

VISUAL ART

Grade 2 **Table of Contents**

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Key Concepts

Based on the *California State VAPA Standards*
(found in the *Core Learnings* at the end of this section)

Grade 2 Visual Art

Vocabulary: balance, bi-lateral symmetry, radial symmetry, asymmetry, warm colors, cool colors, neutral colors, stencil, print template, illusion of depth (space), weaving, dovetailing, splicing, overlapping, transparent, opaque, contrast, space

Name and Identify: 1.1; 1.2; 1.3

- Bi-lateral and radial symmetry
- Warm colors (red, orange, and yellow), cool colors (blue, green and purple or violet) and neutral colors (black, brown, white and gray)
- Patterns in nature, the environment and works of art
- Contrast

Distinguish: 5.1

- Symmetry and asymmetry
- Positive and negative space
- Light and dark, solid and transparent, large and small in works of art

Demonstrate Skill: 2.1; 2.2; 2.3; 2.4; 2.5, 5.2

- Design a print plate and print multiple copies.
- Join pieces of art material together by weaving, dovetailing, folding, splicing and stapling.
- Manipulate objects in works of art by using placement, overlapping, size differences to show understanding of distance and contrast.
- Draw and paint expressive portraits using warm and cool colors to create a mood, or to show emotion.
- Draw and paint portraits to demonstrate understanding of bi-lateral symmetry.
- Arrange objects in collages demonstrating radial symmetry.
- Use watercolor paints by adding varying amounts of water to create levels of transparency.
- Use tempera by creating opaque shapes with distinct edges.

Use Visual Art Vocabulary: 3.1; 3.2; 3.3; 4.1; 4.2; 4.3; 4.4; 5.3; 5.4

- Discuss ways artists use lines, shapes, colors and textures to communicate ideas and feelings.
- Describe how art objects are used in events or celebrations in a variety of cultures and in different time-periods.
- Compare and contrast the use of line, shape or color in works of art including the student's, and discuss ways artists communicate ideas and feelings through their art.
- Discuss artists from the student's community and the type of art they create.
- Sort works of art according to theme or mood.

The Visual Art Classroom

Setting up the Visual Art Classroom

- Create an organized, visually rich environment
 - ✓ Reproductions of the masters, instructional posters depicting concepts and techniques
 - ✓ Word wall with visual art vocabulary
 - ✓ Variety of interesting everyday objects for still life drawing
 - ✓ Area to display student art work
- Store supplies in organized, convenient manner for easy access by students
- Create an area for storage of finished pieces of art. This may be a large portable plastic bin with a lid filled with paper portfolios or a storage unit of shelves and or drawers.
- Create a “drying” area. Use a manufactured drying rack, create your own drying rack by stacking discarded bread racks or other commercial units or hang a clothes line and use clothes pins.
- Assure plenty of “elbow” room for each student to successfully create.

Creating a Positive Art Learning Environment

- Create a safe environment physically and emotionally where ALL students and their work is honored.
- Balance the importance of following directions and creative expression.
- Praise students for following directions AND for finding new ways to create art.
- Encourage students to solve art problems uniquely and individually.
- Honor student ideas by compiling them in an individual or classroom journal or sketchbook.
- Consistently provide time for all students to tell about their artwork, their creative process and new ideas using visual art vocabulary.
- Honor student artwork by displaying work in an attractive, organized manner.
- Develop self-confidence in students’ artistic ability by refraining from drawing, painting or marking on their work in any way. Demonstrate examples for individuals on separate pieces of paper or on a white/chalk board.
- Have fun! The best way to create a safe environment for creative expression for students is to be free to creatively express yourself.
- Make mistakes gracefully and turn them into new opportunities to create art.
- Develop ways for students to comment about other students’ works of art by orchestrating positive comments only, NOT criticism.

Classroom Management and Clean Up

- Before you attempt any art project in class, create it yourself. As you are making the prototype, think like your students. Develop strategies that will eliminate or minimize failure.
- Be aware of student clothing. Parents should know what days students will be creating art and dress their children accordingly. Have paint shirts or aprons available for painting or clay work.
- Sometimes, you just have to make a mess. ☺ Be proactive. Be prepared.
- Develop a clear, easy clean up plan including storage of artwork, and supplies.
- If students need to wash hands or equipment, be prepared with buckets or basins of water or procedures to use the sink. Baby wipes can be helpful too.

VISUAL ART - GRADE TWO PRINTMAKING

Preparation for Printmaking Lesson 1

CONTENT STANDARDS

- 2.1 Demonstrate beginning skill in the use of basic tools and art-making processes, such as printing, crayon rubbings, collage and stencils.
- 4.4 Use appropriate vocabulary of art to describe the successful use of an element of art in a work of art.
- 5.4 Discuss artists in the community who create different kinds of art (e.g., prints, ceramics, paintings, sculpture).

TOPIC QUESTIONS

- How do I use visual art in my everyday life?
- How do I use texture, pattern and rhythm when creating visual art?
- What parts of my physical environment can I use when making works of art?
- What is a rubbing and how do I create one?
- How can I use patterns made up of lines and shapes to create implied texture?
- What is a print plate and how do I make one?

OBJECTIVES & STUDENT OUTCOMES

- Explore textures in the environment.
- Create crayon rubbings.
- Create a print plate and at least two prints.
- Use repetition of line and shape to create pattern.
- Describe the printmaking process using visual art vocabulary.
- Discuss how artists use printmaking in the community.

ASSESSMENT *(Various strategies to evaluate effectiveness of instruction and student learning)*

- **Feedback for teachers:**
 - Informal assessment of student skill by observation
 - Formal Assessment: Lesson One and Two: Printmaking Rubric
- **Feedback for students:**
 - Informal verbal feedback from teacher

MATERIALS & PREPARATION

- 9" x 12" Newsprint or copy paper
- Crayons with paper taken off the sides
- Styrofoam sheets or clean, flat meat or vegetable trays or foam plates, 1 per student
(If plates, meat or vegetable trays are used, cut off edges so that the foam surface is flat and smooth.)
- Pencil

WORDS TO KNOW

- **printmaking** - the transferring of an inked image from one surface to another
- **print plate** - a piece of flat material with a design pressed into or added onto the surface used in printmaking
- **texture** - the surface quality of materials, either actual (tactile) or implied (visual)
- **pattern** - anything repeated in a predictable combination
- **rubbing** - the process of laying a sheet of paper over an embossed or raised texture and rubbing the paper with pencil or crayon to reproduce the pattern (e.g., the bottom soles of athletic shoes, brick walls, corrugated cardboard, etc.).
- **stylus** - a hard-pointed instrument used for marking or writing on clay, foam or wax tablets
- **repetition** - a duplication or reappearance of a shape or theme

RESOURCES

- *Portfolios, Grade 2*, by Robyn Montana Turner, Barrett Kendall Publishing
 - Texture: pages 1, 6-7, 19, 21, 99, 103, 106
 - Rubbings: page 113
 - Print making: pages 22-23 (cut sponge shapes); 34-35 (stamps); 52-53 (stencil)
- Website Support:
 - Foam printmaking: <http://www.kinderart.com/printmaking/styro.shtml>
 - Foam printmaking: <http://kidsart.com/blog/?p=1>

WARM UP (*Engage students, access prior learning, review, hook or activity to focus the student for learning*)

Texture Scavenger Hunt:

- Instruct students to choose three colored crayons that no longer have paper on the sides.
- Distribute one 9" x 12" newsprint or copy paper to each student.
- Demonstrate how and instruct students to:
 - Search through the environment to locate surfaces that have **actual texture**. (e.g., grating, flooring, wood grain, brick)
 - Lay paper on top of the textured surface.
 - Turn the wax crayon onto its side.
 - Rub the crayon over the surface of the paper.
 - Notice how the textured surface causes a pattern to appear on the paper.
- Demonstrate how and instruct students to use different colors of crayon to create a collage of at least three different **rubbings**, in three different colors, on one sheet of paper.

Note: This warm up activity may be done inside the classroom, but taking students outside may provide a wider variety of textures.

Class Discussion Questions:

- "What surfaces brought about the most interesting patterns?"
- "Where were those textured surfaces located?"
- "What surfaces surprised you? Why?"

MODELING (*Presentation of new material, demonstration of the process, direct instruction*)

- Set out a few books, posters, brochures and a variety of other printed materials from around the classroom in an area that all students can see.
- Ask students to brainstorm on how they think the printed items were created. Especially discuss the idea of multiple copies or duplicates of the same item.
- Discuss how creating a series of works of art that are similar can be done by creating a **template** or **print plate**.
- Have available one piece of 4" x 6" Styrofoam and a pencil.
- Select a category of artwork (landscape, portrait, still life) for you and the class to create.
- Press gently into the surface of Styrofoam creating lines and shapes using a semi-dull pencil as a **stylus**.
- Press only deeply enough to cause an indentation, but not so deeply as to break the Styrofoam or create holes.

Note: You may use purchased Styrofoam sheets, clean meat or vegetable trays with flat surfaces, or un-embossed Styrofoam plates.

- Using the crayon rubbings as a guide, demonstrate how to use **repeated** lines and shapes to create pattern in the areas created on the foam surface.

GUIDED PRACTICE (*Application of knowledge, problem solving, corrective feedback*)

- Distribute one 4" x 6" Styrofoam sheet and a semi-dull pencil to each student.
- Instruct students to create a design, landscape, portrait or still life on the flat, foam surface provided to create a **print plate**.
- Remind students to:
 - Press GENTLY into the foam surface with a pencil as a stylus.
 - Do not press so hard as to break the Styrofoam or create holes.
 - Add repeated lines and shapes to areas on the foam to create pattern and interest in the print

plate.

- Look at the crayon rubbings for ideas on how to make **patterns**.
- When all students have completed their designs, collect and store the print plates so that they are protected from breakage or additional incisions or dents until they are used in Lesson 2.

DEBRIEF & EVALUATE (*Identify problems encountered, ask and answer questions, discuss solutions and learning that took place, did students meet outcomes?*)

Class Discussion Questions:

- “Why would an **artist** make a print plate?”
- “How can this process be used to create greeting cards, postcards, or announcements?”
- “Predict what will happen next in the printing process.”

EXTENSION (*Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences*)

- Cut shapes from the crayon rubbing papers and create a collage.

VISUAL ART - GRADE TWO PRINTMAKING

Making Multiple Works of Art Lesson 2

CONTENT STANDARDS

- 2.1 Demonstrate beginning skill in the use of basic tools and art-making processes, such as printing, crayon rubbings, collage and stencils.
- 4.4 Use appropriate vocabulary of art to describe the successful use of an element of art in a work of art.
- 5.4 Discuss artists in the community who create different kinds of art (e.g., prints, ceramics, paintings, sculpture).

TOPIC QUESTIONS

- How can I make multiple copies or exact duplicates of my own artwork?
- How do I describe the printmaking process using the vocabulary of art?
- What artists do I know from my community? What kind of art do they create?

OBJECTIVES AND STUDENT OUTCOMES

- Print at least 3 copies of an original work of art
- Describe the printmaking process using the vocabulary of art
- Identify artists from the neighborhood or community and describe their work

ASSESSMENT *(Various strategies to evaluate effectiveness of instruction and student learning)*

- **Feedback for teachers:**
 - Informal assessment of student skills by observation
 - Formal Assessment: Lesson One and Two: Printmaking Rubric
- **Feedback for students:**
 - Informal verbal feedback from the teacher

MATERIALS AND PREPARATION

- Print plates created in Lesson One
- Water soluble printers' ink
- Brayer, foam paint roller or foam paint brush
- 4" x 6" papers, at least two per students

Note: if note cards or greeting cards are being printed, this paper should double the size of the print plate and folded in half to fit the print plate.

- Prepare a place to store wet, printed papers

WORDS TO KNOW

- **printmaking** the transferring of an inked image from one surface to another
- **print plate** - a piece of flat material with a design pressed into or added onto the surface used in printmaking
- **texture** - the surface quality of materials, either actual (tactile) or implied (visual)
- **pattern** - anything repeated in a predictable combination
- **rubbing** - the process of laying a sheet of paper over an embossed or raised texture and rubbing the paper with pencil or crayon to reproduce the pattern (e.g., the bottom soles of athletic shoes, brick walls corrugated cardboard, etc.).
- **stylus** - a hard-pointed instrument used for marking or writing on clay or wax tablets
- **repetition** - a duplication or reappearance of a shape or theme

RESOURCES

- *Portfolios, Grade:2*, by Robyn Montana Turner, Barrett Kendall Publishing

- Print making: pages 22-23 (cut sponge shapes); 34-35 (stamps); 52-53 (stencil)
- Website Support:
 - Vegetable printmaking: <http://www.life123.com/parenting/young-children/kids-crafts/vegetable-print-making.shtml#STS=g08hi1pn.23uo>
 - Monoprints: <http://www.princetonol.com/groups/iad/lessons/middle/Teachers/jean-print.htm>

WARM UP (*Engage students, access prior learning, review, hook or activity to focus the student for learning*)

Outdoor Experience:

- Allow students to walk through a shallow puddle making the bottom of their shoes wet.
- Lead them to walk on smooth, dry ground.
- Examine the patterns left by the shoes.
- “How were the designs transferred to the sidewalk?”

Indoor Experience:

- Allow students to wet their hands.
- Let students to place wet hands on a piece of construction paper, chalkboard or brown paper towel.
- Examine the patterns left by the students’ hands.
- “How were the hand prints transferred to the surface?”
- Discuss the similarities and differences between the surface of the shoes and the print plates created in Lesson One.

