Brown Kraft paper (teacher will need to pre-fold into 7" x 6" x 2") • oil pastels (dark colors) • Facial tissue • Glue/water solution, brushes • Brown felt 2 1/2" x 7" (optional)
Theme/Culture:	Native American weaving
Resources:	<p><i>Art Express: Grade Two (Blue book):</i></p> <ul style="list-style-type: none"> • <i>Woven Art</i>.p.118 <p>Book:</p> <ul style="list-style-type: none"> • <i>Ten Little Rabbits</i>, Virginia Grossman & Sylvia Long – (teacher reads story- there are great examples of Navajo weavings in the back of this book) <p>Prints:</p> <ul style="list-style-type: none"> • <i>Dancing Colors Paths of Native American Women</i>, C.J. Bradford and Laine Thom • <i>Native Arts of North America</i>, David W. Penney
Vocabulary:	Navajo, Traditions, Weaving, Line, Shape, Symmetrical, Blend
Processes/Procedures:	<p>Day One</p> <ol style="list-style-type: none"> 1. Display pictures of Navajo Weavings. 2. Explain that Navajo is one of the many tribes in Native American culture. Native American people have many traditions. Traditions are a way of life. Traditions are things that can be passed along like learning how to do something, a celebration, or a customs. 3. Talk about traditions and how they are passed down through families and cultures. Ask students to tell about something they have learned from a family member or friend. 4. Ask students if they know of any traditions their family might have (possible answers- someone teaching them to tie their shoe, or to read, celebrating holidays such as- Christmas, Hanukah, Kwanzaa, or having customs such as pizza night, celebrating birthday's, going to see grandma every Tuesday, etc.). 5. Teacher reads the book: <i>Ten Little Rabbits</i> (this book can be found at the Public Library) this book is a celebration of some of the traditions found in Native American cultures. There are great examples of Navajo rug patterns at the end of the book. 6. Explain to students that the Navajo people are well known for their weavings. Weaving is a tradition passed along among the Navajo people. Navajo weavings are used as blankets for keeping warm, made into clothing, or rugs to cover the floor. 7. Show student's example of a Navajo weavings. See page 118 of the blue



Art Express book for more examples of Navajo weavings.

8. Explain what a weaving is. Read Pages 118 & 119 in the blue *Art Express* book.
9. Ask students if the blanket samples look like the blanket on their bed at home? How is it different?
10. Point out that patterns found in Navajo weavings are usually basic lines and geometric shapes.
11. Begin Project- Each student receives pre-folded paper (see diagram to the left).
12. Teacher show examples of simple line patterns found in Navajo weaving (straight lines and zig zag).
13. Leaving the paper folded the teacher demonstrates on the first 6"x7" section of the project paper using a dark color pastel, how to draw 2 or 3 lines on one side, then 2 or 3 lines on the other side leaving space in the middle.
14. Now tell students often we also see geometric shapes in the center of Navajo weavings (diamond, square, rectangle, triangle) Refer to *Art Express*- blue book page 118.
15. Teacher demonstrates where to place selected geometric shape.
16. Have student choose a geometric shape to draw in the middle of their design.
17. Next the paper is opened to reveal the next section; student will now repeat the same pattern in this section by connecting, the lines from the first section to the second section and then repeating the same geometric shape in the center. Point out that we have now made our design symmetrical. The same on both sides.
18. Teacher will show student how to write their name in block lettering on the 2" x7" section. Put away for next class time. (If time permits begin coloring in designs with oil pastels, set aside to finish during next class).
19. Before the next class, teacher will hole punch each project with 4 holes along both sides for students to lace which will create a pouch. Be careful not to punch holes in the flap.
20. Before this class meets again the teacher will finish coloring in designs on the teacher example with oil pastels. This step needs to be finished for teacher's demonstration.

Day Two

1. Before students finish coloring their designs the teacher will demonstrate how to blend the oil pastels by gently rubbing the design with a tissue. Explain that blending with a tissue will soften patterns to make their designs look more like cloth.
2. Next, teacher will demonstrate how students will seal their design with a glue/water solution. (Teacher has prepared this solution before class; this solution is made by thinning down glue with water).
3. Explain that sealing their design will help keep the oil pastels from getting on clothing and smearing their design.
4. Students will need to finish coloring their designs with oil pastels, and blending before their project can be sealed.
5. Once students have sealed their project teacher will lay on the drying rack for next class time.

	Day Three <ol style="list-style-type: none"> 1. Students will learn to lace the sides of their pouch using an over, under pattern with jute. Ask students if they have heard of the AB, AB, AB pattern? 2. Explain that we will be using another pattern for this project over, under, over, under..... Have students repeat. 3. Weave jute from the bottom up using over, under pattern so that jute can be tied at the top to create a strap so that the pouch can be worn around neck, across the chest or around the waist. 4. To complete add a fringed felt strip along the bottom to complete. 5. Teacher will demonstrate how to fringe cut along the bottom of the brown felt or (paper).
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 reinforce the concept of using historical art works such as paintings, photographs and drawings to answer questions about daily life in the past, read a story that references art objects in the Native American culture and have students identify them in the selected artworks.
- For students struggling with identifying and comparing the purposes of weaving in the Native American culture, the teacher can have students look at the picture in the *Art Express blue book*, page 118 and describe what is happening.
- To assist students having difficulty creating and communicating a definition of art, students can research the definition online and apply their answer to the Native American culture.

EXTENSIONS AND RELATED LESSONS

- Make a Buzz Toy to carry in Navajo pouch- this is a toy that Native American children would have made and played with long ago.
- Winter Counts –a type of calendar which Native Americans keep track of events that happened during the year. Use pictographs to tell a true story about you or someone you know.
- Native American counting sticks- Native American counting game
- *Art Express- Blue Teacher’s Edition- Page 119 “In the Studio Projects.”*



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Visual Art – Elementary K-5

Grade Level:	2
Grading Period:	1
Unit:	Textiles
Lesson Title:	Textiles - Part Two: Navajo Traditions Leather Book
Connections/Integration:	Social Studies, Science
Duration:	3, one-hour art classes
Grade Level Indicators:	A21A1, A23B4

PRE-ASSESSMENT

Multiple Choice:

1. Native Americans used small drawings to represent objects or symbols as a form of communication. These small drawings are called: **GLI A21A1**
 - a. Pictographs
 - b. Alphabet
 - c. Numbers
 - d. Chinese characters

Answer: a

Short Answer:

2. Name items Native Americans would make out of leather skin. A21A1

Possible answers: shields, shelter, shirt, pants, shoes, winter counts

4- Point Rubric:

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

Extended Response:

3. What would Native Americans use pictographs for? A23BA

Possible answers: Native Americans use pictographs to communicate with others.
Native Americans use pictographs to decorate everyday objects; such as clothing,

shelter, and protection.

Native Americans use pictographs to create winter counts describing events that happen over a year's time or several years.

4 Point Rubric:

- 4 Student shows clear understanding of how pictographs are used in Native culture by giving a complete answer with three examples.
- 3 Student shows understanding of how pictographs are used in Native culture by giving a complete answer with two examples.
- 2 Student shows limited understanding of how pictographs are used in Native culture by an answer with one example.
- 1 Student fails to respond with logical answer.

CLASSROOM EVIDENCE/LEVELS OF MASTERY

GLI A21A1	Place artworks and art objects in temporal order relating them to earlier times or the present.	
Proficient:	Students are able to place artworks and art objects in temporal order relating them to the past.	
Emerging:	With peer and teacher assistance, students are able to place artworks and art objects in temporal order relating them to the past.	
Advanced:	Students are independently able to place artworks and art objects in temporal order relating them to the past and can provide evidence for why they should be placed in that order.	
GLI A23B4	Use context clues to identify and describe the cultural symbols and images in art work	
Proficient:	Students are able to identify and describe cultural symbols such as pictographs/picture writing in Native American artwork.	
Emerging:	With peer and teacher assistance, students are able to identify and describe the cultural symbols such as pictographs/picture writing in Native American artwork.	
Advanced:	Students are independently able to identify and describe the cultural symbols in images such as pictographs/picture writing in Native American artwork and can think of similar examples from other cultures.	

SUGGESTED TEACHING STRATEGIES AND ACTIVITIES	
Product:	Pictographs and Traditions leather book
Materials/Media:	<ul style="list-style-type: none"> • Practice paper or sketchbooks, one per student • 6" x 12" brown craft paper, • Multi-cultural crayons (or dark crayons), two per student • 5" x 10" manila paper for book pages (teacher pre-folds 2 sheets together to make 5" x 5" book pages and staples once on the side in the middle), • Pencil, colored pencil, • Raffia, • Brewed coffee & container to put coffee in for submerging students' "leather skin"
Theme/Culture:	Native American
Resources:	<p>Books:</p> <ul style="list-style-type: none"> • <i>The Circle of Seasons: A Native American Year</i> by Joseph Bruchac • <i>Dancing Colors Paths of Native American Women</i> by C.J. Bradford and Laine Thom <p>Student Handouts:</p> <ul style="list-style-type: none"> • Navajo Symbols - Student handout (Appendix A-52) <p>Additional resources (optional):</p> <ul style="list-style-type: none"> • Pictograph/picture writing • Prints and photos of Native American leather crafts showing pictographs/picture writing on items such as: clothing, shields, winter counts. • <i>Native Arts of North America</i> by David W. Penney
Vocabulary:	Communicate, Pictograph, Symbols, Leather Skin, Crayon Resist
Processes/Procedures:	<p>Day One</p> <ol style="list-style-type: none"> 1. Display pictures of Native American leather crafts showing Pictographs/picture writing on items such as: clothing, shields, shelter, and winter counts. Any resources that you have to display. 2. Teacher opens discussion about ways people communicate. Explain to students that the word communicate means a way to send someone a message, or information (U.S mail, computer, etc) or a way we socialize with others (talking). Ask students to list ways people communicate (letter writing, talking on the phone, talking face to face, text messaging, e-mail, etc). 3. Tell students we are going to learn about some ways Native American people communicated long ago. Native Americans had a spoken language, but they also used sign language, and picture writing also known as pictographs. Pictographs are drawings of symbols that stand for words and thoughts. These symbols are used to communicate as well as to decorate everyday items such as shelter, clothing, shields, and winter counts (a winter count is a way to record events that happen during the year, much

	<p>like our calendar). Read the book <i>The Circle of Seasons</i>, (may be obtained from the public library)- this book depicts traditions and everyday life among various Native American Tribes.</p> <ol style="list-style-type: none"> 4. Talk about how Native American people would find their food by gathering and hunting. The women would gather things like, fruits, berries, nuts, and vegetables, while the men would hunt animals such as deer, bear, turkey, squirrel, fish, etc. All parts of the animal would be used for things such as meat for food, bones and teeth to make tools, jewelry, and protection, skin and fur for blankets, shelter, clothing, and protection. 5. Tell students that we are making a book about traditions with a brown paper cover that we will manipulate to look like leather. Leather comes from the skin of an animal such as a deer, bear, cow, pig etc. 6. First teacher passes out pictograph handouts. Have students study the symbols and images that are on the handout. As a class practice picture writing together teacher guided. 7. Teacher will demonstrate how to write a story on brown Kraft paper with multi-cultural crayons using pictographs so that there will be an example for later. 8. Pass out practice paper or sketchbooks. Have students practice drawing some of the symbols independently making their own story using pencil first. 9. Explain that their story can go from side to side or they may choose to create their story in a spiral design starting on a dot in the center of their paper and drawing their symbols spiraling outward. <i>Teacher should have an example pre made showing this method.</i> 10. After students finish practicing, they can begin drawing their story on the brown paper. (Remind students to place their name on the back of their paper using a dark crayon). Use multi-cultural crayons applied heavily. Explain this will be a crayon resist. A crayon resist only works if the coloring is heavy otherwise their hard work will not show up. Explain to students they may have made a crayon resist in the past using paint. However this time we are going to use coffee as our paint! (<i>Teacher needs to bring in leftover black brewed coffee, or you may find some in the teachers lounge.</i>) 11. Once students are finished with their leather/skin students will crumple their work tight and give it to the teacher. 12. Teacher will submerge student's project into a black brewed coffee bath, open and then place on the drying rack to dry. (If a drying rack is not available lay aside on paper to dry). <i>Teacher should make several examples to use for demonstration during next class time.</i> <p>Day Two</p> <ol style="list-style-type: none"> 1. Pass back the brown paper skins; Ask student if they notice any change in the paper from when we started? How did our paper look when we began? How does it look now? 2. Explain that we are going to tear along the edges to make our paper look more like leather and they must watch your demonstration first and then we will do it together. 3. Teacher begins demonstration by really playing up the fact that it is very important that all eyes are on the teacher and no one should have their paper in their hands. (<i>If you think your 2nd grade students won't be able to</i>
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	<p><i>handle tearing the edges of their paper, then you may opt to do this step for them).</i></p> <ol style="list-style-type: none"> Instruct students that we are going to slowly tear a small amount of the edges away, one hand pinching and guiding along the paper as the other hand gently tears. (While all eyes are on you very dramatically rip you paper. This will drive the point home that they need to do this step carefully). After this dramatization take a second skin that you previously prepared, remind students that all eyes are on you and we will now do this step together and that you are going to do it very slow so that what just happened to your project would happen again. After edges are torn it is now time to add pages. Students will receive pre folded 5" x 5" manila book pages. Remind students of the previous lesson Navajo Pouches where we talked about traditions. Discuss things they remember about traditions. Students will use pencil to write a story or journal about a tradition in their family or a skill that they learned from a family member or friend, include symbols or drawings. As students are working on the their pages of their book, the teacher will circulate and place the book cover and pages together and use a hole punch to put 2 holes along the edge of the cover and book pages for students. Have students tie raffia like they would tie their shoes to bind their book. If a student has any manila paper showing instruct them that they can go inside and tear away along the edge carefully any paper that may be showing when the book is closed. <p>Day Three</p> <ol style="list-style-type: none"> Students continue to work on illustrating their traditions book. Students color pages using colored pencils or crayon. As students complete their projects see extensions for more related ideas to fill in. This book goes inside the Navajo Pouch.
Assessment:	Teacher uses <i>Assessment Rubric for Visual Arts</i> (page 19) for the product and procedures based on the GLI's and pre-assessment questions.

RETEACH

- For students having difficulty understanding that pictographs are a form of communication, have students explain how they feel about their family, then have them draw a picture of their family expressing their feelings without words.
- To assist students struggling with placing artworks and art objects in temporal order, provide them with a written timeline that describes what was happening in the selected time period and have them match images to the words.

EXTENSIONS AND RELATED LESSONS

- Winter Counts – a type of calendar which Native Americans keep track of events that happened during the year. Use pictographs to tell a true story about you or someone you know.
- Native American games- Games made and played by Native American children
- Indian Code Writing.



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

Grade Level:	2
Grading Period:	2
Unit:	Collage/Construction
Lesson Title:	Totem Shields
Connections/Integration:	Math, Social Studies, Language Arts
Duration:	4, one-hour art classes
Grade Level Indicators:	A21A1, A22A1, A22B2

PRE-ASSESSMENT

Multiple Choice:

1. Why should you clean your paintbrush before using another color? **GLI A22A1**
 - a. to waste time
 - b. to make art time longer
 - c. to make it shine
 - d. to keep the other colors from getting mixed up and dirty

Answer: d

Short Answer:

2. Name at least 4 things that might be used to embellish (decorate) Native American shields. **A22A1**

Possible answers: totems to represent a tribe, a personal totem, pictures of animals, medicine bag, feathers, shell, bone, leather/skin

4- Point Rubric:

- 4 Student lists 4 or more examples
- 3 Student lists 3 examples
- 2 Student lists 2 examples
- 1 Student lists 1 example or unable to give any examples

Extended Response:

3. How and why are totems used in Native American culture? **A22B2**

Possible answers: Native Americans believe that totems protect them from harm.

Native Americans believe that totems give them wisdom or knowledge. Totems are used to decorate everyday object such as shelter, clothing, protection. Totem are carved into tree trunks to create designs on a totem pole to tell a families or tribes history.

4-Point Rubric

- 4 Student shows a clear understanding of how totems are used in the Native culture by giving a complete answer with three to four examples.
- 3 Student shows understanding of how totems are used in the Native culture by giving complete answer with two or three examples
- 2 Student shows limited understanding of how totems are used in Native culture by giving one or two examples.
- 1 Student lists one example or fails to respond with logical answer.

CLASSROOM EVIDENCE/LEVELS OF MASTERY

GLI A22A1 Demonstrate increasing skill in the use of art tools and materials	
Proficient:	Students are able to demonstrate increasing skill in the use of art tools and materials.
Emerging:	With peer and teacher assistance, students are able to demonstrate increasing skill in the use of art tools and materials.
Advanced:	Students are independently able to demonstrate increasing skill in the use of art tools and materials and can describe how they have progressed.
GLI A22B2 Establish and communicate a purpose for creating artworks.	
Proficient:	Students are able to establish and communicate a purpose for creating shields in the Native American culture.
Emerging:	With peer and teacher assistance, students are able to establish and communicate a purpose for creating shields in the Native American culture.
Advanced:	Students are independently able to establish and communicate a purpose for creating shields in the Native American culture and can relate the use of shields in other groups or cultures.

SUGGESTED TEACHING STRATEGIES AND ACTIVITIES	
Product:	Totem Shields
Materials/Media:	<ul style="list-style-type: none"> • Copies for each student-Venn Diagram (Appendix), 1 per student • 9”design circles (pizza rounds or heavy cardboard cut into circle shape), • 8”x8” brown Kraft paper, • black crayon, acrylic paint, • paper plates (or paint trays- <i>Note paper plates are much easier clean up</i>), • paper towels • markers, pencil • animal shaped beads (one per child), pony beads, yarn or raffia, beans, feathers or shells • hole punch • Music- any <i>Nakia</i> CD or any other soothing Native American music and or Folktales <p>Teacher prep:</p> <ul style="list-style-type: none"> • animal shape pattern- teacher created- no larger than 6” x 6” (suggestions: dolphin, fish, frog, lizard, turtle, snake, bear, wolf, buffalo) • Eagle feather pattern-teacher created (optional see extensions and related lessons)
Theme/Culture:	Native American Shields
Resources:	<ul style="list-style-type: none"> • Prints and photos of Native American, African and European shields: (Appendix) • <i>Dancing Colors Paths of Native American Women</i> by C.J. Bradford and Laine Thom-(Appendix) • <i>Native Arts of North America</i> by David W. Penney-(Appendix) • <i>Scholastic Art Magazine December1990-January1991</i>Native American Art article-<i>Tribes of the Totem</i>- CPS Arts Resource Center • Background and list of totem characteristics & meaning: www.legendsofamerica.com/NA-Totems.html
Vocabulary:	Protection, Totem, Primary Color, Fraction, Diagonal, Embellish
Processes/Procedures:	<p>Day One</p> <ol style="list-style-type: none"> 1. Display pictures of shields from various cultures- African, Native American, and European. 2. Teacher passes out Venn diagram (Appendix) and together teacher and students compare the differences and similarities between Native American and European shields. 3. Explain to students that we will be making a shield based on Native American culture. 4. Explain that it is Native American belief that each person, tribe, and family is represented by the spirit of an animal which protects them and gives them wisdom. These are known as totems. A totem is a symbol that represents this animal. 5. Native people decorate many items with their totems, clothing, shelter, shields and as well as other objects. 6. Often a totem is an animal that may share some of a person’s character or it could be a favorite animal. 7. Ask students to raise their hand if they have a favorite animal? Allow students time to share.

