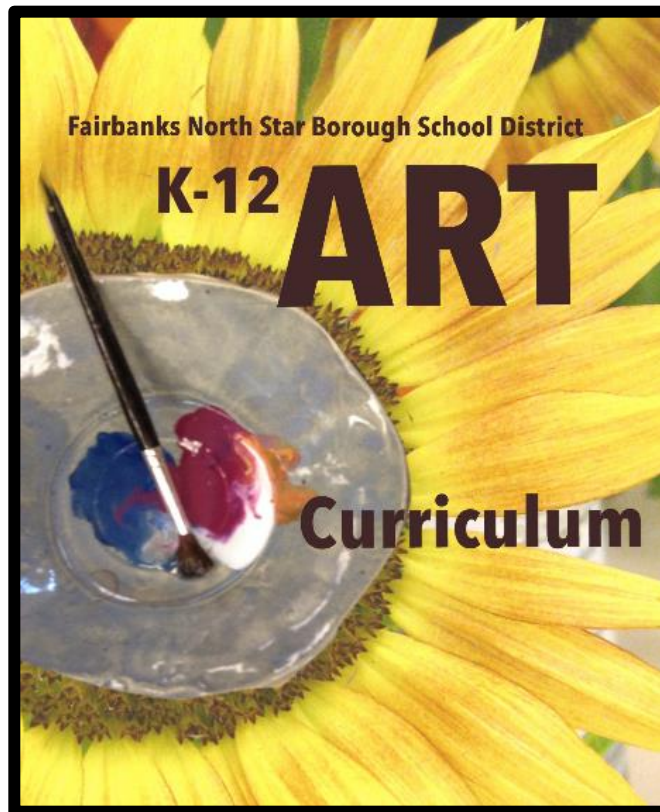




FAIRBANKS NORTH STAR BOROUGH SCHOOL DISTRICT



ELEMENTARY (K-5)

Adopted: March 7, 2017

PRE-K – GRADE 3 VISUAL ARTS STANDARDS

Anchor Standard 1 - Create: Generate and conceptualize artistic ideas and work.

Enduring Understanding: Creative and innovative thinking are essential life skills that can be developed.

Essential Question: What conditions, attitudes and behaviors support creative, and innovative thinking? What encourages people to take creative risks? How does collaboration expand the creative process? How does knowing the contexts, histories, and traditions of art forms help us create works of art and design?

Pre K VA.1.CR.PK	Kindergarten VA.1.CR.K	Grade 1 VA.1.CR.1	Grade 2 VA.1.CR.2	Grade 3 VA.1.CR.3
1a. Engage self-directed play with materials	1a. Engage in exploration and imaginative play with materials.	1a. Engage collaboratively in exploration and imaginative play with materials.	1a. Brainstorm collaboratively multiple approaches to an art or design problem.	1a. Elaborate on an imaginative idea.
1b. Engage in self-directed creative making.	1b. Engage collaboratively in creative art making in response to an artistic problem.	1b. Use observation and investigation in preparation for making a work of art.	1b. Make art or design with various materials and tools to explore personal interests, questions, and curiosity.	1b. Apply knowledge of available resources, tools, and technologies to investigate one's own ideas through the art-making process.
		1c. Engage in focused mark making.		1c. Constructively use and explore materials in creating a work of art or design to communicate an idea.

Anchor Standard 2 - Create: Organize and develop artistic ideas and work.

Enduring Understanding: Using art elements and design principles, artists/designers experiment with forms, structures, materials, concepts, media, and art-making processes, while balancing experimentation, freedom, and responsibility in developing and creating artworks.

Essential Question: How do artists/designers work and reflect on the direction of their work? How do artists and designers learn from trial and error? What responsibilities come with the freedom to create? How do objects, artifacts, places, and design shaped lives and communities?

Pre K VA.2.CR.PK	Kindergarten VA.2.CR.K	Grade 1 VA.2.CR.1	Grade 2 VA.2.CR.2	Grade 3 VA.2.CR.3
2a. Use a variety of art making tools.	2a. Through experimentation, build skills in various media and approaches to art making.	2a. Explore uses of materials and tools to create works of art or design.	2a. Experiment with various materials and tools to explore personal interests in a work of art or design.	2a. Create personally satisfying artwork using a variety of artistic processes and materials.
2b. Share materials with others.	2b. Identify safe and non-toxic art materials, tools, and equipment.	2b. Demonstrate safe and proper procedures for using materials, tools, and equipment while making art.	2b. Demonstrate safe procedures for using and cleaning art tools and equipment and studio spaces.	2b. Demonstrate an understanding of the safe and proficient use of materials, tools, and equipment for a variety of artistic processes.
2c. Create and tell about art that communicates a story about a familiar place or object.	2c. Create art that represents natural and constructed environments.	2c. Identify and classify uses of everyday objects through drawings, diagrams, sculptures, or other visual means.	2c. Repurpose objects to make something new.	2c. Individually or collaboratively construct representations, diagrams, or maps of places that are part of the students' everyday lives.

Anchor Standard 3 - Create: Refine and complete artistic work.

Enduring Understanding: Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work.

Essential Question: What role does perseverance play in revising, refining, and developing work? Considering art forms and careers, how do artists/designers grow and become accomplished? How do artist/designers create works of art or design that effectively communicate?

Pre K VA.3.CR.PK	Kindergarten VA.3.CR.K	Grade 1 VA.3.CR.1	Grade 2 VA.3.CR.2	Grade 3 VA.3.CR.3
3a. Develop art skills through repetition and practice.	3a. Develop art skills through repetition and practice.	3a. Refine and enhance art skills through repetition and practice.	3a. Improve and elaborate on aesthetic and technical aspects of artwork based on classroom discussion.	3a. Refine and adapt media art works in consideration of audience, and the context of the work.
3b. Share and talk about personal artwork.	3b. Explain the process of making art while creating.	3b. Using art vocabulary to describe choices while creating art.	3b. Discuss and reflect with peers about choices made in creating artwork.	3b. Elaborate visual information by adding details in an artwork to enhance emerging meaning.
			3c. Utilize personal reflection and critical feedback to refine technical proficiency, intentionality, aesthetic judgment and expressive capability.	3c. Utilize personal reflection and critical feedback to refine technical proficiency, intentionality, aesthetic judgment and expressive capability.

Anchor Standard 4 - Present: Select, analyze, and interpret artistic work for presentation.

Enduring Understanding: Artists/designers consider various techniques, methods, venues, and criteria when analyzing, selecting, and cutting objects, artifacts, and artworks for preservation and presentation.

Essential Question: Why do people value object , artifacts and fine artworks, and select them for presentation? What criteria, methods, and processes are used to select work for preservation or presentation? How are artworks cared for and by whom?

Pre K VA.4.PR.PK	Kindergarten VA.4.PR.K	Grade 1 VA.4.PR.1	Grade 2 VA.4.PR.2	Grade 3 VA.4.PR.3
4a. Identify reasons for saving and displaying objects, artifacts, and artwork.	4a. Select art objects for personal portfolio and display, explaining why they were chosen.	4a. Explain why some objects, artifacts, and artworks are valued over others.	4a. Organize artwork based on a theme or concept for an exhibit.	4a. Investigate and discuss possibilities and limitation of spaces, including electronic, for exhibiting artwork.
			4b. Learn about materials or artistic techniques for preparing artwork for presentation.	4b. Collect and organize a body of evidence that reflects the artistic process and prepare it for presentation (i.e., sketchbook).
				3c. Write an artist’s statement that reflects their learning.

Anchor Standard 5 - Present: Develop and refine artistic techniques and work for presentation.

Enduring Understanding: Artists/designers, curators, and others consider a variety of factors and methods including evolving technologies when preparing and refining artwork for display and preservation.

Essential Question: What does the role of revision play in creating artwork? What method and processes are considered when preparing artwork for presentation or preservation? What criteria are considered when selecting work for presentation, a portfolio, or a collection?

Pre K VA.5.PR.PK	Kindergarten VA.5.PR.K	Grade 1 VA.5.PR.1	Grade 2 VA.5.PR.2	Grade 3 VA.5.PR.3
<p>5a. Identify places where art may be displayed or saved.</p>	<p>5a. Explain the purpose of a portfolio or collection.</p>	<p>5a. Ask and answer questions such as where, when, why, and how artwork should be prepared for presentation or preservation.</p>	<p>5a. Distinguish between different materials or artistic techniques for preparing artwork for presentation.</p>	<p>5a. Identify exhibit space and prepare works of art including artists' statement for presentation.</p>
			<p>5b. Analyze how art exhibited inside and outside of schools (e.g., museums, galleries, virtual spaces, other venues) contribute to communities.</p>	<p>5b. Identify and explain how and where different cultures record and illustrate stories and history of life through art.</p>

Anchor Standard 6 - Present: Convey meaning through the presentation of artistic work.

Enduring Understanding: Objects, artifacts, and artworks collected, preserved, or presented either or by artists/designers, museums, or other venues communicate meaning and a record of social, cultural, and political experiences resulting in the cultivating of appreciation and understanding.

Essential Question: What is purpose of exhibiting art? How do collected, preserved and presented works cultivate appreciation and understanding of beliefs, values and experiences?

Pre K VA.6.PR.PK	Kindergarten VA.6.PR.K	Grade 1 VA.6.PR.1	Grade 2 VA.6.PR.2	Grade 3 VA.6.PR.3
<p>6a. Identify where art is displayed both inside and outside of school.</p>	<p>6a. Explain what an art museum is and distinguish how an art museum is different from other buildings.</p>	<p>6a. Identify the roles and responsibilities of people who work in and visit museums and other art venues.</p>	<p>6a. Analyze how art exhibited inside and outside of schools (e.g., museums, galleries, virtual spaces, other venues) contributes to communities.</p>	<p>6a. Identify and explain how and where different cultures record and illustrate stories and history of life through art.</p>
		<p>6b. Explain why some objects, artifacts, and artworks are preferred.</p>	<p>6b. Explain why some objects, artifacts, and artworks are preferred.</p>	<p>6b. Explain why some objects, artifacts, and artworks are preferred.</p>
			<p>6c. Select artwork based on a theme or concept for an exhibit.</p>	<p>6c. Investigate possibilities and limitations of a variety of spaces, including electronic, for exhibiting.</p>

Anchor Standard 7 - Respond: To recognize and analyze artistic work.

Enduring Understanding: Engaging in and reflecting on art supports understanding and appreciation to self, others, the natural world, and constructed environments. Art/design and images influence understanding of and responses to the world.

Essential Question: How do life experiences influence the way you relate to art? How does learning about art impact how we interpret the world? What can we learn from our responses to art?

Pre K VA.7.RE.PK	Kindergarten VA.7.RE.K	Grade 1 VA.7.RE.1	Grade 2 VA.7.RE.2	Grade 3 VA.7.RE.3
7a. Recognize art in one's environment.	7a. Identify uses of art within one's personal environment.	7a. Select and describe works of art that illustrate daily life experiences of one's self and others.	7a. Perceive and describe aesthetic characteristics of one's natural world and constructed environments.	7a. Speculate about processes an artist uses to create a work of art.
7b. Distinguish between images and real objects.	7b. Describe what an image represents.	7b. Compare images that represent the same subject.	7b. Categorize visual imagery based on expressive properties (e.g., content, formal elements of art, principles of design).	7b. Describe visual imagery based on expressive properties (e.g., content, formal elements of art, principles of design).