MODELING (*Presentation of new material, demonstration of the process, direct instruction*)

- Cover tables or desks with newspaper.
- Prepare a demonstration area so that all students can see easily.
- Demonstrate how to squeeze out printer’s ink onto a foam plate, which will now be called the **ink plate**.
- Roll ink onto the surface of the **brayer** or foam roller evenly.
- Roll ink onto the **print plate** created in Lesson 1 evenly using the inked brayer or foam paint roller.
- Demonstrate how to place clean 4” x 6” paper onto the inked surface of the ink plate.
- Roll a dry, ink-free brayer or rub evenly over the clean surface of the paper.
- Carefully peel the printed-paper off the surface of the print plate.
- Place the wet printed artwork in the drying area.
- If needed, roll ink on to the print plate surface again and then create a second print.

Note: The printed papers may be all the same color or may be different according to your needs.

- Place the new print in the drying area.
- Print a third time using a new color ink or new color of paper.
- Demonstrate how to clean the print plate under running water. Rub gently without breaking the foam print plate for possible future use.

GUIDED PRACTICE (*Application of knowledge, problem solving, corrective feedback*)

- Allow students to choose three different pieces of paper for printing and write their name on one side of each paper.

Note: If prints are going to be made into note or greeting cards, demonstrate how to write their name on the back of the card where the printer’s mark usually appears.

- Divide the class into groups or partners or set up a printmaking station according to your needs.
- Instruct students to roll ink or brush paint onto the print plate (foam surface).
- Place a clean paper onto the inked surface with *your name showing*.
- Rub the clean paper gently or roll a dry brayer or foam brush over the paper surface.
- Carefully remove the printed copy from the print plate surface avoiding smears.
- Place the wet print in the drying area.
- Re-ink the print plate if necessary and print again.
- Repeat the process until at least three prints are created per student.
- Clean the ink from the print plate under running water.
- Let the print plate dry.

Note: The foam print plates may be reused numerous times until the plate is damaged.

- Mount all three examples of the print on a single sheet of construction paper or mounting board.
- If greeting cards are being made, place each card inside the flap of a fresh envelope. Stack the desired

number of envelopes and cards and tie together with ribbon for a great gift.

DEBRIEF & EVALUATE *(Identify problems encountered, ask and answer questions, discuss solutions and learning that took place, did students meet outcomes?)*

Class Discussion Questions:

- “What could you do to change your print plate?”
- “If you could do another print plate, what design would you use?”
- Allow students to describe the printmaking process using visual art vocabulary. (e.g., print plate, ink, brayer, etc.)

EXTENSION *(Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences)*

Stamping:

- Use factory produced stamps and inkpads to create art.
- Use vegetables or fruits (bottom of a stalk of celery, half of an orange, cut potato, etc.) as stamps to create art.
- Create stamps using sponges cut to desired shapes.

Gadget Prints: Collect a variety of household items (potato masher, lids, old shoes, sponges, etc.) to use as stamps to create art.

GRADE TWO: VISUAL ART

Lesson One & Two: Printmaking

[illegible]

VISUAL ART - GRADE TWO WEAVING

WEAVING WITH PAPER LESSON 3

CONTENT STANDARDS

- 2.1** Demonstrate beginning skill in the use of basic tools and art-making processes, such as printing, crayon rubbings, collage and stencils.
- 3.2** Recognize and use the vocabulary of art to describe art objects from various cultures and time periods.

TOPIC QUESTIONS

- How do I use visual art in my everyday life?
- How do I use pattern when creating visual art?
- What problem solving skills do I need to create a weaving?
- How do I use my knowledge of visual art vocabulary, concepts and skills to create visual art?
- What do I know about functional art from different cultures?

OBJECTIVES & STUDENT OUTCOMES

- Demonstrate skill in the use of scissors and glue.
- Demonstrate beginning weaving skills.
- Use vocabulary words related to weaving (warp weft, loom).

ASSESSMENT *(Various strategies to evaluate effectiveness of instruction and student learning)*

- **Feedback for teachers:**
 - Informal assessment of student skills by observation
 - Formal Assessment: Lesson Three: Paper Weaving Rubric
- **Feedback for students:**
 - Informal verbal feedback from the teacher

MATERIALS & PREPARATION

- 12 " x 18" strong paper for warp (Construction, wall paper, tag board, paper plates, etc.), one per student
- 1" x 18" paper strips for weft (Construction, wall paper, magazine, newspaper, etc.)
- Scissors, one per student
- Glue stick, one per student
- Pencil, one per student
- Rulers, one per student

WORDS TO KNOW

- **loom** - a frame or machine used to hold yarn, threads or other fibers for weaving
- **warp** - the vertical fibers attached to the top and bottom of a loom
- **weft** - the threads woven over and under the warp fibers on a loom

RESOURCES

- *Portfolios, Grade 2*, by Robyn Montana Turner, Barrett Kendall Publishing
 - Weaving: pages 74-75,
 - Cultural baskets: 102-103
 - With Plastic Straw Loom 104-105
- Website Support:
 - Paper Weaving: <http://home.howstuffworks.com/paper-art-crafts10.htm>
 - Paper Weaving: <http://blackfootartcenter.blogspot.com/2006/05/paper-weaving-fun.html>
 - Woven paper basket: <http://www.dltk-bible.com/crafts/mbasketweave.htm>
 - Woven paper baskets: <http://home.howstuffworks.com/paper-baskets.htm>

WARM UP (Engage students, access prior learning, review, hook or activity to focus the student for learning)

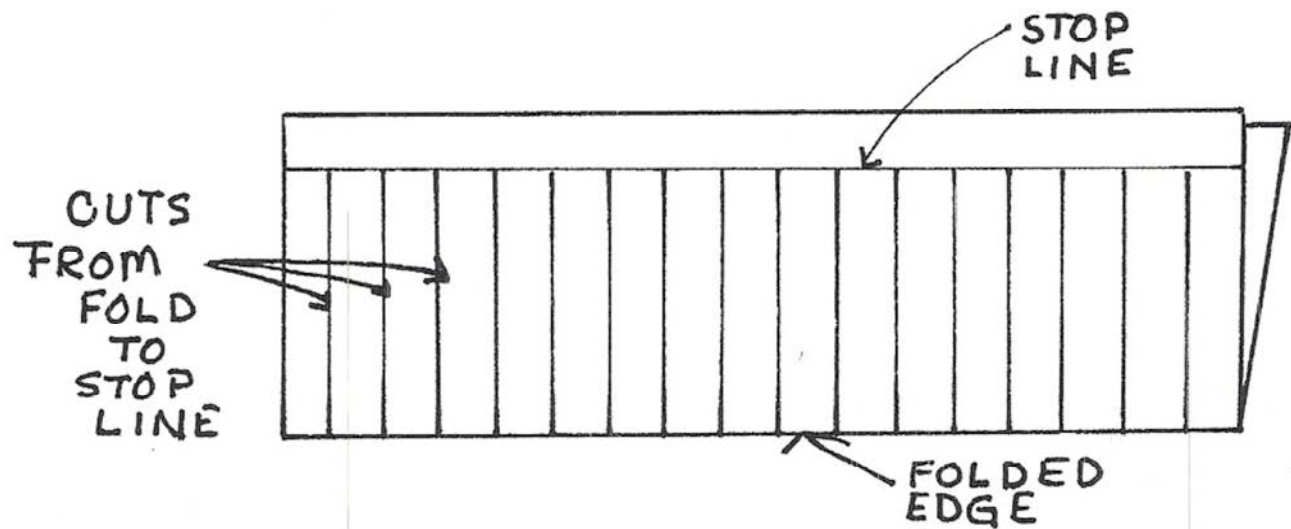
- Play the game, "In and Out the Window" or "A Tisket, A Tasket" as a class.
- Directions:
 - Place students in a circle with spaces between each individual.
 - While the class sings an appropriate song, individual students go around the circle weaving in and out until they return to their original spot.
- Make students aware of how the game circle relates to weaving. The students standing still would be called the **warp** and the individual students moving about the circle would be called the **weft**.

MODELING (Presentation of new material, demonstration of the process, direct instruction)

- Distribute one 12" x 18" piece of construction paper (tag board or other heavy paper) to each student.
- Demonstrate how to fold the 12" x 18" construction paper by placing the long sides of the rectangle together creating a 6" x 18" rectangle.
- Distribute a ruler and pencil to each student.
- Demonstrate how and instruct students to lay their ruler along the *UNFOLDED* 18" edge of the rectangle.

Note: Check that all students have the rulers placed in the correct position.

- Demonstrate how and instruct students to hold the ruler tightly in place using their "helping" or non-dominant hand and drawing a line the width of the ruler (approximately 1") from the UNFOLDED edge of the rectangle with their "working" or dominant hand.
- Collect the rulers and pencils
- Explain that the drawn line is called the "STOP LINE" because NO cuts may continue passed that line.
- Distribute scissors to each student.
- Demonstrate how and instruct students to make a series of cuts from the folded edge of the 6" x 18" rectangle to the STOP LINE, about 1 inch apart.
- Explain to the students that continuing to cut passed the STOP LINE will cause their paper to fall apart.



- Collect the scissors.
- Demonstrate how and instruct students to carefully unfold the sliced construction paper.
- Explain that this sliced paper is considered the **warp** in this paper weaving. The warp is the part of a weaving that is the foundation or the first fibers set on a loom.
- Distribute a glue stick to each student.
- Demonstrate how and instruct students to weave the **weft** by inserting one 1" x 18" strip of cut paper (e.g., over-under-over-under) the slices created in the warp.
- Demonstrate how and instruct students to push the paper to the bottom of the warp and glue both edges of the weft securely on the right and left.

Note: Check all student work to make sure that all are successful to this point.

- Demonstrate how and instruct students to weave a second pre-cut strip in an opposite manner (e.g., under-over-under-over).
- Emphasize weaving the second strip in an **opposite manner** from the first strip.
- Demonstrate how and instruct students to push the second strip down in the warp so that it fits closely to the first strip.
- Demonstrate how and instruct students to glue the second strip *if it has been correctly woven in an opposite manner* at the left and right sides of the warp.
- Allow students to guess what happens with the third strip.
- Demonstrate how to weave a third strip opposite of strip #2, and the same way as strip #1.
- Demonstrate how to push strip #3 tightly next to strip #2 and glue strip #3 at each end securely.

GUIDED PRACTICE *(Application of knowledge, problem solving, corrective feedback)*

- Direct students to continue the weaving process until there is no more room to add weft strips into the warp.
- Continue to monitor students as they create patterns by weaving the strips correctly and by choosing colored strips for the weft appropriately.
- Instruct students to place the completed weaving in a designated drying area.
- Some students may finish the weaving process quickly and others may have difficulty creating an opposite pattern with each strip. Place successful students who have completed their projects with struggling students for assistance. Be sure the successful student assists and does not complete the project for the struggling student.

DEBRIEF & EVALUATE *(Identify problems encountered, ask and answer questions, discuss solutions and learning that took place, did students meet outcomes?)*

Class Discussion:

- Describe the weaving process using the words **warp** and **weft**.
- Brainstorm how this project could be done using fabrics, yarn or threads.
- Brainstorm ideas how to use the paper weaving as functional art. (e.g., placemat, dream catcher, etc.)

EXTENSION *(Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences)*

- Laminate the weavings and use them for placemats in the classroom, lunchroom or at home.
- Research **looms** and how people from the past made fabric or cloth.
- Research how threads can be created through combing and spinning.
- Create a weaving using a cardboard loom and yarn.
- Create a weaving using a commercial "loop loom" and nylon loops.
- Demonstrate how to crochet or knit.

GRADE TWO: VISUAL ART
Lesson Three: Paper Weaving

STUDENT NAME	Folded, cut warp correctly		Wove weft correctly			Glued weft strips securely	
	YES	NO	ALL	MOST	SOME	YES	NO
1.							
2.							
3.							
4.							
5.							
6.							
7.							
8.							
9.							
10.							
11.							
12.							
13.							
14.							
15.							
16.							
17.							
18.							
19.							
20.							

VISUAL ART - GRADE TWO PAINTING

Painting With Warm Colors Lesson 4

CONTENT STANDARDS

- 1.2 Perceive and discuss differences in mood created by warm and cool colors.
- 2.4 Create a painting or drawing, using warm or cool colors expressively.
- 4.1 Compare ideas expressed through their own works of art with ideas expressed in the work of others.

TOPIC QUESTIONS

- How do I communicate ideas, feelings and moods when creating visual art?
- How do I improvise to create visual art?
- What problem solving skills do I need to create visual art?
- How do I use my knowledge of visual art vocabulary, concepts and skills to create visual art?
- How do I reflect upon, describe and make meaning of visual art?

OBJECTIVES & STUDENT OUTCOMES

- Color a color wheel correctly.
- Explain which colors on the color wheel are considered warm.
- Discuss how warm colors communicate ideas and feelings in a work of art.
- Paint a portrait, landscape or still life using warm colors only.