	<ol style="list-style-type: none"> 8. Ask students: to raise their hand if they have heard of a totem pole? 9. A totem pole is a sculpture created by Native people who lived along the Pacific Ocean. (Teacher and students will locate Pacific Ocean on the map). See article in <i>Scholastic Art & Man</i>; <i>Native American Art</i> article <i>Tribes of the Totem</i> (can be obtained from the Arts Resource Center Ft Hayes). 10. Explain to students that a totem pole is a sculpture that the artist has carved out of a tree trunk which includes several totems and tells a families history. 11. Tell students that we are going to create a totem shield. Our shield will have a tribe totem and a personal totem representing you. 12. Traditionally shields were made out of raw hide. Shields were used for protection during battles. The face of some shields was painted with the Tribal totem which the tribe believes would protect them during battles. Some shields were embellished with the owner's personal totem. Sometimes a medicine bag would be attached which carried a magic charms for even more protection. 13. Explain that to begin this project we will first choose a totem to represent the class as a tribe. 14. Read characteristics of some of the animals (teacher can limit the list of animals to choose from.) Background and list of totem characteristics & meaning: www.legendsofamerica.com/NA-Totems.html 15. Have the class vote on what totem will represent the class as a tribe 16. (<i>The teacher should have patterns for students of these animals to trace</i>) 17. Have students trace their chosen Tribe totem onto brown kraft paper with pencil and put name on the back of paper. 18. Trace totem with a black crayon. 19. Have students crumble then flatten out their paper 20. Teacher will demonstrate how to paint the body of their totem using one color. (Because this is the totem that represents their tribe each tribe should use the same color for the body.) 21. Students will paint the body of their totem one color only. 22. Collect brushes and paint. 23. Using primary colors teacher will demonstrate how to paint a few lines on the totem figure by using straight, curved, and zigzag lines. 24. Tell students that when we are painting always use the lightest color first (i.e. yellow, white). If we use a dark color first our water will become dirty faster. 25. Explain to students that before you change colors rinse out your brush well to keep colors from getting mixed and dirty. 26. Now pass out paper plate (or paint tray) with a small amount of primary colors, small brushes and water containers for rinsing brushes. Students will now paint a few lines on their totem. 27. Put painting on the drying rack to dry for the next week. 28. Have helpers collect brushes and paint trays, <p>Day Two</p> <ol style="list-style-type: none"> 1. <i>Teacher prep: divide design circle into 4 equal pie shapes with a sharpie marker on the brown side of the circle.</i> 2. Open class talking about fractions: ask student to count the sections on their design circle. (students response -4)
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	<ol style="list-style-type: none"> 3. Tell students in this case it take 4 parts to equal a whole design circle. 4. Now have students color in 1 part of their circle anywhere they wish, with any color marker they choose. Teacher also colors in 1 part. Tell students we have just colored in $\frac{1}{4}$ of our design circle. 5. Next teacher demonstrates how to cross over diagonally to another part and fill in with quarter size circles using a black sharpie marker. 6. Students copy. 7. Teacher now says: "First we colored in one part of our design circle which equaled $\frac{1}{4}$. Now we've added circle patterns to a second part can anyone tell us what fraction of our design circle has been completed? (Student response should be $\frac{2}{4}$.) 8. Teacher models drawing a simple line pattern of 4 to 5 lines using a black sharpie marker to draw them in one of the two remaining parts 9. Now have students think of a simple line pattern (zigzag, straight, squiggly) Using 4 or 5 lines draw with sharpie marker a pattern of lines in one of the remaining 2 areas. 10. Ask students what fraction of our design circle has been completed now? (Student response should be $\frac{3}{4}$.) 11. Now repeat the same exact pattern in the last Part. (Teacher should have her example posted.) 12. Ask students what fraction of our design circle has been completed now? (Student response should be $\frac{4}{4}$ or 1 whole) 13. Students may now color in the line patterns with marker. Limit students to black plus two colors. Put names on the back. 14. Pass out totem paintings. 15. Teacher models how to tear edges around their animal, and glue to the front of their design circle. 16. Have students tear edges around their animal and glue to the center of their shield. 17. As students finish teacher will collect and put away for next class time. <p>Day Three</p> <ol style="list-style-type: none"> 1. <i>Teacher prep- Using a hole puncher, punch 12 holes around the perimeter of each disk evenly spaced. Tape a piece of yarn approximately 30" long close to the hole at the top.</i> 2. When students arrive pass out shields. 3. Explain to students that we are going to lace around the edges. Using an over, under, over, under, pattern like we did in a previous project. 4. Have student stitch around the edges and as they go around they may put one pony bead each time they come back through to the front, when they get back to the top tie a knot for hanging their shield. 5. When they have finished this step have students choose their animal shaped bead. (Teacher may have to limit animal bead choices to what is available- see SAX catalog.) This will be the student's personal totem. Have students choose a personal totem that they feel would protect and give them wisdom. 6. Now that they have chosen their own personal totem have them write what it is on the back of their shield and why they have chosen this particular animal. 7. Give each student a pipe cleaner and have them begin to string beads onto the pipe cleaner in a color pattern of no more than 3 colors. Tell students
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	<p>they should choose colors that are already in their design. They should also add their totem bead to their pipe cleaner at some point.</p> <ol style="list-style-type: none"> Once students have their beads strung together have them attach their pattern of beads anywhere they would like (suggest twisting it onto the yarn or through one of the holes). Collect for next week <i>Teacher should finish example shield with embellishments for next day. (See Day 4 step 1)</i> <p>Day Four</p> <ol style="list-style-type: none"> <i>Teacher prep: set up containers with things for embellishing shields raffia, beans, jewels, shells, buttons, bells, feathers etc. Limit supplies to a few per student. Teacher will need a hot glue gun to attach some items (i.e. shells, jewels). Teacher will already have sample shield ready for display.</i> When class comes in explain the word embellish (this word means to decorate, explain that we have already added some embellishments to this project with our painted totem, lacing around our shield, and the beads we have attached. Now we will add more embellishments by gluing a few shells, feathers, buttons, jewels, beans to add more decorations to their shield. <i>(It is easier if you just tell them to use maybe 1 or 2 of each item and give them a very few beans in a cup).</i> While students work play Native American music, or when possible read Native American folktales. See extensions for more ideas to fill in time. Collect projects for display.
Assessment:	Teacher uses <i>Assessment Rubric for Visual Arts</i> (page 19) for the product and procedures based on the GLI's and pre-assessment questions.

RETEACH

- For students who struggle with creating fractions using art tools and materials, give them a circle that has been cut into 4 parts ask them to put pieces together like a puzzle to show 1/4, 2/4, 3/4 and 4/4 or one whole you can mix it up.
- To re-establish and communicate a purpose for creating artworks with students, the teacher can have students research how shields have been used in different societies and cultures and compare designs that were used to decorate shields.

EXTENSIONS AND RELATED LESSONS

- Create feathers that look like eagle feathers out of tag board and black marker—explain that an eagle feather was given for acts of bravery, and for accomplishments. Have student think of a brave act (going to the doctor, help a peer who is getting picked on by a bully) helping someone with a difficult task) or an accomplishment they have made (getting an A on a test, completing a difficult task). Make and add your eagle feathers to you shield.
- Create a medicine bag- Explain that a medicine bag held a magic charm attached to their shield for even more protection. Crumble a 5"x 5" piece of brown Kraft paper tightly, open and select a small rock, or shell to bundle inside, bring the sides of the Kraft paper together and wrap a piece of string or yarn around it to close your charm tight. Now tie your medicine bag to your shield.



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

Grade Level:	2
Grading Period:	2
Unit:	Relief Sculpture
Lesson Title:	Safari in Wood
Connections/Integration:	Social Studies, Language Arts, Math
Duration:	3, one-hour art classes
Grade Level Indicators:	A21D4, A22C5, A25A1

PRE-ASSESSMENT

Multiple Choice:

1. Elijah Pierce was a _____. **GLI A21D4**
- a. glass blower
 - b. police officer
 - c. singer
 - d. wood carver

Answer: d

Short Answer:

2. What are things you can embellish your art work with? **GLI A25A1**

Possible answers: feathers, glitter, buttons, beads, puzzle pieces, beans, seeds, jewels, etc

4-Point Rubric:

- 4 Student lists 4 examples
- 3 Student lists 3 examples
- 2 Student lists 2 examples
- 1 Student lists 1 examples or unable to respond

Extended Response:

3. Tell about Elijah Pierce and his art work. **GLI A21D4**

Possible answer: Elijah Pierce was a wood carver, He liked to tell stories, He thought words were

important, he liked to carve animals and people, Elijah Pierce liked to decorate (embellish) his work with glitter and paint, etc.

4-Point Rubric:

- 4 Student lists 4 examples
- 3 Student lists 3 examples
- 2 Student lists 2 examples
- 1 Student lists 1 examples or unable to respond

CLASSROOM EVIDENCE/LEVELS OF MASTERY	
GLI A21D4	Distinguish the artistic style and subject matter in the artworks of 2 or more visual artists from local, regional or state history.
Proficient:	Students are able to distinguish the artistic style and subject matter in the artworks of Elijah Pierce and another local folk artist.
Emerging:	With peer and teacher assistance students are able to distinguish the artistic style and subject matter in the artworks of Elijah Pierce and another local folk artist.
Advanced:	Independently students are able to distinguish the artistic style and subject matter in the artworks of Elijah Pierce and another local folk artist.
GLI A22C5	Compare the subject matter and ideas in their own artworks with those in the works of others.
Proficient:	Students are able to compare the subject matter and ideas of safari animals in their own artworks with those in the works of Elijah Pierce.
Emerging:	With peer and teacher assistance students are able to compare the subject matter and ideas of safari animals in their own artworks with those in the works of Elijah Pierce.
Advanced:	Independently students are able to compare the subject matter and ideas of safari animals in their own artworks with those in the works of Elijah Pierce.
GLI A25A1	Use visual art materials to express an idea from a song poem, play or story.
Proficient:	Students are able to use visual art materials to express an idea from the story <i>Bringing the Rain to Kapiti Plains</i> .
Emerging:	With peer and teacher assistance students are able to use visual art materials to express an idea from a song poem, play or story.
Advanced:	Independently students are able to use visual art materials to express an idea from a song poem, play or story.

SUGGESTED TEACHING STRATEGIES AND ACTIVITIES

Product:	Mixed media plaque
Materials/Media:	<ul style="list-style-type: none"> • Brown corrugated cardboard • Oil pastels • Various color railroad or poster board • 1 small feather per student • A variety wood shapes • Craft sticks • Embellishments such as buttons, puzzle pieces, and jewels, glitter glue • Tacky glue, hot glue gun and sticks • Artist Biography – <i>Elijah Pierce</i> (Appendix A-56, A-57) • Artist Examples-<i>Elijah Pierce</i> (Appendix A-58, A-59) • Student Handout-<i>Safari animals</i> (Appendix A-60) • World map, African music • African artifacts (optional)
Theme/Culture:	African Safari animals in the style of Elijah Pierce
Resources:	<p><i>Art Express</i>, Grade2 Two (Blue book)</p> <ul style="list-style-type: none"> • <i>Shapes People Make</i>. p. 22 and 23 <p>Prints:</p> <ul style="list-style-type: none"> • <i>Let's Meet Elijah Pierce</i>, Discovering Columbus, Schoolhouse press, 1987. • <i>Bringing the Rain to Kapiti Plains</i>, Vera Aardema
Vocabulary:	Elijah Pierce, safari, Africa, embellish, shape
Processes/Procedures:	<p>Day One</p> <ol style="list-style-type: none"> 1. Display Elijah Pierce work (Appendix A-58, A-59). 2. Explain that Elijah Pierce was a woodcarver. Elijah Pierce was born in Mississippi; he wanted to travel so he left home with just a nickel in his pocket! As he traveled he cut hair to earn money along the way. He met and married a lady from Columbus Ohio. This is how he came to live in Columbus, Ohio 3. Ask students to raise their hand if they have heard of Long St. Eventually Pierce owned a barber shop located on Long St. this was also where he made his art. His barber shop also became his art studio. People would visit him all the time to view his art and hear his stories. 4. Read biography <i>Let's Meet Elijah Pierce</i>- (Appendix A-56, A-57). 5. Explain that words were important to Pierce; he would carve words or sayings into plaques for people to remember. 6. Pierce also told lessons by carving fables and stories 7. Pierce would paint his plaques with bright colors and embellish with glitter. 8. Explain that the word embellish means to decorate. 9. Teacher will tell students you are going to read <i>Bringing the Rain to Kapiti Plain</i> by Vera Aardema. (This book can be found at the public library). This is a folktale that takes place in Kenya, Africa. 10. Teacher and student locate the continent of Africa and the country of Kenya on the world map. Explain that Africa is the second largest continent.

	<ol style="list-style-type: none"> 11. Teacher and students will now locate the continent of North America and the state of Ohio on the map. 12. Teacher will show students where we live in relationship to Africa. 13. Teacher will now read the folktale. 14. Select a few students to do a retelling of the folktale. 15. Tell students the subject of this folktale will become the subject for our project. 16. Teacher asks students: Why was the rain important in this story? 17. Teacher also asks students if rain is important to where we live. Why? 18. Discuss the animals shown in the folktale, and have students think about one of the safari animals they would like to illustrate. 19. Teacher displays other safari animals from (Appendix A-60). 20. Teacher models and guides the class in discovering what basic shapes to use for parts of the animals body (i.e. rectangle for body, oval, or triangle for head, rectangles or squares for legs, etc). Refer to <i>Art Express blue</i> book teacher edition pages 22-23 <i>Shapes People Make</i>. 21. Students will practice sketching animals using basic shapes for the body of their animal. 22. During independent work time play African music in the background. 23. Once a student is comfortable with their drawing, they are ready to draw their animal on 9"x12" paper. Have them add a background, 1 cloud and a few rain drops (2-4). 24. Collect work for next class time 25. <i>Teacher will prepare example to show students next class (draw safari animal and color using oil pastels on brown corrugated cardboard.</i> <p>Day Two</p> <ol style="list-style-type: none"> 1. Before class teacher will display 2 prints: <ol style="list-style-type: none"> a. Elijah Pierce- (Appendix A-56, A-57). b. William Hawkins- (Appendix A-61). c. (Smoky Brown is a good one too if you can find information) 2. Teacher explains to students that before we begin our project today we are going to compare the work and subject matter of Elijah Pierce and William Hawkins. See (Appendix A-61) Compare and Contrast 3. Teacher will have students look at both prints A and B. 4. Ask student what these prints have in common or alike. 5. Have students look at print A. Select several students to answer the following questions: <ol style="list-style-type: none"> a. Do you know who the artist is? <i>Answer should be Elijah Pierce, since we looked at his work the week before</i> b. Describe what is happening in this print? c. Describe the surroundings in this work? d. Where do you think the location is? (Possible answers: Africa, safari, rainforest). 6. Teacher now has the students look at print B. <ol style="list-style-type: none"> a. Do you know who the artist is? b. Describe what is happening in this print? c. Describe the surroundings in this work? d. Where do you think the location is? (In a house, Africa, a park, in the ocean).
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	<ol style="list-style-type: none"> 7. Teacher will ask student which of the two prints they like the best and why? 8. Have students take a vote and see which print the class likes best. 9. Teacher will tell students that today we will transfer out drawings onto cardboard and color them using oil pastels. 10. Have a few students retell the folktale <i>Bringing the Rain to Kapiti Plain</i>. 11. Show students teacher example. 12. Ask students what color should we make the rain cloud and why? The response should be gray because it is a rain cloud. 13. Teacher will model for students how they will add glitter glue when they are finished coloring. See step 20-21. Glitter should be added to just a few areas. 14. During independent work time play African music in the background. 15. Students are ready to transfer their drawing onto brown corrugated cardboard with a pencil. 16. Students are now ready to color using oil pastels. 17. Teacher instructs students to color the cloud only! Tell students not to color the sky or the rain drops. Leave the sky brown to resemble wood and on the rain drops we will add something special at the very end. 18. When students are finished coloring teacher will give them a small brush and a little glitter glue. 19. Students will select just 2 or 3 areas to accent with glitter glue. 20. As students finish adding glitter glue teacher will place on drying rack for next week. 21. Using crayon students will color their 9" x 12" drawing from last week. 22. Teacher will glue student projects to colored railroad or poster board to create a 2" border. 23. Teacher will add words with a black sharpie marker to teacher example (see step # 4 on Day Three), and embellishments around the border, (Wood shaped piece, puzzle pieces, glitter and, a few jewels) to teacher example before next week. <p>Day Three</p> <ol style="list-style-type: none"> 1. Teacher will display finished example. 2. Select a few students to retell the folktale. 3. During independent work time play African music in the background. 4. Since we know that words were so important to Elijah Pierce we will brainstorm rain words (rainbow, rain, raindrop, rain cloud, rain coat etc) or rain related words, to add to the border of our plaque. 5. Teacher instructs students write rain words around the border randomly with a permanent marker. 6. Teacher will explain to students that they will now embellish the border of their plaque. 7. Ask for a volunteer to remind us what the word embellish means. 8. Explain to students that they should lay out a pattern around the border before gluing things down. Advise students to be careful and not to cover up words, its okay to overlap a little. 9. Have students embellish the border around their safari plaques. 10. Teacher circulates around the room and adds a little glitter for those students who are creating a pattern. 11. Teacher will give students a small feather to glue aimed towards the rain
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	cloud (do not cover the rain drops). 12. With blue 3-D colored glue or glitter teacher will fill in the rain drops. 13. As students finish teacher will place plaques on drying rack to be displayed later.
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 distinguishing the artistic style and subject matter in the artworks of two or more visual artists from local, regional, or state history, provide students with visuals from two drastically different time periods and areas. Have students divide the visuals into two categories and have them explain their reasons for doing so.
- For students finding it difficult to compare the subject matter and ideas in their own artworks with those in the works of others, have them write about why they chose the animal they did for this project. Then, read information about an artist (i.e. Henri Rousseau) who used the subject of animals in art to develop a comparison.
- For students struggling with using visual art materials to create a safari animal from the story, the teacher will give students simple geometric shapes and have them select and create an animal using these simple geometric shapes.

EXTENSIONS AND RELATED LESSONS

- Have students select their favorite rain word. Show them how to write it in block form and decorate by drawing line and shape patterns. Finish by adding color patterns.
- Make a collage by cutting or tearing shapes to create an animal.
- *Art Express* blue Assessment Program Page 41.



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

Grade Level:	2
Grading Period:	2
Unit:	Clay
Lesson Title:	Falling for Clay Leaves
Connections/Integration:	Social Studies, Science
Duration:	2, one-hour art classes
Grade Level Indicators:	A25B2, A25C3

PRE-ASSESSMENT

Multiple Choice:

1. A leaf is considered what kind of shape? **GLI A25B2**
 - a. organic
 - b. red
 - c. square
 - d. line

Answer: a

Short Answer:

2. What are the 3 parts of a leaf structure that is represented on our clay sculpture? **A25B2**
Answers: stem, veins, epidermis

4 point Rubric:

- 4 Student lists all 3 answers
- 3 Student list 2 answers
- 2 Student lists 1 answer
- 1 Student unable to respond

Extended Response:

3. What is botany and what is the scientist called that studies botany? **A25B2**

Possible answer: Botany is the study of plant life and the scientist who studies plant life is called a botanist.

4 Point Rubric:

- 4 Student shows clear understanding of what botany is and who a botanist is.
- 3 Student shows understanding of what botany is and who a botanist is.
- 2 Student shows limited description of what botany is and who a botanist is.
- 1 Student fails to respond.

CLASSROOM EVIDENCE/LEVELS OF MASTERY

GLI A25B2 Compare and contrast the importance of visual artists to society with the importance of scientists.

Proficient:	Students will compare and contrast the importance of visual artists to society with the importance of scientists.
Emerging:	With peer and teacher assistance students will compare and contrast the importance of visual artists to society with the importance of scientists.
Advanced:	Independently students will compare and contrast the importance of visual artists to society with the importance of scientists.

GLI A25C3 Construct a 3D model to represent a topic or theme from another subject area.

Proficient:	Students will construct a 3D model to represent a topic or theme from another subject area.
Emerging:	With peer and teacher assistance students will construct a 3D model to represent a topic or theme from another subject area..
Advanced:	Independently students will construct a 3D model to represent a topic or theme from another subject area.