Anchor Standard 8 - Respond: Interpret intent and meaning in artistic work.

Enduring Understanding: People gain insights into meanings of artworks by engaging in the process of art criticism/critical inquiry.

Essential Question: What is the value of engaging in the process of art criticism? How can the viewer “read” a work of art as text? How does learning and using art vocabulary (e.g., elements, principles, techniques, genres) help us understand and interpret works of art?

Pre K VA.8.RE.PK	Kindergarten VA.8.RE.K	Grade 1 VA.8.RE.1	Grade 2 VA.8.RE.2	Grade 3 VA.8.RE.3
<p>8a. Interpret art by identifying and describing subject matter.</p>	<p>8a. Interpret art by identifying subject matter and describing relevant details.</p>	<p>8a. Interpret art by categorizing subject matter and identifying basic art elements.</p>	<p>8a. Interpret art by identifying the mood suggested by a work of art and describing relevant subject matter and basic art elements.</p>	<p>8a. Interpret art by identifying the mood suggested by a work of art and describing relevant subject matter and basic art elements.</p>
				<p>8b. Interpret art by analyzing use of media.</p>

Anchor Standard 9 - Respond: Apply criteria to evaluate artistic work.

Enduring Understanding: People evaluate art based on various criteria.

Essential Question: How does one determine criteria to evaluate a work of art? How and why might criteria vary? How can people appreciate and respect a work of art aside from personal preference? How does collaboratively reflecting on an artwork help us experience it more completely?

Pre K VA.9.RE.PK	Kindergarten VA.9.RE.K	Grade 1 VA.9.RE.1	Grade 2 VA.9.RE.2	Grade 3 VA.9.RE.3
9a. Select a preferred artwork.	9a. Explain reasons for selecting a preferred artwork.	9a. Classify artwork based on different reasons for preferences.	9a. Use art vocabulary to express preferences about an artwork.	9a. Using visual evidence, evaluate an artwork based on a given criteria (e.g., artistic styles, genres/ media, historical/ cultural contexts).

Anchor Standard 10 - Connect: Relate, synthesize and express both knowledge and personal experiences as a way to participate in the arts.

Enduring Understanding: Participation in the arts encourages people to connect experiences to construct meaning.

Essential Question: How does participating in and with art enrich people’s lives and raise awareness of community an environment?

Pre K VA.10.CO.PK	Kindergarten VA.10.CO.K	Grade 1 VA.10.CO.1	Grade 2 VA.10.CO.2	Grade 3 VA.10.CO.3
<p>10a. Explore the world through descriptive and expressive words and art- making.</p>	<p>10a. Create art that tells a story about a life experience.</p>	<p>10a. Identify times, places and reasons by which students make art outside of school.</p>	<p>10a. Create works of art about events in home, school or community life (i.e., narrative, documentation).</p>	<p>10a. Create works of art based on observations of surroundings.</p>
	<p>10b. Share memorable experiences of artworks.</p>	<p>10b. Identify times, places, and reasons by which people make art.</p>	<p>10b. Discuss and describe the meaning and purpose of an artwork.</p>	<p>10b. Identify and show how artwork forms meanings, situations and/or culture (e.g., popular culture, online and local experiences).</p>

Anchor Standard 11 - Connect: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding and relevancy.

Enduring Understanding: People develop ideas and understanding of society, culture, and history through their interactions with an analysis of art.

Essential Question: How does art help us understand the lives of people of different times, places, and cultures? How is art used to impact the views of a society? How does art influence, enhance, and preserve aspects of life?

Pre K VA.11.CO.PK	Kindergarten VA.11.CO.K	Grade 1 VA.11.CO.1	Grade 2 VA.11.CO.2	Grade 3 VA.11.CO.3
11a. Recognize that people make art.	11a. Identify a purpose of an artwork.	11a. Understand that people from different places and times have made art for a variety of reasons.	11a. Compare and contrast cultural uses of artwork from different times and places.	11a. Recognize that responses to art change depending on knowledge of the time and place in which it was made.
11b. With guidance, relate art and everyday life.	11b. With guidance, share ideas in relating artworks and everyday life, such as daily activities.	11b. Discuss how artworks and ideas relate to everyday and cultural life.	11b. Recognize that responses to art change depending on knowledge of the time and place in which it was made, cultural influences & global perspectives.	11b. Identify how artworks and ideas relate to everyday and cultural life and can influence values and perceptions.

GRADES 4-5 VISUAL ARTS STANDARDS

Anchor Standard 1 - Create: Generate and conceptualize artistic ideas and work.

Enduring Understanding: Creative and innovative thinking are essential life skills that can be developed.

Essential Questions: What conditions, attitudes and behaviors support creative, innovative and inventive thinking? What encourages people to take creative risks? How does collaboration expand the creative process? How does knowing the contexts of histories and traditions of art forms help us create works of art and design?

Grade 4 VA.1.CR.4	Grade 5 VA.1.CR.5
1a. Brainstorm multiple approaches to a creative art or design problem	1a. Combine ideas to generate an innovative idea for art-making
1b. Collaboratively set goals and create artwork that is meaningful and has purpose to makers.	1b. Identify and demonstrate diverse methods of artistic investigation to choose an approach for beginning a work of art.
1c. Constructively use, explore and manipulate materials and organizational principles to create a work of art that communicates an idea.	1c. Constructively design and manipulate materials, organizational and compositional elements to make meaning in a work of art.

Anchor Standard 2 - Create: Organize and develop artistic ideas and work.

Enduring Understanding: Using art elements and design principles, artists/designers experiment with forms, structures, materials, concepts, media and art making processes while balancing experimentation, freedom and responsibility in developing and creating artworks.

Essential Questions: How do artists/designers work and reflect on the direction of their work? How do artists and designers learn from trial and error? What responsibilities come with the freedom to create? How do objects, artifacts, places and design shape lives and communities?

Grade 4 VA.2.CR.4	Grade 5 VA.2.CR.5
2a. Explore and invent art-making techniques and approaches.	2a. Experiment and develop skills in multiple art-making techniques and approaches through practice.
2b. When making works of art, utilize and care for materials, tools, and equipment in a manner that prevents danger to oneself or others.	2b. Demonstrate quality craftsmanship through care for and use materials, tools, and equipment.
2c. Document, describe, and represent regional/state environments and histories.	2c. Identify, describe, and visually document objects of personal significance.
2d. Collect a body of evidence that documents the artistic process.	2d. Show a body of evidence that documents the artistic process.

Anchor Standard 3 - Create: Refine and complete artistic work.

Enduring Understanding: Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.

Essential Questions: What role does perseverance play in revising, refining and developing work? Considering art forms and careers, how do artists and designers grow and become accomplished? How do artists and designers create works of art or design that effectively communicate?

Grade 4 VA.3.CR.4	Grade 5 VA.3.CR.5
3a. Revise artwork in progress on the basis of insights gained through instructor feedback and peer discussion.	3a. Refine and adapt art works in consideration of audience, and the context of the work with consideration to developing technical skills and organizational principles.
3b. Choose from among experimental approaches and techniques to determine the most effective solution.	3b. Choose from multiple approaches and techniques to determine the most effective solution.
3c. Utilize personal reflection and critical feedback to refine technical proficiency, intentionality, aesthetic judgment and expressive capability.	3c. Utilize personal reflection and critical feedback to refine technical proficiency, intentionality, aesthetic judgment and expressive capability.
	3d. Write an artist statement utilizing art vocabularies demonstrating choices made in art-making.

Anchor Standard 4 - Present: Select, analyze and interpret artistic work for presentation.

Enduring Understanding: Artists/designers consider various techniques, methods, venues and criteria when analyzing, selecting and curating objects, artifacts and artworks for preservation.

Essential Questions: Why do people value objects, artifacts and fine artworks, and select them for presentation. What criteria, methods and processes are used to select work for preservation and presentation? How are artworks cared for and by whom?

Grade 4 VA.4.PR.4	Grade 5 VA.4.PR.5
4a. Select artworks to put into their portfolio and explain why they chose those specific works.	4a. Select artworks to put into their portfolio and explain why they chose those specific works.
4b. Collect and organize a body of evidence that reflects the artistic process and prepare it for presentation (e.g., sketchbook, digital format).	4b. Collect and organize a body of evidence that reflects the artistic process and prepare it for presentation (e.g., sketchbook, digital format).
4c. Write an artist’s statement that reflects their learning.	4c. Write an artist’s statement that reflects their learning.
4d. Analyze how past, present and emerging technologies have impacted the preservation of artwork.	4d. Define the roles and responsibilities of a curator. Explain the skills and knowledge needed to preserve, maintain and present objects, artifacts and artwork.

Anchor Standard 5 - Present: Develop and refine artistic techniques and work for presentation.

Enduring Understanding: Artist/designers, curators, and others consider a variety of factors and methods including evolving technologies when preparing and refining artwork for display and presentation.

Essential Questions: What does the role of revision play in creating artwork? What methods and processes are considered when preparing artwork for presentation or preservation? What criteria are considered when selecting work for presentation, a portfolio or a collection?

Grade 4 VA.5.PR.4	Grade 5 VA.5.PR.5
5a. Analyze the various considerations for presenting and protecting art in various locations, permanent or temporary, indoor or outdoor, or physical or digital formats.	5a. Develop a logical argument for safe and effective use of materials and techniques for preparing and presenting artwork.
5b. Identify and explain how and where different cultures record and illustrate stories and history of life through art.	5b. Compare and contrast how art exhibited in and outside of school in museums, galleries, and other venues, including virtual spaces affect the personal experience.

Anchor Standard 6 - Present: Convey meaning through the presentation of artistic work.

Enduring Understanding: Objects, artifacts and artworks collected, preserved or presented either by artists/designers, museums or other venues communicate meaning and a record of social, cultural and political experiences resulting in the cultivating of appreciation and understanding.

Essential Questions: What is the purpose of exhibiting art? How do collected, preserved and presented works cultivate appreciation and understanding of beliefs, values and experiences?

Grade 4 VA.6.PR.4	Grade 5 VA.6.PR.5
6a. Compare and contrast purposes of art museums, galleries, and other venues and the personal experiences they provide.	6a. Cite evidence about how an exhibition in a museum or other venue presents ideas and information about a specific concept or topic.
6b. Select art objects for personal portfolio and display and explain why they were chosen.	6b. Select art objects for personal portfolio and display and explain why they were chosen.
6c. Investigate possibilities and limitations of a variety of spaces, including digital, for exhibiting artwork.	6c. Select and analyze possibilities and limitations of a variety of spaces, including digital, for exhibiting artwork.
6d. Understand and examine how past, present, and emerging technologies have impacted the preservation and presentation of artwork.	6d. Examine and analyze how past, present, and emerging technologies have impacted the preservation and presentation of artwork.

Anchor Standard 7 - Respond: Perceive and analyze artistic work.

Enduring Understanding: Engaging in and reflecting on art supports understanding and appreciation to self, others the natural world and constructed environments. Art/design and images influence understanding of and responses to the world.

Essential Questions: How do life experiences influence the way you relate to art? How does learning about and responding to art impact how we interpret the world?