ASSESSMENT *(Various strategies to evaluate effectiveness of instruction and student learning)*

- **Feedback for teachers:**
 - Informal assessment of student skills by observation
 - Formal Assessment: Color Wheel Worksheet
 - Formal Assessment: Lessons Four and Five: Warm/Cool Colors Rubric
- **Feedback for students:**
 - Informal verbal feedback from the teacher
 - Formal Assessment: Color Wheel Worksheet

MATERIALS & PREPARATION

- At least one example of a painting done in warm colors
- Photos of faces (for portrait) or the land (for landscape) or three to four simple forms (for still life)
- Color Wheel Worksheet, one per student
- Crayons, basic 8 pkg, one per student
- Pencil with eraser, one per student
- Tempera paints in warm colors (red, orange, yellow)
- Paint brush, one per student
- Water in a container, one per student
- Paper towels
- 9" x 12" white construction paper, two per student
- Plan a drying area for the works of art

WORDS TO KNOW

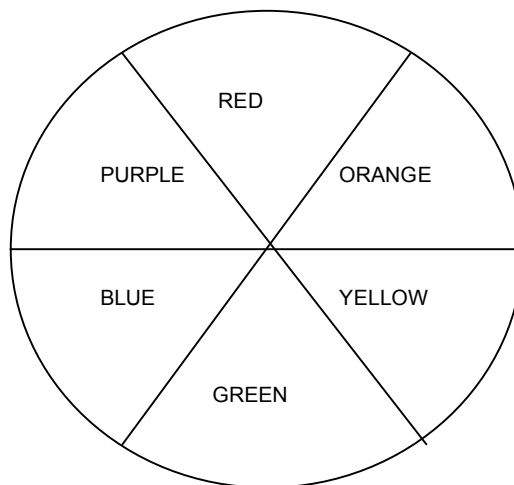
- **color wheel:** colors arranged in a specific order (red-orange-yellow-green-blue-violet) in the shape of a wheel or circle.
- **warm colors** - colors suggesting warmth: red, yellow, and orange
- **cool colors** - colors suggesting coolness: blue, green, and violet
- **mood** - the state of mind or feeling communicated in a work of art, frequently through color

RESOURCES

- *Portfolios, Grade 2*, by Robyn Montana Turner, Barrett Kendall Publishing
 - Warm colors: pages 12, 27, 37, 46, 51, 77
 - How to Paint: page 7
 - Color wheel: page 10-11
- Website Support:
 - Color Wheel: <http://www.kidzone.ws/science/colorwheel.htm>
 - Art Works using warm colors:
 - *Girl Reading* by Fragonard : <http://www.nga.gov/collection/gallery/gg55/gg55-46303.html>
 - *Baile en Tehauntepec* by Diego Rivera: <http://www.diego-rivera.org/article3-mexican-hero.html>
 - *Green Stripe* by Henri Matisse: <http://www.ibiblio.org/wm/paint/auth/matisse/green-stripe/>

WARM UP *(Engage students, access prior learning, review, hook or activity to focus the student for learning)*

- Distribute the **Color Wheel Worksheet** and a box of basic 8-color crayons to each student.
- Display your own copy of the worksheet in an area easily seen by all students.
- Ask students to look at the drawing on the worksheet and tell what it brings to mind.
- Explain that the circle divided into 6 triangular shapes is called a color wheel. A color wheel is an information **tool**, just like a calendar or poster, not a work of art.
- Demonstrate how and instruct students to color one triangular section of the color wheel in red.
- Demonstrate how and instruct students to skip or leave uncolored the next triangular section on the color wheel traveling clockwise.
- Demonstrate how and instruct students to color the third section of the color wheel yellow.
- Demonstrate how and instruct students to skip or leave uncolored for now the next triangular section on the color wheel traveling clockwise.
- Demonstrate how and instruct students to color the fifth section of the color wheel blue.
- Explain to the students that these three colors are called PRIMARY COLORS.
- Describe the color wheel as a reference tool that will help students know what happens when two primary colors are mixed together.
- Demonstrate how and instruct students to color orange in the section between red and yellow.
- Demonstrate how and instruct students to color green in the section between yellow and blue.
- Demonstrate how and instruct students to color violet or purple in the section between blue and red.



- Display a work of art that uses mostly or exclusively red, orange and yellow.

Note: See reference section for suggested works of art.

- Ask students to examine the painting for 1 minute silently.
- “How does this work of art make you feel?”
- “What mood does the painting reflect?”
- “What would it feel like to be ‘in’ the painting?”

- “What part of the color wheel is used in this painting?”
- Explain that red, yellow and orange are considered “warm” colors.

MODELING *(Presentation of new material, demonstration of the process, direct instruction)*

- Choose a theme or big idea (landscape, portrait or still life) for the students to create in this lesson.

For portraits or landscapes:

- Have reproductions or photos of faces or the land available for reference. These may be from books, magazines, or art reproductions.

For still life:

- Place three or four simple shapes (e.g., 4 different sized boxes, a basket ball, a bowl, a vase) in an area easily seen by students in an interesting arrangement.
- Do not use more than 4 shapes because the arrangement becomes too difficult to depict.
- Distribute one 9” x 12” piece of white construction paper to each student.
- Demonstrate how and instruct students to draw simple shapes representing characteristics of a portrait, landscape or still life using pencil.
- When the pencil sketches have filled the space on the paper and satisfactorily represent the portrait, landscape or still life, instruct students to write their names on the back of the paper.
- Distribute one more 9” x 12” piece of white construction paper to each student.
- Demonstrate how and instruct students to create the **same** drawing again making the shapes appear about the same size in about the same place.

Note: When the sketches are complete, they should appear as similar as possible.

- When the second drawing is complete, instruct students to turn the paper over and write their names on the back.
- Ask students to place one of the drawings and their Color Wheel Worksheet in their portfolio for use during a future class and keep one to work on now.
- Put crayons, pencils and erasers in storage.
- Distribute paintbrushes, paper towels, and containers with water to each student

Note: Students love to mix paint, even when you may not want them to. To avoid premature color mixing, you may decide to place one color on the palette or foam plate at a time, especially if your students are inexperienced with paint and painting processes.

- Distribute **warm colors of paint**, (about a tablespoon of each color: red, orange and yellow) on a **palette** or foam plate for every student.
- Demonstrate how and instruct students to use the paint to cover areas of the sketch with warm color.

GUIDED PRACTICE *(Application of knowledge, problem solving, corrective feedback)*

- When students have covered the entire paper with warm and cool colors, let the paintings rest or dry for a few minutes.
- Allow students to do a “Gallery Walk” by moving around the classroom in a controlled manner to see the progress of their peers without touching or talking.
- Call for all students to freeze before they return to their own seats.
- Give students the opportunity to talk about the good work done by others.
- Ask students to return to their own paintings.
- Demonstrate how and instruct students to create detail and distinguishing characteristics by painting outlines, patterns or textures in their works of art using only warm colors.
- Discuss how working with wet paint on top of dry paint will control unwanted smearing or blending.
- Discuss how using wet paint on top of wet paint will cause smearing and blending.
- Place works of art in the drying area.
- Instruct students with appropriate clean up procedures.
- When paintings are dry, place them into the student portfolios.

DEBRIEF & EVALUATE *(Identify problems encountered, ask and answer questions, discuss solutions and learning that took place, did students meet outcomes?)*

Class Discussion Questions:

- “What was difficult about creating this warm color painting?”
- “What was easy about creating this painting? Why?”

- “What kind of mood did you try to illustrate in this painting?”
- “What do you think we might do with the other drawing that was placed in the portfolio?”

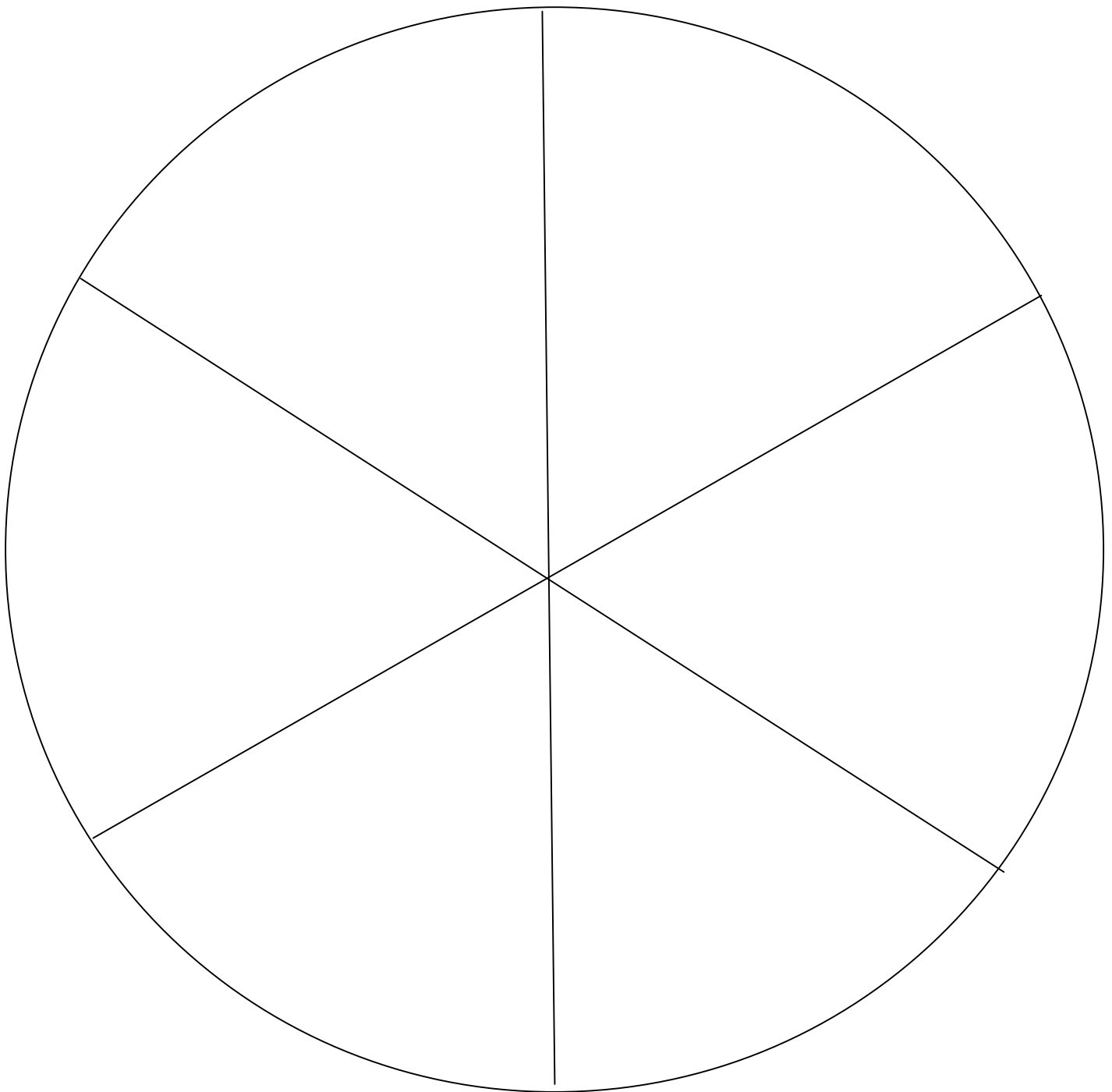
EXTENSION *(Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences)*

- Collect photos of warm colored images from magazines or books.
- Sort collections of photos into warm and cool categories.

Visual Art: Grade Two

Color Wheel Worksheet

Name: _____ Date: _____



VISUAL ART - GRADE TWO PAINTING

Painting With Cool Colors Lesson 5

CONTENT STANDARDS

- 1.2 Perceive and discuss differences in mood created by warm and cool colors.
- 2.4 Create a painting or drawing, using warm or cool colors expressively.
- 4.1 Compare ideas expressed through their own works of art with ideas expressed in the work of others.

TOPIC QUESTIONS

- How do I communicate ideas, feelings and moods when creating visual art?
- How do I improvise to create visual art?
- What problem solving skills do I need to create visual art?
- How do I use my knowledge of visual art vocabulary, concepts and skills to create visual art?
- How do I reflect upon, describe and make meaning of visual art?

OBJECTIVES & STUDENT OUTCOMES

- Explain which colors on the color wheel are considered cool.
- Discuss how cool colors communicate ideas and feelings in a work of art.
- Paint a portrait, landscape or still life using cool colors only.

ASSESSMENT *(Various strategies to evaluate effectiveness of instruction and student learning)*

- **Feedback for teachers:**
 - Informal assessment of student skills by observation
 - Formal Assessment: Lessons Four and Five: Warm/Cool Colors Rubric
- **Feedback for students:**
 - Informal verbal feedback from the teacher

MATERIALS & PREPARATION

- At least one example of a painting done in cool colors (see "Resources" section of this lesson)
- Color Wheel Worksheet created in Lesson 4, one per student
- Tempera paints in cool colors (green, blue, violet)
- Paint brush, one per student
- Water in a container, one per student
- Paper towels
- Drawing from Lesson 4 on 9" x 12" white construction paper

WORDS TO KNOW

- **color wheel:** colors arranged in a specific order (red-orange-yellow-green-blue-violet) in the shape of a wheel or circle.
- **warm colors** - colors suggesting warmth: red, yellow, and orange
- **cool colors** - colors suggesting coolness: blue, green, and violet
- **mood** - the state of mind or feeling communicated in a work of art, frequently through color

RESOURCES

- *Portfolios, Grade 2*, by Robyn Montana Turner, Barrett Kendall Publishing
 - Cool colors: pages 13,15, 20, 50, 65
 - How to Paint: page 7
 - Color wheel: page 10-11

- Website Support:
 - Water Lillies by Claude Monet : <http://www.ibiblio.org/wm/paint/auth/monet/waterlilies/>
 - From the Lake by Georgia O'Keeffe : <http://www.gbcnv.edu/~techdesk/TheresaPacini/works.html>
 - Starry Night by Vincent VanGogh : <http://www.vangoghgallery.com/painting/starryindex.html>
 - Warm/Cool Colors and Math: <http://www.tacoma.k12.wa.us/academics/curriculum/math/Art%20and%20Math%20Docs/SECOND%20GRADE%20-%20Number%20Sense%20-%20Dividing%20Space%20with%20Color%20and%20Frac.pdf>

WARM UP (*Engage students, access prior learning, review, hook or activity to focus the student for learning*)

- Display a work of art that was created using mostly cool colors (see “Resources” section of this lesson) in an area easily seen by all students.
- Allow students 1 minute to examine the work of art silently.