STANDARDS	Benchmark A	Benchmark B	Benchmark C	Benchmark D
1. HISTORICAL, CULTURAL, AND SOCIAL CONTEXTS: Students understand the impact of visual art on the history, culture, and society from which it emanates. They understand the cultural, social and political forces that, in turn, shape visual art communication and expression. They identify the significant contributions of visual artists to cultural heritage. They analyze the historical, cultural, social and political contexts that influence the function and role of visual art in the lives of people.	Recognize and describe visual art forms and artworks from various times and places. 1. Place artworks and art objects in temporal order relating them to earlier times or the present. (A21A1)	Identify art forms, visual ideas and images and describe how they are influenced by time and culture. 2. Use historical artworks such as paintings, photographs and drawings to answer questions about daily life in the past. (A21B2)	Identify and describe the different purposes people have for creating works of art. 3. Identify and compare the purpose of art objects (e.g., masks, puppets, pottery and weaving from various cultures. (A21C3)	Place selected art exemplars chronologically in the history of Ohio, the U.S. or North America and describe how they contribute to and reflect the time period. 4. Distinguish the artistic style and subject matter in the artworks of two or more visual artists from local, regional or state history. (A21D4)
2. CREATIVE EXPRESSION AND COMMUNICATION: Students create artworks that demonstrate understanding of materials, processes, tools, media, techniques and available technology. They understand how to use art elements, principles and images to communicate their ideas in a variety of visual forms.	Demonstrate knowledge of visual art materials, tools, techniques and processes by using them expressively and skillfully. 1. Demonstrate increasing skill in the use of art tools and materials. (A22A1)	Use the elements and principles of art as a means to express ideas, emotions and experiences. 2. Establish and communicate a purpose for creating artworks. (A22B2) 3. Identify, select and use art elements and principles to express emotions and produce a variety of visual effects. (A22B3)	Develop and select a range of subject matter and ideas to communicate meaning in 2-D and 3-D works of art. 4. Create artworks based on observation of familiar objects and scenes in the environment. (A22C4) 5. Compare the subject matter and ideas in their own artworks with those in the works of others. (A22C5) 6. Demonstrate flexibility in their designs, representational drawings and use of art materials. (A22C6)	Recognize and use ongoing assessment to revise and improve the quality of original artworks. 7. Begin to revise work to a level of personal satisfaction. (A22D7)
3. ANALYZING AND RESPONDING: Students identify and discriminate themes, media, subject matter and formal technical and expressive aspects in works of art. They understand and use the vocabulary of art criticism to describe visual features, analyze relationships and interpret meanings in works of art. Students make judgments about the quality of works of art using the appropriate criteria.	Identify and describe the visual features and characteristics in works of art. 1. Use details (e.g., tilted objects, yellow sun or striped shirt) to describe objects, symbols and visual effects in artworks. (A23A1) 2. Compare and describe the form, materials, and techniques in selected works of art. (A23A2) 3. Respond to the composition of artworks by describing how art elements work together to create expressive impact. (A23A3)	Apply comprehension strategies (e.g. personal experience, art knowledge, emotion, perceptual and reasoning skills) to respond to a range of visual artworks. 4. Use context clues to identify and describe the cultural symbols and images in artworks. (A23B4)	Contribute to the development of criteria for discussing and judging works of art. 5. Recognize the difference between assessing the quality of artwork and their personal preferences for a work. (A23C5)	
4. VALUING THE ARTS/ AESTHETIC REFLECTION: Students understand why people value visual art. They present their beliefs about the nature and significance of selected artworks and the reasons for holding these beliefs. Students reflect on and respect diverse points of view about artworks and artifacts.	Apply basic reasoning skills to understand why works of art are made and valued. 1. Create and communicate a definition of art. (A24A1)	Form their own opinions and views about works of art and discuss them with others. 2. Compare different responses (e.g., parent, peer, teacher and artist) to the same work of art. (A24B2) 3. Listen carefully to others' viewpoints and beliefs about art. (A24B3)	Distinguish and describe the aesthetic qualities in works of art. 4. Talk about their thoughts and feelings when looking at works of art. (A24C4)	
5. CONNECTIONS, RELATIONSHIPS AND APPLICATIONS: Students connect and apply their learning of visual art to the study of other arts areas and disciplines outside the arts. They understand relationships between and among concepts and ideas that are common across subjects in the curriculum. Students recognize the importance of lifelong learning and experience in visual art.	Demonstrate the relationship the visual arts share with other arts disciplines as meaningful forms of nonverbal communication. 1. Use visual art materials to express an idea from a song, poem, play or story. (A25A1)	Use the visual arts as a means to understand concepts and topics studied in disciplines outside the arts. 2. Compare and contrast the importance of visual artists to society with the importance of explorers, inventors or scientists. (A25B2)	Create and solve an interdisciplinary problem using visual art processes, materials and tools. 3. Construct a 3-D model to represent a topic or theme from another subject area (e.g., model of a scene from history or the life story of historical figure such as Abraham Lincoln, Harriet Tubman or Susan B. Anthony). (A25C3)	Describe how visual art is used in their communities and world around them and provide examples. 4. Share artwork from a resource in their communities and describe its cultural context. (A25D4) 5. Describe ways they use visual art outside the classroom and provide examples. (A25D5) 6. Identify and discuss artists in the community who create different art. (A25D6)

SUGGESTED TEACHING STRATEGIES AND ACTIVITIES	
Product:	Clay leaf
Materials/Media:	<ul style="list-style-type: none"> • A collection of leaves round, full, fresh and flexible leaves work best, (dried leaves will not work very well) teacher may gather or have students bring in, 1 per student. • Magnifying glass. • Rulers, pencils, unwrapped crayons. • White or red clay (slab rolled to ¼ thick), canvas, rolling pins. • Bent paper clips, small shallow bowls, a variety of fall color glazes. • <i>Art Express- purple textbook</i>, p. 24. • Student's sketch book or sketch paper.
Theme/Culture:	Making impressions with a natural object onto clay
Resources:	<p><i>Art Express</i>, Grade 3 (Purple book), p. 24.</p> <p>Prints:</p> <ul style="list-style-type: none"> • <i>The Life Cycle of a Tree</i>, Bobbie Kalman.
Vocabulary:	Impression, texture, form, organic shape, botany,
Processes/Procedures:	<p>Day One</p> <ol style="list-style-type: none"> 1. Teacher will explain that our project connects with science. 2. We are going to briefly look at the life cycle of a tree and the structure of a leaf; this is science and is called botany. 3. A person who studies plant life is a scientist and is called a botanist. 4. After reading this story asks students to list the life cycle of a tree. 5. Next we will examine leaves. 6. Explain that leaves are organic shapes 7. Pass out <i>Art Express purple textbooks</i>- have students turn to page 24 choose several students to read. 8. Have students complete <i>Art Express purple Assessment Program</i> page 9 9. Teacher passes one leaves and a magnifying glass, and sketch book to each students. 10. Have students examine and record in their sketch book what they see. <ol style="list-style-type: none"> a. What color is your leaf? b. Describe the shape of your leaf. c. How does your leaf feel? (texture) d. Does the bottom feel the same on the top as it does on the bottom? How does the stem feel? (smooth of rough) e. What kind of lines do you see? (May be parallel or branching). 11. Pass out unwrapped crayons and have students do a crayon rubbing inside their sketchbook of their leaf. 12. Teacher writes on the board and explains that the parts of a leaf form are its structure. <ol style="list-style-type: none"> a. Stem– supports the leaf and attaches it to the plant or tree. b. veins–these are the lines that run through the leaf and carry water and nutrients through the leaf. c. epidermis–is the surface of a leaf. 13. Have students label their crayon rubbing with the parts of a leaf. 14. Collect supplies and pass out more leaves a variety of shapes.

	<ol style="list-style-type: none"> 15. Explain that we are going to make impressions of our favorite 2 leaves in to clay. 16. Have students select 4 or 5 leaves they want to use for their project. 17. Teacher will pass out zip lock bags, and a sharpie 18. Students will write their room # and their name the outside of the bag and place their selected leaves inside the baggie. 19. Teacher will collect and place in the refrigerator for next class time. 20. Explain that today you will do a demonstration of the steps for our clay project. 21. Teacher will gently roll a leaf into clay slab. With a potter's needle or a bent paper clip carefully trace around the perimeter of the leaf. 22. Gently lift the clay leaf and place it into a shallow bowl, press the leaf gently but firm into the bowl, making sure the bottom is firmly pressed down. 23. Pull the leaf off of the clay. 24. Show students that the leaf has made a very nice impression in the clay. 25. Explain to students that during the next class they will be making two leaves. 26. Before next class time teacher will prep clay into ¼ inch slabs. <p>Day Two</p> <ol style="list-style-type: none"> 1. Today teacher explains that students will be making their clay leaves. 2. Before they get started review the 3 parts of a leaf and how they work. 3. Have students retell steps for making clay sculpture. See above. 4. As students retell teacher again visually walks students through. 5. Teacher passes out, leaves, canvas and clay. 6. Teacher explains that students should follow as teacher walks them through the steps. 7. As teacher gives steps walk around the room and help as needed. 8. After students make their first clay leaf, they may begin to create their second leaf. 9. After drying a few days teacher will remove the clay leaf from the paper bowl and bisque fire. If glazing teacher should do the glazing, using fall colors. Glaze is applied 2 times over the veins to make them stand out. Then a second glaze is applied overall right over the veins and fired a second time. 10. (If you want students to apply color they should paint their project during the next class time using watercolors- see step two, day three) <p>Day Three</p> <ol style="list-style-type: none"> 1. Teacher will read the book <i>The Life Cycle of a Tree</i> by Bobbie Kalman, (can be found at the public library). Discuss with students the Life Cycle of a Tree and why leaves change color. 2. Review the parts of a leaf. 3. If students are painting they should use watercolors in fall colors. 4. If teacher glazed projects for students, have students practice crayon rubbings of various leaves using unwrapped crayons or oil pastels. Cut out leaves and create a collage picture on a dark background.
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Assessment:	Teacher uses <i>Assessment Rubric for Visual Arts</i> (page 19) for the product and procedures based on the GLIs and pre-assessment questions.
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RETEACH

- For students having difficulty comparing and contrasting the importance of visual artists to society with the importance of scientists, the teacher can research science concepts from the second grade curriculum and pull examples from artists who illustrate those ideas. Students can discuss and list how both professions enrich the world.
- For students struggling with constructing a 3D model by cutting around the perimeter of their clay leaf, the teacher can assist or assign a student who has mastered this skill to be a helper.

EXTENSIONS AND RELATED LESSONS

- Have students complete the *Art Express, Blue Assessment Program: Texture in Art worksheet*, page 12 (**Appendix**).
- Have students use a leaf stencil and chalk pastels (paint with sponge) on a black paper to create a stencil print. Have students show overlapping.
- Have students write poetry about fall leaves.
- Have students complete *Art Express, Purple Assessment Program: In the Studio*, page 9.



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

Grade Level:	2
Grading Period:	3
Unit:	Clay Sculpture & Animation
Lesson Title:	Part One: My Superhero Magnet
Connections/Integration:	Language Arts
Duration:	3 one-hour class periods
Grade Level Indicators:	A22B2, A25D5

PRE-ASSESSMENT

Multiple Choice:

1. Why are cartoons made? **GLI A22B2**
 - a. for bike riding
 - b. making patterns
 - c. entertainment
 - d. for weaving**Answer: c**

Short Answer:

2. Give examples of something that is animated? **GLI A25D5**
Possible answers: movies, cartoons, video games

4 point Rubric:

- 4 Student lists 3 examples
- 3 Student lists 2 examples
- 2 Student lists 1 example
- 1 Student unable to respond

Extended Response:

3. What is animation? **GLI A25D5**

Possible answers: Animation is a drawing that has been brought to life with movement.
Animation is a career that an artist may have.

Animation is a cartoon.

4 Point Rubric:

- 4 Student lists 3 examples
- 3 Student lists 2 examples
- 2 Student lists 1 example
- 1 Student unable to respond

CLASSROOM EVIDENCE/LEVELS OF MASTERY

GLI A22B2 Establish and communicate a purpose for creating artworks.

Proficient:	Students are able to understand and communicate that cartoons and animation are created for entertainment.
Emerging:	With peer and teacher assistance students are able to understand and communicate that cartoons and animation are created for entertainment.
Advanced:	Independently students are able to understand and communicate that cartoons and animation are created for entertainment.

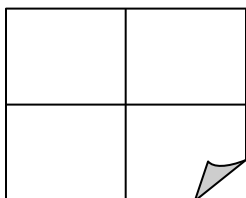
GLI A25D5 Describe ways they use visual art outside the classroom and provide examples

Proficient:	Students are able to describe ways they use visual art outside of the classroom such as going to the movies, watching TV, and playing video games.
Emerging:	With peer and teacher assistance students are able to describe ways they use visual art outside of the classroom such as going to the movies, watching TV, and playing video games.
Advanced:	Independently students are able to describe ways they use visual art outside of the classroom such as going to the movies, watching TV, and playing video games.

STANDARDS	Benchmark A	Benchmark B	Benchmark C	Benchmark D	GRADE 2
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. They identify the significant contributions of visual artists to cultural heritage. They analyze the historical, cultural, social and political contexts that influence the function and role of visual art in the lives of people.	Recognize and describe visual art forms and artworks from various times and places. 1. Place artworks and art objects in temporal order relating them to earlier times or the present. (A21A1)	Identify art forms, visual ideas and images and describe how they are influenced by time and culture. 2. Use historical artworks such as paintings, photographs and drawings to answer questions about daily life in the past. (A21B2)	Identify and describe the different purposes people have for creating works of art. 3. Identify and compare the purpose of art objects (e.g., masks, puppets, pottery and weaving from various cultures. (A21C3)	Place selected art exemplars chronologically in the history of Ohio, the U.S. or North America and describe how they contribute to and reflect the time period. 4. Distinguish the artistic style and subject matter in the artworks of two or more visual artists from local, regional or state history. (A21D4)	
2. CREATIVE EXPRESSION AND COMMUNICATION: Students create artworks that demonstrate understanding of materials, processes, tools, media, techniques and available technology. They understand how to use art elements, principles and images to communicate their ideas in a variety of visual forms.	Demonstrate knowledge of visual art materials, tools, techniques and processes by using them expressively and skillfully. 1. Demonstrate increasing skill in the use of art tools and materials. (A22A1)	Use the elements and principles of art as a means to express ideas, emotions and experiences. 2. Establish and communicate a purpose for creating artworks. (A22B2) 3. Identify, select and use art elements and principles to express emotions and produce a variety of visual effects. (A22B3)	Develop and select a range of subject matter and ideas to communicate meaning in 2-D and 3-D works of art. 4. Create artworks based on observation of familiar objects and scenes in the environment. (A22C4) 5. Compare the subject matter and ideas in their own artworks with those in the works of others. (A22C5) 6. Demonstrate flexibility in their designs, representational drawings and use of art materials. (A22C6)	Recognize and use ongoing assessment to revise and improve the quality of original artworks. 7. Begin to revise work to a level of personal satisfaction. (A22D7)	
3. ANALYZING AND RESPONDING: Students identify and discriminate themes, media, subject matter and formal technical and expressive aspects in works of art. They understand and use the vocabulary of art criticism to describe visual features, analyze relationships and interpret meanings in works of art. Students make judgments about the quality of works of art using the appropriate criteria.	Identify and describe the visual features and characteristics in works of art. 1. Use details (e.g., tilted objects, yellow sun or striped shirt) to describe objects, symbols and visual effects in artworks. (A23A1) 2. Compare and describe the form, materials, and techniques in selected works of art. (A23A2) 3. Respond to the composition of artworks by describing how art elements work together to create expressive impact. (A23A3)	Apply comprehension strategies (e.g. personal experience, art knowledge, emotion, perceptual and reasoning skills) to respond to a range of visual artworks. 4. Use context clues to identify and describe the cultural symbols and images in artworks. (A23B4)	Contribute to the development of criteria for discussing and judging works of art. 5. Recognize the difference between assessing the quality of artwork and their personal preferences for a work. (A23C5)		
4. VALUING THE ARTS/ AESTHETIC REFLECTION: Students understand why people value visual art. They present their beliefs about the nature and significance of selected artworks and the reasons for holding these beliefs. Students reflect on and respect diverse points of view about artworks and artifacts.	Apply basic reasoning skills to understand why works of art are made and valued. 1. Create and communicate a definition of art. (A24A1)	Form their own opinions and views about works of art and discuss them with others. 2. Compare different responses (e.g., parent, peer, teacher and artist) to the same work of art. (A24B2) 3. Listen carefully to others' viewpoints and beliefs about art. (A24B3)	Distinguish and describe the aesthetic qualities in works of art. 4. Talk about their thoughts and feelings when looking at works of art. (A24C4)		
5. CONNECTIONS, RELATIONSHIPS AND APPLICATIONS: Students connect and apply their learning of visual art to the study of other arts areas and disciplines outside the arts. They understand relationships between and among concepts and ideas that are common across subjects in the curriculum. Students recognize the importance of lifelong learning and experience in visual art.	Demonstrate the relationship the visual arts share with other arts disciplines as meaningful forms of nonverbal communication. 1. Use visual art materials to express an idea from a song, poem, play or story. (A25A1)	Use the visual arts as a means to understand concepts and topics studied in disciplines outside the arts. 2. Compare and contrast the importance of visual artists to society with the importance of explorers, inventors or scientists. (A25B2)	Create and solve an interdisciplinary problem using visual art processes, materials and tools. 3. Construct a 3-D model to represent a topic or theme from another subject area (e.g., model of a scene from history or the life story of historical figure such as Abraham Lincoln, Harriet Tubman or Susan B. Anthony). (A25C3)	Describe how visual art is used in their communities and world around them and provide examples. 4. Share artwork from a resource in their communities and describe its cultural context. (A25D4) 5. Describe ways they use visual art outside the classroom and provide examples. (A25D5) 6. Identify and discuss artists in the community who create different art. (A25D6)	

SUGGESTED TEACHING STRATEGIES AND ACTIVITIES

Product:	Refrigerator magnet – (Appendix)
Materials/Media:	<p>Student supplies:</p> <ul style="list-style-type: none"> • White clay • Texture objects to press into clay (shells, plastic forks, popsicle sticks, paper clips, etc) • Toothbrush: one per table or few students • Watercolors • Paintbrushes • Pipe cleaners • Pony beads (monochromatic colors that will correlate with paint colors). • 9x12 white paper, pencil, crayons • 12” x 18” construction paper • Photo copy of comic strips for the front of folders <p>Teacher supplies:</p> <ul style="list-style-type: none"> • Small face mold • Chart paper • Small rubber alphabet stamps (1/4” to 1” works best) • Pencil for poking holes • Glitter glaze medium • 1 inch paintbrush • Stapler
Theme/Culture:	Cartoons/animation
Resources:	<p><i>Scholastic Art: Arts Resource Center</i></p> <ul style="list-style-type: none"> • <i>The Art of Animation</i>, pgs. 2-5 <p>Student Handout – <i>My Super Hero</i> (Appendix A-62)</p>
Vocabulary:	Superhero, Clay, Texture, Score, Slip, Monochromatic, Career, Animation
Processes/Procedures:	<p>Day One</p> <p><i>Teacher preparation prior to class: mold a small face for each student.</i></p> <ol style="list-style-type: none"> 1. When students arrive explain that today we will make a superhero out of clay. We will later create a comic strip for our superheroes. 2. Ask students what a superhero is. What does a superhero do? 3. On chart paper make a list of superheroes that they know and what they are famous for. 4. Tell them to think of a name for their superhero and what their hero will be famous for. Let students know that you will come around later and stamp the first initial in the center of their superhero’s belly. 5. Teacher will demonstrate with a golf ball size of white clay how to flatten clay into a hamburger shape. 6. Tell students this will be the body for their superhero.



7. Explain to students that they want to make sure not to flatten the edges because the edges will become sharp.
8. Explain that their hamburger shape should be no bigger than their hand, approx 3" in diameter.
9. Now give students a golf ball size of white clay have them form their hamburger shape body.
10. Teacher will circulate around room and stamp a letter in the middle of the hamburger shape. Make sure students followed your directions.
11. Teacher demonstrates how to add texture. (i.e. popsicle sticks, shells, plastic forks and knives, paper clips, anything to at will create a texture.)
12. Explain to students when adding texture not to dig or press extremely hard as they may put holes into their clay piece.
13. Advise students not to go over board with too much texture.
14. Teacher will demonstrate how to attach face by scoring and slipping.
15. With a toothbrush scratch the back of head gently. (Explain that if they rub or squeeze the head too much or too hard they will lose the features on the face.
16. Next dip one finger in water and touch the back of head to moisten attach to the hamburger shape. Advise not to over moisten.
17. Teacher will poke 2 holes for arms, and 2 holes for legs using a pencil. The holes need to be big enough for pipe cleaners to fit through.
18. Put student's names on the back.
19. Explain to students that later we will be talking about 2 art careers, animation and cartooning. Then we will become cartoonist and create a comic strip featuring our superheroes.
20. Explain that they will practice drawing their superhero. Have students fold 9" x 12" white paper in 1/4's. The first fold is known as the hot dog fold, the second fold is known as the hamburger fold. The students know immediately what you are talking about.
21. We have now folded our paper into boxes for thumbnail sketches. Explain that artist begin there projects by brainstorming ideas like we do when we are beginning to write a story. Thumbnail sketches are small drawings of ideas that would be good for a final project.
22. Students will think about things they would like to show in a comic strip adventure starring their superhero!
23. On your thumbnail sketch paper create an adventure, in sequential order showing what happens in a day in the life of your superhero. What happens when your hero first wakes up in the morning? How do they know when someone in trouble? Show your hero helping someone. Add a background and lots of detail.
24. On the back of their paper have them write what is happening in each picture.
25. Each student will fold 12" x 18" construction paper in half to create a folder (this folder will hold all of their comic strips work while we are working on animation and cartooning). The teacher will circulate around the room and staple the sides of the folders to create a pocket for each student. Have students write their name on one side in bubble letters. Optional: teacher can copy and laminate various comic strips to be attached for decoration on the front of each folder
26. Have students write their names on their sketches and place in their folders for the next class session.

	<p>27. Have students write their name on their sketches and place in their folder for next class time.</p> <p>Day Two</p> <ol style="list-style-type: none"> 1. Today students will paint their superhero's body using only a monochromatic color scheme. 2. Explain to students that a monochromatic color scheme is using one color from light to dark. (<i>Teacher may want to make a sample monochromatic color scheme and display on the board</i>). 3. Have students use bright color paints (i.e. magenta, or blue, or red, or purple, green etc). When it comes to the face have students paint it very light with more water than paint. 4. Next paint the body using more paint than water this time to make the body darker than the face to show contrast and will be consistent with our monochromatic theme. 5. Students may paint the back if they wish. 6. Student will give painted piece to teacher. 7. Teacher slathers student's piece with glitter glaze medium and sets aside to dry. 8. Have students finish drawing and coloring their thumbnail sketches from the week before. 9. Teacher will begin discussion on the art careers of animation and cartooning. 10. Explain that animation and cartooning are both jobs people do in art: these are careers. 11. Today we will look at the career of Animation. Explain that animation is a drawing that has been brought to life with movement. 12. Artist Walt Disney created an animated cartoon in 1928 featuring Mickey Mouse. (See <i>Scholastic Art; the Art of Animation from Cels to Computers</i>- pages 2-3 <i>Walt Disney: Bringing Drawings to Life</i>.) 13. Teacher and students will figure out how long ago the first animated cartoon featuring Mickey Mouse was from today. Subtract 1928 from today's year (Students love to do this). 14. There are 6 steps of animation- see pages 4 & 5. (See <i>Scholastic Art; The Art of Animation From Cels to Computers</i>- Pages 4-5) 15. If possible show a short or a selected portion of an animated cartoon. <p>Day Three</p> <ol style="list-style-type: none"> 1. Today we will continue to work on our superhero clay piece. 2. Explain that we will continue using a monochromatic color scheme. 3. Review monochromatic, see step 2, Day Two. 4. Students will chose the correct color beads and string them on a pipe cleaner to make their Superhero's arms and legs. (<i>It is best if teacher has beads sorted into monochromatic color scheme before students arrive</i>.) 5. Remind students that they will need to choose beads that will make their superhero monochromatic. Explain if their superhero's body is blue then arms and legs will need to be in the blue family etc. (Discuss making patterns with students- Ask: If they have heard of the following patterns before: AB, AB, AB, or ABB, ABB, ABB, or AAB, AAB, AAB- ask someone to give you a color pattern using monochromatic colors- example: light blue, dark blue, light blue, dark blue).
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	<ol style="list-style-type: none"> 6. Hand out 4 pipe cleaners that have been cut in half or 2 pipe cleaners if you choose to have your students cut them in half. 7. Then string beads in a monochromatic pattern onto pipe cleaners. (Students may add white to their bead pattern if they choose.) 8. Attached pipe cleaners to pre made holes for arms, and legs. 9. Teacher will add heavy duty round magnet to the back of student's superhero using hot glue. (note if you choose to use regular or tacky glue make sure that you place projects far enough away from each other or the magnets will not be in the same place as they were the next day they will have magnetized towards each other.) 10. Put projects away. 11. Explain to students that next time we will begin creating a comic strip for our superhero. 12. Next go to part two of this lesson "Superhero Comic Strip".
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 establishing and communicating a purpose for creating artworks, have them perform a Type I writing exercise to explain what they were trying to express in their comic (i.e., humor, adventure, mystery).
- For students having difficulty describing ways they use visual art outside the classroom, brainstorm a list of places they see drawings every day.