Grade 4 VA.7.RE.4	Grade 5 VA.7.RE.5
7a. Compare responses to a work of art before and after working in a similar media.	7a. Compare one’s own interpretation of a work of art with the interpretation of others.
7b. Analyze components in visual imagery that conveys a message.	7b. Identify and analyze cultural associations suggested by visual imagery.

Anchor Standard 8 - Respond: Interpret intent and meaning in artistic work.

Enduring Understanding: People gain insights into meaning of artworks by engaging in the process of art criticism and critical inquiry.

Essential Questions: What is the value of engaging in the process of art criticism? How can the viewer “read” a work of art as a text? How does learning and using art vocabulary (e.g., elements, principles, techniques, genres) help us understand and interpret works of art?

Grade 4
VA.8.RE.4

8a. Interpret art by referring to contextual information and analyzing relevant subject matter, formal art elements, and use of media.

Grade 5
VA.8.RE.5

8a. Interpret art by analyzing the composition, contextual information, subject matter, formal art elements, and use of media to identify ideas and mood conveyed.

Anchor Standard 9 - Respond: Apply criteria to evaluate artistic work.

Enduring Understanding: People evaluate art based on various criteria.

Essential Questions: How does one determine criteria to evaluate a work of art? How and why may criteria vary? How can people appreciate and respect a work of art aside from personal preference? How does collaboratively reflecting on an artwork help to experience it completely?

Grade 4
VA.9.RE.4

9a. Apply one set of criteria to evaluate more than one work of art.

Grade 5
VA.9.RE.5

9a. Recognize differences in criteria used to evaluate art depending on styles, genres, and media, as well as cultural and historical contexts.

Anchor Standard 10 - Connect: Relate, synthesize and express both knowledge and personal experiences as a way to participate in the arts.

Enduring Understanding: Participation in the arts encourages people to connect experiences to construct meaning.

Essential Questions: How does engaging in creating art enrich people’s lives and raise awareness of community and environment?

Grade 4
VA.10.CO.4

Grade 5
VA.10.CO.5

10a. Create works of art that reflect community cultural traditions.

10a. Apply formal and conceptual vocabularies of art and design to view surroundings in new ways through art-making.

Anchor Standard 11 - Connect: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding and relevancy.

Enduring Understanding: People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.

Essential Questions: How does art help us understand the lives of people of different times, places, and cultures? How is art used to impact the views of society? How does art influence, enhance and preserve aspects of life?

Grade 4 VA.11.CO.4	Grade 5 VA.11.CO.5
11a. Through observation, infer information about time, place, and culture in which a work of art was created.	11a. Analyze how art is used to inform, shape and change beliefs, values, and behaviors of an individual and society.
11b. Explain verbally and/or in writing how artwork and ideas reflect every day and cultural life (e.g., fantasy/ reality, history, technology, popular culture).	11b. Examine and discuss ethical issues in art and art-making processes (e.g., plagiarism, appropriation, copyright).

ELEMENTARY ART PROGRAM

The elementary art program is a unique and time-tested system of instruction and support that has evolved since the program was begun in 1981. At the heart of all the components is this document, the curriculum, which represents a comprehensive approach to art education and reflects the Alaska Content Standards in the Arts. This curriculum works because of the other aspects of the program, wherein teachers are trained, supported, and provided with teaching materials to assist them in providing a strong art education for their students.

The Fairbanks North Star Borough School District Art Curriculum is comprised of:

1) **Written Curriculum**

This document outlines what teachers at each grade level should strive to teach their students. The elementary written curriculum is divided into three sections according to student actions: Producing Art; Reflecting on Art Critically; and Perceiving Art from a Contemporary, Historic, and Aesthetic Perspective. These, in turn, directly reflect the Alaska State Standards expectations that all students will have some instruction in art production, historical/contemporary studies, art criticism, and the consideration of the beauty and meaning of art.

2) **Art Specialists and Classroom In-services**

The art specialists are certificated teachers who travel as a team around the district. They visit each school a minimum of three times per year and teach in every classroom. Each visit features a newly developed, comprehensive lesson that will later be available as a kit. The main purpose is to train teachers to teach art (many enter teaching with little or no training or confidence teaching the arts). *Teachers must stay in the classroom* and participate, either assisting the art specialist or doing the lesson. They will then be prepared to teach these kits in years to come.

3) **Art Kits**

After a lesson is taught during an "Art Round" (30-45 classrooms), it is transformed into an art kit. These kits are comprehensive and include the lesson plan, art reproductions, and any specific directions. They also include any esoteric materials required, but do not include easily available art materials. These nearly 400 kits may be checked out by teachers on a two-week rotating basis.

4) **Three Grade-Level Artists, Biographies, and Reproductions**

Every grade level has been assigned three artists. These selections were made in the early 1990s during a curriculum rewrite. They were selected considering student age and interests; social studies themes; and a historical, multicultural, and gender-based overview. The biographies of these artists are included in the curriculum document, as well as on the back of all the school-based reproductions. Each school has a set of six reproductions for each grade level (two for each artist) and the biographical information is also there to read while viewing. Artists are listed in the curriculum and on the grade-level art charts.

5) **Grade-Level Art Charts**

Charts were designed and produced (copyrighted in 1994) to hang in the classroom to assist teachers when teaching art. They prompt teachers on what to teach, how to talk about art, and who they need to teach about at each grade level. These charts were designed by art specialists to be colorful and appealing and, therefore, aesthetically pleasing to have hanging in classrooms.

All of the above components combine to make the Fairbanks North Star Borough School District Art Curriculum. It is only through this multifaceted approach that we have been successful in training teachers and assuring a quality art program for our students.

Thank you for the wonderful time you had with us.

Young Student to Art Teacher

ELEMENTS OF ART BY GRADE LEVEL

Elements of Art: Building Blocks of Visual Art

- Line** **Line is the path of a point moving through space. Types of line can include actual, implied, vertical, horizontal, diagonal, and contour lines.**
- K find a variety of lines and name them
 - 1 recognize different lines and name them
 - 2 name lines found in the classroom and in art
 - 3 find the lines at the edge of shapes
 - 4 recognize contour lines in drawings
 - 5 distinguish between contour line, outline, and sketching
- Shape** **When lines meet, shapes are formed. Shapes are flat. Some shapes are geometric such as squares, circles, triangles, rectangles, and ovals. Other shapes are organic or irregular.**
- K recognize a circle, square, triangle, rectangle, and oval
 - 1 find basic geometric shapes and name them
 - 2 recognize the difference between geometric and organic shapes
 - 3 distinguish between shape, (2-dimensional) and form (3-dimensional)
 - 4 locate and differentiate between circle/sphere, square/cube, triangle/cone, and rectangle/cylinder
 - 5 differentiate between a variety of shapes and forms in art
- Form** **Form has three dimensions: length, width, depth; and resides in space. Form may be an actual object having volume or implied on a 2D surface with the use of light and shading techniques.**
- K begin to recognize the difference between flat and not flat
 - 1 recognize the difference between flat and not flat
 - 2 recognize the difference between geometric and organic forms
 - 3 distinguish between shape (2-dimensional) and form (3-dimensional)
 - 4 locate and differentiate between circle/sphere, square/cube, triangle/cone, and rectangle/cylinder
 - 5 distinguish between a variety of forms in art
- Color** **Color is derived from reflected light. The color wheel shows the chromatic scale and demonstrates three properties:**
- 1. Hue, the name of the color (determined by the dominant wave length)
 - 2. Intensity, or the purity and strength of the color defined as brightness or dullness
 - 3. Value, the lightness or darkness of the color
- K recognize primary colors
 - 1 recognize primary and secondary colors
 - 2 recognize primary and secondary colors
 - 3 distinguish between and recognize warm, cool, and neutral colors
 - 4 recognize intensity changes through use of complementary colors
 - 5 identify primary, secondary, complementary, warm, cool, and neutral colors; begin to recognize monochromatic color schemes including value, tint, and tone

Value

Value refers to lightness or darkness. Value depends on how much light a surface reflects and is one of the three properties of color.

- K** discern between light and dark in the same colors
- 1** begin to recognize neutral tones
- 2** find colors in a piece of art that shows light and dark values
- 3** recognize that a painting may use many values (light/dark) of one color
- 4** understand how values change through use of black and white; recognize different values of light/dark
- 5** identify examples of monochromatic color schemes

Texture

Texture appeals to sense of touch, either actual or implied.

- K** find actual or visual texture in art and invent descriptive words
- 1** find actual or visual texture in art and invent descriptive words
- 2** use texture words when discussing art
- 3** differentiate between pieces of art that use actual and visual (implied) texture
- 4** experience an actual texture and differentiate from visual (implied) examples of that texture
- 5** experience an actual texture and differentiate from visual (implied) examples of that texture

Space

Space refers to 1) the area in which art is organized, and 2) an area showing depth or perspective. Space can be two-dimensional (2-D), three-dimensional (3-D), negative, and/or positive.

- K** look at art reproductions and discuss what looks closer; be aware of near and far
- 1** find overlapping objects and discuss what looks closer and why
- 2** recognize that objects appear closer when placed lower on a page (placement); recognize that closer objects can appear larger (relative size); begin to recognize the concept of foreground and background
- 3** recognize that large spaces can be created within small confines; recognize concepts of overlapping, relative size (scale), page placement, and foreground/background as means to show perspective
- 4** begin to recognize positive and negative space; distinguish the degree of detail in the foreground is a way of showing perspective (detail); recognize foreground/background, overlapping, intersecting, size, and placement as perspective tools
- 5** identify positive and negative space; use perspective terms including placement, overlapping, intersecting, size/scale, foreground/background, and detail when discussing art; begin to recognize that color intensity implies depth

***An educated mind without an educated heart is no education at all.
I think the arts are for educating the heart.***

Celeste Hart

PRINCIPLES OF ART BY GRADE LEVEL

Principles of Art: Use or arrangement of the building blocks of visual art

- Balance** **Balance is a sense of stability in an artwork. There are three kinds of balance: symmetrical (formal), asymmetrical (informal), and radial.**
- K discuss if an artwork looks or feels balanced
 - 1 discuss if an artwork looks or feels balanced
 - 2 relate geometry and bilateral symmetry in a work of art
 - 3 recognize radial symmetry and find it in nature and in art
 - 4 continue to recognize symmetry and radial design in works of art; consider if a work of art is (feels) balanced
 - 5 identify examples of visual balance in art
- Contrast** **Contrast emphasizes the differences in the elements of art used in a work of art (refers to distinctive compositional areas created by the arrangement of the elements of art).**
- K identify different areas in a piece of art
 - 1 identify and discuss different areas in a piece of art
 - 2 discuss different areas in a piece of art and identify how they are different
 - 3 identify different areas in art using the words dark, light, smooth, textured
 - 4 identify different areas in art using the words dark, light, smooth, textured, color variations, types of lines and shapes
 - 5 identify different areas in art using the words dark, light, smooth, textured, color variations, types of lines and shapes, mood changes
- Emphasis** **Emphasis refers to developing points of interest that pull the viewer's eye to important parts of the artwork.**
- K discuss the most important area is in an artwork
 - 1 discuss where the most important area is in an artwork
 - 2 identify the focal point or center of interest in a work of art
 - 3 identify the focal point or center of interest in a work of art
 - 4 identify the focal point or center of interest in a work of art
 - 5 find and identify examples of focal point (i.e., visual accent or stress) in a work of art
- Rhythm/
Pattern** **Rhythm/pattern refers to the repetition or recurrence of a design element, exact or varied, which establishes a visual beat.**
- K look for repetition in art and use the word "pattern"
 - 1 find rhythmic patterns in art and invent descriptive words to describe them
 - 2 look for expanding and contracting patterns
 - 3 recognize that repetition creates the visual illusion of rhythm
 - 4 look for patterns and patterns created through negative space
 - 5 recognize how rhythm and patterns can be created through color, line, shape, and form
 - 6 recognize how rhythm and patterns can be created through color, line, shape, and form

**Proportion/
Scale**

Proportion is the size relationship of parts to a whole and is within an object. Scale is the size/weight relationships between shapes/forms and compares different objects.