Class Discussion Questions:

- “What colors did the artist use in this painting?”
- “Where are those colors on the color wheel?”
- “How does the painting make you feel?”
- “What would it feel like to be “in” the painting?”

MODELING (*Presentation of new material, demonstration of the process, direct instruction*)

- Distribute student portfolios and ask students to take out the color wheel and unpainted drawing from Lesson 4.
- Point out the cool colors on the color wheel.
- Discuss how the unpainted drawing from Lesson 4 will be painted in cool colors during this lesson.
- Distribute painting materials including paintbrush, water in a container, a paper towel and a foam plate or palette to each student.
- Ask students to recall what problems they may have had when completing the warm painting in Lesson 4.
- Discuss solutions to those problems for this cool painting.
- Distribute about 1 tablespoon of blue, one tablespoon of purple or violet and one tablespoon of green tempera paint to each student.

GUIDED PRACTICE (*Application of knowledge, problem solving, corrective feedback*)

- Demonstrate how and instruct students to paint shapes and background areas of the drawing using cool colored (blue, purple and green) tempera paint.
- Let the painting rest or dry when students have covered all the space on the paper.
- Demonstrate how and instruct students to create detail and add characteristics by painting line, shape, pattern and texture on the work of art.
- Remind students to paint gently on top of dry paint to control blending and unwanted mixing of colors.
- Place painting in the designated drying area.
- Follow clean up procedures as instructed by the teacher.

DEBRIEF & EVALUATE (*Identify problems encountered, ask and answer questions, discuss solutions and learning that took place, did students meet outcomes?*)

- Mount the two paintings, one warm from Lesson 4 and one cool from Lesson 5, on the same background sheet for each student.
- Allow students to compare and contrast their feelings about each of the paintings

Class Discussion Questions:

- “What is the same about your two paintings?”
- “What is different about your paintings?”
- “What was difficult about making these paintings? Why?”
- “Which painting is your favorite? Why?”

EXTENSION (*Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences*)

- Write a descriptive story about the paintings telling what happened or changed from one painting to the other.
- Make a third painting that depicts the same lines, and shapes but use both warm and cool colors on the same painting. Mount all three paintings (warm, cool and combination) on the same background.

VISUAL ART - GRADE TWO DRAWING & PAINTING

Drawing and Painting Creating a Story Quilt Lesson 6

CONTENT STANDARDS

- 1.3 Identify the elements of art in objects in nature, the environment and works of art, emphasizing line, color, shape/form, texture and space.
- 2.2 Demonstrate beginning skill in the use of art media, such as oil pastels, watercolors and tempera.
- 3.1 Explain how artists use their work to share experiences or communicate ideas.

TOPIC QUESTIONS

- How do I use visual art in my everyday life?
- How do I use pattern, line, shape and color when creating visual art?
- How do I communicate ideas when creating visual art?
- How can I create visual art through combining, expanding and sequencing ideas and media?
- How do I use visual art to explore and solve problems in literacy?
- How do I use visual art vocabulary to talk and write about art?
- What do I know about visual art from different cultures?
- How do I reflect upon, describe and make meaning of visual art?

OBJECTIVES & STUDENT OUTCOMES

- Identify everyday objects that are designed and created by artists.
- Identify artworks that may be considered folk art.
- Create multiple patterns using crayon in a patchwork border.
- Draw a landscape, imaginary or real, using crayons.
- Paint watercolor over crayon marks creating crayon resist.
- Draw human body in a manner that expresses flying.

ASSESSMENT *(Various strategies to evaluate effectiveness of instruction and student learning)*

- **Feedback for teachers:**
 - Informal assessment of student skills by observation
 - Formal Assessment: Lesson Six: Story Quilt Rubric
- **Feedback for students:**
 - Informal verbal feedback from the teacher

MATERIALS & PREPARATION

- 12 x 18 white construction or drawing paper
- 2 x 4 white construction or drawing paper
- pencil
- crayons
- watercolor paints
- paintbrush
- water in a container
- paper towel
- scissors
- liquid glue or glue stick
- *Tar Beach* by Faith Ringgold, *Sweet Clara and the Freedom Quilt* by Deborah Hopkinson, *The Patchwork Quilt* by Valerie Flouroy, or a picture book about **quilt making**.

WORDS TO KNOW

- **folk art** - characterized by a “naïve” style, in which traditional rules of proportion and perspective are not employed; reflecting the customs and beliefs of a culture
- **quilt** - a bed covering created by enclosing a layer of padding or batting between two layers of fabric and held in place with lines of stitching which may be decorative
- **fabric** - a material from fibers, woven
- **cloth** - material, fabric, textile
- **pattern** - anything repeated in a predictable combination
- **patchwork** - needlework in which small pieces of cloth in different designs, colors, or textures are sewn together

RESOURCES

- *Portfolios, Grade 2*, by Robyn Montana Turner, Barrett Kendall Publishing
 - storytelling: pages: 62, 67, 68
 - quilt making: pages: 117, 119
- Website Support:
 - Quilt making with kids: <http://www.thecraftstudio.com/qwc/>
 - Quilts and Children’s Literature: <http://www.carolhurst.com/subjects/quilts.html>
 - Quilt and Printmaking Joined: <http://www.princetonol.com/groups/iad/lessons/middle/Kelli-lino.htm>

WARM UP *(Engage students, access prior learning, review, hook or activity to focus the student for learning)*

- Read *Tar Beach* by Faith Ringgold, *Sweet Clara and the Freedom Quilt* by Deborah Hopkinson, *The Patchwork Quilt* by Valerie Flouroy or a picture book about **quilt** making.
- Discuss the story and the illustrations from the chosen book.

Class Discussion Questions:

- “Do you have handmade quilts in your family?”
- “If so, what do they look like? What was used to make them?”
- “What colors, patterns and lines are used in the quilts illustrated in the picture book we read?”
- “What stories do the quilts in the book tell?”

Note: Allowing the students to inspect an actual quilt gives this lesson a rich quality. Examine the colors, patterns in fabric and quilt design, stitching lines and textures chosen by the artist.

MODELING *(Presentation of new material, demonstration of the process, direct instruction)*

- Distribute one 12” x 18” piece of white construction paper and one box of 8 basic crayons to each student.
- Demonstrate how and instruct students to create a “**patchwork** frame” around the edge of the construction paper using crayon as follows:
 - Draw 2 vertical parallel lines about 1 to 1.5 inches (two adult or three students finger widths) from the left and right edges of the paper.
 - Do NOT use a ruler. These lines should appear imperfect, like a handmade quilt.
 - Draw 2 horizontal parallel lines about 1 to 1.5 inches (two adult or three student finger widths) from the upper and lower edges of the paper.
 - Notice the boxes created by intersecting lines in each corner of the work.
 - Add lines within the border creating a series of boxes or squares, about the same size as the boxes created by the intersecting lines, across the top and bottom and down both sides creating a patchwork frame.
- Demonstrate how and instruct students to create simple **patterns** within each box of the frame.
- Use stripes, polka dots, checkerboards, plaids and flowers.
- Allow students to located patterns in the classroom and use them as inspiration for the patterns
- Fabric books from upholstery shops, wallpaper books from paint stores can also be sued for inspiration.
- Encourage your students to use a variety of colors, lines and shapes using crayon boldly.
- Instruct students to leave the center of the artwork blank for now and concentrate on the patchwork

frame only.

- Demonstrate how and instruct students to outline each of the quilt squares in black using crayon or marker when the patterns are completed.

GUIDED PRACTICE *(Application of knowledge, problem solving, corrective feedback)*

- Choose a place to which you would like to travel. This place could be real or imaginary.
- Demonstrate how and instruct students to illustrate their chosen “place” in the center of the paper using crayon.
- Remind students that this drawing is a **landscape** and should NOT include people.
- Distribute watercolor paint trays, a paintbrush, a container with water, and a paper towel to each student.
- Demonstrate how and instruct students to use watercolor paint to fill in areas of the drawing for a crayon resist.
- When the entire paper, including the framework is covered in color, let work dry thoroughly.
- While the paper is drying thoroughly, distribute one 2” x 4” white construction paper and a pencil to each student.
- Demonstrate how and instruct students to draw their own body on the small paper as though they are flying with arms and legs outstretched, hair blowing in the wind.
- Demonstrate how and instruct students to cut out the shape of the body.
- Demonstrate how and instruct students to glue the body shape onto the thoroughly dry landscape toward the upper edge, but not over the patchwork frame, as though flying over the landscape.

DEBRIEF & EVALUATE *(Identify problems encountered, ask and answer questions, discuss solutions and learning that took place, did students meet outcomes?)*

- Hang the artwork done by your students edge to edge creating a class size paper quilt.

Class Discussion Questions:

- “What were you thinking as an artist when you were creating the many patterns used in the framework?”
- “What place did you choose to travel to and why?”
- “How do you think it would feel to fly without a plane, but like a bird?”
- “What lines, shapes and colors do you think you would see from up above when looking at the ground?”

EXTENSION *(Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences).*

- Write a story about a place, real or imaginary, that you would like to travel.
- Tell about what you would do there and how it would feel.

GRADE TWO: VISUAL ART
Lesson Six: Story Quilt Rubric

Name: _____ Date: _____

Focus Area	ADVANCED (4 Points)	PROFICIENT (3 Points)	BASIC (2 Points)	APPROACHING BASIC (1 Point)	SCORE
Pattern Making	More than 15 different, well executed patterns appear in the patchwork frame	10 to 14 different, well executed patterns appear in the patchwork frame	5 to 9 different, well executed patterns appear in the patchwork frame	Less than 4 different, well executed patterns appear in the patchwork frame	
Landscape	Location is easily identified, descriptive with many details	Location is easily identified with some details	Location is identifiable	Location is not identifiable	
Watercolor Use	Watercolor is used creating contrast and emphasis; application deeply enhances meaning	Watercolor is used appropriately; application enhances meaning somewhat	Watercolor is used with some meaning, crayon drawing is visible	Watercolor is used over crayon drawing with little regard to meaning, difficult to see or unrecognizable	
Human Body Depiction	Body shape is highly recognizable, shows definite signs of flying, is cut and glued with exceptional accuracy	Body shape is recognizable, shows signs of movement, is cut and glued properly	Body shape is recognizable and is cut and glued properly	Body shape is represented and cut and glued to the work.	
Tells story that relates to illustration	Student's story is highly imaginative, clever, and relates directly to the illustration	Student's story is imaginative and relates to the illustration	Student's story relates to the illustration somewhat	Student's story does not relate to the illustration	

TOTAL

VISUAL ART - GRADE TWO COLLAGE

Collage Overlapping, Placement and Relationships Lesson 7

CONTENT STANDARDS

- 2.3** Depict the illusion of depth (space) in a work of art, using overlapping shapes, relative size and placement within the picture.
- 5.1** Use placement, overlapping, and size differences to show opposites (e.g., up/down, in/out, over/under, together/apart, fast/slow, stop/go).

TOPIC QUESTIONS

- How do I use shape/form when creating visual art?
- What do I need to know about overlapping, relative size and placement to depict the illusion of depth?
- How do I reflect upon and describe my own visual art?
- How do I show my growing knowledge of visual art?
- What is a collage and how do I create one?

OBJECTIVES & STUDENT OUTCOMES

- Create a collage using shapes and images.
- Use overlapping, size differences and placement to show an understanding of the illusion of depth.
- Demonstrate understanding of foreground using large shapes and images in a collage.
- Demonstrate understanding of background using small shapes and images in a collage.
- Cut, place and affix at least three different cut magazine images meaningfully in a collage.