EXTENSIONS AND RELATED LESSONS

- Have comic books or strips for students to read and study.
- Have students draw in their sketchbooks the steps in sequential order for creating their clay project.
- Have students create a texture plaque out of clay- Give students a 6" x 6" (or smaller) square piece of clay and have them score it to make 4-6 small squares, next have them use clay tools to create different textures in each square. After firing, have students glue large wooden legs to create a trivet or smaller pieces can become another magnet or coaster.



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

Grade Level:	2
Grading Period:	3
Unit:	Storyboard Drawing for Comic Strips
Lesson Title:	Part Two: My Superhero Magnet.
Connections/Integration:	Language Arts
Duration:	3 one-hour art classes
Grade Level Indicators:	A22D7, A25D5

PRE-ASSESSMENT

Multiple Choice:

1. When an artist uses brainstorming they are: **GLI A22D7**
 - a. Thinking up and sketching ideas for a project.
 - b. Having a bad art day.
 - c. Using their brain to make rain.
 - d. Unhappy

Answer: a

Short Answer:

2. Name ways we use animation outside the classroom. **GLI A25D5**

Possible answers: Watching cartoons on TV, watching an animated movie or a video, playing video games.

4-Point Rubric:

- 4 Student lists 4 examples
- 3 Student lists 3 examples
- 2 Student lists 2 examples
- 1 Student lists 1 or is unable to respond

Extended Response:

3. Why would an artist use thumbnail sketches before drawing or making their final artwork? **GLI A22D7**

Possible answers: To brainstorm ideas; To solve problems; It's like making a sloppy copy; Maybe they won't make a lot of mistakes on the good copy.

4-Point Rubric:

- 4 Student lists 4 examples
- 3 Student lists 3 examples
- 2 Student lists 2 examples
- 1 Student lists 1 or is unable to respond

CLASSROOM EVIDENCE/LEVELS OF MASTERY	
GLI A22D7 Begins to revise work on a level of personal satisfaction.	
Proficient:	Students are able to make thumbnail sketches and solve any problems they may have with their drawing before moving on to the next step in the process.
Emerging:	With peer and teacher assistance students are able to make thumbnail sketches and solve any problems they may have with their drawing before moving to the next step in the process.
Advanced:	Independently students are able to make thumbnail sketches and solve any problems they may have with their drawing before moving to the next step in the process.
GLI A25D5 Describe ways they use visual art outside the classroom and provide examples.	
Proficient:	Students are able to describe ways they use animation outside the classroom and provide examples.
Emerging:	With peer and teacher assistance students are able to describe ways they use animation outside the classroom and provide examples.
Advanced:	Independently students are able to describe ways they use animation outside the classroom and provide examples.

STANDARDS	Benchmark A	Benchmark B	Benchmark C	Benchmark D	GRADE 2 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. They identify the significant contributions of visual artists to cultural heritage. They analyze the historical, cultural, social and political contexts that influence the function and role of visual art in the lives of people.	Recognize and describe visual art forms and artworks from various times and places. 1. Place artworks and art objects in temporal order relating them to earlier times or the present. (A21A1)	Identify art forms, visual ideas and images and describe how they are influenced by time and culture. 2. Use historical artworks such as paintings, photographs and drawings to answer questions about daily life in the past. (A21B2)	Identify and describe the different purposes people have for creating works of art. 3. Identify and compare the purpose of art objects (e.g., masks, puppets, pottery and weaving from various cultures. (A21C3)	Place selected art exemplars chronologically in the history of Ohio, the U.S. or North America and describe how they contribute to and reflect the time period. 4. Distinguish the artistic style and subject matter in the artworks of two or more visual artists from local, regional or state history. (A21D4)	
2. CREATIVE EXPRESSION AND COMMUNICATION: Students create artworks that demonstrate understanding of materials, processes, tools, media, techniques and available technology. They understand how to use art elements, principles and images to communicate their ideas in a variety of visual forms.	Demonstrate knowledge of visual art materials, tools, techniques and processes by using them expressively and skillfully. 1. Demonstrate increasing skill in the use of art tools and materials. (A22A1)	Use the elements and principles of art as a means to express ideas, emotions and experiences. 2. Establish and communicate a purpose for creating artworks. (A22B2) 3. Identify, select and use art elements and principles to express emotions and produce a variety of visual effects. (A22B3)	Develop and select a range of subject matter and ideas to communicate meaning in 2-D and 3-D works of art. 4. Create artworks based on observation of familiar objects and scenes in the environment. (A22C4) 5. Compare the subject matter and ideas in their own artworks with those in the works of others. (A22C5) 6. Demonstrate flexibility in their designs, representational drawings and use of art materials. (A22C6)	Recognize and use ongoing assessment to revise and improve the quality of original artworks. 7. Begin to revise work to a level of personal satisfaction. (A22D7)	
3. ANALYZING AND RESPONDING: Students identify and discriminate themes, media, subject matter and formal technical and expressive aspects in works of art. They understand and use the vocabulary of art criticism to describe visual features, analyze relationships and interpret meanings in works of art. Students make judgments about the quality of works of art using the appropriate criteria.	Identify and describe the visual features and characteristics in works of art. 1. Use details (e.g., tilted objects, yellow sun or striped shirt) to describe objects, symbols and visual effects in artworks. (A23A1) 2. Compare and describe the form, materials, and techniques in selected works of art. (A23A2) 3. Respond to the composition of artworks by describing how art elements work together to create expressive impact. (A23A3)	Apply comprehension strategies (e.g. personal experience, art knowledge, emotion, perceptual and reasoning skills) to respond to a range of visual artworks. 4. Use context clues to identify and describe the cultural symbols and images in artworks. (A23B4)	Contribute to the development of criteria for discussing and judging works of art. 5. Recognize the difference between assessing the quality of artwork and their personal preferences for a work. (A23C5)		
4. VALUING THE ARTS/ AESTHETIC REFLECTION: Students understand why people value visual art. They present their beliefs about the nature and significance of selected artworks and the reasons for holding these beliefs. Students reflect on and respect diverse points of view about artworks and artifacts.	Apply basic reasoning skills to understand why works of art are made and valued. 1. Create and communicate a definition of art. (A24A1)	Form their own opinions and views about works of art and discuss them with others. 2. Compare different responses (e.g., parent, peer, teacher and artist) to the same work of art. (A24B2) 3. Listen carefully to others' viewpoints and beliefs about art. (A24B3)	Distinguish and describe the aesthetic qualities in works of art. 4. Talk about their thoughts and feelings when looking at works of art. (A24C4)		
5. CONNECTIONS, RELATIONSHIPS AND APPLICATIONS: Students connect and apply their learning of visual art to the study of other arts areas and disciplines outside the arts. They understand relationships between and among concepts and ideas that are common across subjects in the curriculum. Students recognize the importance of lifelong learning and experience in visual art.	Demonstrate the relationship the visual arts share with other arts disciplines as meaningful forms of nonverbal communication. 1. Use visual art materials to express an idea from a song, poem, play or story. (A25A1)	Use the visual arts as a means to understand concepts and topics studied in disciplines outside the arts. 2. Compare and contrast the importance of visual artists to society with the importance of explorers, inventors or scientists. (A25B2)	Create and solve an interdisciplinary problem using visual art processes, materials and tools. 3. Construct a 3-D model to represent a topic or theme from another subject area (e.g., model of a scene from history or the life story of historical figure such as Abraham Lincoln, Harriet Tubman or Susan B. Anthony). (A25C3)	Describe how visual art is used in their communities and world around them and provide examples. 4. Share artwork from a resource in their communities and describe its cultural context. (A25D4) 5. Describe ways they use visual art outside the classroom and provide examples. (A25D5) 6. Identify and discuss artists in the community who create different art. (A25D6)	

SUGGESTED TEACHING STRATEGIES AND ACTIVITIES	
Product:	Storyboard and comic strip
Materials/Media:	<ul style="list-style-type: none"> • Sketch paper or sketchbooks, 1 per student-12" 18" • construction paper, 1 per student • examples of copies of original comic strips- (Appendix A-62) • stapler, pencils, crayons, colored pencils, • 2 per student-6" x 24" white paper, • 1 per student-8" x 26" Colored poster board
Theme/Culture:	Superhero Comic Strip
Resources:	<i>Art Express</i> – Grade Four (purple book) <ul style="list-style-type: none"> • Comic Strips. p. 58-59
Vocabulary:	cartoon, cartoonist, storyboard, brainstorming, editing
Processes/Procedures:	<p>Day One</p> <ol style="list-style-type: none"> 1. Tell students that today we will explore the art career of a Cartoonist. 2. Explain that Walt Disney was a cartoonist and in 1928 he created a famous cartoon character that we all know. Ask student: Can you guess who that might be? Answer- Mickey Mouse. 3. In America during the 1950's watching cartoons on Saturday morning became a tradition and still is today. 4. Raise your hand if you watch cartoons on Saturday morning. 5. Give students a chance to share of their favorite cartoons. 6. Have students look at pages 58 and 59 in <i>Art Express</i> purple student edition. Teacher will read or select students to read. 7. Explain that a cartoonist like other artists starts by brainstorming ideas in a sketch book or perhaps in thumbnail sketches. 8. Next they draw their story out on something called a storyboard. 9. A storyboard is like making a sloppy copy of a story. 10. On a storyboard the artist tells a story in sequential order, sometimes adding just a few words in speech bubbles, sometimes they tell a story without words just by drawing what is happening in each scene. 11. Last week we began writing and sketching ideas for an adventure for our Superhero clay figure. Today we are going to work on a storyboard just like a cartoonist would. 12. Teacher will pass out a strip of white paper 6" x 24". 13. Demonstrate how to fold paper into 4 sections so that you end up with 4 boxes that are 6"x 6". 14. Pass out comic work folders; made during Superhero clay project, (12"x18" construction paper fold it in half and stapled on the sides to create a folder, have students glue a copy of a comic strip- (Appendix), and block or bubble letter their name on the front.) 15. Have students look at the cartoon sketches and ideas they created last week. 16. Explain that in each box of their storyboard they will need to use a pencil to draw a scene. 17. In each scene students need to have a background, the superhero and at least one other character (they can include people, animals, or even things) Have students brainstorm ideas on this for understanding-

	<p>(themselves or friends, a talking dog, a toaster with arms, legs and a face).</p> <ol style="list-style-type: none"> Instruct students to sketch out in sequential order what is happening in each scene. Tell students that often cartoonists use humor to keep the story entertaining. Suggest they add some funny parts to their story. Clean up, have students fold their storyboards and place inside their comic work folders. <p>Day Two</p> <ol style="list-style-type: none"> Today we continue working on storyboards. Tell students to check and see if there is anything they would like to add or change. Have students trade their storyboard with another person. To see how they like the story or if they have any suggestions. Tell students this step is called editing. Students should make any changes they need to on their storyboard before going on to good copy (comic strip). Next students will receive 6" x 24" good white paper to complete a good copy of their comic strip. (Have student fold into 4 sections again) Draw with pencil first, next outline pencil lines with a thin black marker. Place inside comic work folder to be completed next week. <p>Day Three</p> <ol style="list-style-type: none"> Today we will begin to color our comic strip neatly with colored pencil. Good craftsmanship is important. Craftsmanship means you are doing your best work, it is neat and clean. Have students examine color copies of comic strips. Talk about the way they are colored. (No white spaces, everything is colored neatly/evenly, they are clean and not sloppy). Have students examine how the cartoonist has signed their work. Have students sign their work like an artist with a thin black sharpie marker. Teacher will mount completed comic strip on colored poster board for display.
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 struggle with revising work to a level of personal satisfaction, partner up students to interview each other about their artwork. Provide students with a list of questions to ask (i.e., What parts were successful in your artwork? What would you change if you made this artwork again? What do you want other people to notice about your artwork?)
- For students having difficulty describing ways they use visual art outside the classroom, brainstorm a list of places they see drawings every day.

EXTENSIONS AND RELATED LESSONS

- Have students do "In the Studio project" in *Art Express purple book page 59*
- Create a new comic strip adventure for their Superhero Clay Figure
- Have students create a comic strip adventure where they are the star.



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

Grade Level:	2
Grading Period:	3
Unit:	Printmaking
Lesson Title:	Insects
Connections/Integration:	Science, Language Arts
Duration:	3 one-hour art classes
Grade Level Indicators:	A22C6, A25B2

PRE-ASSESSMENT

Multiple Choice:

1. What is the scientist called who studies insects? **GLI A22C6**
 - a. an artist
 - b. entomologist
 - c. a teacher
 - d. a student

Short Answer:

2. Name the three parts of an insect. **GLI A22C6**

Answer: Head, thorax and abdomen

4-Point Rubric:

- 4 Student lists 3 examples
- 3 Student lists 2 examples
- 2 Student lists 1 examples
- 1 Student unable to respond

Extended Response:

3. List in order the steps of printmaking: **GLI A25B2**

Possible Answers: sketch/brainstorm ideas, draw best idea on foam plate, go over lines with pencil several times to make lines deeper, ink plate, place printing paper on top of inked plate, use hand to rub paper, gently lift paper to view print.

4-Point Rubric:

- 4 Student lists 6-7 examples
- 3 Student lists 4-5 examples
- 2 Student lists 3-2 examples
- 1 Student lists only 1 or is unable to respond

CLASSROOM EVIDENCE/LEVELS OF MASTERY

GLI.A22C6 Demonstrate flexibility in their designs, representational drawings and use of art materials.	
Proficient:	Students will demonstrate flexibility in their designs, representational drawings of insects and use of printmaking materials.
Emerging:	With peer and teacher assistance students will demonstrate flexibility in their designs, representational drawings of insects and use of printmaking materials.
Advanced:	Independently students will demonstrate flexibility in their designs representational drawings of insects and use of printmaking materials.
GLI A25B2 Compare and contrast the importance of visual artists to society with the importance of explorers, inventors, or scientists.	
Proficient:	Students will compare and contrast the importance of visual artists to society with the importance of scientists.
Emerging:	With peer and teacher assistance students will compare and contrast the importance of visual artists to society with the importance of scientists.
Advanced:	Independently students will compare and contrast the importance of visual artists to society with the importance of scientists.

STANDARDS	Benchmark A	Benchmark B	Benchmark C	Benchmark D	GRADE 2
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. They identify the significant contributions of visual artists to cultural heritage. They analyze the historical, cultural, social and political contexts that influence the function and role of visual art in the lives of people.	Recognize and describe visual art forms and artworks from various times and places. 1. Place artworks and art objects in temporal order relating them to earlier times or the present. (A21A1)	Identify art forms, visual ideas and images and describe how they are influenced by time and culture. 2. Use historical artworks such as paintings, photographs and drawings to answer questions about daily life in the past. (A21B2)	Identify and describe the different purposes people have for creating works of art. 3. Identify and compare the purpose of art objects (e.g., masks, puppets, pottery and weaving from various cultures. (A21C3)	Place selected art exemplars chronologically in the history of Ohio, the U.S. or North America and describe how they contribute to and reflect the time period. 4. Distinguish the artistic style and subject matter in the artworks of two or more visual artists from local, regional or state history. (A21D4)	
2. CREATIVE EXPRESSION AND COMMUNICATION: Students create artworks that demonstrate understanding of materials, processes, tools, media, techniques and available technology. They understand how to use art elements, principles and images to communicate their ideas in a variety of visual forms.	Demonstrate knowledge of visual art materials, tools, techniques and processes by using them expressively and skillfully. 1. Demonstrate increasing skill in the use of art tools and materials. (A22A1)	Use the elements and principles of art as a means to express ideas, emotions and experiences. 2. Establish and communicate a purpose for creating artworks. (A22B2) 3. Identify, select and use art elements and principles to express emotions and produce a variety of visual effects. (A22B3)	Develop and select a range of subject matter and ideas to communicate meaning in 2-D and 3-D works of art. 4. Create artworks based on observation of familiar objects and scenes in the environment. (A22C4) 5. Compare the subject matter and ideas in their own artworks with those in the works of others. (A22C5) 6. Demonstrate flexibility in their designs, representational drawings and use of art materials. (A22C6)	Recognize and use ongoing assessment to revise and improve the quality of original artworks. 7. Begin to revise work to a level of personal satisfaction. (A22D7)	
3. ANALYZING AND RESPONDING: Students identify and discriminate themes, media, subject matter and formal technical and expressive aspects in works of art. They understand and use the vocabulary of art criticism to describe visual features, analyze relationships and interpret meanings in works of art. Students make judgments about the quality of works of art using the appropriate criteria.	Identify and describe the visual features and characteristics in works of art. 1. Use details (e.g., tilted objects, yellow sun or striped shirt) to describe objects, symbols and visual effects in artworks. (A23A1) 2. Compare and describe the form, materials, and techniques in selected works of art. (A23A2) 3. Respond to the composition of artworks by describing how art elements work together to create expressive impact. (A23A3)	Apply comprehension strategies (e.g. personal experience, art knowledge, emotion, perceptual and reasoning skills) to respond to a range of visual artworks. 4. Use context clues to identify and describe the cultural symbols and images in artworks. (A23B4)	Contribute to the development of criteria for discussing and judging works of art. 5. Recognize the difference between assessing the quality of artwork and their personal preferences for a work. (A23C5)		
4. VALUING THE ARTS/ AESTHETIC REFLECTION: Students understand why people value visual art. They present their beliefs about the nature and significance of selected artworks and the reasons for holding these beliefs. Students reflect on and respect diverse points of view about artworks and artifacts.	Apply basic reasoning skills to understand why works of art are made and valued. 1. Create and communicate a definition of art. (A24A1)	Form their own opinions and views about works of art and discuss them with others. 2. Compare different responses (e.g., parent, peer, teacher and artist) to the same work of art. (A24B2) 3. Listen carefully to others' viewpoints and beliefs about art. (A24B3)	Distinguish and describe the aesthetic qualities in works of art. 4. Talk about their thoughts and feelings when looking at works of art. (A24C4)		
5. CONNECTIONS, RELATIONSHIPS AND APPLICATIONS: Students connect and apply their learning of visual art to the study of other arts areas and disciplines outside the arts. They understand relationships between and among concepts and ideas that are common across subjects in the curriculum. Students recognize the importance of lifelong learning and experience in visual art.	Demonstrate the relationship the visual arts share with other arts disciplines as meaningful forms of nonverbal communication. 1. Use visual art materials to express an idea from a song, poem, play or story. (A25A1)	Use the visual arts as a means to understand concepts and topics studied in disciplines outside the arts. 2. Compare and contrast the importance of visual artists to society with the importance of explorers, inventors or scientists. (A25B2)	Create and solve an interdisciplinary problem using visual art processes, materials and tools. 3. Construct a 3-D model to represent a topic or theme from another subject area (e.g., model of a scene from history or the life story of historical figure such as Abraham Lincoln, Harriet Tubman or Susan B. Anthony). (A25C3)	Describe how visual art is used in their communities and world around them and provide examples. 4. Share artwork from a resource in their communities and describe its cultural context. (A25D4) 5. Describe ways they use visual art outside the classroom and provide examples. (A25D5) 6. Identify and discuss artists in the community who create different art. (A25D6)	

SUGGESTED TEACHING STRATEGIES AND ACTIVITIES	
Product:	Insect print making
Materials/Media:	<ul style="list-style-type: none"> • 5" x 8" Newsprint or copy paper, • Pencil • 5"x 8" Poly foam, • Tape • 6" x 9" printing paper (at least 2 per student) • Brayers, speedball ink • Student handout- <i>Parts of an Insects</i> (Appendix A-63) • Student handout – <i>Examples of Insects</i> (Appendix A-64) • White paper 9" x12" • Colored pencils
Theme/Culture:	A Closer Look at Insects
Resources:	<p>Art Express, Grade Two, (Blue book)</p> <ul style="list-style-type: none"> • Patterns in Prints. p. 28-29. <p>Books:</p> <ul style="list-style-type: none"> • <i>Our Living World Insects</i>, Jenny Tesar • <i>Art Smart How to Draw Insects</i>, Christine Smith
Vocabulary:	Printing, brayer, printing plate,
Processes/Procedures:	<p>Day One</p> <ol style="list-style-type: none"> 1. Display pictures of insects. 2. Explain that scientist who study insects are called Entomologist. 3. Tell students we are going to look at insects like a scientist would. 4. Pass out <i>Insects</i> handout (Appendix A-64) 5. Teacher selects a few students to read out loud. 6. Teacher and students review the 3 parts of an insect: <ol style="list-style-type: none"> a. head b. thorax c. abdomen 7. Teacher demonstrates how to draw several insects using simple shapes (dragonfly, butterfly, grasshopper, bumble bee etc) on the board making sure to point out the three parts of an insect. 8. Teacher will pass out handout <i>Parts of an Insect</i> (Appendix A-63) 9. Students will practice drawing insects in sketch book or on drawing paper. Have students label the 3 parts of an insect. 10. On 5"x 8" newsprint teacher chooses an insect to draw filling up as much of the paper as possible. 11. Pass out paper and have students put their name on their paper. 12. Students will select one of the insects to draw filling up as much of the paper as possible. (Students will draw several samples). 13. Collect for next class time. <p>Day Two</p> <ol style="list-style-type: none"> 1. Teacher will explain that today we will learn printmaking. 2. Explain that there a several different ways to make prints of something.