- K** compare size of objects in an artwork as an introduction to scale
- 1** compare size of forms and objects within art as an introduction to scale
- 2** compare the relative sizes of objects or people as an introduction to scale
- 3** look at an object and compare the relationship of one part to another and to the whole as an introduction to proportion
- 4** begin to learn body proportions and vocabulary
- 5** continue to learn body proportions and vocabulary

Movement

Movement refers to the suggestion of motion through the intentional use of various elements of art. Movement adds excitement by showing action and directing the viewer's eye through the artwork.

- K** look for the suggestion of motion in art
- 1** look for the suggestion of motion in art
- 2** describe how movement is shown in a work of art
- 3** find examples of movement in art and compare and contrast the artists' techniques
- 4** find examples of movement in art and compare and contrast the artists' techniques
- 5** find examples of movement in art and compare and contrast the artists' techniques

Unity

Unity is the appearance of oneness.

- K** discuss whether an artwork seems complete
- 1** discuss whether an artwork seems complete
- 2** discuss whether an artwork seems complete
- 3** discuss whether a work of art seems complete or unified
- 4** discuss whether a work of art seems complete or unified
- 5** discuss whether a work of art seems complete or unified

The idea that you can educate young people in a meaningful way without music and art is simply absurd.

James D. Wolfensohn

GRADE-LEVEL ARTISTS OVERVIEW

The following is a list of selected grade-level artists to be taught by classroom teachers during the school year. If each teacher follows this curriculum, becoming well-informed about their three grade-level artists, each student will learn about 21 diverse artists while in elementary school.

Each elementary school and each grade level within will have a set of reproductions covering their artists. Art kits on each artist have been developed and demonstrated. These are available to check out for classroom use. For more information on Art Kits: <http://www.k12northstar.org/Page/2530>

Grade	Artist	Known As	Life Span	Selection Criteria
K	Bill Berry	Alaskan Illustrator, Painter	1926-1979	Alaskan, Local Artist
	Henry Moore	British Sculptor	1898-1986	Families, 3D Art
	Vincent Van Gogh	Dutch Impressionist Painter	1853-1890	Self-Portraits
1	Alexander S. Calder	American Sculptor	1898-1976	Simple Shapes, Colors, 3D Art
	Piet Mondrian	Dutch Painter	1872-1940	Simple Shapes, Colors
	Anna Mary Robertson Moses	Late-Blooming American Painter	1860-1961	Family, Storytelling
2	Maria Martinez	American Potter	1887-1980	Native American
	Henri Matisse	French Impressionist Painter	1868-1954	Art History, Patterning, Color, Expressive
	Grant Wood	American Regionalist Painter	1891-1942	U.S. Geography, Landscape
3	Claude Monet	French Impressionist Painter	1840-1926	Art History, Impressionism, Painting
	Pablo Ruiz Picasso	Spanish Master of Modern Art	1881-1973	Art History, Learning about Self, Collage
	Faith Ringgold	African-American Artist	1930-Present	Author-Artist, Careers, Storytelling
4	Katsushika Hokusai	Japanese Woodblock Printer	1760-1849	Pacific Rim, Printmaking, Graphic Art
	Georgia O'Keeffe	American Painter	1887-1986	Plants, Woman Artist, Landscape
	Melvin Olanna	Alaska Native Artist	1941-1991	Alaska Studies, Printmaker, Science, Sculptor
5	Michelangelo Buonarroti	Italian Renaissance Artist	1475-1564	World Art History, Renaissance, Sculpture, Fresco Painting
	Mary Cassatt	American Impressionist Painter	1844-1926	American History, Woman Artist, Children, Family
	Andy Warhol	American Pop Artist	ca. 1925-1930 to 1987	Contemporary American History, Graphic Artist, Careers

ELEMENTARY

CURRICULUM

(K-5)

KINDERGARTEN

ARTISTS

Bill Berry (1926-1979)

Alaskan Illustrator and Painter

Berry was born in California, but spent most of his life in Alaska. He is most known for his realistic wildlife sketches and fanciful art. He illustrated children's books and painted wall murals. An example of his mural painting is *An Alaskan Fairy Tale* installed at the Noel Wien Library in Fairbanks.

Henry Moore (1898-1986)

British Sculptor

Moore was born and spent most of his working life in England. He is most known for his large stylized sculptures of human figures in relaxed or reclining poses. His work resides in public spaces around the world and sculpture gardens at prominent international museums.

Vincent Van Gogh (1853-1890)

Dutch Impressionist Painter

Van Gogh was born in Holland, but spent most of his working life in France. He is most known for vibrant, bold-colored paintings of flowers (especially sunflowers) and his many self-portraits. Van Gogh's work is displayed in virtually every notable modern museum in the world.

For more information on these artists, refer to the end of this Kindergarten section.

VOCABULARY

(See Glossary in Appendix for complete K-6 Vocabulary List)

artist	line	rectangle	self-portrait	subject
circle	movement	reproduction	shape	texture
color	oval	rhythm	space	triangle
drawing	overlap	sculpture	square	vertical
horizontal	primary colors	secondary colors	style	

Kindergarten students will be introduced to beginning art concepts and vocabulary, and use a broad range of both 2D and 3D art materials and techniques. All young students believe they are artists and they will be encouraged to maintain that confidence while they enjoy the diverse, exciting, and fulfilling art processes. They will be encouraged to express themselves through various art lessons and to creatively tell their own stories through art.

I. PRODUCING ART is experiencing the processes of art. It is the act of solving problems.

DRAWING is the portrayal of an idea using line and/or tone.	MATERIALS
<p>Students will:</p> <ul style="list-style-type: none"> • practice drawing using a variety of tools • explore many different lines when drawing • draw using simple shapes and name them • show near and far in drawings • explore texture in drawings through rubbings, patterning, shading, etc. • work on horizontal and vertical formats • draw story pictures and share them telling about the details 	<ul style="list-style-type: none"> • pencil, pen, eraser • markers • crayons • oil pastels • colored pencils • charcoal, chalk

PAINTING is the application of paint to a surface.	MATERIALS
<p>Students will:</p> <ul style="list-style-type: none"> • be introduced to different types of paint (e.g., fingerpaint, tempera, tempera blocks, watercolor, painting crayons) • paint with a variety of tools (e.g., brushes, fingers, sponges, pieces of board) • paint on a variety of smooth or rough surfaces (e.g., papers, board, cardboard, cloth) of different shapes and sizes • explore color mixing; learn words <i>primary</i> and <i>secondary</i>; try mixing primary colors to make secondary • distinguish between light and dark in the same color family • identify colors by name and tell if they seem to be happy, sad, quiet, angry, hot, cold, etc. 	<ul style="list-style-type: none"> • watercolors • fingerpaint • tempera paint • painting crayons • washable tempera cakes • variety of tools

PRINTMAKING is the act that transfers an image, often with multiple copies.	MATERIALS
<p>Students will:</p> <ul style="list-style-type: none"> • create patterns by stamping with objects • make a monoprint by making a print from a wet painting • make rubbings of different textures • make a stencil by folding paper, cutting shape, open and rub with crayon • make a dried glue line print • make three or more identical prints 	<ul style="list-style-type: none"> • found objects • sponges • stamps • ink • paint • stamp pad • brayers and rollers • glue

MIXED MEDIA is the combination of different materials.	MATERIALS
<p>Students will:</p> <ul style="list-style-type: none"> • combine two or more materials (e.g., paper, string) • make a collage that has different textures • plan a picture about themselves using two or more materials • use basic drawing program to create and overlap shapes • use scraps of fabric to create a picture 	<ul style="list-style-type: none"> • magazines • calendars • fabric, felt, yarn • craft materials: beads, feathers • variety of paper

SCULPTURE is the creation of forms that fill space or three dimensions (3D).	MATERIALS
<p>Students will:</p> <ul style="list-style-type: none"> • explore various materials to create forms in space • be able to differentiate between flat and not flat • use word sculpture when talking about 3D art • manipulate clay or dough • texture patterns into the soft forms • use found objects to create a sculpture • make a self-portrait using combinations of materials 	<ul style="list-style-type: none"> • clay • modeling dough • paper • wire pipe cleaners • clay tools • wood • fabric and yarn • found objects

Students practice and develop skills in art.

Kindergartners will:

- apply imagination and creativity to their art
- learn to find relationships between art and the world beyond the classroom
- seek solutions to art problems and questions
- exhibit self-discipline when working as an artist
- learn to respect the working and thinking space of others
- work individually and collaboratively
- learn to care for tools and materials
- use tools safely
- enjoy the process while learning how to use materials and tools with own ideas
- finish work and share with others developing pride as “an artist”

II. REFLECTING ON ART CRITICALLY means learning to evaluate art through an organized process. Following four steps assures that students learn to appreciate and respect art and ideas. This process can be applied to works in progress, finished work, historical/cultural objects, etc.

Kindergartners **describe** art using these design elements:

Elements (Building Blocks of Art)	line	• find a variety of lines and name them
	shape	• recognize a circle, square, triangle, rectangle, and oval
	form	• recognize difference between flat and round
	color	• recognize primary colors
	value	• discern between light and dark in same colors
	texture	• find actual or visual texture in art and invent descriptive words
	space	• look at art reproductions and discuss what looks closer; be aware of near and far

Kindergartners **analyze** art using these design principles:

Principles (Ways to use the Building Blocks)	balance	• discuss whether an artwork looks or feels balanced
	contrast	• recognize differences with a piece of art
	emphasis	• discuss the most important area in an artwork
	rhythm/pattern	• look for repetition in art • begin to recognize patterns
	proportion/scale	• compare sizes of objects in artwork as an introduction to scale
	movement	• begin to describe art as <i>still</i> or with <i>movement</i>
	unity	• discuss whether an artwork seems complete

Kindergartners **interpret** art using an art vocabulary and personal perspective.

Students will:

- view art and discuss content and subject matter using developing art vocabulary
- view art and discuss by looking for something in the art that seems familiar to their life
- learn about self-portraits in painting and sculpture
- talk about self-portraits using simple art vocabulary
- view paintings and sculptures and discuss what type of artist made this art (e.g., painter, sculptor)
- discuss what an artist might communicate in a portrait
- consider and discuss how the art makes them feel (what is the mood?); discuss why they think they have those feelings
- share their reasons for making certain artworks
- discuss how artists have their own meaning in their artwork
- consider that people are ‘inspired’ to make art

Kindergartners **judge** art (after the steps above) by discussing one or more works of art using their developing art vocabulary.