ASSESSMENT *(Various strategies to evaluate effectiveness of instruction and student learning)*

- **Feedback for teachers:**
 - Informal assessment of student skills by observation
 - Formal Assessment: Lesson Seven: Collage Class-at – a-Glance Checklist
- **Feedback for students:**
 - Informal verbal feedback from the teacher

MATERIALS & PREPARATION

- 12 x 18 drawing or construction paper
- scissors
- glue
- pencil
- multi-colored construction paper scraps
- geometric templates: circles, squares, triangles, rectangles
- magazines with many photographs

WORDS TO KNOW

- **template** - a shaped piece of metal, wood, card, plastic, or other material used as a pattern for processes such as painting, cutting out, or shaping
- **overlapping** - to extend over a part of something else
- **collage** - an artistic composition made of various materials (e.g., paper, cloth, or wood) glued on a surface
- **depth** - distance from the nearest to the farthest point of something or from the front to the back

RESOURCES

- *Portfolios, Grade 2*, by Robyn Montana Turner, Barrett Kendall Publishing

- Collage: pages 24-25
- Shapes: page 3
- Illusion of Space: page 5, 9, 24
- Website support:
 - Collage: www.collageart.org
 - *Guitar* by Pablo Picasso: http://www.moma.org/collection/browse_results.php?object_id=38359
 - *Untitled Collage* by Jean Hans Arp: http://www.moma.org/collection/browse_results.php?object_id=37013
 - *The Block* by Romare Bearden: http://www.metmuseum.org/explore/the_block/index_flash.html
 - Illusion of Space:
 - *Trying to Make 3-D into 2-D* by David Rudd Cycleback: <http://www.cycleback.com/2dart.html>
 - *Indicators of Depth on a Flat Surface*: <http://www.wiu.edu/art/courses/design/depth.htm>

WARM UP (*Engage students, access prior learning, review, hook or activity to focus the student for learning*)

- Demonstrate how and instruct students to play **The Sculpture Game** as follows:
 - Choose one student to strike a pose like a figure in a sculpture and freeze in position.
 - Choose a second student to create a different pose partially in front of the first student and freeze in position.
 - Introduce the word and concept: **overlapping** (to extend over a part of something else).
 - Add two or three more students one at a time each choosing a different pose and staying in a frozen position partially in front of another figure.
 - Point out how the first student in the sculpture appears slightly smaller than the students and part of the body cannot be seen.
 - Discuss how the last student added to the foreground of the sculpture appears slightly larger and is seen completely.

Class Discussion Questions:

- “Which of the students in the sculpture are “behind” (**background**) and which are “in front of” (**foreground**)?”
- “What are we showing the audience when we use overlapping in our works of art?”

MODELING (*Presentation of new material, demonstration of the process, direct instruction*)

- Distribute templates of basic geometric shapes, scrap paper, pencils and scissors to each student.
- Demonstrate how and instruct students to trace four different geometric **templates** (two small and two large) onto four different colored pieces of scrap paper.
- Demonstrate how to and instruct students to cut out the four shapes using scissors.

Note: The number of shapes required may be increased according to the ability of the students.

- Collect and store templates.
- Distribute at least one magazine to each student.
- Direct students to find and carefully cut out photographic images from the magazine: a person from the neighborhood, a LARGE tree, a SMALL animal.

Note: These images were chosen to coincide with the study of community. The number of images and theme may be changed according to studies in other subjects and abilities of the students.

- Demonstrate how to tear out the whole page on which the image is found.
- Demonstrate how to carefully cut around the contour of the chosen images.
- Discuss how shapes and images that are farther away appear smaller and shapes and images that are closer appear larger.
- Relate how shapes that are placed partially on top of other shapes also can show depth (overlapping) just like in the Sculpture Game that was played in the Warm Up section of this lesson.
- Demonstrate how and instruct students to choose, place and glue shapes and images that are smallest first by place them in the background.
- Review gluing techniques by placing glue near the outside edges on the backside of a shape or image, turn the piece over and smooth it gently on to the background in the desired place.
- Demonstrate how and instruct students to glue the larger shapes and images partially over and next to the previously glued shapes and images as these shapes and images appear closer to the viewer.

GUIDED PRACTICE *(Application of knowledge, problem solving, corrective feedback)*

- Instruct students to add the rest of the shapes and images to the collage by gluing them in appropriate places.
- Instruct students to use markers, crayons and or colored pencils to add lines and patterns to the shapes in the collage and to the background area. These lines and patterns could add meaning for a representational collage (e.g., squares and rectangles representing windows and doors of a house, add a horizontal line for the horizon, etc.) or add interest to an abstract design.

DEBRIEF & EVALUATE *(Identify problems encountered, ask and answer questions, discuss solutions and learning that took place, did students meet outcomes?)***Partner Talk:**

- Instruct students to locate one or more opposites (e.g., big/small; dark/light; high/low) in a partner's collage.
- Share the discovered opposites with the whole class.

EXTENSION *(Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences)*

- Using markers, crayons and or colored pencils, add lines and patterns to the shapes in the collage and to the background to communicate added meaning. (e.g., add squares and rectangles to a shape representing windows and doors of a house, add a horizontal line for the horizon, etc.)
- Add new shapes cut from scraps and/or new images found in magazines to increase interest and make deeper meaning in the collage.

Grade Two: Visual Art

Lesson Seven: Collage

Class-at – a-Glance Checklist

[illegible]

VISUAL ART - GRADE TWO CONSTRUCTION

Construction Paper Mask Lesson 8

CONTENT STANDARDS

- 3.3** Identify and discuss how art is used in events and celebrations in various cultures, past and present, including the use in their own lives.
- 4.3** Use the vocabulary of art to talk about what they wanted to do in their own works of art and how they succeeded.

TOPIC QUESTIONS

- What do I know about visual art from different cultures?
- How do I reflect upon, describe and make meaning of visual art?
- How do I use symmetry and form when creating visual art?
- How do I communicate ideas and moods when creating visual art?
- What problem solving skills do I need to create visual art?

OBJECTIVES & STUDENT OUTCOMES

- Explore the use of masks in various cultures and time periods.
- Design and create a paper mask that may be used in a specific celebration.
- Describe the inspiration, design and construction of own paper mask.

ASSESSMENT *(Various strategies to evaluate effectiveness of instruction and student learning)*

- **Feedback for teachers:**
 - Informal assessment of student skills by observation
 - Formal Assessment: Lesson Eight: Mask Class-at – a-Glance Checklist
- **Feedback for students:**
 - Informal verbal feedback from the teacher

MATERIALS & PREPARATION

- Examples of masks used in celebrations from at least three different cultures. These examples could be actual masks, photographs of masks, a book about masks, a video tape or DVD or other visual aid
- Oval or circular template and construction paper **OR** paper plates (do not use styrofoam plates)
- Scissors
- Pencil
- Crayons or markers
- Glue
- Scrap construction paper
- A variety of notions for decoration: feathers, rickrack, ribbon, yarn, glitter, string, colored glue, pom-poms, colored pasta, colored masking tape, tassels, wrapping paper scraps, etc.
- Popsicle sticks or tongue depressors

WORDS TO KNOW

- **mask** - façade or disguise worn over the face
- **celebration** - to observe a notable occasion with festivities
- **culture** - the skills and arts of a given people in a given period; civilization

RESOURCES

- *Portfolios, Grade 2*, by Robyn Montana Turner, Barrett Kendall Publishing

- Mask Making: pages 108-109
- Art for Celebrations: pages 106-107
- Website support:
 - Mask Making for children Web Sites
 - Using egg carton: <http://familycrafts.about.com/od/eggcartoncrafts/a/egnosemask.htm>
 - Eye mask template: <http://familycrafts.about.com/library/color/bleyemask.htm>
 - How to Make Paper Masks: <http://home.howstuffworks.com/paper-masks.htm>
 - Masks for Celebration Web Sites:
 - Masks of the World: <http://www.masksoftheworld.com/>
 - Masks from Around the World: A Personal Collection: <http://www.masksfromaroundtheworld.ca/reviews.htm>

WARM UP (*Engage students, access prior learning, review, hook or activity to focus the student for learning*)

- Display actual **masks** or photos of masks from diverse **cultures** around the world and from different times in history in an area easily seen by all students.

Class Discussion Questions:

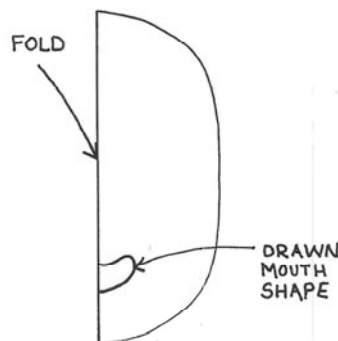
- “Why do you think these masks made?”
- “What materials are the masks made from?”
- “What events do we **celebrate** by wearing a mask?”
- “How do you feel when you wear a mask?”
- “Do your feelings change when a different mask is worn?”
- “How do you feel when you look at someone who is wearing a mask? Why?”

MODELING (*Presentation of new material, demonstration of the process, direct instruction*)

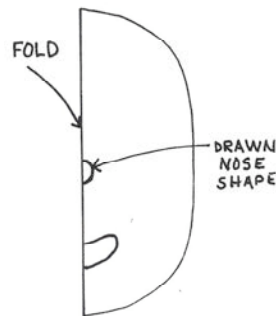
*Note: If paper plates are used for this lesson, skip down to ****.*

- Distribute an oval or circular templates, 8” x 12” construction paper, pencils and scissors to each student.
- Demonstrate how and instruct students to place the template on the construction paper so that it fits completely and does not hang over any edges.
- Demonstrate how and instruct students to hold the template in place with their helping hand and trace around the template using their writing hand.
- Demonstrate how and instruct students to cut the oval shape away from the paper.
- Show how and instruct students to place all scraps of construction paper into a community space or scrap box.

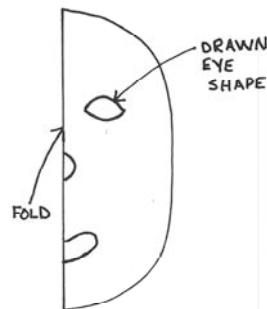
- Demonstrate how and instruct students to fold the oval or circular shape in half. (*Note: If an oval is used, fold in half vertically, creating left and right sides of the face shape, NOT upper and lower halves.*)
- Explain that the folded edge will be the center of the mask although it is the side of the shape at this point.
- Demonstrate how and instruct students to draw half of a mouth shape (half a crescent) about 3 inches from the bottom of the mask on the folded edge making sure the middle, or straight edge of the crescent is the same as the fold.



- Demonstrate how and instruct students to draw a half circle about 1 1/2 inches above the mouth representing the nose with the edge of the half circle the same as the fold.



- Demonstrate how and instruct students to draw one circle or one football shape about 1 1/2 inches in from the folded edge and slightly above the half circle. This shape will become the eyes of the mask.



- Demonstrate how to and instruct students to cut the crescent shape and the half circle from the folded edge of the mask.
- Demonstrate how and instruct students to push one blade of the scissors into the center of the eye shape (circle or football shape).
- Demonstrate how and instruct students to cut through both pieces of paper to the drawn edge of the shape and continue cutting all the way around on the drawn line.
- When the shape is completely cut, it will fall out creating two identical shapes for eyes, one in each hemisphere of the mask.
- Demonstrate how and instruct students to gently open the paper shape revealing both sides of the facial features of the mask.
- Choose a celebration topic (Birthday, Day of the Dead, Halloween, Carnival, etc.) and brainstorm ways in which the student artists could complete the mask.

Class Discussion Questions:

- "What colors are generally used in this kind of **celebration**?"
- "How can we add colors to the masks?"
- "What symbols or themes that we associate with this type of celebration?"
- "How can we add those symbols or themes to our mask?"

GUIDED PRACTICE (*Application of knowledge, problem solving, corrective feedback*)

- Encourage students to add color to the surface of the mask using crayon or marker.
- Remind students to choose colors to decorate the mask that represent the chosen topic of celebration.
- Allow students to cut shapes from scrap paper and glue them to the surface of the masks to enhance meaning.

Note: Adding notions (e.g., feathers, ribbon, glitter) can enhance the mask making process.

- Demonstrate how and instruct students to glue a craft stick or tongue depressor to the back and bottom of the mask.

Note: Staples can be used, but can be difficult to push through the wood of the craft stick or tongue

depressor.

- Direct students to place masks in a designated drying area and complete clean up procedures that are appropriate.

DEBRIEF & EVALUATE *(Identify problems encountered, ask and answer questions, discuss solutions and learning that took place, did students meet outcomes?)*

- Allow students to tell a partner, small group or class about their mask.
- Suggest that students place their mask in front of their own face and speak or sing in celebration of the chosen topic.

EXTENSION *(Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences)*

- Use masks in a classroom celebration or presentation.
- Display masks like relief sculptures mounted on background cardboard and hung.
- Create a second mask with the same theme, but in a different cultural style appropriate to grade level.

Grade Two: Visual Art
Lesson Eight: Celebration Mask
Class-at –a-Glance Checklist

Name	Basic Mask Structure				Vocabulary of Art	
	Demonstrates symmetry		Designed for chosen celebration		Uses at least 4 visual art vocabulary words when describing own mask	
	Eyes, nose & month placed and cut appropriately		Added colors, shapes & textures enhance meaning			
	Yes	No	Yes	No	Yes	No
1.						
2.						
3.						
4.						
5.						
6.						
7.						
8.						
9.						
10.						
11.						
12.						
13.						
14.						
15.						
16.						
17.						
18.						
19.						
20.						

VISUAL ART - GRADE TWO

DRAWING OR PAINTING

Drawing or Painting Portrait of a Hero Lesson 9

CONTENT STANDARDS

- 1.1** Perceive and describe repetition and balance in nature, in the environment, and in works of art.
- 2.5** Use symmetry (bi-lateral or radial) to create visual balance.
- 5.2** Select and use expressive colors to create mood and show personality within a portrait of a hero from long ago or the recent past.

TOPIC QUESTIONS

- What are symmetry, repetition and balance and how do I use them when creating visual art?
- How do I communicate ideas and moods when creating portraits?
- How does the choice of color express mood or meaning in works of art?
- How do I reflect upon, describe and make meaning of visual art?
- How do I represent the likeness of a hero in an original portrait?
- How can I communicate my feelings through visual art?