	<p>(i.e. crayon rubbings, stamping, pressing a painted surface on paper)</p> <ol style="list-style-type: none"> Teacher refers to page 28 of the <i>Art Express Blue teacher edition</i>. Share work of artist Ananaisee Alikatuktuk. (See <i>Art Express blue textbook teacher edition</i> in the box <i>Share Art History</i> for more information on this artist.) Alikatuktuk is a Native American artist. Explain that Alikatuktuk makes prints. We will learn to make prints using a printing plate, a brayer, ink and paper. Show students the tools we will use for printmaking are a printing plate, a brayer, ink and paper. The printing plate is the surface that we will draw our design on. A brayer is used to spread the ink onto the printing plate. The ink will be the paint that we will put on the printing plate to print our image onto paper. Teacher explains that before we can print we must first transfer our image onto the printing plate. Teacher will model using 5" x 8" how to transfer insect design on to poly print (plate) by centering the selected drawing to be used on top of the poly print foam. Secure paper to plate with a small piece of tape. Next teacher will model how to trace over the pencil lines, pressing firmly. Remove the paper and instruct students that once the paper is removed that they will then trace over the lines on the poly print plate several times to make lines deeper. Pass out 6" x 8" drawings, have students select the one they would like to use for the printing project. Teacher will again take students step by step through the above steps together to transfer design onto the poly print material. Teacher explains to students we have just created a printing plate. Teacher should write students name on the back of their printing plate with a sharpie marker. Collect pencils and plates. Have students draw with pencil add a lot of detail at least 5 insects in a garden in their sketch books. <p>Day Three</p> <ol style="list-style-type: none"> <i>Before class time set up a printing area, it is best to pull students up a few at a time to print, you will have better class room control.</i> Teacher will explain that today we will print our insects. Teacher will model how this will be done. Teacher will hold up printing plate and ask student; what this printmaking tool is called and what it is used for. Next teacher will hold up brayer and ask students; if they remember what this printmaking tool is and what it is used for? Finally teacher will hold up ink and ask students; if they remember what this is and what it is used for? Teacher will now model how to ink the printing plate. (Have the class gather around or if not enough room bring up one group at a time. Explain to students that the reason we traced the printing plate so deep was because the deeper our lines the clearer our print will be.
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	<ol style="list-style-type: none"> 9. Teacher will ink brayer and then roll over the printing plate until covered. (move the plate to a clean paper) 10. Next lay printing paper on top of the inked plate and rub evenly along the top, slowly lift and you will have a print of your insect. 11. After demonstration, have students write their names on the back of two 6" x 9" papers. 12. While students wait their turn to print have students add color to their insect drawing from last week using colored pencil. 13. They can also do crayon rubbings of different objects (leaves, rubbing plates, and other things). 14. Teacher and student will select the best print to be mounted and displayed.
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 unable to demonstrate flexibility in their insect designs and use of printmaking materials, have them make changes to their printing plates with pencil prior to making second print.
- To support students in comparing and contrasting the importance of visual artists to society with the importance of explores, inventors, or scientists, ask students to discuss why insects are important creatures for scientists to study. Further elaborate by asking students why an artist would want to create an artwork showing an insect.

EXTENSIONS AND RELATED LESSONS

- Have students complete *Art Express blue book Assessment Program worksheet*, page 11.
- Have students complete *Art Express blue book: In the Studio*
- Create a stamp using 1" x 1" cube and poly print foam to stamp a repetitive pattern (slide, flips and turns) using a colored marker. Use this stamp to create a border for your ink stamped print.



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

Grade Level:	2
Grading Period:	4
Unit:	Painting
Lesson Title:	In the Style of Kandinsky
Connections/Integration:	Social Studies, Language Arts
Duration:	4 one-hour art classes
Grade Level Indicators:	A23A3, A24B2, A24B3, A24C4

PRE-ASSESSMENT

Multiple Choice:

1. How does an artist show expression, movement and emotion in their art work? **GLI A23A3**
 - a. line and color
 - b. writing
 - c. singing
 - d. dancing**Answer: a**

Short Answer:

2. Name the five basic types of line. **GLI A23A3**

Possible answers: Horizontal, Vertical, Diagonal, Curved and Zig-Zag

4-Point Rubric:

- 4 Students list 5 examples
- 3 Students list 3- 4 examples
- 2 Students list 2 examples
- 1 Students list 1 example or unable to respond

Extended Response:

3. How can an artist show expression in their art by using line? **GLI A23A3**

Possible answer: By using various lines the artist can show movement or emotion.
By using zig zag lines the artist can show excitement.
By using a curved the artist can show a bumpy road,

<p>By using a vertical line the artist can show a strong tall building, By using a diagonal line the artist can show something appearing to fall.</p> <p>4-Point Rubric:</p> <p>4 Students list 5 or more examples 3 Students list 3- 4 examples 2 Students list 2 examples 1 Students list 1 example or unable to respond</p>	
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CLASSROOM EVIDENCE/LEVELS OF MASTERY	
GLI A23A3 Respond to the composition of artworks by describing how art elements work together to create expressive impact.	
Proficient:	Student are able to respond to the composition of artwork by describing how line and color work together to create an expressive impact.
Emerging:	With peer and teacher assistance students are able to respond to the composition of artwork by describing how line and color work together to create an expressive impact.
Advanced:	Independently, students are able to respond to the composition of artwork by describing how line and color work together to create an expressive impact.
GLI A24B2 Compare different responses to the same work of art.	
Proficient:	Students are able to compare different responses to the art work of Kandinsky.
Emerging:	With peer and teacher assistance students are able to compare different responses to the art work of Kandinsky.
Advanced:	Independently, students are able to compare different responses to the art work of Kandinsky.
GLI A24B3 Listen carefully to others' viewpoints and beliefs about art.	
Proficient:	Students are able to listen carefully to others' viewpoints and beliefs about art by viewing and discussing the work of Kandinsky.
Emerging:	With peer and teacher assistance students are able to listen carefully to others' viewpoints and beliefs about art by viewing and discussing the work of Kandinsky.
Advanced:	Independently, students are able to compare different responses to the art work of Kandinsky.
GLI A24C4 Talk about their thoughts and feelings when looking at works of art.	
Proficient:	Students are able to talk about their thoughts and feelings when looking at Kandinsky's art.
Emerging:	With peer and teacher assistance students are able to talk about their thoughts and feelings when looking at Kandinsky's art.
Advanced:	Independently, students are able to talk about their thoughts and feelings when looking at Kandinsky's art.

STANDARDS	Benchmark A	Benchmark B	Benchmark C	Benchmark D	GRADE 2
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. They identify the significant contributions of visual artists to cultural heritage. They analyze the historical, cultural, social and political contexts that influence the function and role of visual art in the lives of people.	Recognize and describe visual art forms and artworks from various times and places. 1. Place artworks and art objects in temporal order relating them to earlier times or the present. (A21A1)	Identify art forms, visual ideas and images and describe how they are influenced by time and culture. 2. Use historical artworks such as paintings, photographs and drawings to answer questions about daily life in the past. (A21B2)	Identify and describe the different purposes people have for creating works of art. 3. Identify and compare the purpose of art objects (e.g., masks, puppets, pottery and weaving from various cultures. (A21C3)	Place selected art exemplars chronologically in the history of Ohio, the U.S. or North America and describe how they contribute to and reflect the time period. 4. Distinguish the artistic style and subject matter in the artworks of two or more visual artists from local, regional or state history. (A21D4)	
2. CREATIVE EXPRESSION AND COMMUNICATION: Students create artworks that demonstrate understanding of materials, processes, tools, media, techniques and available technology. They understand how to use art elements, principles and images to communicate their ideas in a variety of visual forms.	Demonstrate knowledge of visual art materials, tools, techniques and processes by using them expressively and skillfully. 1. Demonstrate increasing skill in the use of art tools and materials. (A22A1)	Use the elements and principles of art as a means to express ideas, emotions and experiences. 2. Establish and communicate a purpose for creating artworks. (A22B2) 3. Identify, select and use art elements and principles to express emotions and produce a variety of visual effects. (A22B3)	Develop and select a range of subject matter and ideas to communicate meaning in 2-D and 3-D works of art. 4. Create artworks based on observation of familiar objects and scenes in the environment. (A22C4) 5. Compare the subject matter and ideas in their own artworks with those in the works of others. (A22C5) 6. Demonstrate flexibility in their designs, representational drawings and use of art materials. (A22C6)	Recognize and use ongoing assessment to revise and improve the quality of original artworks. 7. Begin to revise work to a level of personal satisfaction. (A22D7)	
3. ANALYZING AND RESPONDING: Students identify and discriminate themes, media, subject matter and formal technical and expressive aspects in works of art. They understand and use the vocabulary of art criticism to describe visual features, analyze relationships and interpret meanings in works of art. Students make judgments about the quality of works of art using the appropriate criteria.	Identify and describe the visual features and characteristics in works of art. 1. Use details (e.g., tilted objects, yellow sun or striped shirt) to describe objects, symbols and visual effects in artworks. (A23A1) 2. Compare and describe the form, materials, and techniques in selected works of art. (A23A2) 3. Respond to the composition of artworks by describing how art elements work together to create expressive impact. (A23A3)	Apply comprehension strategies (e.g. personal experience, art knowledge, emotion, perceptual and reasoning skills) to respond to a range of visual artworks. 4. Use context clues to identify and describe the cultural symbols and images in artworks. (A23B4)	Contribute to the development of criteria for discussing and judging works of art. 5. Recognize the difference between assessing the quality of artwork and their personal preferences for a work. (A23C5)		
4. VALUING THE ARTS/ AESTHETIC REFLECTION: Students understand why people value visual art. They present their beliefs about the nature and significance of selected artworks and the reasons for holding these beliefs. Students reflect on and respect diverse points of view about artworks and artifacts.	Apply basic reasoning skills to understand why works of art are made and valued. 1. Create and communicate a definition of art. (A24A1)	Form their own opinions and views about works of art and discuss them with others. 2. Compare different responses (e.g., parent, peer, teacher and artist) to the same work of art. (A24B2) 3. Listen carefully to others' viewpoints and beliefs about art. (A24B3)	Distinguish and describe the aesthetic qualities in works of art. 4. Talk about their thoughts and feelings when looking at works of art. (A24C4)		
5. CONNECTIONS, RELATIONSHIPS AND APPLICATIONS: Students connect and apply their learning of visual art to the study of other arts areas and disciplines outside the arts. They understand relationships between and among concepts and ideas that are common across subjects in the curriculum. Students recognize the importance of lifelong learning and experience in visual art.	Demonstrate the relationship the visual arts share with other arts disciplines as meaningful forms of nonverbal communication. 1. Use visual art materials to express an idea from a song, poem, play or story. (A25A1)	Use the visual arts as a means to understand concepts and topics studied in disciplines outside the arts. 2. Compare and contrast the importance of visual artists to society with the importance of explorers, inventors or scientists. (A25B2)	Create and solve an interdisciplinary problem using visual art processes, materials and tools. 3. Construct a 3-D model to represent a topic or theme from another subject area (e.g., model of a scene from history or the life story of historical figure such as Abraham Lincoln, Harriet Tubman or Susan B. Anthony). (A25C3)	Describe how visual art is used in their communities and world around them and provide examples. 4. Share artwork from a resource in their communities and describe its cultural context. (A25D4) 5. Describe ways they use visual art outside the classroom and provide examples. (A25D5) 6. Identify and discuss artists in the community who create different art. (A25D6)	

SUGGESTED TEACHING STRATEGIES AND ACTIVITIES	
Product:	Abstract painting using warm and cool colors and lines
Materials/Media:	<ul style="list-style-type: none"> • 12" X 18" (or 18" X 24") watercolor paper • pencil, black • acrylic paint • watercolor paint (warm and cool colors only) • large brushes, water, water containers • black oil pastels • Artist Biography – Wassily Kandinsky (Appendix A-65) • Student Handout - Line Expression (Appendix A-66)
Theme/Culture:	Russian Artist Kandinsky
Resources:	<p><i>Art Express</i>, Second Grade (Blue book)</p> <ul style="list-style-type: none"> • Lines Everywhere. p. 16-17 <p>Books:</p> <ul style="list-style-type: none"> • <i>The Straight Line Wonder</i>, Mem Fox and Marc Rosenthal <p>Prints:</p> <ul style="list-style-type: none"> • Artist Examples (Appendix A-67, A-68, A-69) • <i>SRA Artist Profile-Kandinsky</i>, McGraw Hill Publisher
Vocabulary:	Kandinsky, lines, abstract, warm colors, cool colors
Processes/Procedures:	<p>Day One</p> <ol style="list-style-type: none"> 1. Display the work of artist Kandinsky. 2. Teacher Explains that we are going to read about the artist Kandinsky and look at some of his work. 3. Kandinsky was born in Russia-Teacher and students locate Russia on the World Map. 4. Pass out <i>Artist Biography – Kandinsky</i> (Appendix A-65) 5. Teacher reads while students follow along (or teacher can choose good readers for this part). 6. Have students quietly look at displayed work. 7. Ask students what do they see? (prompts: color, lines, shapes) 8. Have students discuss Kandinsky work. How does his work make you feel? What do they like about it, what don't they like? 9. If you could name this artist's painting what do you think would be a good name? 10. Tell students there are 5 basic types of lines. Remind them to think about lines in the book. Let's name them: horizontal, vertical, diagonal, curved, and zig zag. See <i>Art Express</i>-blue teachers edition pages 16-17. 11. Explain that an artist can show movement and emotion by using the right kinds of lines. Using a thick vertical line can show a strong tall skyscraper, zig zag lines can show excitement, by using a diagonal line the artist can show something appear to be falling or leaning. 12. Teacher passes out <i>Art Express blue Assessment Program</i> page 5. Explain this worksheet will help us learn more about what kinds of lines to use

	<p>when we want to show expression in our artwork.</p> <ol style="list-style-type: none"> 13. Teacher explains we are going to create a painting in the style of Kandinsky. (Appendix A-67, A-68, A-69) 14. Teacher will demonstrate drawing one of each of the 5 basic types of lines on paper going from one side to the other. Lines should not cross each other but can touch. (Teacher puts paper away and puts up a clean paper to work along with students. 15. Pass out paper and pencils to students 16. Have students write their name on the back of their paper. 17. Turn paper over and talk students through making their lines 18. Teacher announces with your pencil place one vertical line anywhere on your paper. Take this line from the top edge off of the bottom edge. Remind students that a vertical line stands straight and tall just like a soldier or a building. 19. Next teacher announces to students to place one diagonal line anywhere on your paper take it from one edge and off another edge. Remind students that a diagonal line slants as if it is going to fall. 20. Teacher announces we are now going to draw a zig zag line. Tell students to really think about where they want this line to go. Do you want it to be a long line that goes from one edge and off another? Or do you want this line to go from one edge and touch one other line (remind them it can not cross over another line). Tell students it is their choice and they may make this line now. 21. Next we will make a horizontal line. A horizontal line appears to be lying down like it is resting or taking a nap. Instruct students again to really think about where they want this line to be it needs to start at one edge of the paper and touch another line somewhere. 22. Finally our 5th line the curved line. Have students put their pencils down, and explain that a curved line can be drawn many ways. Go back to the page in the book and review the different curved lines. 23. Teacher will demonstrate on paper a curved line, starting at one edge and stopping by touching another line. 24. Have students now draw their curved line. 25. Pass out black acrylic paint and brushes 26. Have students follow teacher painting over each type of line together. 27. Collect paint brushes and paint trays 28. Put projects on the drying rack for next class time. <p>Day Two</p> <ol style="list-style-type: none"> 1. <i>Display Kandinsky Prints</i> 2. Teacher will explain that we are going to paint warm colors today 3. Have students talk about what warm colors are and give examples (warm colors: orange, yellow, red and an orange popsicle, yellow sun, a red ball). Explain that artists also use color to show expression and emotion in their art. Example warm color for a warm feeling, yellow, orange to represent a nice warm sun or a sunny place. Ask students for more examples. 4. Hand out red, yellow and orange watercolors, water container and brushes. 5. Remind students that we will paint together no one is to go ahead of the teacher.
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	<ol style="list-style-type: none"> 6. Explain that in each area that we are going to paint today we will need to paint each of the three warm colors. We are going to paint every other area we are not going to paint warm colors next to warm colors, but a warm color, cool color, warm color pattern. 7. Today we are only going to concentrate on warm colors. 8. Teacher shows students how to load brush by wetting brush in water and tapping wet brush in yellow paint. Explain that when painting it is always best to paint the lightest color first because when we paint using the darkest color first our water gets dirty faster. Our light color paint will get dirty also. 9. Explain that as we paint we want to show all three colors in one area 10. Teacher models application of the yellow paint, painting about 1/3 of the space to be painted. (Repeat this step in spaces to be painted with warm colors, skipping spaces to be painted in by cool colors.) 11. Students will now paint the yellow on their paper. 12. Together rinse brush. Students put brushes down. 13. Teacher now loads the orange paint and reminds students we need to see the yellow paint so just slightly overlap the yellow so that we don't leave a white line paint another third of the space we are painting with orange. (Repeat this step in spaces to be painted with warm colors, skipping spaces to be painted in by cool colors.) 14. Students will now paint orange on their paper. 15. Together rinse brush. Students put brushes down. 16. Teacher now loads the red paint and reminds students we need to see the yellow and orange paint so just slightly overlap the orange paint so that we don't leave a white line paint the remaining third of the space we are painting with red. (Repeat this step in spaces to be painted with warm colors, skipping spaces to be painted in by cool colors.) 17. Students will now paint the red on their paper. 18. Collect projects for next class time. 19. Place paintings on the drying rack for next week. <p>Day Three</p> <ol style="list-style-type: none"> 1. <i>Display Kandinsky Prints</i> 2. Teacher will explain that we are going to paint cool colors today 3. Have students talk about what cool colors are and give examples (cool colors; blue, green, purple, and a blue shirt, green grass, a purple flower). Remind students that artist also use color to show expression and emotion in their art. Example cool colors for a cool day, blues and purples to represent nice cool water, or nice green to represent cool grass. Ask students for more examples. 4. Hand out blue, green, and purple watercolors, water container and brushes. 5. Remind students that we will paint together no one is to go ahead of the teacher. 6. Explain that in each area that we are going to paint today we will need to paint each of the three cool colors. We are going to paint the areas that we did not paint last week with cool colors. 7. Teacher shows students how to load brush by wetting brush in water and tapping wet brush into blue paint. 8. Explain that as we paint we want to show all three colors in one area
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	<ol style="list-style-type: none"> 9. Teacher models application of the blue paint, painting about 1/3 of the space to be painted. (Repeat this step in spaces to be painted blue.) 10. Students will now paint the blue on their paper. 11. Together rinse brushes. Students put brushes down. 12. Teacher will now load the green paint and reminds students we need to see the blue paint so just slightly overlap the blue so that we don't leave a white line paint another third of the space using green paint. (Repeat this step in spaces to be painted with green.) 13. Students will now paint green on their paper. 14. Together rinse brushes. Students put brushes down. 15. Teacher now loads the purple paint and reminds students we need to see the blue and green paint so just slightly overlap the green paint so that we don't leave a white line paint the remaining third of the space we are painting with purple. (Repeat this step in spaces to be painted with green.) 16. Students will now paint the purple on their paper. 17. Clean up 18. Place Paintings on the drying rack for next week. <p>Day Four</p> <ol style="list-style-type: none"> 1. <i>Display Kandinsky Prints</i> 2. Teacher begins class time by reading <i>The Straight Line Wonder</i> by Mem Fox and Marc Rosenthal (This book can be found at the Main Library). This book is a fun way to look at lines. 3. Talk about how we can use line to show emotion or motion, such as happy, sad, fast, etc. 4. See <i>Art Express blue teacher edition</i> page 18 and 19. 5. Together complete Line Expression handout (Appendix A-66). 6. Pass out handouts, together teacher and students practice making expressive lines 7. Discuss lines we see in Kandinsky's work. 8. Explain we are going to add more expressive lines to our paintings using black oil pastels. 9. Have students complete the Vocabulary and Concepts worksheet for grade level two. 10. Teacher will use prompts below to guide students adding lines with a black oil pastel <ul style="list-style-type: none"> • Draw 2 diagonal line from one edge of your paper off of another edge crossing (intersecting) the painted lines on paper. • Draw one curved line starting at any edge stopping somewhere in the middle of the page. • Draw 5 circle any size anywhere • Color only 2 of those circle in solid with your black pastel • Add 1 wiggle line anywhere any length 11. <i>Teacher may add to or adjust this list as you wish.</i> 12. Have student gallery; line up a walk around together and look at each others work. 13. Teacher display 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

- For students struggling with responding to the composition of artworks by describing how art elements work together to create expressive impact, display several artworks in the room. Give students expressive terms, ask them to identify which artwork most closely exemplifies that term, and have them explain the art elements in use.
- To help students having difficulty comparing different responses to the same work of art, the teacher can have students form small groups. Each student in the group is given a statement about the artwork being discussed (i.e., “The colors in this artwork are blended well,” “This artwork is messy,” or “The artist made interesting patterns”). Students can create arguments to support their statement to the other members in their group.
- For students struggling with listening carefully to others’ viewpoints and beliefs about art, have students practice being active listeners with a partner. One person gets 1 minute to talk about the artwork. When finished, the other partner must repeat what the first person said. Switch turns.
- For students finding it difficult to talk about their thought and feelings when looking at works of art, the teacher can have them write about Kandinsky’s art in journals.