Students will:

- learn to express preferences in a respectful and knowledgeable way
- compare two similar artworks and discuss how they are alike and different and express a preference
- look at and discuss artworks from different world cultures
- use simple vocabulary to talk about art

III. PERCEIVING ART FROM A CONTEMPORARY, HISTORIC, AND AESTHETIC

PERSPECTIVE consists of looking at, talking about, and applying ideas while simultaneously considering beauty and meaning (aesthetics).

Kindergartners will:

- **learn about their three grade-level artists** (refer to the art chart, biographies, and grade-level reproductions)
 - Bill Berry
 - Henry Moore
 - Vincent Van Gogh
- **consider the role of art in their lives**
 - look for universal themes in art (e.g., self, family, animals)
 - recognize and understand that art is a form of communication
 - begin to understand that their art is unique
 - be aware that art is found in many places (e.g., library, school, museum, home)
 - recognize that museums house and display works of art
 - look at art in the classroom and talk about it using simple vocabulary
- **consider the historical and contemporary role of art in their lives and the lives of others**
 - distinguish between drawing, painting, and sculpture
 - view a variety of styles from different times and places
 - distinguish between original art and reproductions
 - look at different styles from cultures represented in their classroom
 - focus on the art and culture of indigenous interior Alaska Athabascan people
 - begin to understand that styles change over time
 - talk about personal art using simple vocabulary as preparation for writing
 - look at the design of art products in the classroom and discuss whether they like it
 - discuss that advertising has one intent – to sell
- **understand that there are artists working in their community**
 - focus on artists that make art

*I've always loved drawings...
when you draw, you look much more intensely at something.*

Henry Moore

KINDERGARTEN GRADE-LEVEL ARTISTS

Bill Berry (1926-1979)

Alaskan Illustrator and Painter

Berry was born in California, but spent most of his life in Alaska. He is most known for his realistic wildlife sketches and fanciful art. He illustrated children's books and painted wall murals. An example of his mural painting is *The Alaskan Fairy Tale* installed at the Noel Wien Library in Fairbanks.

Born: May 20, 1926; California

Spent most of his working life: Alaska

Died: 1979; Fairbanks, Alaska

Known for: wildlife art; fanciful animation

Biographical Summary: Bill Berry was an Alaskan artist who spent much time observing wildlife and recording it in sketchbooks. He is known for his realistic nature studies and his more fanciful animals as well. He illustrated children's books and painted wall murals, one of which is *The Alaskan Fairy Tale* in the Noel Wien Library in Fairbanks.

Bill Berry "Captured" Alaska's Wildlife and Fancy

Bill Berry was a well-known Alaskan artist. He painted the large wall mural in the children's room at the Noel Wien Library.

Bill Berry was born in California in 1926. At a very young age, he loved to draw and cut out paper silhouettes. (Silhouettes are like shadows of shapes.) As he grew older, he made cartoon characters and comic books. He studied wildlife and bird books and copied the illustrations in them. After high school, Bill went to art school for two years. Then he joined the Navy and served as an illustrator.

In 1954, Bill came to Alaska with his wife Liz and spent time at Camp Denali, beyond Wonder Lake in Denali National Park. During this time, he drew many "field sketches" (pictures of nature he actually did out in the "field"). A book of these sketches was published in 1989 by the University of Alaska Press. He returned to California for a time and worked for Walt Disney Studios, illustrating a series of Audubon Encyclopedias (bird books) and painting backgrounds for museum dioramas. Bill and Liz moved back to Alaska in the early 1960s and settled into a cabin at Deneki Lakes. It was there that Bill wrote and illustrated *Deneki, An Alaskan Moose*. Several years later, Bill and Liz moved to Fairbanks where they built a home and studio on Miller Hill.

Bill enjoyed helping and talking to people. As he worked on his fanciful mural *The Alaskan Fairy Tale* at the Noel Wien Library, people would sit and watch and ask him questions. He always took time to answer them. He even included some of their faces in the mural, as well as faces of other people he knew. Unfortunately, he died in 1979 before he could complete the mural, but one of his friends, Trina Schart-Hyman was brought in to complete it. She even included an image of Bill himself, leading the big parade pictured in the mural.

*You are in dangerous territory
When you venture beyond the boundaries
Of what you have been taught;
This is the real wilderness.*

Bill Berry

Henry Moore (1898-1986)

British Sculptor

Moore was born and spent most of his working life in England. He is most known for his large stylized sculptures of human figures in relaxed or reclining poses. His work resides in public spaces around the world and sculpture gardens at prominent international museums.

Born: July 30, 1898; Village of Castleford in Yorkshire, England

Spent most of his working life: England

Died: August 31, 1986; Herefordshire, England

Known for: very large sculptures, often of people in relaxed or reclining positions

Biographical Summary: Henry Moore was an English artist who reshaped the traditional view of the human form in sculpture. He studied and taught art in various schools and did not become a full-time sculptor until he was about 45 years old. He had a difficult time for many years because his work was very different than any artist had made before. After his first show, a newspaper called it ugly and said he did not like human beauty. But Moore found beauty in simplicity and form and created many works, which were both small and monumental. Often, these figures were in relaxed, reclining positions and placed outside in large "sculpture gardens."

Henry Moore Simplified the Way We See Ourselves

Henry Moore was a very famous artist who acknowledged his elementary art teacher's encouragement as a basis for his success. Although known mostly as a sculptor, he did some important work for the British government during World War II as a war sketch artist, drawing powerful pictures of life in the air-raid shelters. The reclining figures in the shelters inspired many of his sculptures.

Born in England in 1898, Henry Moore was the seventh of ten children. His father was a coal miner who taught himself enough math to become the manager of the mine. Henry always liked his art lessons at school. When he was eleven years old, he decided to become a sculptor after hearing a story about the great artist Michelangelo in Sunday School. As a young man, he served in World War I, and when he was 24 years old, he attended the Royal College of Art. After three years, he became a member of the teaching staff and began his career as a sculptor.

His sketches of life in the air-raid shelters during World War II show a personal account of the terrors of war and reveal his skills in watercolor. His sketches also show the simple style that is evident in his sculptures.

Henry Moore felt that inspiration comes from two sources - nature and the work itself. His large sculptures suggest human forms and are completely original. Many have "holes" which create positive and negative shapes. Some are more abstract than others, but all reflect a feeling for the dignity of the human form. His sculptures, made from bronze, marble, stone, and wood, are often exhibited in groups outside in what are called "sculpture gardens." He received many awards including the Order of Merit (the highest distinction that can be given to a British subject) and was considered the greatest sculptor of his generation. He always remembered his working-class roots in the coal-mining town, lived simply, and tried to help new sculptors learn their art.

Vincent van Gogh (1853-1890)

Dutch Impressionist Painter

Van Gogh was born in Holland, but spent most of his working life in France. He is most known for vibrant, bold-colored paintings of flowers (especially sunflowers) and his many self-portraits. Van Gogh's work is displayed in virtually every notable modern museum in the world.

Born: March 30, 1853; Zundert, Holland (the land of windmills)

Spent most of his working life: Paris, France

Died: July 29, 1890; Auvers-sur-Oise, France

Known for: vibrant bold-colored paintings of flowers, especially sunflowers, and his many self-portraits

Biographical Summary: Vincent van Gogh was a Dutch artist who has been memorialized in a popular song, a book, a movie, and a stage play. He lived a troubled life and is sadly known by many simply as the artist who had mental problems and once cut off his own ear. His life was short (suicide at 37) and he painted for only 10 years, but he left behind hundreds of paintings and drawings. In addition, he wrote about 1,000 letters to his brother Theo in which he revealed much of himself and his intense feelings about his work. Today, his paintings sell for *millions* of dollars!

Vincent Van Gogh Reaches for the Stars

Yellow, yellow, yellow...Vincent loved the color yellow! It was his favorite and he used it in warm landscapes and fiery flower paintings; he especially loved sunflowers and painted them many times. He would spread lots of paint, like he was icing a cake, making thick lines with his paintbrush. Sometimes at night he would wear a hat that had candles attached to it so that he could see better.

Who was he? He was Vincent van Gogh, an artist who was born in 1853 in Holland, the land of windmills and wooden shoes. He was very sensitive and the oldest child in his family of several brothers and sisters. His younger brother Theo was his closest friend and helped support Vincent when he finally decided to become an artist. Vincent had tried other jobs, but had not done too well. Theo encouraged him to turn to art full time and helped him by sending him money when he needed it so Vincent could concentrate on being a good artist. Vincent lived in France for much of his life because that is where many great artists worked. He was able to meet many famous artists and become their friend. He made hundreds of paintings and drawings over the ten years that he worked, but only sold one during his entire lifetime. This made him very sad.

Vincent's style of painting was very brave. He not only used a lot of paints, but he used colors that he imagined. He is also very famous for using lots of lines, almost as if he was drawing with his paint. Often these lines swirled around the painting giving the viewer the strong feeling of light and movement. You could often tell if Vincent was happy or sad when he painted a picture just by looking at it. He loved color and his favorite was yellow.

Sometimes Vincent would become ill and have to spend time in mental hospitals. He painted many pictures, which showed people who were poor or who had hard lives. He cared a great deal about people. He also painted bright, beautiful landscapes, portraits, and still-lives, including his famous sunflower pictures. He painted many pictures of himself called self-portraits. He died in 1890 and one hundred years later, in 1990, his painting of his doctor, Dr. Gachet, sold to a Japanese museum for 80 million dollars! That is the most money anyone has ever paid for a painting. His artwork is preserved in museums throughout the world, but the largest collection, which includes his letters to and from his brother Theo are in the country of his birth, in a museum in Amsterdam, Holland.

FIRST GRADE

ARTISTS

Alexander S. Calder (1898-1976)

American Sculptor

Calder was born in Pennsylvania. With the exception of some pivotal years living in Paris early in his career, he spent most of his working life in New York City and upstate Connecticut. He is most known for being the inventor of mobiles. Additionally, he developed a new aesthetic for non-kinetic sculpture called stables. He created rugs, illustrations, and paintings, as well as designs for several full-size jetliners. Calder's color pallet revolved around white, black, and the primary colors.

Henry Moore (1872-1940)

Dutch Painter

Mondrian was born in Holland and spent most of his working life in France, though at the onset of WWII, he moved to New York City. He started out working in the traditional Dutch style of landscape painting, but soon departed to a more *pure* and expressionistic style. He is most known for simple, abstract paintings consisting of blocks of primary colors and horizontal and vertical black lines. The impact of Mondrian's work is evident in contemporary art as well as architecture and commercial design.

Anna Mary Robertson Moses (1960-1961)

Late-Blooming American Painter

Grandma Moses was born in rural New York and spent her early adulthood in Virginia. Moses began painting when she was about seventy years old. She painted countryside and people busy doing things during the different seasons. Moses, a self-taught painter, is most know for direct, simple, paintings filled with feelings for the subject. When she was eighty, a New York City gallery owner gave Moses her first one-woman exhibition. Subsequently, Moses's work gained notoriety and she continued painting until she died at 101.

For more information on these artists, refer to the end of this First-Grade section.