OBJECTIVES & STUDENT OUTCOMES

- Explore the concept of a hero and how heroes have been represented in works of art.
- Describe symmetry and asymmetry in works of art.
- Use bi-lateral symmetry in a portrait.
- Use symbols, images and colors to express mood and communicate ideas about a chosen hero in a portrait.
- Use space in a portrait to demonstrate balance.

ASSESSMENT *(Various strategies to evaluate effectiveness of instruction and student learning)*

- **Feedback for teachers:**
 - Informal assessment of student skills by observation
 - Formal Assessment: Lesson Nine: Portrait of a Hero Rubric
- **Feedback for students:**
 - Informal verbal feedback from the teacher

MATERIALS & PREPARATION

- Portraits of heroes from cultures represented in the classroom population
- 12 x 18 drawing or white construction paper
- pencil
- eraser
- colored pencils, crayons, pastels, watercolor or tempera paint
- *Optional:* photographs of heroes or heroines

WORDS TO KNOW

- **portrait** - artwork with a person or people as the main subject
- **hero** - a man who is admired or idealized for courage, outstanding achievements, or noble qualities
- **heroine** - a female who is admired or idealized for courage, outstanding achievements or noble qualities
- **symmetry** - balance created by making both sides of an artwork the same or almost the same
- **characteristics** - a feature or quality belonging typically to a person, place, or thing and serving to identify it
- **balance:** the way in which the elements in visual arts are arranged to create a feeling of equilibrium in a work of art. The three types of balance are symmetry, asymmetry, and radial.

RESOURCES

- *Portfolios, Grade 2*, by Robyn Montana Turner, Barrett Kendall Publishing
 - Portraits, pages 26-27, 28-29, 44, 64-65, 76, 79
 - Symmetry, pages 50-51
- Website support
 - Symmetry
 - Patterns http://www.brooklynkids.org/patternwizardry/images/pwkit_chapter_symmetry.pdf
 - Math and Art <http://www.lessonplanspage.com/ArtMathButterflySymmetry2.htm>
 - M.C. Escher: <http://www.mcescher.com>
 - Heroes
 - Self Portraits: <http://quazen.com/kids-and-teens/school-time/a-self-portrait-art-lesson-plans-for-kindergarten-through-first-grade/>
 - Heroes of History: <http://www.heroesofhistory.com/>
 - Heroes of the Iraq War: <http://www.kaziahthegoatwoman.com/heroes.html>
 - Hooray for Heroes Theme Unit: <http://www2.scholastic.com/browse/article.jsp?id=5288>
 - American Heroes: http://edsitement.neh.gov/view_lesson_plan.asp?id=262
 - African American Heroes: <http://www.raahistory.com/links.htm>
 - Chinese American Heroes: <http://www.chineseamericanheroes.org>

WARM UP *(Engage students, access prior learning, review, hook or activity to focus the student for learning)*

- Choose the types of heroes you wish to investigate with your students and locate paintings, sculptures of photographic works of art that were created to honor them.
- Suggestions of types of heroes and website of images:
 - Neighborhood Heroes:
 - Firefighters: <http://www.firehero.com>
 - police officers: <http://www.bing.com/images/search?q=Police+images&FORM=MFEIMG&PUBL=Google&CREA=us&erid17437bcaa9a2b1eeba0b180a64e45f583af6&adlt=strict>
 - educators:
 - coaches:
 - youth group community leaders:
 - medical professionals:
 - American Heroes:
 - George Washington: <http://www.georgewashington.si.edu/portrait/index.html>
 - Abraham Lincoln: <http://www.civics-online.org/library/formatted/images/lincoln1.html>
 - Dr. Martin Luther King, Jr.: <http://www.civics-online.org/library/formatted/images/mlk.html>
 - Benjamin Franklin: <http://www.earlyamerica.com/portraits/franklin.html>
 - Chief Joseph: <http://gessphoto.com/chief-joseph.html>
 - Helen Keller: <http://www.afb.org/Section.asp?SectionID=1&TopicID=194&SubTopicID=6&DocumentID=817>
 - Clara Barton: http://www.nps.gov/clba/photosmultimedia/photogallery.htm?eid=109226&root_aId=66
 - Cesar Chavez: http://www.americanswhotellthetruth.org/pgs/portraits/Cesar_Chavez.php
 - John Glenn: http://www.johnglennhome.org/john_glenn.shtml
 - Harriet Tubman: <http://www.pbs.org/wgbh/aia/part4/4h2961.html>
 - Amelia Earhart: http://www.loc.gov/rr/print/list/106_earh.html
 - Kids as Heroes: <http://www.kidsareheroes.com/index.html>

MODELING *(Presentation of new material, demonstration of the process, direct instruction)*

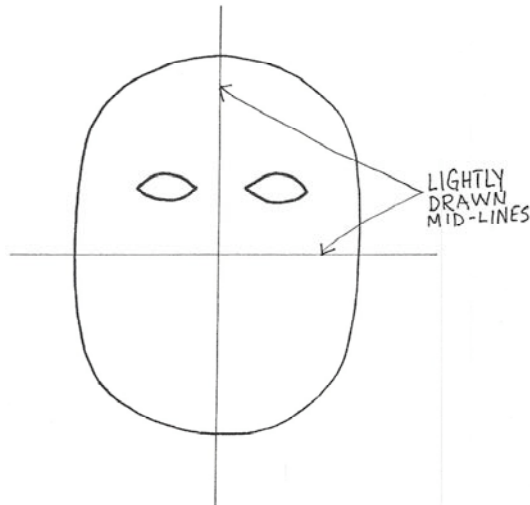
- Display at least two portraits of people who can be considered heroes.
- Note: See list of suggestions in the Resource Section of this lesson.*
- Discuss facial features, clothing, and body adornment of the people depicted.
 - Discuss the background areas and objects that may appear in the portraits.

Class Discussion Questions:

- “What can be learned from the lines, shapes, colors and textures in the portraits?”
- “How do the people in the portraits feel? What makes you come to that conclusion?”
- “Do you think these people are important? How do we know?”
- “What is a hero?”
- “Who are your heroes? Heroines? Why?”
- Allow students to locate photographs or illustrated images of their chosen heroes to use as reference throughout this lesson.
- Distribute one 12” x 18” white construction paper, a pencil and eraser to each of the students.
- Demonstrate how and instruct student to turn the paper vertically.
- Demonstrate how and instruct students to draw a large oval lightly in pencil on the upper portion of the rectangular paper.



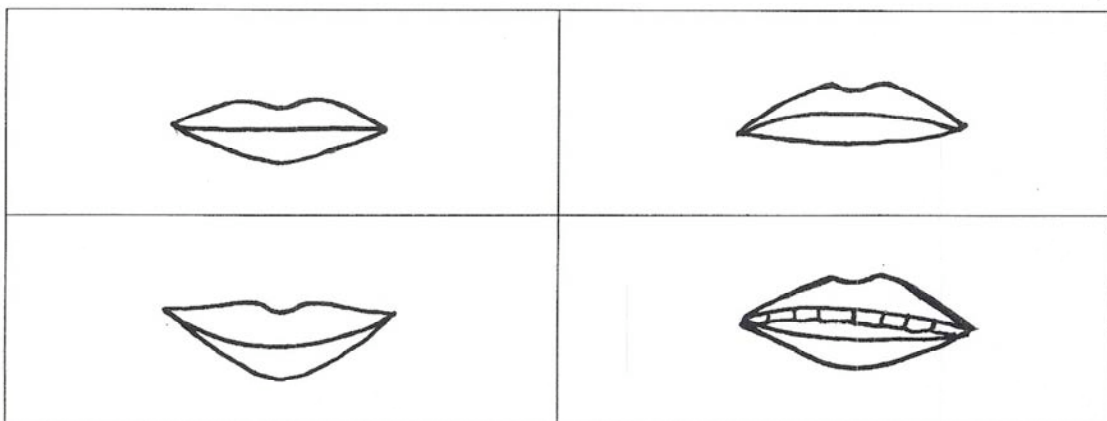
- Demonstrate how to sketch two *very light lines* down the middle and across the center of the oval.
- Note: These lines will be erased after the features of the face are drawn.*
- Introduce the word symmetry, correspondence of opposite parts in size, shape and position on either side of the midline.
 - Demonstrate how and instruct students to sketch two football shapes for eyes above the horizontal line. These shapes should be about the same size and shape and in about the same place on either side of the midline.
- Note: Continue to reinforce the concepts of symmetry and use the word often throughout the instructional portion of this lesson.*
- Instruct students to examine a partner's eyes. “What shapes and colors do we see?”
 - The colored circle is called the “iris”; the black center is called the “pupil”.
 - Demonstrate how and instruct students to draw a *partial* circle inside the football shapes representing the colored part of the eye. (The top and bottom of the iris is seldom seen.)
 - This is just the sketch, so no color is needed at this time.
 - Demonstrate how to draw a small black circle in the center of each circular shape.



- Remind the students to think about their hero.
- "Is your hero male or female?"
- "How would the viewer know this when looking at the hero's eyes? Eyebrows?"
- Tell the students about your chosen hero. Illustrate your hero's eyes in the portrait as needed.
- Instruct the students to examine their partner's eyebrows. "What kind of line is an eyebrow? Straight? Curved? Thick? Thin?"
- Discuss the differences between eyebrow shapes within the classroom. "How would your hero's eyebrows appear?"
- Discuss how the shape of the eyebrow may reveal the person's feelings or express emotion.
- Demonstrate drawing eyebrows on each side of the midline above the eyes.
- Remember these eyebrows should reflect the emotions (e.g., happy, sad, surprised, etc.) of YOUR hero.

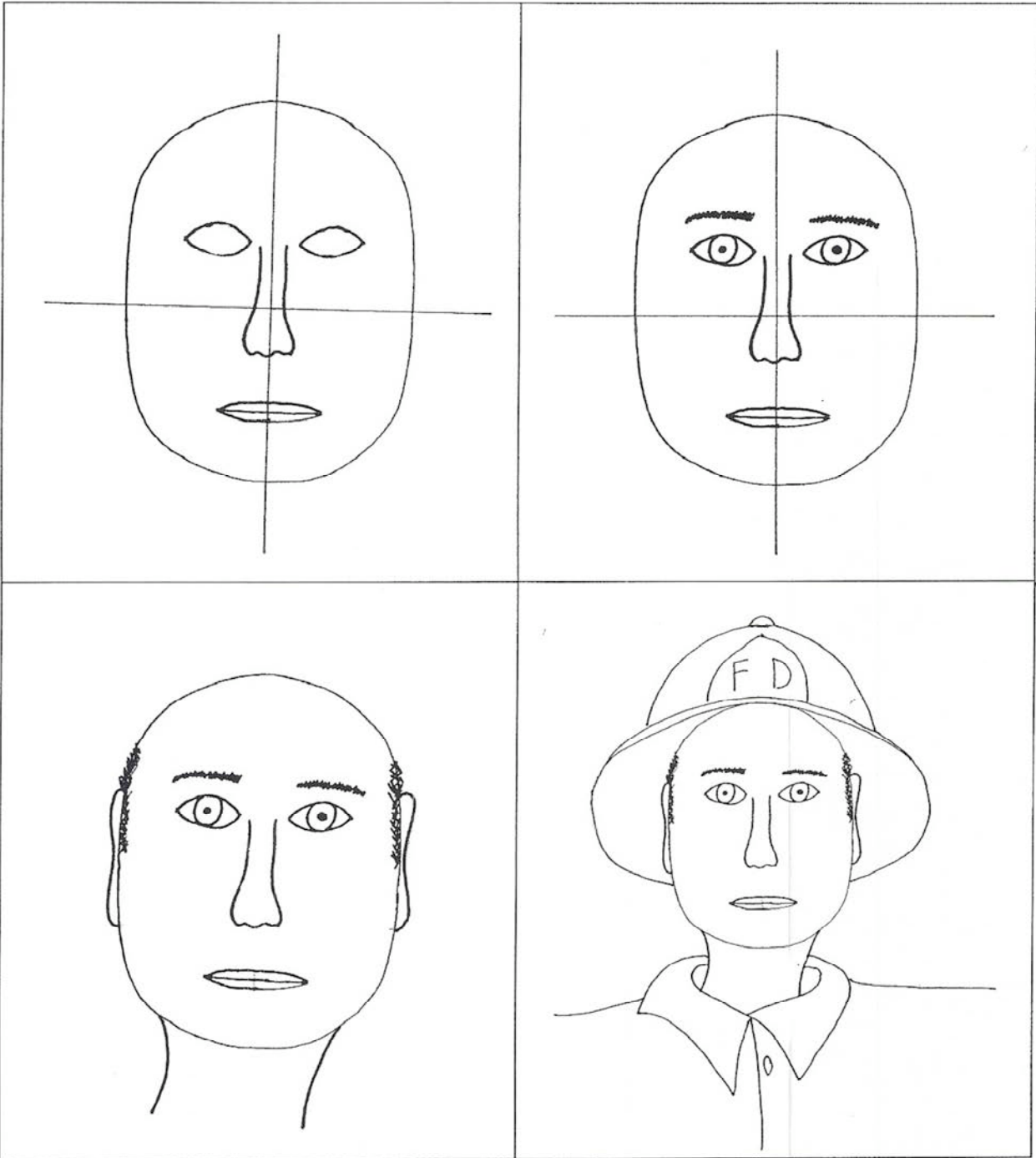
Note: Continue to reinforce the concepts of symmetry and use the work throughout the instructional portion of this lesson.