EXTENSIONS AND RELATED LESSONS

- Have students create a book of objects that show warm and cool colors.
- Have students complete *Art Express*, Second Grade, Assessment Program, page 6.



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

Grade Level:	2
Grading Period:	4
Unit:	Drawing
Lesson Title:	A Whimsical Cityscape
Interdisciplinary Connections	Social Studies, Language Arts
Duration:	5 one-hour art classes
Grade Level Indicators:	A22C4, A23A1, A23A2, A23A3, A25D6

PRE-ASSESSMENT

Multiple Choice

1. What is the person called who designs buildings? **GLI A25D6**
 - a. a bird watcher
 - b. Picasso
 - c. Architect
 - d. a party planner

Answer: c

Short Answer:

2. Besides an architect what other artist we might find in our community? **GLI A25D6**

Possible answers: landscaper, advertiser, writer, illustrator, display designer, art teacher, photographer

4 Point Rubric

- 4 Student list 4 examples
- 3 Student list 3 examples
- 2 Student list 2 examples
- 1 Student list 1 example or is unable to respond

Extended Response:

3. Describe what you might draw in your artwork showing a downtown city scene. **GLI A25D6**

Possible answer: Tall skyscraper buildings, people waiting for a bus, a crowd of people walking, people going to work, etc

4 Point Rubric:

- 4 Student list 4 examples
- 3 Student list 3 examples
- 2 Student list 2 examples
- 1 Student list 1 example or is unable to respond

CLASSROOM EVIDENCE/LEVELS OF MASTERY**GLI A22C4** Create artworks based on observation of familiar objects and scenes in the environment.

Proficient:	Students are able to create artwork based on observation of objects and scenes in their community.
Emerging:	With peer and teacher assistance students are able to create artwork based on observation of objects and scenes in their community
Advanced:	Independently, students are able to create artwork based on observation of objects and scenes in their community'

GLI A23A1 Use details to describe objects, symbols and visual effects in artwork.

Proficient:	Students are able to use details to describe objects, symbols and visual effects in artwork.
Emerging:	With peer and teacher assistance students are able to use details to describe objects, symbols and visual effects in artwork.
Advanced:	Independently, students are able to use details to describe objects, symbols and visual effects in artwork.

GLI A23A2 Compare and describe the form, materials and techniques in selected works of art.

Proficient:	Students are able to compare and describe the form; materials and techniques in the selected works of Grooms, and Van Gogh.
Emerging:	With peer and teacher assistance students are able to compare and describe the form, materials and techniques in the selected works of Grooms, and Van Gogh.
Advanced:	Independently, students are able to compare and describe the form, materials and techniques in the selected works of Grooms, and Van Gogh.

GLI A23A3 Respond to the composition of artworks by describing how art elements work together to create expressive impact.

Proficient:	Students are able to respond to the composition of artworks by describing how art elements work together to create an expressive cityscape.
Emerging:	With peer and teacher assistance students are able to respond to the composition of artworks by describing how art elements work together to create an expressive cityscape.
Advanced:	Independently, students are able to respond to the composition of artworks by describing how art elements work together to create an expressive cityscape.

GLI A25D6 Identify and discuss artists in the community who create different art.

Proficient:	Students are able to identify and discuss artist in the community who create different art.
Emerging:	With peer and teacher assistance students are able to identify and discuss artist in the community who create different art.
Advanced:	Independently, students are able to identify and discuss artist in the community who create different art.

STANDARDS	Benchmark A	Benchmark B	Benchmark C	Benchmark D	GRADE 2 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. They identify the significant contributions of visual artists to cultural heritage. They analyze the historical, cultural, social and political contexts that influence the function and role of visual art in the lives of people.	Recognize and describe visual art forms and artworks from various times and places. 1. Place artworks and art objects in temporal order relating them to earlier times or the present. (A21A1)	Identify art forms, visual ideas and images and describe how they are influenced by time and culture. 2. Use historical artworks such as paintings, photographs and drawings to answer questions about daily life in the past. (A21B2)	Identify and describe the different purposes people have for creating works of art. 3. Identify and compare the purpose of art objects (e.g., masks, puppets, pottery and weaving from various cultures. (A21C3)	Place selected art exemplars chronologically in the history of Ohio, the U.S. or North America and describe how they contribute to and reflect the time period. 4. Distinguish the artistic style and subject matter in the artworks of two or more visual artists from local, regional or state history. (A21D4)	
2. CREATIVE EXPRESSION AND COMMUNICATION: Students create artworks that demonstrate understanding of materials, processes, tools, media, techniques and available technology. They understand how to use art elements, principles and images to communicate their ideas in a variety of visual forms.	Demonstrate knowledge of visual art materials, tools, techniques and processes by using them expressively and skillfully. 1. Demonstrate increasing skill in the use of art tools and materials. (A22A1)	Use the elements and principles of art as a means to express ideas, emotions and experiences. 2. Establish and communicate a purpose for creating artworks. (A22B2) 3. Identify, select and use art elements and principles to express emotions and produce a variety of visual effects. (A22B3)	Develop and select a range of subject matter and ideas to communicate meaning in 2-D and 3-D works of art. 4. Create artworks based on observation of familiar objects and scenes in the environment. (A22C4) 5. Compare the subject matter and ideas in their own artworks with those in the works of others. (A22C5) 6. Demonstrate flexibility in their designs, representational drawings and use of art materials. (A22C6)	Recognize and use ongoing assessment to revise and improve the quality of original artworks. 7. Begin to revise work to a level of personal satisfaction. (A22D7)	
3. ANALYZING AND RESPONDING: Students identify and discriminate themes, media, subject matter and formal technical and expressive aspects in works of art. They understand and use the vocabulary of art criticism to describe visual features, analyze relationships and interpret meanings in works of art. Students make judgments about the quality of works of art using the appropriate criteria.	Identify and describe the visual features and characteristics in works of art. 1. Use details (e.g., tilted objects, yellow sun or striped shirt) to describe objects, symbols and visual effects in artworks. (A23A1) 2. Compare and describe the form, materials, and techniques in selected works of art. (A23A2) 3. Respond to the composition of artworks by describing how art elements work together to create expressive impact. (A23A3)	Apply comprehension strategies (e.g. personal experience, art knowledge, emotion, perceptual and reasoning skills) to respond to a range of visual artworks. 4. Use context clues to identify and describe the cultural symbols and images in artworks. (A23B4)	Contribute to the development of criteria for discussing and judging works of art. 5. Recognize the difference between assessing the quality of artwork and their personal preferences for a work. (A23C5)		
4. VALUING THE ARTS/ AESTHETIC REFLECTION: Students understand why people value visual art. They present their beliefs about the nature and significance of selected artworks and the reasons for holding these beliefs. Students reflect on and respect diverse points of view about artworks and artifacts.	Apply basic reasoning skills to understand why works of art are made and valued. 1. Create and communicate a definition of art. (A24A1)	Form their own opinions and views about works of art and discuss them with others. 2. Compare different responses (e.g., parent, peer, teacher and artist) to the same work of art. (A24B2) 3. Listen carefully to others' viewpoints and beliefs about art. (A24B3)	Distinguish and describe the aesthetic qualities in works of art. 4. Talk about their thoughts and feelings when looking at works of art. (A24C4)		
5. CONNECTIONS, RELATIONSHIPS AND APPLICATIONS: Students connect and apply their learning of visual art to the study of other arts areas and disciplines outside the arts. They understand relationships between and among concepts and ideas that are common across subjects in the curriculum. Students recognize the importance of lifelong learning and experience in visual art.	Demonstrate the relationship the visual arts share with other arts disciplines as meaningful forms of nonverbal communication. 1. Use visual art materials to express an idea from a song, poem, play or story. (A25A1)	Use the visual arts as a means to understand concepts and topics studied in disciplines outside the arts. 2. Compare and contrast the importance of visual artists to society with the importance of explorers, inventors or scientists. (A25B2)	Create and solve an interdisciplinary problem using visual art processes, materials and tools. 3. Construct a 3-D model to represent a topic or theme from another subject area (e.g., model of a scene from history or the life story of historical figure such as Abraham Lincoln, Harriet Tubman or Susan B. Anthony). (A25C3)	Describe how visual art is used in their communities and world around them and provide examples. 4. Share artwork from a resource in their communities and describe its cultural context. (A25D4) 5. Describe ways they use visual art outside the classroom and provide examples. (A25D5) 6. Identify and discuss artists in the community who create different art. (A25D6)	

SUGGESTED TEACHING STRATEGIES AND ACTIVITIES

Product:	A Whimsical Cityscape
Materials/Media:	<ul style="list-style-type: none"> • 6" x 9" manila or gray paper • 12" x 18" white paper • 16," x 20" blue construction paper • Construction paper for clouds and sun • Black sharpie markers, • Colored markers (markers that are drying out work great), • Scissors, paint brushes, • Small containers for water, water, , glue, • 3D O's, • Artist Example – Red Grooms (Appendix A-70) • Student Handout- Skyscrapers Poetry (Appendix A-71). • Student Handout- City Contours (Appendix A-72)
Theme/Culture:	Cityscape
Resources:	<p><i>Art Express</i></p> <ul style="list-style-type: none"> • <i>What do you Hear?</i> Grade two (Blue book) p. 24. • Assessment program, Grade two (Blue book) p. 69 worksheet. • Grade four (Purple book) - Teacher's edition pages: 16-19, 68-69, and 88-89. <p>Book</p> <ul style="list-style-type: none"> • <i>The Sculptor's Eye</i> by Jan Greenberg and Sandra Jordan
Vocabulary:	Cityscape, Contour, Skyline, Red Grooms
Processes/Procedures:	<p>Day One</p> <ol style="list-style-type: none"> 1. Teacher begins by reading poems about the city. (Appendix A-71) 2. Explain to students that we will be making a cityscape. 3. Pass out <i>Art Express</i> purple books page 68 and 69 read about cityscapes. Turn to page 18 and 19, and compare cityscapes and landscapes. 4. Display the work of artist Red Grooms, <i>Looking along Broadway toward Grace Church</i>, 1981 (Appendix A-70). 5. Look at Red Grooms cityscape, ask students to compare this cityscape to the cityscape of Van Gogh in the <i>Art Express</i> purple book-pages 68-69. 6. What kind of materials did the artists use to create their work? 7. Ask students which cityscape they like the best and why? 8. What kind of things do we see in the city? (Buildings, cars, lights, etc). See the <i>Art Express Purple book-</i> pages 88-89. 9. Explain that a building is designed by a person who is called an architect. The style of the building they design is called architecture. 10. Ask students to think of other artists in the community who create different art: Possible answers: landscaper, advertiser, writer, illustrator, display designer, art teacher, photographer etc. 11. It is time to create our cityscape. 12. Teacher will pass out 12x18 white paper. Have students put their names on the back of the paper. 13. Tell students that we will work with our paper tall way. 14. Explain to students that they need to copy the lines that you make. 15. First we will create a street with intersections along the bottom of the paper.

	<ol style="list-style-type: none"> 16. With a pencil teacher will model drawing a horizon line along the bottom fourth of the paper. Explain that a horizon line is the line that separates the sky from the ground. Inform students that we need to draw this line light because it will be erased later. 17. Have students draw their horizon line across their paper. 18. Next teacher will draw a wide open shallow V shape that skims just below the horizon line from one edge of the paper to the other. 19. Students will copy. 20. Next teacher draws a flowing upside down V that is much smaller than and not as shallow as the one touching the horizon line. 21. Students will copy. 22. Repeat step 15 at the right and left sides. 23. Point out that we have just created a intersecting street for our cityscape 24. Have students trace the lines that define the street (with a black sharpie and erase the pencil line that created the original horizon line. Point out that we now have a new horizon line that is curved. 25. Collect pencils from students. Explain that from this point we'll use a black sharpie. 26. Explain that with this project we are not trying to make a realistic drawing and therefore are not looking for perfect lines, we will use marker because the lines we make we want to keep. 27. Also explain that if we make a line we didn't mean to make, we are going to think like an artist and make it part of our drawing. This is called problem solving. 28. So before you make any marks really think about what you want to draw and where you want them. 29. Ask students what is a skyscraper? Possible answer: very tall buildings found downtown. Refer to Red Grooms work Discuss what you see and how different it may be from realistic buildings. 30. Explain to students they will watch as you begin your buildings 31. Show students how to make a few short buildings first along the horizon line. Add signage, windows and doors. 32. Next explain that we will create a skyline. Explain that a skyline is the line that is created by the top buildings against the sky. 33. Teacher assures students that if our buildings aren't so straight that it is fine we are looking to make it fun. 34. Teacher now models how to draw contour of buildings and skyscrapers-see handout (Appendix A-72) together study the handout of the <i>2000 edition of the World Almanac and the city of Columbus</i>. This handout will show a variety shapes to choose from for the tops of buildings. 35. Teacher draws tall buildings behind the short buildings making sure to make a few of the buildings a little more on the whimsical side than others. 36. Add a side view to one or two of the tall building. 37. Students continue to observe as teacher models drawing the contour of three or four tall buildings across the page. 38. Have students now begin to draw their buildings. 39. Collect projects and explain we will finish next week. <p>Day Two</p> <ol style="list-style-type: none"> 1. Explain that today we will begin drawing details on our Cityscape. 2. Ask students to brainstorm details ideas for our cityscape.
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	<ol style="list-style-type: none"> 3. Ask students: “When we look at a building how do the windows look?” Possible response-nice neat even rows, the windows are the same size, some windows may be round or have an arch. 4. Teacher will model how to put in windows and some detail. Students observe teacher demonstration 5. Explain that the open spaces around the streets are parks and grassy areas. Add tiny parks, trees, bushes, people coming and going, etc. 6. Inform students that they don’t have to copy the building on the handout or on teacher example. Students can take parts from some, add to others and create their own buildings. 7. Now students are free to finish designing their cityscape using a sharpie marker. Remind students to think about where they want their lines to go before making them. Teacher explains that once their lines are on the paper it becomes part of the art. If a student happen to make a mark where they don’t want it remind students they will need to think like an artist and turn that mark into something else in their drawing. Ask students: “What is this is called?” Answer: problem solving”. 8. Teacher will circulate assisting students as needed. 9. Collect projects and put away for next week. <p>Day Three</p> <ol style="list-style-type: none"> 1. Teacher explains to students that our project will be mostly black and white we will add very little color. 2. Have students fill in their people with a black sharpie marker (no features however student can choose to add details such a hats, a brief case in someone’s hand, someone walking their dog). 3. Outline all other objects, buildings, and color in windows with a black marker. 4. Have students make a list of city sounds (honking horns, people talking, loud sirens, etc) in their sketchbooks. Have students make 3-4 complete sentences using the words they came up with. 5. Have a student explain what a complete sentence consists of (begins with a capital letter, makes sense in the middle, punctuation at the end.) 6. Collect projects and put away for next week. <p>Day Four</p> <ol style="list-style-type: none"> 1. Teacher models coloring technique. 2. Select three or four buildings to color in with colored markers (markers that are drying out work best for this project) 3. Explain when selecting the buildings to color they must leave a black and white building between them. 4. Choose a couple vehicles to color; everything else remains black and white. 5. Using a brush wet with a little water paint over marker colored areas to give a watercolor effect. 6. Students may now select areas to color. 7. After students have finished coloring with marker pass out very little water and brushes for painting over marker areas. Caution students not to use too much water. 8. Put on the drying rack for next week. 9. Clean up
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	<p>Day Five</p> <ol style="list-style-type: none"> 1. Teacher will demonstrate how to cut out top contour line of building leaving black lines. Remind students that the contour line is the outside line around the perimeter of our buildings. 2. Teachers will pass out projects and scissors. 3. Students will cut out their buildings. 4. Students will watch teacher demonstrate how to draw a few more buildings using 6" x 9" manila or gray paper add windows with black marker. 5. Teacher will cut buildings out and glue them to the back of the cityscape; this will add more buildings to the background. 6. Teacher glues whole project to 16" x20" blue construction paper off center with a little more blue towards the top and models how to add a collage sun (optional-use a 3D O's to make the sun stand out) and glue clouds to the background. When making the sun and clouds paper can be torn or cut this will be the teacher's preference. 7. Teacher will glue student's project to 16" x 22" blue papers off centered with a little more blue toward the top. Supply students with paper to create their own collage suns and clouds. 8. Teacher may choose to have students copy their sentences they wrote about city sounds on good paper to display with their art, or have the class collaborate on writing a class poem about city sounds. 9. Teacher will display students 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 support students in creating artworks based on observation of familiar objects and scenes in the environment, provide them with photographs of buildings in their neighborhood.
- For students who are struggling with using details to describe objects, symbols and visual effects in artwork, have student describe to the teacher exactly what they see in a selected print. The teacher can elaborate on their answers with art vocabulary.
- For students having difficulty comparing and describing the form, materials and techniques in the works of Grooms and Van Gogh, the teacher can have students experiment with a variety of media. Students can create a chart with sections showing the different effects (i.e. pastels, paint, colored pencil, marker...). Students can use this as a reference to compare to artworks.
- To assist students with responding to the composition of artworks by describing how art elements work together to create an expressive cityscape, create small groups and assign each group an art element. Working with others for 5 minutes, students can discuss the effect their element has on the overall composition and share with the rest of the class.
- For students struggling with identifying and discussing artists in the community who create different art, the teacher can gather information about different art careers, have students read, and ask them present what they have learned to the rest of the class.

EXTENSIONS AND RELATED LESSONS

- Have students sketch a picture of their neighborhood.
- Teach lesson in *Art Express Red book: In the Studio*, page 111.

2nd Grade: Collage: *Picasso Portrait Collage: Artist Biography*



Artist Name: Pablo Picasso

1881-1973: Spanish

Birthday: October 25th

Pablo Ruiz Picasso, the Spanish Cubist Painter and Sculptor, was born in 1881 in Malaga, Spain. The son of a drawing teacher, Picasso was to become more famous than artist ever before, dominating western art in the 20th Century.

The Blue Period was triggered at this time by a close friend's suicide in a Parisian Café. Picasso's Blue Period paintings depict blue isolation and urban squalor.

The Rose Period was inspired by *The Circus Meddrano* in Paris with its colorful performers in 1905. Picasso used rose, yellow ochre, and grey. He portrayed the performers softer and more delicate. The Art dealer Ambroise Vollard bought most of his Rose works releasing him from financial worry. *Garçon a la pipe* (Boy with a Pipe) from the Rose period, recently sold for \$93,000,000 in New York!

Picasso's association with George Braque during 1909-13 led to the most important art movement since the renaissance, **Cubism**. Deeply impressed by Cezanne and Iberian Sculptures at the Louvre, Picasso experimented with geometrical form and painted *Les Femmes d'Alger*, his first cubist work: geometric form fragmented and abstracted. In 1912 he started to incorporate newspaper print, postage stamps and other material into his work, a style called collage. In 1915 he produced Neo Classical Line drawings in the style of Ingres. After the First World War his focus on Cubism gave way to a more stylistic existence. Picasso continued his prolific work in painting, drawing, prints, ceramics, and sculpture until **his death on April 8, 1973**.