VOCABULARY

(See Glossary in Appendix for complete K-6 Vocabulary List)

clay	monoprint	pattern/repetition	scale	symmetry
collage	movement	perspective	sculpture	texture
drawing	original art	primary colors	secondary colors	three-dimensional
horizontal/vertical	overlapping	printing	self-portrait	two-dimensional
line	painting	reproduction	shape	

First Grade students will continue to be introduced to beginning art concepts and vocabulary through the use of a broad range of both 2D and 3D art materials and techniques. All young students believe they are artists and will be encouraged to maintain that confidence while they enjoy diverse, exciting, and fulfilling art processes. They will be encouraged to express themselves through various art lessons and to creatively tell their own stories through art.

I. PRODUCING ART is experiencing the processes of art. It is the act of solving problems.

DRAWING is the portrayal of an idea using line and/or tone.	MATERIALS
<p>Students will:</p> <ul style="list-style-type: none"> • practice drawing using a variety of tools • continue to use and name many different lines • draw using simple shapes and name them • use overlapping and size to show near and far; talk about fore- and background • explore texture in drawings through rubbings, patterning, shading, etc. • work on horizontal and vertical formats and name them • draw story pictures and share them telling about the details 	<ul style="list-style-type: none"> • pencil, pen, eraser • markers • crayons • oil pastels • colored pencils • charcoal, chalk

PAINTING is the application of paint to a surface.	MATERIALS
<p>Students will:</p> <ul style="list-style-type: none"> • be introduced to different types of paint (e.g., fingerpaint, tempera, tempera blocks, watercolor, painting crayons) • paint with a variety of tools (e.g., brushes, fingers, sponges, pieces of board) • paint on a variety of smooth or rough surfaces (e.g., papers, board, cardboard, cloth) of different shapes and sizes • explore color mixing; learn words <i>primary</i> and <i>secondary</i>; try mixing primary colors to make secondary • distinguish between light and dark in the same color family; paint with three values (light, medium, dark) in one color family • identify colors by name and tell if they seem to be happy, sad, quiet, angry, hot, cold, etc. 	<ul style="list-style-type: none"> • watercolors • fingerpaint • tempera paint • painting crayons • washable tempera cakes • variety of tools

PRINTMAKING is the act that transfers an image, often with multiple copies.	MATERIALS
<p>Students will:</p> <ul style="list-style-type: none"> • create patterns by stamping with objects • make a monoprint by making a print from a wet painting • make rubbings of different textures, lines and overlap some images • make two or more simple stencils to use in a picture or sponge painting • experiment with different relief-printing techniques using glue • make three or more identical prints and neatly sign 	<ul style="list-style-type: none"> • found objects • sponges • stamps • ink • paint • stamp pad • brayers and rollers • glue

MIXED MEDIA is the combination of different materials.	MATERIALS
<p>Students will:</p> <ul style="list-style-type: none"> • combine two or more materials (e.g., paper, string) • make a collage that has different textures • plan a picture about themselves or their families using a variety of materials • make a symmetrical mask using two or more materials • use basic drawing program to create and overlap shapes adding texture • use fabric crayons to design on fabric 	<ul style="list-style-type: none"> • magazines • calendars • fabric, felt, yarn • craft materials: e.g., beads, feathers • variety of paper

***Art is not made for anybody and is,
at the same time, for everybody.***

Piet Mondrian

SCULPTURE is the creation of forms that fill space or three dimensions (3D).	MATERIALS
Students will: <ul style="list-style-type: none"> • explore various materials to create forms in space • be able to differentiate between 2D and 3D • use word sculpture when talking about 3D art • model simple forms in clay using rolling and pinching techniques • add textured patterns to the forms while soft • use found objects to create a sculpture • bring recycled materials from home to use in the classroom • use gluing skills or paper joining techniques to build a found object sculpture • make an animal sculpture using combinations of materials 	<ul style="list-style-type: none"> • clay • modeling dough • paper • wire pipe cleaners • clay tools • wood • fabric and yarn • found objects

Students practice and develop skills in art.

First graders will:

- apply imagination and creativity to their art
- learn to find relationships between art and the world beyond the classroom
- seek solutions to art problems and questions
- exhibit self-discipline when working as an artist
- learn to respect the working and thinking space of others
- work individually and collaboratively
- learn to care for tools and materials
- use tools safely
- enjoy the process while learning how to use materials and tools with own ideas
- finish work and share with others developing pride as “an artist”

II. REFLECTING ON ART CRITICALLY means learning to evaluate art through an organized process. Following four steps assures that students learn to appreciate and respect art and ideas. This process can be applied to works in progress, finished work, historical/cultural objects, etc.

First graders **describe** art using these design elements:

Elements (Building Blocks of Art)	line	• recognize different lines and name them
	shape	• find basic geometric shapes and name them
	form	• recognize difference between flat and round
	color	• recognize primary and secondary colors
	value	• begin to recognize neutral tones
	texture	• find actual or visual texture in art and invent descriptive words
	space	• find overlapping objects and discuss what looks closer and why

First graders **analyze** art using these design principles:

Principles (Ways to use the Building Blocks)	balance	• discuss whether an artwork looks or feels balanced
	contrast	• recognize differences with a piece of art
	emphasis	• discuss where the most important area in an artwork
	rhythm/pattern	• look for repetition in art • find patterns in art and invent descriptive works to name them
	proportion/scale	• compare size of forms and objects within art as an introduction to scale
	movement	• begin to describe art as “still” or with “movement”
	unity	• discuss whether an artwork seems complete

First graders **interpret** art using an art vocabulary and personal perspective.

Students will:

- view art and discuss content and subject matter using developing art vocabulary
- view art and discuss by looking for something in the art that seems familiar to their life
- learn about still life, landscape, and portrait art forms in painting and sculpture
- talk about still life, landscapes, and portraits using simple art vocabulary
- view paintings and sculptures and discuss what type of artist made this art (e.g., painter, sculptor)
- discuss what an artist might communicate in a portrait
- consider and discuss how the art makes them feel (what is the mood?); discuss why they think they have those feelings
- share their reasons for making certain artworks
- discuss how artists have their own meaning in their artwork
- consider that people are 'inspired' to make art

First graders **judge** art (after the steps above) by discussing one or more works of art using their developing art vocabulary.

Students will:

- learn to express preferences in a respectful and knowledgeable way
- compare two similar artworks and discuss how they are alike and different and express a preference
- look at and discuss artworks from different world cultures
- use simple vocabulary to talk about art

III. PERCEIVING ART FROM A CONTEMPORARY, HISTORIC, AND AESTHETIC

PERSPECTIVE consists of looking at, talking about, and applying ideas while simultaneously considering beauty and meaning (aesthetics).

First graders will:

- **learn about their three grade-level artists** (refer to the art chart, biographies, and grade-level reproductions)
 - Alexander Calder
 - Piet Mondrian
 - Grandma Moses
- **consider the role of art in their lives**
 - look for universal themes in art (e.g., self, family, animals)
 - recognize and understand that art is a form of communication
 - understand that art is unique to individuals
 - recognize that everyone makes artistic choices in everyday living
 - be aware that art is found in many places (e.g., library, school, museum, home)
 - recognize that museums house and display works of art
 - look at art in the classroom and talk about it using simple vocabulary
- **consider the historical and contemporary role of art in their lives and the lives of others**
 - distinguish between drawing, painting, and sculpture
 - view a variety of styles from different times and places
 - distinguish between original art and reproductions
 - begin to understand that style is influenced by history and culture
 - focus on the art and culture of indigenous interior Alaska Athabascan people
 - begin to understand that styles change over time
 - talk about personal art using simple vocabulary as preparation for writing
 - look at the design of art products in the classroom and discuss whether they like it
 - discuss that advertising has one intent – to sell
- **understand that there are artists working in their community**
 - look for different jobs that artists do
 - focus on ice sculptors, mural painters, Alaska Native artists, and art teachers

FIRST GRADE GRADE-LEVEL ARTISTS

Alexander S. Calder (1898-1976)

American Sculptor

Calder was born in Pennsylvania. With the exception of some pivotal years living in Paris early in his career, he spent most of his working life in New York City and upstate Connecticut. He is most known for being the inventor of mobiles. Additionally, he developed a new aesthetic for non-kinetic sculpture called stabiles. He created rugs, illustrations, and paintings, as well as designs for several full-size jetliners. Calder's color pallet revolved around white, black, and the primary colors.

For more biographic information and images of Alexander Calder's artwork:

www.calder.org

Born: July 22, 1898; Philadelphia, Pennsylvania

Spent most of his working life: United States, but spent some time in Paris, France

Died: November 11, 1976; New York

Known for: inventor of mobiles

Biographical Summary: Alexander S. Calder was a sculptor who came from a long line of artists. Although he studied engineering in college, he still decided to become an artist. In fact, he created a new type of hanging sculpture that moved. These are called mobiles. He also made many large sculptures that did not move. He called these stabiles. Alexander Calder enjoyed and created art to help others enjoy life also.

Alexander Calder Invented a New Type of Art

Have you ever laid back and watched a mobile suspended above you move in its own magical way? Maybe you do not remember. Perhaps you were too young. How about a younger brother or sister... have you ever watched a mobile turn above their crib? There is a famous artist named Alexander S. Calder who invented mobiles and a lot of other neat stuff. Here is his story.

Alexander Stirling Calder was born in 1898 in Pennsylvania. To his friends, his nickname was *Sandy*, and they always remembered him as either joking or laughing. He came from an artistic family. His father and grandfather were sculptors and his mother was a painter. When he was young, Alexander did not think much about becoming an artist. He did, however, enjoy collecting all sorts of things, *treasures* so to speak, and making things out of them. He and his sister made their own toys, and when he was older, he made toys for his grandchildren.

Although he earned an engineering degree, he started taking art lessons at age 24. Instead of taking engineering jobs, he began working as an artist. He did illustrations of prizefights and the circus for a newspaper. He loved the circus!

Calder did not follow in any artist's footsteps. He blazed new trails. He designed toy-like wire and wood sculptures that developed into a miniature circus collection. As he traveled and met many modern artists, Calder developed his mobiles and stabiles. The first group was hanging sculptures that moved, while the second group was Calder's special type that did not move. Calder also did many simple line drawings, but he is mostly known around the world for his mobiles. To Alexander Calder, it was important that art communicated happiness. He died in 1976.

Piet Mondrian (1872-1940)

Dutch Painter

Mondrian was born in Holland and spent most of his working life in France, though at the onset of WWII, he moved to New York City. He started out working in the traditional Dutch style of landscape painting, but soon departed to a more "pure" and expressionistic style. He is most known for simple, abstract paintings consisting of blocks of primary colors and horizontal and vertical black lines. The impact of Mondrian's work is evident in contemporary art as well as architecture and commercial design.

For more images of Piet Mondrian's artwork:

www.ibiblio.org/wm/paint/auth/mondrian

Born: March 7, 1872; Amersfoort, Holland

Spent most of his working life: Paris, France

Died: 1944; New York City (He settled in New York City in 1940 to escape World War II in Europe.)

Known for: pure abstraction; simple paintings of horizontal and vertical black lines combined with the primary colors; influenced modern architecture and commercial design in addition to painting

Biographical Summary: Piet Mondrian was a Dutch artist who started out in the traditional Dutch-style of landscape, but who soon departed to a more expressionistic style, heavily colored and very stylized. Mondrian was influenced by other artists including Munch, Matisse, Van Gogh, and Picasso, until he developed a "pure" way to paint, abstracting to very simple forms.