- Discuss how mouths show emotion.
- On a white board or demonstration paper, draw a circle, rectangle, triangle, and a crescent. "What emotions could these shapes represent if used as mouths?"



- Describe the emotions you wish to portray on your own hero portrait and illustrate those emotions by drawing the mouth accordingly using the midline as a guide.
- Direct students to decide what emotions their hero will be displaying and then create a mouth that shows that emotion.
- Observe how artists draw or paint noses by examining portraits. (see page 28-29 *Portfolios Grade 2*)

- Discuss the size, shape and placement of noses.
 - Demonstrate how and instruct students to draw the nose of your hero using the midlines as a guide.
- Note: The tip of the nose should be about where the two midlines cross.*



- Demonstrate how and instruct students to gently erase the vertical and horizontal guide or midlines without destroying the facial features of the portrait.

GUIDED PRACTICE *(Application of knowledge, problem solving, corrective feedback)*

- Instruct students to add hair, neck, shoulders, jewelry, collars, eyeglasses and other characteristics that would be appropriate to their drawings so they can communicate to the viewer about their chosen hero.
- Remind students to use corresponding lines, shapes and colors on the left and right sides of the now invisible midline so the face of their hero appears mostly symmetrical.
- Instruct students to draw at least two objects or symbols in the background that tells the viewer about the hero. (e.g., an American flag behind a soldier, a soccer ball behind a player, a fire truck behind a firefighter, a stage behind an entertainer, etc.)
- When students drawings are fairly complete, introduce art media to add color to the portraits. You may choose crayons (some detail may be lost), colored pencils, oil pastels, watercolor paint or markers.
- Demonstrate how and instruct students to add the chosen media to the portraits.
- Remind students to choose warm or cool colors in a manner to communicate information about the chosen hero.
- When portraits are complete, instruct students in appropriate storage of works of art and art materials appropriately.

DEBRIEF & EVALUATE *(Identify problems encountered, ask and answer questions, discuss solutions and learning that took place, did students meet outcomes?)***Hero Presentations:**

- Second graders can be sensitive if their work is misinterpreted. Allow each student to tell about his or her hero either in a group sharing or quick individual presentation.
- Students may explain why they used chosen colors to communicate emotion and why they chose symbols to communicate an idea.
- Discuss the media chosen for this lesson. "What worked? What did not?"
- If this work could be done again, how would the students change it?

EXTENSION *(Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences)*

- Write a story about the hero or heroine chosen for this lesson.
- Use the photograph or image of the hero or heroine chosen by each student and display it with the finished student work of art.
- Place the finished works of art and stories about each of the students' heroes in a binder or fasten them together to create a book of classroom heroes. Allow the class to create a title for the book.

GRADE TWO: VISUAL ART
Lesson Nine: "Portrait of a Hero" Rubric

Name: _____ Date: _____

Focus Area	ADVANCED (4 Points)	PROFICIENT (3 Points)	BASIC (2 Points)	APPROACHING BASIC (1 Point)	SCORE
Portrait of a recognizable hero	Portrait appears as a specific human face or character. Eyes, eyebrows, nose and mouth are dimensional and highly detailed.	Portrait appears as a specific human face. Eyes, eyebrows, nose and mouth are shapes and appear dimensional.	Portrait appears as a generic, non-specific human face. Eyes, eyebrows, nose and mouth appear as line, not shapes or dimensional	Portrait appears as a generic, non-specific face. All the following parts are NOT represented: Eyes, eyebrows, nose and mouth.	
Use of bi-lateral symmetry	All facial features are shaped, sized and placed with exceptional accuracy on either side of the facial midline.	All facial features are shaped, sized and placed with general accuracy on either side of the facial midline.	Most facial features are shaped, sized and placed with general accuracy on either side of the facial midline.	Few or none of the facial features are shaped, sized and placed with accuracy on either side of the facial midline.	
Use of symbols to communicate ideas about hero	Three or more highly appropriate symbols or objects appear in the drawing exemplifying characteristics of the chosen hero.	Two highly appropriate symbols or objects appear in the drawing exemplifying characteristics of the chosen hero.	One symbol or object appears in the drawing exemplifying characteristics of the chosen hero.	Symbols or objects do not appear in the drawing or are inappropriate when relating to the chosen hero.	
Expressive use of color	Color is applied with appropriate meaning to facial features, symbols and objects with obvious reference to emotional expression.	Color is applied with appropriate meaning to facial features, symbols and objects with a sense of expression.	Color is applied with appropriate meaning to facial features, but with little or no sense of expression.	Color is used without regard to facial characteristics or expression.	
Use of space to demonstrate balance	Face is placed in upper third, facial features relate appropriately in size, color, detail and placement, background is less than one quarter of the work.	Face is placed in upper third, facial features relate appropriately in size and placement, background is less than one third of the work.	Face is placed in the upper half, facial features relate appropriately in size and placement, background is less than one half of the work	Face appears, but background is more than one half of the of the work	

Grade Two Supply List

For: 9 Visual Art Lessons for the Elementary Teacher

- Brayer or foam brushes
- Brushes
- Colored pencils
- Color wheel
- Construction paper; 12 x 18 assorted colors and white
- Construction paper scraps
- Containers for water
- Craft sticks or Popsicle sticks
- Crayons
- Erasers
- Geometric shape templates
- Glue sticks or bottles
- Magazines with photographs
- Markers
- Newsprint or Xerox paper
- Notions: feathers, rickrack, ribbon, yarn, glitter, string, etc.
- Paper plates or oval templates and construction paper
- Paper towels
- Pastels
- Pencils
- Printer's ink or tempera paint
- Reproductions or photographs of masks from many cultures
- Reproductions of the masters in warm and cool colors; faces or portraits; landscapes; still life paintings
- Scissors
- Styrofoam sheets; clean flat meat or vegetable trays or foam plates
- Tempera Paint
- Variety of papers cut in strips
- Watercolor paints

San Diego City Schools – Visual and Performing Arts Department
California State Content Standards
Core Learnings

**GRADE TWO
VISUAL ART**

1.0 Artistic Perception Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills unique to VAPA	
1.1	<ul style="list-style-type: none"> Perceive and describe repetition and balance in nature, in the environment, and in works of art. Recognize balance as the way in which line, shape/form, color, and texture are arranged to create a feeling of equilibrium in a work of art. Discuss how the correspondence of size, shape and position on each side of the midline (symmetry), appears in nature (human and animal bodies, faces, etc.), in the environment (furniture, architecture, vehicles, etc.) and in works of art.
1.2	<ul style="list-style-type: none"> Perceive and discuss differences in mood created by warm and cool colors. Identify warm colors (red, orange, and yellow) and cool colors (blue, green and violet). Identify neutral colors (brown, black and white). Explore the relationships between emotion and mood, the use of color in works of art and the environment, and how changing color may affect emotion or mood.
1.3	<p>Identify the elements of art in objects in nature, the environment, and works of art, emphasizing line, color, shape/form, texture, and space.</p> <ul style="list-style-type: none"> Name and locate types of line, shapes and forms, colors, and textures and discuss their qualities (light, dark, solid, transparent, large, small etc.) Explore the concept of space inside a shape, outside a shape, the use of space within the confines of paper and the illusion of depth.
2.0 Creative Expression Students apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art.	
2.1	<p>Demonstrate beginning skill in the use of basic tools and artmaking processes, such as printing, crayon rubbings, collage, and stencils.</p> <ul style="list-style-type: none"> Use crayon in at least two different ways in a work of art (shavings, melted, heavy, light, etc.) and as a tool to explore texture (crayon rubbings of textured surfaces). Cut, tear, and punch shapes from a variety of papers to create an original stencil. Explore ways artists attach different types of materials together (weaving, stapling, taping, dovetailing, slicing, folding, etc.). Create a print template by pressing into Styrofoam or like material, and use ink or tempera paint to make multiple prints.
2.2	<p>Demonstrate beginning skill in the use of art media, such as oil pastels, watercolors, and tempera.</p> <ul style="list-style-type: none"> Use oil pastels to create both crisp and blurred lines, and solid and transparent shapes in works of art. Explore the transparency of a single color by adding varying amounts of water to watercolor paint in works of art. Use tempera paint to create distinct shapes on a surface (edges) and demonstrate understanding of drying time (blending and overlapping).
2.3	Depict the illusion of depth (space) in a work of art, using overlapping shapes,

	relative size, and placement within the picture. <ul style="list-style-type: none"> • Draw, paint and cut paper to create a still life, landscape or portrait using overlapping shapes of varying sizes to indicate depth (larger shapes closer, smaller shapes farther away).
2.4	Create a painting or drawing, using warm or cool colors expressively. <ul style="list-style-type: none"> • Choose a mood or feeling to be expressed and use warm (red, yellow and orange) or cool (blue, green and violet) colors to create a tempera or watercolor painting. • Create two paintings with the exact same lines and shapes, one using cool colors and one using warm colors and explain the different effects they create.
2.5	Use symmetry (bilateral or radial) to create visual balance. <ul style="list-style-type: none"> • Create mirror images of simple shapes and objects. • Create a self-portrait using same size shapes placed in corresponding locations on either side of the midline (bi-lateral symmetry). • Create a drawing, painting or an arrangement of objects (collage), branching out or radiating from a place in the work on which attention is centered (focal point).
3.0 Historical and Cultural Context Understanding the Historical Contributions and Cultural Dimensions of the Arts	
3.1	Explain how artists use their work to share experiences or communicate ideas. <ul style="list-style-type: none"> • Discuss ways in which artists use lines, shapes, colors and textures to tell others what they are thinking or feeling.
3.2	Recognize and use the vocabulary of art to describe art objects from various cultures and time periods. <ul style="list-style-type: none"> • Describe at least three different art objects, one from western civilization, one from an ancient or tribal culture, one from the modern or contemporary period using elements of art (line, shape/form, color, texture, space, and value) and the vocabulary of visual art.
3.3	Identify and discuss how art is used in events and celebrations in various cultures, past and present, including the use in their own lives. <ul style="list-style-type: none"> • Identify at least five types of celebrations common to many cultures (weddings, birthdays, funerals, etc.) and compare how visual art (decoration, costume, etc.) is a part of those celebrations. • Discuss how art objects are used in your own family celebrations and in your neighborhood.
4.0 Aesthetic Value Responding to, Analyzing and Making Judgments About Works of Art	
4.1	Compare ideas expressed through their own works of art with ideas expressed in the work of others. <ul style="list-style-type: none"> • Tell the story and/or explain the feelings expressed in an original work of art. • Find similar and contrasting ideas and feelings in the work of others.
4.2	Compare different responses to the same work of art. <ul style="list-style-type: none"> • Discuss opinions about a work of art on which people agree and disagree using the vocabulary of visual art.
4.3	Use the vocabulary of art to talk about what they wanted to do in their own works of art and how they succeeded. <ul style="list-style-type: none"> • Discuss lines, shapes/forms, colors, textures, space and values used in at least one original work of art. • Identify personal reasons for creating a work, analyze the result and suggest improvement.

4.4	Use appropriate vocabulary of art to describe the successful use of an element of art in a work of art. <ul style="list-style-type: none"> • Locate and describe a single element exclusively in a work of art and explain how the element is used and what it makes the viewer think or feel.
5.0 Connections, Relationships, Applications Connecting and Applying What is Learned in the Arts to all Disciplines and Subject Areas and to Careers	
5.1	Use placement, overlapping, and size differences to show opposites (e.g., up/down, in/out, over/under, together/apart, fast/slow, stop/go). <ul style="list-style-type: none"> • Manipulate placement, overlapping, and size difference to demonstrate understanding of distance and contrast in their own art.
5.2	Select and use expressive colors to create mood and show personality within a portrait of a hero from long ago or the recent past. <ul style="list-style-type: none"> • Use the knowledge of cool and warm colors to create the portrait of a hero depicting clues that reveal information about the hero's personality, heroic deeds and feelings.
5.3	Identify pictures and sort them into categories according to expressive qualities (e.g., theme and mood). <ul style="list-style-type: none"> • Sort works of art into groups based on interpretation and making meaning and defend personal choice using visual art vocabulary. • Demonstrate understanding of classification by sorting works of art based on theme, style, and/or elements.
5.4	Discuss artists in the community who create different kinds of art (e.g., prints, ceramics, paintings, sculpture). <ul style="list-style-type: none"> • Identify artists in the community and the type of art they create. (Mural, graphic, landscape artists, home decorators, photographers, etc.).