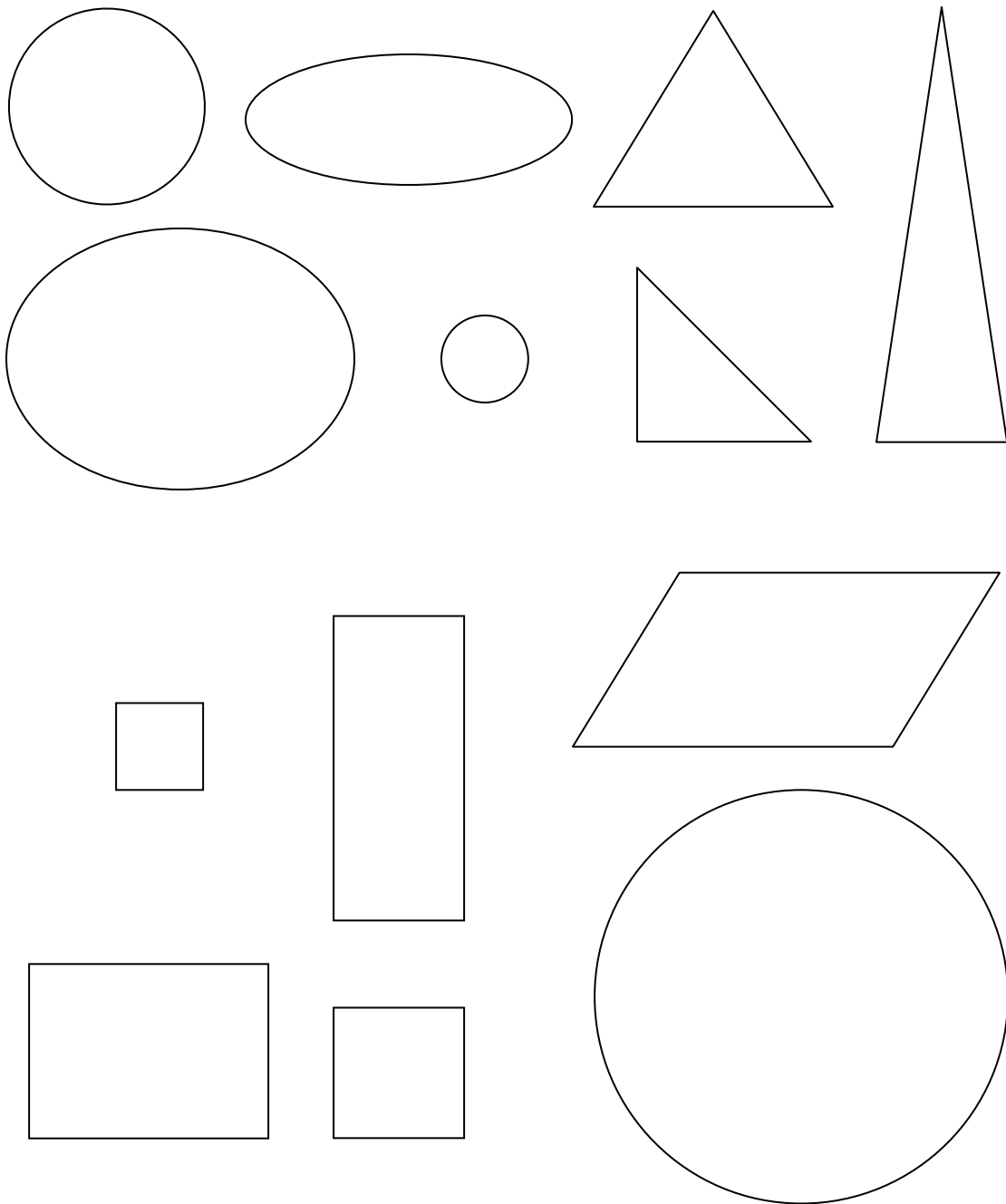


From: <http://www.sapergalleries.com/PicassoPhotoPortrait.jpg>
From: <http://popartuk.com/art/pablo-picasso/bio.asp>

2nd Grade: Collage: *Picasso Portrait Collage*: Student Handout

(Copy onto bright colored paper)

Shapes

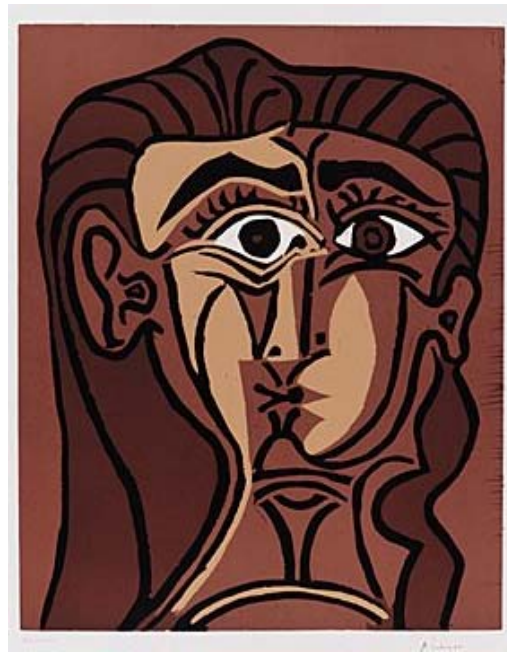


2nd Grade: Collage: *Picasso Inspired Portrait Collage*: Student Handout

Picasso Portraits



www.news-antique.com



www.boisseree.com



www.nzine.com



www.homeoint.org/morrell/images/picasso2.jpg

2nd Grade: Collage: *Picasso Inspired Portrait Collage*

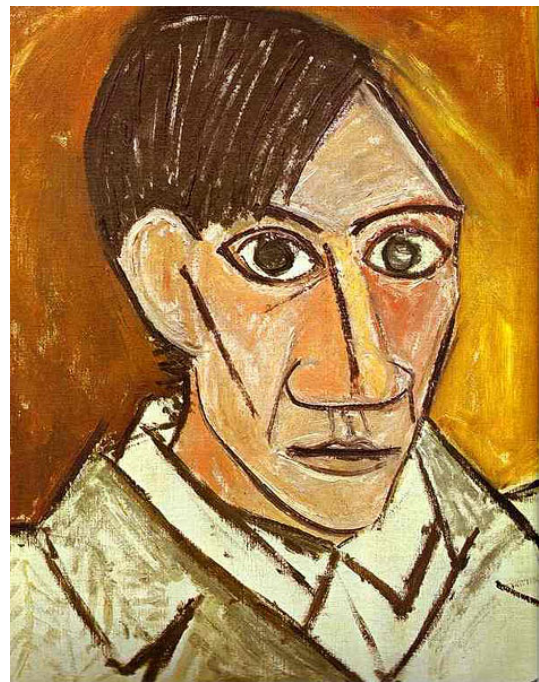
Student Handout: Picasso Portraits



www.londonprintfair.com



<http://teachers.westport.k12.ct.us/artsmarts>



From: http://www.sanford-artedventures.com/study/images/portrait_abstract.jpg

From: http://www.artquotes.net/masters/picasso/picasso_selfport1907.jpg

2nd Grade: Textiles Part 2: *Navajo Pouches*: Student Handout

Navajo Symbols

Petroglyphs - North American



	Combinations		Incorporations	
	A	B	C	D
1				
2				
3				
4				
5				
6				
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8				
9				
10				

From: www.crystalinks.com/petrosymbols.gif
 From: www.johnpratt.com/.../incorporation.jpg

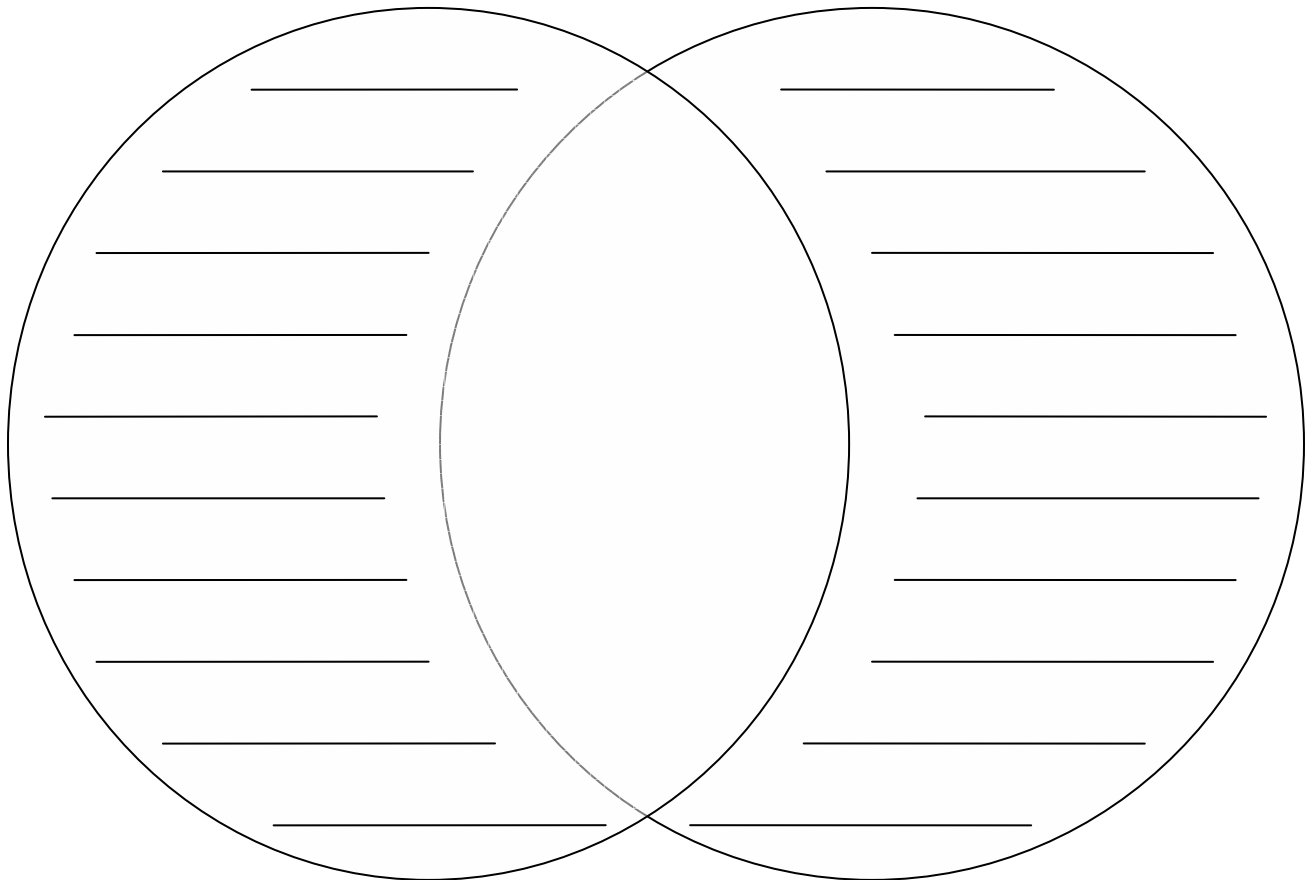
2nd Grade: Collage/ Construction: *Totem Shields*: Student Handout

“Venn Diagram”

Name: _____ Rm: _____ Date: _____

**Native American
Shields**

**European
Shields**



2nd Grade: Collage/ Construction: *Totem Shields*: Student Handout

Animal Characteristics & Meaning

(1 of 1)

Alligator	Maternal, revenge oriented quickness, aggression, and basic survival instincts.
Ant	Group minded, determination, patient, active, and industrious
Bat	Rebirth, longevity, secrecy, initiation, good listener, and long life
Bear	Industrious, instinctive, healing, power, sovereignty, guardian of the world, watcher, courage, will power, self-preservation, introspection, and great strength
Beaver	Determined, strong-willed, builder, overseer, and protector
Bee	Organized, industrial, productive, wise, community, celebration, fertility, defensiveness, obsessive nature, and enjoys life
Buffalo	Sacredness, life, great strength, abundance, gratitude.
Butterfly	Metamorphosis, transformation, balance, grace, ability to accept change
Cat	Guardianship, detachment, sensuality, mystery, magic, and independence
Cheetah	Swiftness, insight, focus
Cobra	Swift and decisive
Coyote	Stealth, mischief, trickster, intelligent, clowning around, ability to recognize mistakes.
Crab	Good luck, protection and success
Crow	Justice, shape shifting, change, creativity, spiritual strength, energy, community sharing, and balance
Deer	Compassion, peace, intellectual, gentle, caring, kind, subtlety, gracefulness, femininity, gentleness, innocence, and seller of adventure
Dog	Noble, faithful, loyal, teaching, protection, and guidance
Dove	Cross-world communication, spirit messenger, peace, gentleness, love
Dragonfly	Flighty and carefree, strong imagination, higher aspirations.
Eagle	Divine spirit, sacrifice, connection to creator, intelligence, renewal, courage, illumination of spirit, healing, creation, freedom, and risk-taker
Elephant	Strength, power, affection, loyalty, royalty, and wisdom
Falcon	New beginnings, adventure, passionate, and leadership.
Fish	Graceful, slyness, open-minded, quick to change one's mind.
Fox	Cunning, agility, quick-witted, diplomacy, wildness, feminine magic of camouflage, shape shifting and invisibility
Frog	Water energy, cleansing, rebirth, sensitivity, medicine, hidden beauty, peace, adaptability, poor character judgment and power

2nd Grade: Collage/ Construction: *Totem Shields*: Student Handout

Animal Characteristics & Meaning

(1 of 2)

Giraffe	Communication, intuition, attaining the unreachable, seeing the future
Goat	Surefootedness, stubbornness, independence, diligence, lack of foresight
Hawk	Messenger, intuition, victory, healing, nobility, recollection, cleansing, visionary power, and guardianship
Horse	Freedom, stamina, mobility, the land, travel, power, and freedom
Lion	Family, strength, energy, courage, guardian and protector
Lizard	Conservation, vision, self-protection, hidden defenses.
Monkey	Ability to change the environment, health, success
Moose	Headstrong, longevity, steadfastness, and wisdom
Mouse	Scrutiny, order, organizer, and an eye for details
Otter	Playful, friendly, dynamic, joy, helpfulness, and sharing
Owl	Deception, clairvoyance, insight, messenger,
Parrot	Communication, beauty, guide for wisdom, mockery, thinking before speaking
Peacock	Immortality, dignity, and self-confidence
Rabbit	Fear, timidity, nervousness, humility, rebirth,
Raccoon	Curiosity and cleanliness
Raven	Introspection, courage, self-knowledge, magic
Rooster	Vanity, likes to be showered with gifts and attention, early riser, settling for nothing less than the best
Seahorse	Confidence and grace
Seal	Love, longing, dilemma, active imagination, creativity

2nd Grade: Collage Part 2: *Safari in Wood*: Artist Biography (1 of 2)



Artist Name: Elijah Pierce

1892-1984: American

Birthday: March 5th

Elijah Pierce was born the youngest son of a former slave on a Mississippi farm on March 5, 1892. He began carving at an early age when his father gave him his first pocketknife.

His uncle, Lewis Wallace inspired and instructed him in the art of carving. Uncle Lewis taught Elijah how to work with wood, what kind of wood to use, and how to enjoy carving. By age seven, Elijah Pierce began carving little wooden farm animals.

As a child, Pierce loved to go out into the woods by the creek bank with his dog to fish and to whittle

animals or other small figurines from wood scraps he'd find on the forest floor.

Pierce enjoyed giving away his carvings to the kids in school and thus he began his lifelong practice of giving away his carved pieces to people who admired his work or to people he felt could benefit from it.

Eventually, Pierce decided to join the migration to Danville Illinois, a city in the north. There Pierce met Cornelia Houston who would become his second wife. Cornelia was from Columbus, Ohio. When Cornelia returned to Columbus in 1923, Pierce missed her greatly and he followed her there. They were married in September 1923.

During his marriage with Cornelia, Pierce found work as a barber and began to carve wood seriously. During the late 1920's, Pierce carved a small elephant for Cornelia's birthday. She liked it so much that he promised her an entire zoo. He began



2nd Grade: Collage Part 2: *Safari in Wood*: Artist Biography (2 of 2)

Elijah Pierce

carving animals in earnest and many were sold or given away. For Pierce, these individual animal carvings each had their own story. They represented the beasts of Genesis or creatures from the folktales of Pierce's youth.

By the early 1930's, he began mounting his three-dimensional figures on cardboard or wooden backgrounds. In 1932, Pierce completed the Book of Wood which he considered his best work. The book was originally carved as individual scenes and tells the story of Jesus carved in bas-relief. Cornelia and Elijah held "sacred art demonstrations" to explain the meaning of the Book of Wood. Panels from the Book of Wood are currently on display at the Columbus Museum of Art in the Eye Spy exhibit.

Cornelia Pierce died of cancer in 1948 at the age of sixty-one. In 1951, Pierce became self-employed with the opening his own barbershop at 483 E. Long St. A year later, he married Estelle Greene who was then forty-six. They complemented each other and Pierce's work as an artist and lay minister continued to grow.

His barbershop on Long Street was a hospitable gathering place. Customers would come not only for haircuts, but to discuss the news of the day. Pierce was quite engaged in the life of the local community and of the nation. His secular carvings show his love of baseball, boxing, comics and the movies. They also reflect his interest in national politics and his appreciation for American heroes who fought for justice and liberty. Through his carvings Pierce told his own life story and chronicled the African-American experience. He also carved stories with universal themes. He seldom distinguished the race of his figures - he thought of them as everyman.

It wasn't until the early 1970's that Pierce became known outside the local community. Boris Gruenwald, a sculptor and graduate student at Ohio State University, discovered Elijah Pierce's work in a Columbus YMCA exhibition organized several important Within a few years Pierce was known both nationally and internationally in the world of folk art. Pierce participated in exhibitions at galleries in New York, Yugoslavia and other parts of the world

Elijah Pierce died May 7, 1984. The people who knew him all said that what they will remember most is the kind, gentle, and humorous man who was a friend, a spiritual advisor, and a mentor to so many.

The Columbus Museum of Art now owns the vast majority of Pierce's carvings - over 300 pieces.

From: www.cscce.edu/ElijahPierce/bio.htm

2nd Grade: Collage: *Safari in Wood*: Artist Example



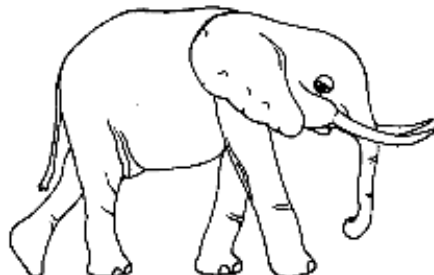
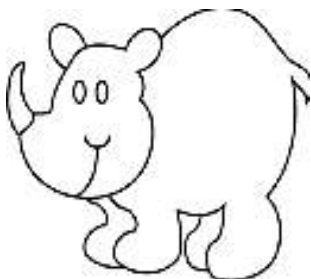
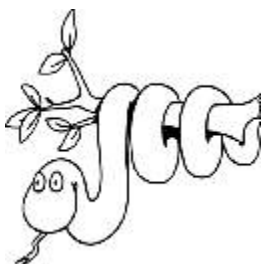
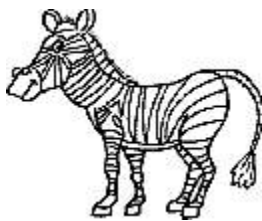
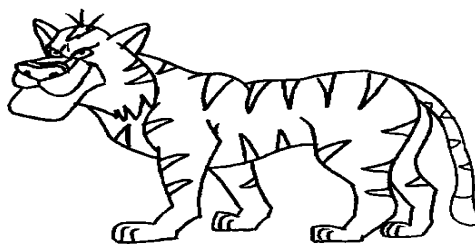
From: <http://www.lindsaygallery.com/lingbilledduck6x12x1.5-450.jpg>

2nd Grade: Collage: *Safari in Wood*: Artist Example



From: www.uky.edu/.../Top50/50/pages/Pierce_jpg.htm

2nd Grade: Collage: *Safari in Wood*: Student Handout



2nd Grade: Collage: *Safari in Wood*: Artist Biography

William Hawkins

William Hawkins was born and raised in rural Kentucky, and at the age of 26 he moved to Columbus, Ohio and worked at a variety of jobs through his long life. He had begun making art as a boy, but it wasn't until the 1970s that he began to prolifically create the body of work he would become known for.

Bold, vigorous images result from Hawkins's technique and materials. He used cast-off remnants of house paint and a single brush that, when it wore down, he didn't bother to replace and used it as a stick to push the paint around on his surface. Collage and the incorporation of found objects characterize Hawkins's work, as does his ubiquitous, bold signature and painted frames. Hawkins's work was noticed by the artist Lee Garrett who entered one of his pieces in the 1982 Ohio State Fair, which won first prize in the amateur division. Hawkins statue as an artist has grown considerably since then, and his work is now part of many private collections and museums throughout the United States.