Mondrian Concentrated on Lines and Color

Piet Mondrian was an artist who once painted a picture and called it *Broadway Boogie-Woogie*. What kind of images does that title bring to your mind? You will soon see that his work may look very different from what you might expect.

Mondrian was born in Holland in 1872. He moved to Paris in 1912 and was painting similar to other famous artists such as Vincent van Gogh (it was called Expressionism), but soon his work began to change. It became less and less realistic as he was influenced by other artists, including Picasso. Soon flowering trees became a bunch of curved and straight black lines, almost like stained glass windows. Later, they became a series of simple straight black lines as Mondrian became completely nonrepresentational, which means not real-looking at all.

He eventually used only horizontal and vertical black lines, limiting his colors to the primary ones (red, yellow, and blue), as well as black and white. Still, he gave his paintings descriptive names such as *Broadway Boogie-Woogie* or *Trafalgar Square*, hinting that there was some connection between his work and reality.

Mondrian really tried hard to make his pictures have a certain type of balance. He wanted reality that was *pure reality*. Sometimes he did his work in a scientific way to get the balance, and sometimes he did it by the *feel* of it, as many artists do. All in all, it was certainly a different way to do art, but it became a popular way to design the outside of buildings. If a building was designed this way, it has a *Mondrian Facade*.

Do you think it's easy to try this type of art? It's not as easy as it may look. To achieve the special balance or equilibrium in his paintings, Mondrian worked very hard. His work over the years shows a real dramatic change. Mondrian lived his last four years in the United States of America, where he had come to escape World War II in Europe. He died in New York City in 1944.

Anna Mary Robertson Moses (1860-1961)

Late-Blooming American Painter

Grandma Moses was born in rural New York and spent her early adulthood in Virginia. Moses began painting when she was about seventy years old. She painted countryside and people busy doing things during the different seasons. Moses, a self-taught painter, is most know for direct, simple, paintings filled with feelings for the subject. When she was eighty, a New York City gallery owner gave Moses her first one-woman exhibition. Subsequently, Moses's work gained notoriety and she continued painting until she died at 101.

Born: September 7, 1860; Farm in Greenwich, New York

Spent most of her working life: Upstate New York

Died: December 13, 1961; Hoosick Falls, New York

Known for: turning childhood memories into masterpieces; she was in her 70s before she began painting; she was a self-taught artist

Biographical Summary: Grandma Moses began painting when she was about seventy years old. She needed something to do with her time since her children were raised and gone and she no longer had farm chores. From the beginning, she painted what she had known all her life: the countryside and people busy doing things during the different seasons.

The paintings Grandma Moses did were direct, simple, and filled with feelings for the subject. No one taught her about color or how to paint, but the more she painted and the more she "looked," the more she learned.

When she was eighty, an art collector saw her work and brought it to a gallery in New York City. She soon became famous and continued painting until she died at 101 years old.

Grandma Moses, Self-Taught Painter of Childhood Memories

Anna Mary Robertson was born on a farm in Greenwich, New York on September 7, 1860. She lived and worked on the farm with her nine brothers and sisters. After chores, the children enjoyed many outdoor activities such as skating, sledding, picking cherries, and going to county fairs; all these were captured in her later paintings. She began painting as a child. Since she had no real paints, she used things like grape juice, crushed berries, carpenters' blue chalk, and even red dye used for marking sheep. Her serious painting however, did not begin until she was nearly seventy years old.

When Anna Mary was twelve, she left her family to earn her living as a hired girl for fifteen years. She married Thomas Moses at the age of twenty-seven and moved with him to the Shenandoah Valley in Virginia. As a farmer's wife, she had ten children and worked from sunup to sundown, managing the farm and running her own butter business. She did not have 'time for much else' during those years. After her children left home and her husband died, Grandma Moses (as she came to be called) suddenly found that she finally had time to recapture the images from her childhood. Although she had no real formal training in art, hence the title *self-taught*, she had a natural feel for patterns in her paintings that captured the spirit of old quilts. Grandma Moses' paintings flourished for nearly twenty years. She painted until she died in a nursing home in Hoosick Falls on December 13, 1961.

***The emotion of beauty is always obscured by the appearance of the object.
Therefore, the object must be eliminated from the picture.***

Piet Mondrian

SECOND GRADE

ARTISTS

Maria Martinez (1887-1980)

American Potter

Martinez was born and spent most of her working life in the pueblo village of San Ildefonso, New Mexico. She is most known for reviving her craft. Her success, commitment to her work, and willingness to share knowledge led to similar revivals in other native communities. Early in her career, Martinez visited her husband at his work excavating prehistoric Pueblo sites. During her visit, she noticed the decorated pieces of pottery (shards) lying on the ground. She was very interested in them and was asked if she could recreate this polychrome pottery. This was the start of a long life of pottery making.

Henri Matisse (1868-1954)

French Impressionist Painter

Matisse was born and spent most of his working life in France. He is most known for his colorful Fauvist oil paintings and later in his career, he successfully worked with stained glass and colorful cut paper shapes. As a young man, Matisse was bedridden due to appendicitis and his mother gave him a set of paints to keep him occupied while convalescing. When he got better, he decided to go to Paris to study art. He traveled around Europe, where he met and was influenced by many artists. He was soon labeled an expressionist painter because of his bright colors, patterns, and radical style.

Grant Wood (1891-1942)

American Regionalist Painter

Wood was born and spent most of his working life in Iowa. He is most known for being a regionalist painter of Iowa farmers, farm scenes, and the local scenery. Wood had a humble upbringing and he developed his skills by drawing on scraps of cardboard from cracker boxes that his mother saved for him. Later in life, he worked and studied in Europe where he was very taken with the work of the Flemish masters. This influence can be seen in his most recognized painting, *American Gothic*.

For more information on these artists, refer to the end of this Second-Grade section.

VOCABULARY

(See Glossary in Appendix for complete K-6 Vocabulary List)

collage	landscape	museum	proportion	stencil
color	light/dark values	perspective	realistic abstract	still life
cool/warm	line	portrait	sculpture	stitchery/weaving
detail	monoprint	potter	shape	style
foreground/ background	historic/ contemporary	objective/ nonobjective	primary/secondary colors	symmetrical
focal point				

Second Grade students will continue to learn expanding art concepts and vocabulary, while using a broad range of both 2D and 3D art materials and techniques. All young students believe they are artists and will be taught with care in order to maintain that confidence while they enjoy the process of art. They will be encouraged to express themselves through various art lessons, and to creatively tell their own stories through art.

I. PRODUCING ART is experiencing the processes of art. It is the act of solving problems.

DRAWING is the portrayal of an idea using line and/or tone.	MATERIALS
<p>Students will:</p> <ul style="list-style-type: none"> • continue drawing and experimenting with a wide variety of tools • draw quick sketches and extended drawings • produce a drawing using both geometric and amorphous (organic) shapes • use overlapping and size to show near and far; talk about fore- and background • explore texture in drawings through rubbings, patterning, shading, etc. • draw on a variety of surfaces (e.g., types, shapes, sizes) • continue to draw from stories, nature, imagination, memory, observation; begin to use music for inspiration 	<ul style="list-style-type: none"> • pencil, pen, eraser • markers • crayons • oil pastels • colored pencils • charcoal, chalk • variety of tools

PAINTING is the application of paint to a surface.	MATERIALS
<p>Students will:</p> <ul style="list-style-type: none"> • be introduced to different types of paint (e.g., fingerpaint, tempera, tempera blocks, watercolor, painting crayons) • paint with a variety of tools (e.g., brushes, fingers, sponges, pieces of board) • paint on a variety of smooth or rough surfaces (e.g., papers, board, cardboard, cloth) of different shapes and sizes • explore color mixing; learn words <i>primary</i> and <i>secondary</i>; try mixing primary colors to make secondary • distinguish between light and dark in the same color family; paint with three values (light, medium, dark) in one color family • use warm or cool colors to paint a simple landscape that has a mood 	<ul style="list-style-type: none"> • watercolors • fingerpaint • tempera paint • painting crayons • washable tempera cakes • variety of tools

PRINTMAKING is the act that transfers an image, often with multiple copies.	MATERIALS
<p>Students will:</p> <ul style="list-style-type: none"> • create a two-color pattern by stamping with objects • continue experimenting with monoprints using at least two primary colors • continue to use rubbings of different textures • make a simple stencil and overlap when printing • create a foam plate relief print • learn the concept of a single print versus an edition; make an edition of three or more prints, sign, and number 	<ul style="list-style-type: none"> • found objects • sponges • stamps • ink • paint • stamp pad • brayers and rollers • glue

MIXED MEDIA is the combination of different materials.	MATERIALS
<p>Students will:</p> <ul style="list-style-type: none"> • combine three or more materials to make a collage • consider texture, pattern, and focal point when designing a collage using many materials • create a self-portrait using various materials including some that tell about themselves • create a geometric design reinforcing the concept of bilateral symmetry • produce computer art with shapes, textures, and fills • explore fabric arts (e.g., stitchery, weaving, found objects) 	<ul style="list-style-type: none"> • magazines • calendars • fabric, felt, yarn • craft materials: beads, feathers • variety of paper

SCULPTURE is the creation of forms that fill space or three dimensions (3D).	MATERIALS
Students will: <ul style="list-style-type: none"> • explore various materials to create forms in space • be able to differentiate between 2D and 3D • use word sculpture when talking about 3D art • make a simple pot using pinch and coil techniques • complete clay work with some type of finish • use found objects to create a sculpture • bring recycled materials from home to use in the classroom • use gluing skills or paper joining techniques to build a found object sculpture • use wire as a sculptural material to create a line design in space • make a simple sculpture using plastic clay and then draw it 	<ul style="list-style-type: none"> • clay • modeling dough • paper • wire pipe cleaners • clay tools • wood • fabric and yarn • found objects

Students practice and develop skills in art.

Second graders will:

- apply imagination and creativity to their art
- learn to find relationships between art and the world beyond the classroom
- seek solutions to art problems and questions
- exhibit self-discipline when working as an artist
- learn to respect the working and thinking space of others
- work individually and collaboratively
- learn to care for tools and materials
- use tools safely
- enjoy the process while learning how to use materials and tools with own ideas
- finish work and share with others developing pride as “an artist”

II. REFLECTING ON ART CRITICALLY means learning to evaluate art through an organized process. Following four steps assures that students learn to appreciate and respect art and ideas. This process can be applied to works in progress, finished work, historical/cultural objects, etc.

Second graders **describe** art using these design elements:

Elements (Building Blocks of Art)	line	<ul style="list-style-type: none"> • name lines found in the classroom and in art
	shape	<ul style="list-style-type: none"> • recognize the difference between geometric and organic shapes
	form	<ul style="list-style-type: none"> • recognize and discuss flat or round
	color	<ul style="list-style-type: none"> • recognize primary and secondary colors
	value	<ul style="list-style-type: none"> • find colors in a piece of art that shows light and dark values
	texture	<ul style="list-style-type: none"> • use texture words when discussing art
	space	<ul style="list-style-type: none"> • recognize that objects appear closer when placed lower on a page (placement) • recognize that closer objects can appear larger (relative size) • begin to recognize the concept of foreground/background

Second graders **analyze** art using these design principles:

Principles (Ways to use the Building Blocks)	balance	<ul style="list-style-type: none"> • relate geometry and bilateral symmetry in a work of art
	contrast	<ul style="list-style-type: none"> • recognize and describe differences in a piece of art
	emphasis	<ul style="list-style-type: none"> • identify the focal point or center of interest in an artwork
	rhythm/pattern	<ul style="list-style-type: none"> • look for repetition in art • recognize patterns in the environment and in artworks
	proportion/scale	<ul style="list-style-type: none"> • compare size of forms and objects within art as an introduction to scale
	movement	<ul style="list-style-type: none"> • recognize “still” or “movement” and identify in art

unity

- discuss whether an artwork seems complete

Second graders **interpret** art using an art vocabulary and personal perspective.