Visual Arts Glossary

abstract - artwork in which the subject matter is stated in a brief, simplified manner. Little or no attempt is made to represent images realistically, and objects are often simplified or distorted.

additive sculpture - refers to the process of joining a series of parts together to create a sculpture.

aerial perspective - aerial or atmospheric perspective achieved by using bluer, lighter, and duller hues for distant objects in a two-dimensional work of art.

aesthetics - a branch of philosophy; the study of art and theories about the nature and components of aesthetic experience.

analogous - refers to closely related colors; a color scheme that combines several hues next to each other on the color wheel.

arbitrary colors - colors selected and used without reference to those found in reality.

art criticism - an organized system for looking at the visual arts; a process of appraising what students should know and be able to do.

art elements - line, shape/form, color, texture, space and value.

assemblage - a three-dimensional composition in which a collection of objects is unified in a sculptural work.

asymmetry - balance that results when two sides of an artwork are equally important but one side looks different from the other; different appearance on opposite sides of a dividing plane or line

atmospheric perspective – (see *aerial perspective*) the effect air space has on the appearance of an object. Details on the object decrease, tones become less vivid.

background - the part of the picture plane that seems to be farthest from the viewer.

balance - the way in which the elements in visual arts are arranged to create a feeling of equilibrium in a work of art. The three types of balance are symmetry, asymmetry, and radial.

bi-lateral - having two equal sides.

body - the physical structure of a person or an animal

ceramic clay - clay that comes from the earth, gets hard when it dries and must be fired in a kiln for completion

character - a person in a novel, play, or movie, the distinctive nature of something

characteristics - a feature or quality belonging typically to a person, place, or thing and serving to identify it

circle - a round plane figure whose boundary consists of points equidistant from a fixed point

cityscape - a landscape about the city.

clay - a soft, moist material (water or wax based) used to create artworks such as sculpture and pottery.

coil - a length of something wound or arranged in a spiral or sequence of rings

collage - an artistic composition made of various materials (e.g., paper, cloth, or wood) glued on a surface.

color - the visual sensation dependent on the reflection or absorption of light from a given surface. The three characteristics of color are hue, value, and intensity.

color relationships - also called color *schemes* or *harmonies*. They refer to the relationships of colors on the color wheel. Basic color schemes include monochromatic, analogous, and complementary.

color theory - an element of art. Color has three properties: hue, value, and intensity.

color value - the lightness or darkness of a color

color wheel - colors arranged in a specific order (red-orange-yellow-green-blue-violet) in the shape of a circle.

complementary colors - colors opposite one another on the color wheel. Red/green, blue/orange, and yellow/violet are examples of complementary colors.

composition - the organization of elements in a work of art.

cone - a solid form with a circle at the base and tapering to a point.

content - message, idea, or feelings expressed in a work of art.

contour drawings - the drawing of an object as though the drawing tool is moving along all the edges and ridges of the form.

contrast - difference between two or more elements (e.g., value, color, texture) in a composition; juxtaposition of dissimilar elements in a work of art; also, the degree of difference between the lightest and darkest parts of a picture.

construction - the building of something

cool colors - colors suggesting coolness: blue, green, and violet.

crayon - a stick of colored wax used for drawing.

cube - a solid square form, a box

culture - the skills and arts of a given people in a given period; civilization.

depth - distance from the nearest to the farthest point of something or from the front to the back

design - the plan, conception, or organization of a work of art; the arrangement of independent parts (the elements of art) to form a coordinated whole.

diagonal - the transverse or slanted orientation of a line, shape or form.

different - not the same as another or each other; unlike

distortion - condition of being twisted or bent out of shape. In art, distortion is often used as an expressive technique.

dominance - the importance of the emphasis of one aspect in relation to all other aspects of a design.

dovetailing - a projecting part that fits into a corresponding cut out space. A way of fastening.

electronic media - media that includes computer, television, video, digital, etc.

elements of art - sensory components used to create works of art: line, color, shape/form, texture, value, space.

emphasis - special stress given to an element to make it stand out.

expressive content - ideas that express ideas and moods.

fabric - a material from fibers, woven.

fasten - close or join securely

figurative - pertaining to representation of form or figure in art.

figure - representation of form; a person's bodily shape

focal point - the place in a work of art on which attention becomes centered because of an element emphasized in some way.

foreground - part of a two-dimensional artwork that appears to be nearer the viewer or in the front. *Middle ground* and *background* are the parts of the picture that appear to be farther and farthest away.

form - a three-dimensional volume or the illusion of three dimensions (related to shape, which is two-dimensional); the particular characteristics of the visual elements of a work of art (as distinguished from its subject matter or content).

free form - a type of shape or form that is not geometric or found in nature, a blob.

function - the purpose and use of a work of art.

functional art - art designed to be used as a tool or with a particular function (furniture, clothing, masks, etc.)

genre - the representation of people, subjects, and scenes from everyday life.

geometric - describes mathematical shapes and forms like circles, squares, cubes and spheres.

gesture drawing - the drawing of lines quickly and loosely to show movement in a subject.

glue - an adhesive substance used for joining objects or materials.

graphic device - a design used as a tool to direct or identify.

harmony - the principle of design that combines elements in a work of art to emphasize the similarities of separate but related parts.

height - the measurement from base to top or (of a standing person) from head to foot

horizon line - the line where the ground meets the sky.

horizontal - the left to right or across orientation of a line, shape or form

hero/heroine - a man or woman who is admired or idealized for courage, outstanding achievements, or noble qualities

hue - refers to the name of a color (e.g., red, blue, yellow, orange).

Icon - a representative image or figure.

illusion of depth - the organization of shapes in an artwork to make a flat surface look as if it has deepness.

illustrate - to explain through drawing or painting

installation art - the hanging of ordinary objects on museum walls or the combining of found objects to create something completely new. Later, installation art was extended to include art as a concept.

intensity - also called *chroma* or *saturation*. It refers to the brightness of a color (a color is full in intensity only when pure and unmixed). Color intensity can be changed by adding black, white, gray, or an opposite color on the color wheel.

landscape - artwork with land as the main subject

line - a point moving in space. Line can vary in width, length, curvature, color, or direction.

linear perspective - a graphic system used by artists to create the illusion of depth and volume on a flat surface. The lines of buildings and other objects in a picture are slanted, making them appear to extend back into space.

line direction - line direction may be horizontal, vertical, or diagonal.

line quality - the unique character of a drawn line as it changes lightness/darkness, direction, curvature, or width.

logo - a trademark or symbol that represents a business or company.

loom - a frame or machine used to hold yarn, threads or other fibers for weaving.

maquette - a small preliminary model (as of a sculpture or a building).

mass - the outside size and bulk of a form, such as a building or a sculpture; the visual *weight* of an object.

media - plural of *medium*, referring to materials used to make art; categories of art (e.g., painting, sculpture, film).

middle ground - area of a two-dimensional work of art between foreground and background.

mixed media - a work of art for which more than one type of art material is used to create the finished piece.

monochromatic - a color scheme involving the use of only one hue that can vary in value or intensity.

mood - the state of mind or feeling communicated in a work of art, frequently through color.

motif - a unit repeated over and over in a pattern. The repeated motif often creates a sense of rhythm.

movement - the principle of design dealing with the appearance or creation of action.

multimedia - computer programs that involve users in the design and organization of text, graphics, video, and sound in one presentation.

natural shapes - shapes or forms found in nature.

negative space - refers to shapes or spaces that are or represent areas unoccupied by objects.

neutral colors - the colors black, white, gray, and variations of brown.

nonobjective - having no recognizable object as an image. Also called ***nonrepresentational***.

non-utilitarian - art created to be viewed only, not used as a tool or with function.

observational drawing skills - skills learned while observing firsthand the object, figure, or place.

one-point perspective - a way to show three-dimensional objects on a two-dimensional surface. Lines appear to go away from the viewer and meet at a single point on the horizon known as the *vanishing point*.

opaque - not transparent, solid.

organic form - refers to shapes or forms having irregular edges or to surfaces or objects resembling things existing in nature.

oval - having an elongated shape, like that of an egg

overlapping - to extend over a part of something else.

paint - a mixture of pigment with oil or water used to cover a surface.

paintbrush - a brush for applying paint

palette - a flat surface on which you prepare paints for use in an artwork; a particular range , quality or use of color.

papier mache - strips or pieces of paper soaked in a watery paste, placed over an armature. The form hardens when dried.

patchwork - needlework in which small pieces of cloth in different designs, colors, or textures are sewn together

pattern - anything repeated in a predictable combination.

performance art - a type of art in which events are planned and enacted before an audience for aesthetic reasons.

perspective - a system for representing three-dimensional objects viewed in space on a two-dimensional surface using foreground, middle ground and background.

placement - the action of putting objects in a particular place or position.

point of view - the angle from which the viewer sees the objects or scene.

portfolio - a systematic, organized collection of student work.

portrait – artwork with a person or people as the main subject.

positive - shapes or spaces that are or represent solid objects.

primary colors - refers to the colors red, yellow, and blue. All other colors can be created from primary colors.

printmaking - the transferring of an inked image from one surface (from the plate or block) to another (usually paper).

principles of design - the organization of works of art. They involve the ways in which the elements of art are arranged (balance, contrast, dominance, emphasis, movement, repetition, rhythm, subordination, variation, unity).

print plate - a piece of flat material with a design on the surface used in printmaking.

properties of color - characteristics of colors: hue, value, intensity.

proportion - the size relationships of one part to the whole and of one part to another.

puppet - a movable model of a person or animal that is used in entertainment and is typically moved either by strings controlled from above or by a hand inside it.

pyramid - a solid form with a triangle at the base tapering to a point.

quilt - a bed covering created by enclosing a layer of padding or batting between two layers of fabric and held in place with lines of stitching which may be decorative.

radial - branching out from the center, circular

realism - a style of art that portrays objects or scenes as they might appear in everyday life. Recognizable subject is portrayed using lifelike colors, textures and proportion.

rectangle - a plane figure with four straight sides and four right angles, esp. one with unequal adjacent sides, in contrast to a square

rectilinear - formed or enclosed by straight lines to create a rectangle.

reflection - personal and thoughtful consideration of an artwork, an aesthetic experience, or the creative process.

rendering - to depict or draw realistically

replicate - to duplicate or repeat.

representational - to present a likeness

rhythm - intentional, regular repetition of lines of shapes to achieve a specific repetitious effect or pattern.

rubric - a guide for judgment or scoring; a description of expectations.

scale - relative size, proportion. Used to determine measurements or dimensions within a design or work of art.

sculpture - a three-dimensional work of art either in the round (to be viewed from all sides) or in bas relief (low relief in which figures protrude slightly from the background).

seascape - a landscape about the sea or ocean.

secondary colors - colors that are mixtures of two primaries. Red and yellow make orange, yellow and blue make green, and blue and red make violet or purple.

self-portrait - artwork about the artist

shade - color with black added to it.

shape - a two-dimensional area or plane that may be open or closed, free-form, geometric or natural. It can be found in nature or is made by humans.

similar - resembling without being identical

size - the relative extent of something; a thing's overall dimensions or magnitude; how big something is

sketch - a drawing without much detail, usually completed in a short amount of time; sometimes used as a rough draft for a later work of art.

slogan - a motto associated with a business, group or organization.

space - the emptiness or area between, around, above, below, or contained within objects. Shapes and forms are defined by the space around and within them, just as spaces are defined by the shapes and forms around and within them.

sphere - a solid round form, a ball.

splicing - weaving end strands or pieces together for fastening.

square - a plane figure with four equal straight sides and four right angles

stencil - a thin sheet, cut so that designs can be repeated exactly when ink or paint is applied.

still life - arrangement or work of art showing a collection of inanimate objects.

structure - the way in which parts are arranged or put together to form a whole.

style - a set of characteristics of the art of a culture, a period, or school of art. It is the characteristic expression of an individual artist.

stylized - simplified; exaggerated.

subordination - making an element appear to hold a secondary or lesser importance within a design or work of art.

subtractive sculpture - refers to sculpting method produced by removing or taking away from the original material (the opposite of *additive*).

symbol - an object used to represent something.

symmetry - balance created by making both sides of an artwork the same or almost the same.

tear - to pull apart or rip into pieces

template - a shaped piece of metal, wood, card, plastic, or other material used as a pattern for processes such as painting, cutting out, or shaping

tertiary colors - the uneven mixture of two primary colors or the combination of one primary color and the secondary color next to it on the color wheel.

texture - the surface quality of materials, either actual (tactile) or implied (visual). It is one of the elements of art.

theme - an idea based on a particular subject.

three-dimensional - having height, width, and depth. Also referred to as 3-D.

thumbnail sketch - a small sketch done to test or try new ideas for larger works of art.

tint - color lightened with white added to it.

tone - color shaded or darkened with gray (black plus white).

transparent - able to see objects on the other side or through.

triangle - a plane figure with three straight sides and three angles

two-dimensional - having height and width but not depth. Also referred to as 2-D.

two-point perspective - a system to show three-dimensional objects on a two-dimensional surface. The illusion of space and volume utilizes two vanishing points on the horizon line.

traditional media - media that includes pencil, paint, clay, etc. but not electronic media.

unity - total visual effect in a composition achieved by the careful blending of the elements of art and the principles of design.

value - lightness or darkness of a hue or neutral color. A *value scale* shows the range of values from black to white.

value scale - scale showing the range of values from black to white and light to dark.

vanishing point - in perspective drawing, a point at which receding lines seem to converge.

variety - a principle of art concerned with combining one or more elements of art in different ways to create interest.

vertical - the up and down orientation of a line, shape or form.

virtual - refers to an image produced by the imagination and not existing in reality.

visual literacy - includes thinking and *communication*. Visual thinking is the ability to transform thoughts and information into images; visual communication takes place when people are able to construct meaning from the visual image.

visual metaphor - images in which characteristics of objects are likened to one another and represented as that other. They are closely related to concepts about symbolism.

volume - the space within a form (e.g., in architecture, volume refers to the space within a building).

warm colors - colors suggesting warmth: red, yellow, and orange.

warp - the vertical fibers attached to the top and bottom of a loom.

watercolor - transparent pigment mixed with water. Paintings done with this medium are known as *watercolors*.

weaving - an artwork made of thread, yarn or other fibers woven together on a loom.

weft - the threads woven over and under the warp fibers on a loom.

zigzag - joined diagonal lines; a line having abrupt right and left turns