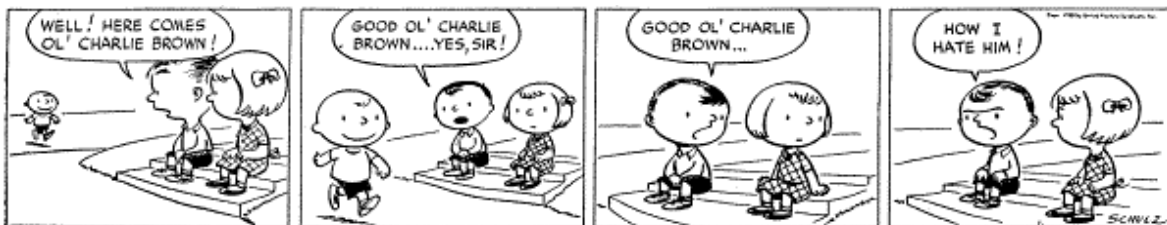
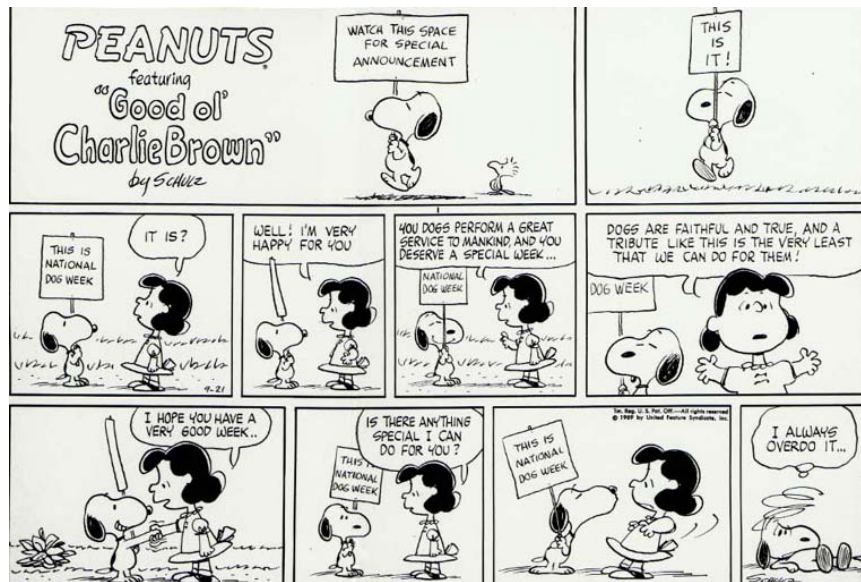
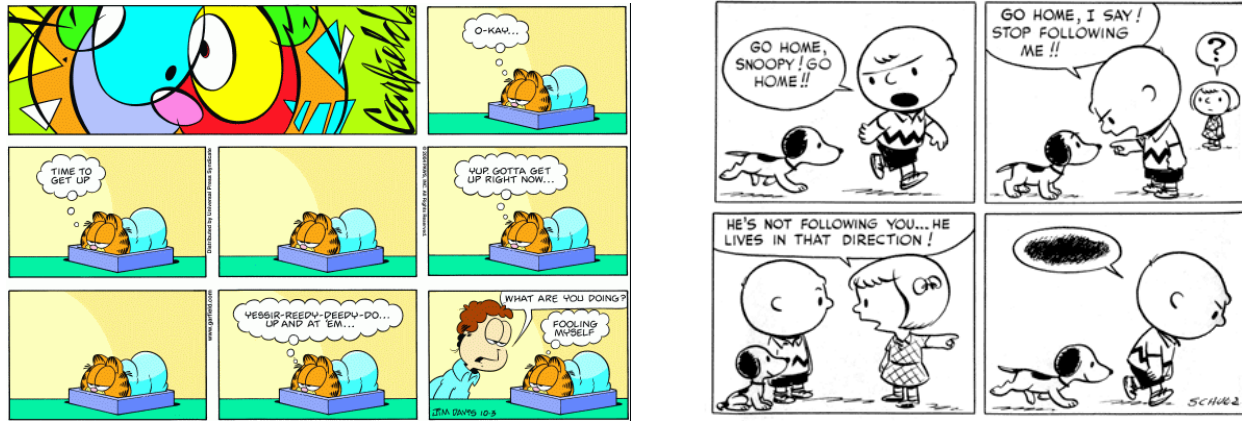
From:

www.petulloartcollection.org/data/artwork



2nd Grade: Storyboard: *My Super Hero*

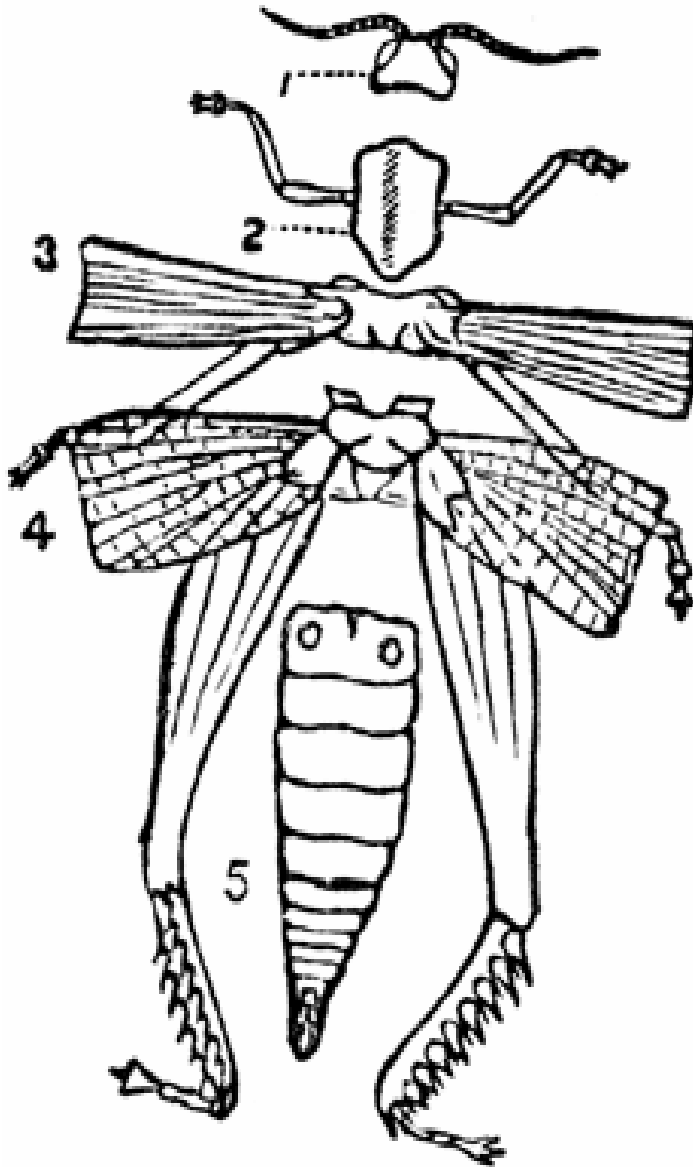
Student Handout



2nd Grade: Printmaking: *Insects*: Student Handout
(Enlarge 115 %)

Name: _____ Room: _____

Parts of an Insect



1: The head with eyes and antennae.

2: First segment is the thorax.

3: The second segment of the thorax with pair of legs and wings.

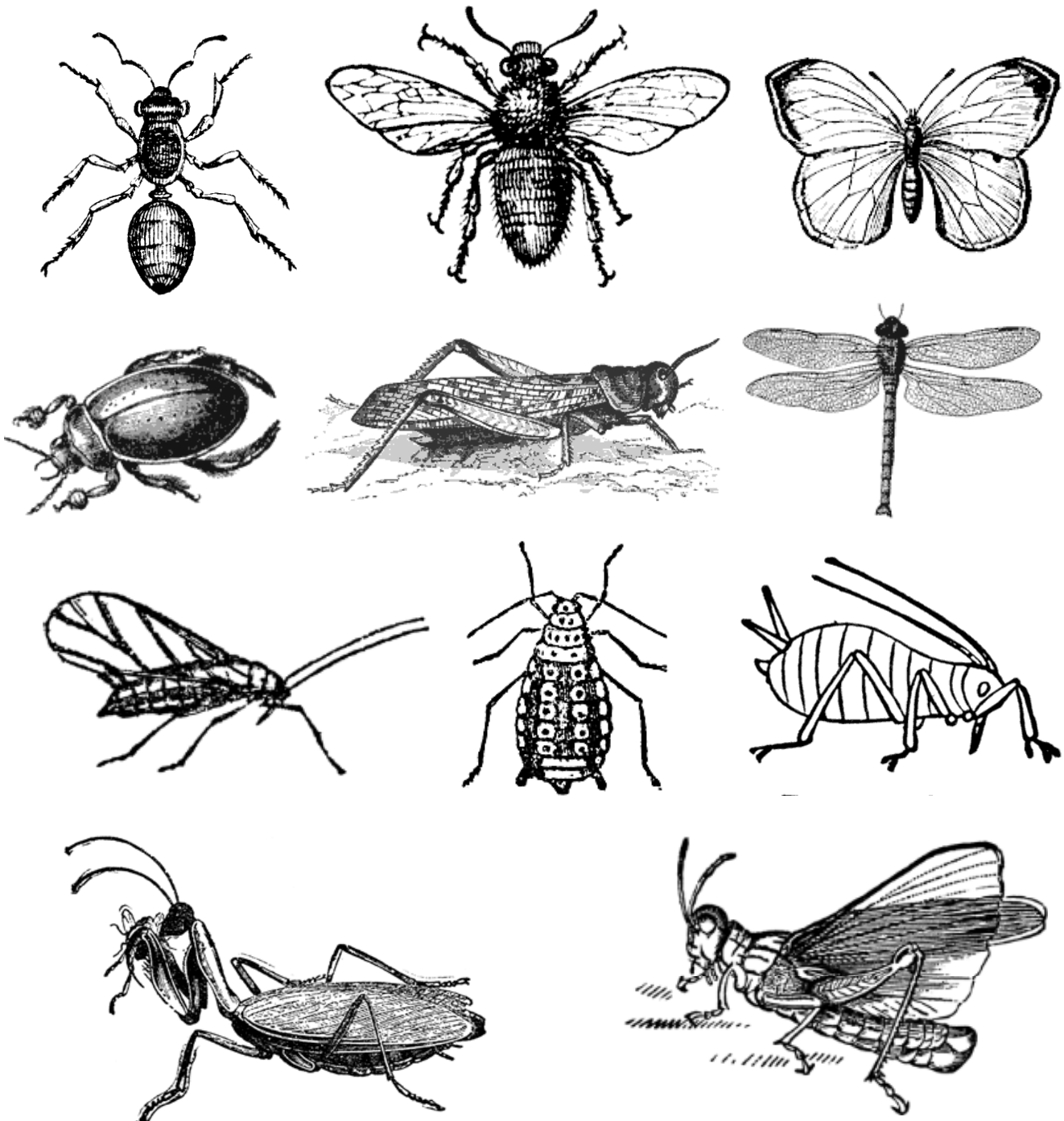
4: The third segment of the thorax with pair of legs and wings.

5: Abdomen with no legs.

Source: First Book on Analytic Anatomy, Physiology and Hygiene, Calvin Cutter
From: http://etc.usf.edu/clipart/22400/22403/insect_22403.htm

2nd Grade: Printmaking: *Insects*

Student Handout



From: <http://etc.usf.edu/clipart/searchEverything.php?page=10&term=insects>

2nd Grade: Painting: *In the Style of Kandinsky*: Artist Biography



Artist Name: Wassily Kandinsky

1866-1944: Russian

Birthday: December 16th

Wassily Kandinsky, Russian painter, pioneer of abstract expressionism, graphic artist and writer was born in Moscow. Kandinsky spent his early childhood in Odessa, learning the piano and cello. Music becoming a strong influence in his work, later he wrote about the comparisons between music and painting.

Originally Kandinsky had studied law and economics at the University of Moscow. After a visit in 1895 to an exhibition of French impressionist paintings in Moscow, Kandinsky decided to become a painter.

Kandinsky traveled widely visiting Italy, The Netherlands, North Africa, including visits to Paris where he took in the art of Paul Gauguin, the Neoimpressionists, and Fauvism (the forceful use of brilliant colors).

Kandinsky felt that his real job as an artist was expressing ideas and emotions. He believed that communication through painting was similar to communication with music.

In 1911, Kandinsky and Franz Marc the German painter (see The Mandrill) created The Blue Rider expressionist group so named as Kandinsky loved blue and Franz Marc's loved horses! (ex. Little Yellow Horses).



From: http://www.facade.com/celebrity/photo/Wassily_Kandinsky.jpg

2nd Grade: Painting: *In the Style of Kandinsky*: Student Handout

Name: _____ Room: _____

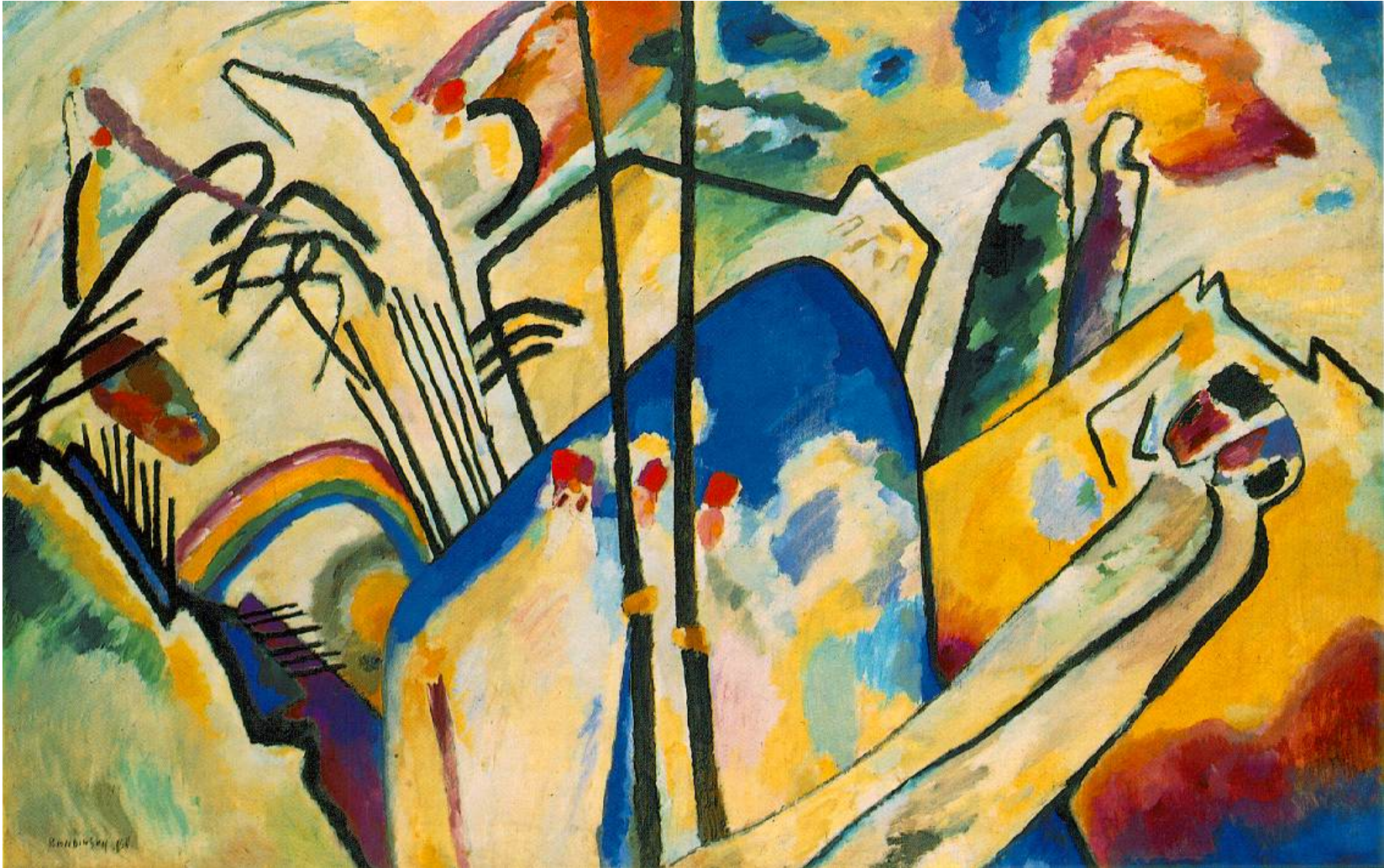
Happy Line	Angry Line
Excited Line	Zig-Zag
Broken Line	Bumpy Line
Wavy Line	Sharp Line
Bent Line	Hairy Line

2nd Grade: Painting: *In the Style of Kandinsky*: Artist Examples



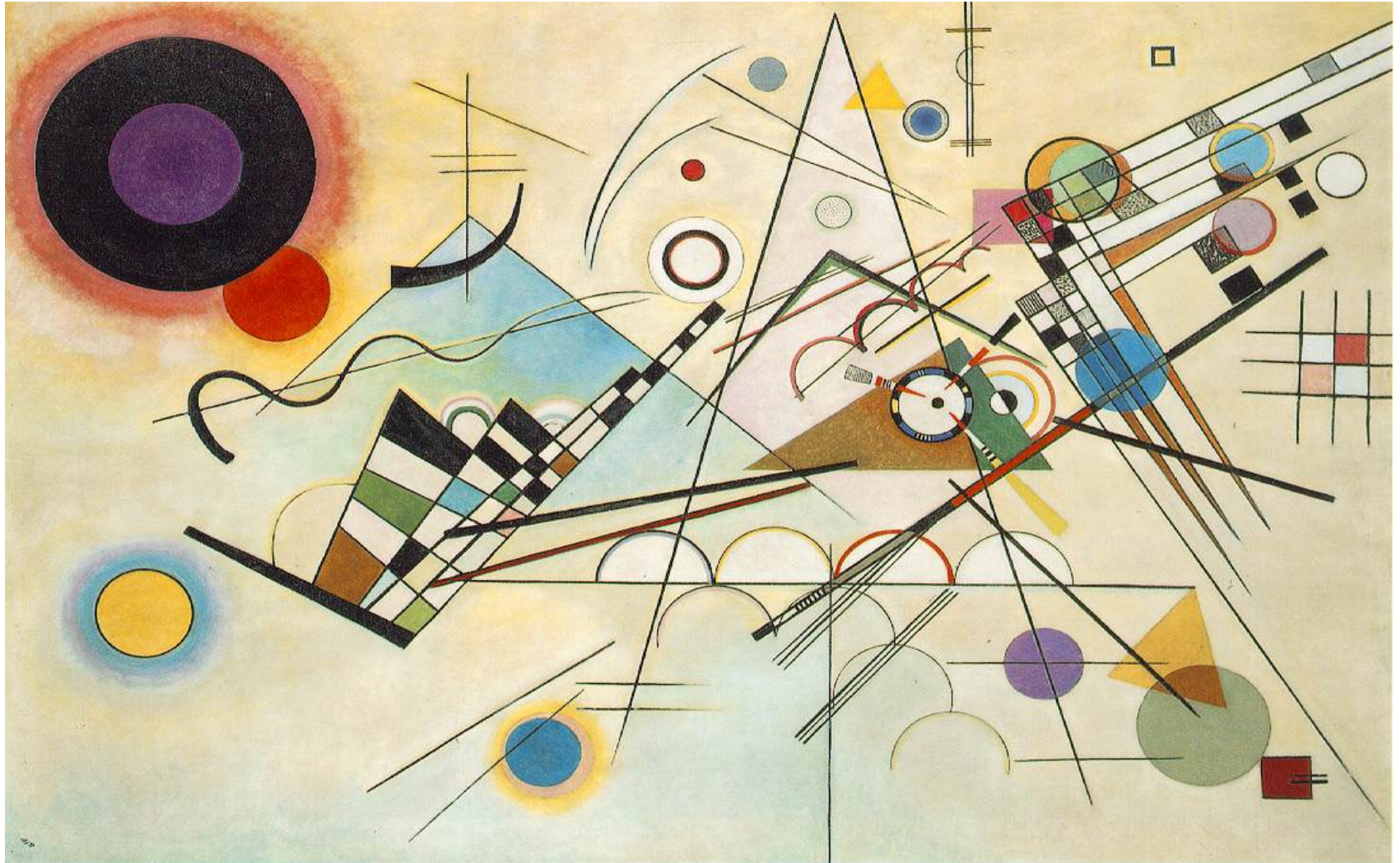
From: http://www.facade.com/celebrity/photo/Wassily_Kandinsky

2nd Grade: Painting: *In the Style of Kandinsky*: Artist Examples



From: <http://www.eleves.ens.fr/home/jleroux/kandinsky/kandinsky.comp-4.jpg>

2nd Grade: Painting: *In the Style of Kandinsky* Artist Examples



Composition VIII

From: <http://www.eleves.ens.fr/home/jleroux/kandinsky/kandinsky.comp-8.jpg>

2nd Grade: Drawing: *A Whimsical Cityscape: Artist Example*

Red Grooms - *Looking along Broadway toward Grace Church*



From: www.clevelandart.org/museum/collect/world/high05.html

2nd Grade: Drawing: *A Whimsical Cityscape*

Student Handout: Skyscraper Poetry

Sky Scrape/City Scape

Sky scrape,
City scape,
Steel bone,
Cloud crown,
Smog gown,

Hurry up,
Hurry down.

Jane Yole

Skyscraper

Skyscraper, skyscraper,
Scraper me some sky:
Tickle the sun
While the stars go by.

Tickle the stars
While the sun's climbing high,
Then skyscraper, skyscraper
Scrape me some sky.

Dennis Lee

Skyscrapers

Do skyscrapers ever grow tired
Of holding themselves up high?
Do they ever shiver on frosty nights
With their tops against the sky?
Do they feel lonely sometimes
Because they have grown so tall?
Do they ever wish they could lie right down
And never get up at all?

Rachel Field

2nd Grade: Drawing: *A Whimsical Cityscape*

Student Handout: City Contours