Students will:

- view art and discuss content and subject matter using developing art vocabulary
- view art and discuss by looking for something in the art that seems familiar to their life
- learn about still life, landscape, and portrait art forms in painting and sculpture
- talk about still life, landscapes, and portraits using simple art vocabulary
- view paintings and sculptures and discuss what type of artist made this art (e.g., painter, sculptor)
- discuss what an artist might communicate in a portrait
- consider and discuss how the art makes them feel (what is the mood?); discuss why they think they have those feelings
- share their reasons for making certain artworks
- discuss how artists have their own meaning in their artwork
- consider that people are 'inspired' to make art

Second graders **judge** art (after the steps above) by discussing one or more works of art using their developing art vocabulary.

Students will:

- learn to express preferences in a respectful and knowledgeable way
- recognize similarities and differences between two artworks and support a preference using appropriate vocabulary
- look at and discuss artworks from different world cultures
- use simple vocabulary to discuss subject matter and elements of art in an artwork

III. PERCEIVING ART FROM A CONTEMPORARY, HISTORIC, AND AESTHETIC

PERSPECTIVE consists of looking at, talking about, and applying ideas while simultaneously considering beauty and meaning (aesthetics).

Second graders will:

- **learn about their three grade-level artists** (refer to the art chart, biographies, and grade-level reproductions)
 - Maria Martinez
 - Henri Matisse
 - Grant Wood
- **consider the role of art in their lives**
 - look for universal themes in art (e.g., self, family, animals)
 - recognize and understand that art is a form of communication
 - understand that each artwork is an original and personal statement
 - be aware that art is found in many places (e.g., library, school, museum, home)
 - understand that art enriches their environment through beauty and meaning by focusing on the role of museums
 - look at art in the classroom and talk about it using simple vocabulary
- **consider the historical and contemporary role of art in their lives and the lives of others**
 - continue to distinguish between drawing, painting, and sculpture
 - view a variety of styles from different times and places
 - distinguish between original art and reproductions
 - begin to understand that style is influenced by history and culture
 - focus on the art and culture of indigenous interior Alaska Athabascan people
 - recognize that art has been made in all times and places; distinguish between historic and contemporary
 - begin to write simple descriptions of art and artifacts using art vocabulary
 - look at the design of art products in the classroom and discuss whether they like it
 - discuss that advertising has one intent – to sell
- **understand that there are artists working in their community**
 - look for different jobs that artists do
 - be introduced to the role of a painter, potter, sculptor, and designer

SECOND GRADE GRADE-LEVEL ARTISTS

Maria Martinez (1887-1980)

American Potter

Martinez was born and spent most of her working life in the pueblo village of San Ildefonso, New Mexico. She is most known for reviving her craft. Her success, commitment to her work, and willingness to share knowledge led to similar revivals in other native communities. Early in her career, Martinez visited her husband at his work excavating prehistoric Pueblo sites. During her visit, she noticed the decorated pieces of pottery (shards) lying on the ground. She was very interested in them and was asked if she could recreate this polychrome pottery. This was the start of a long life of pottery making.

Born: Exact date of birth was not recorded, but the year was probably 1887; Pueblo village of San Ildefonso, New Mexico (20 miles NW of Santa Fe).

Spent most of her working life: San Ildefonso, New Mexico; she lived there all her life.

Died: 1980; San Ildefonso, New Mexico

Known for: reviving the dying art of pottery; her success, commitment to her work, and willingness to share knowledge led to similar revivals throughout the many other Indian communities

Biographical Summary: Maria Martinez first attempted pottery making at about seven or eight, making dishes for play. She was lucky because her aunt, Nicolasa Pena Montoya, was an excellent potter who encouraged her and taught her much that would help her become a famous potter many years later.

In 1908, she visited her husband at work excavating prehistoric Pueblo sites. She noticed the ancient decorated pieces of pottery (shards) lying on the ground. She was very interested in them and was asked if she could recreate this polychrome (not black) pottery. She and Julian worked very hard and when the scientists returned the following year, they found beautiful pots like her ancestors made. They bought them and ordered more. This was the start of a long life of pottery making.

Maria Martinez of San Ildefonso

The oldest American art form is pottery. The Mogollon people were the first true potters of southwest United States. They learned to build villages of stone or sun-dried earth because those were the building materials available in an arid desert region. Later, the Spanish conquerors called these villages "pueblos," which in Spanish means village or town. Therefore, the people scattered about this region all became known as the Pueblo Indians.

San Ildefonso lies on the bank of the Rio Grande River in a valley between two mountain ranges. People have lived here since 1200 A.D. The language spoken, which is from the Tewa linguistic family, has not changed except for the Spanish influence. The village was once named *Powhage* which in Tewa means, "where the water cuts through," which refers to the Rio Grande. The name San Ildefonso was applied after 1617 when a mission church of that saint was built there.

Pottery had been made for centuries in the Pueblo region. The villagers used only materials they took from nature to make their traditional pottery, which was black, black-on-red, and black-on-cream (polychrome). But when the Santa Fe Trail was opened in 1821, pottery making declined rapidly, being replaced by tin pails and enamelware containers. Only a few traditional potters kept the regional art from becoming extinct. One of these was Maria's aunt who passed her art onto Maria because she was so interested.

Maria Martinez is a Spanish name, although she was a Pueblo Indian. She became one of the world's best-known and most influential potters. She and her husband revived the old ways of pottery-making when there was little being done. They were so successful and so willing to share their knowledge that many other potters followed in their footsteps. Maria made the pots and Julian decorated and fired them. From 1908 until 1915, all of their work was very small with simple geometric designs and always in polychrome (black or red on cream). In 1915, they started making blackware and larger pots, but it was not until 1919 that Maria and Julian made a true discovery with the development of black on blackware.

This was the form that would achieve international fame for the couple and that would influence the works done at all of the Pueblos.

In 1923, Maria set another example. Never before had pottery been signed by Pueblo potters because it was made for use in the village. But since they were selling their art, Maria signed the pots they made. Within two years, all regional potters signed their pots. Her signature changed over the years and from 1925 until Julian's death in 1940 she signed the pots *Maria & Julian*.

Maria and Julian had many boys: Popovi Da (Po), Adam, John, and Phillip. Only one of them became a successful potter. Po was born Antonio Martinez, but legally changed his name in 1948; Popovi Da means "Red Fox." In 1956, Popovi Da and Maria became partners. They worked together and used a joint signature. Po's son, Tony Da, was artistic all his life, and followed in the footsteps of his father and grandmother to become a great potter. After leaving the Navy in 1964, he lived with Maria for six years and emerged as a great and very creative potter. He was the first to use turquoise stone on pottery, the first to incise (scratch) designs on his vessels, and the first to combine sculpture into the art form.

In 1967, all three potters from the Martinez family - Maria, Popovi Da, and Tony Da - went to Washington, D.C., for a show called *Three Generations Show*. Maria died in 1980, but the legacy of pueblo pottery is strong and continues.

Seek the strongest color effect possible; the content is of no importance.

Henri Matisse

Henri Matisse (1868-1954)

French Impressionist Painter

Matisse was born and spent most of his working life in France. He is most known for his colorful Fauvist oil paintings and later in his career, he successfully worked with stained glass and colorful cut paper shapes. As a young man, Matisse was bedridden due to appendicitis and his mother gave him a set of paints to keep him occupied while convalescing. When he got better, he decided to go to Paris to study art. He traveled around Europe, where he met and was influenced by many artists. He was soon labeled an expressionist painter because of his bright colors, patterns, and radical style.

Born: December 31, 1869; Le Cateau-Cambresis, in northern France

Spent most of his working life: France, but he traveled around Europe meeting other artists, eventually traveling around the world.

Died: November 3, 1954; Nice, France. He was 85 years old.

Known for: colorful oil paintings; being a Fauvist painter; expressing himself with shapes and colors and, later in life, for his colorful cut-out shapes

Biographical Summary:

Henri Matisse had just graduated from law school when he suddenly had an appendicitis attack. While he was in bed trying to get better, his mother, who was interested in art, gave him a set of paints. When he got better, he decided to go to Paris to study art. Later he traveled around Europe, where he met and was influenced by many artists. He was soon labeled an expressionist painter because of his bright colors, patterns and radical style. He often painted his wife and three children because the human figure was his favorite subject.

When Matisse was about 75 years old he was confined to bed. Since he could no longer paint, he began making paper cutouts. These gave him much enjoyment as he was able to reduce things he saw to very simple shapes. His last important works were stained glass windows designed for churches. He wanted to give viewers of his art pleasure and peace.

Henri Matisse Loved Pattern, Color, and Shape

Henri Matisse could have been a lawyer all his life, if an appendicitis attack had not kept him in bed for a long period of time when he was twenty years old. It was during this time he learned to love painting and eventually decided to go to art school. His father, a grain merchant, agreed to this change of vocation, but he had no idea his son would become one of the finest and most famous artists in the world. His formal academic art education introduced him to styles and techniques of the old masters of art.

As Matisse began painting on his own, he traveled around Europe spending time with other artists such as Cézanne, Gauguin, and Van Gogh. Their influence was evident as he painted with bright colors and bold brush strokes in ways people had not seen before. He was considered the leader of a group of painters called Fauves or "Wild Beasts" because they would paint with an emotional response, not using the natural colors found in nature. For instance, trees could be red and a dog could be blue. It was this way of painting that allowed Matisse to express the feeling he had for life and insisted that his work had but one purpose - to give pleasure.

One of the last big projects Matisse worked on was the *Chapelle Du Rosaire* in Vence, France. He designed the interior and the stained-glass windows, choosing colors to create a warm glow. He said, "I want those who come to visit to leave happy and rested." He considered this last commission his masterpiece. After spending many happy years as an artist, he was able to work right up until the day he died, November 3, 1954.

Matisse loved painting patterns both on clothing and on the backgrounds of his paintings. At age 75, he was confined to bed, so he switched from painting to collage, which allowed him to continue using pattern, color, and shapes in a different way. He hired people to paint papers with brilliant colors. Then he would cut out shapes from these colored papers and paste them on colored backgrounds. He *played with color* as he spent days and even weeks arranging and rearranging the cut shapes until he was satisfied with the results. Matisse called these works *drawing with scissors*. His favorite themes in his cutouts were from nature - seaweed, leaves, flowers, and birds. Twenty of these cutouts were published in Paris in 1947 entitled *Jazz*. Matisse wrote, "The cutout is what I have found to be the simplest and most direct way of expressing myself." He felt that "One must study an object for a long time to know what its sign is."

Grant Wood (1891-1942)

American Regionalist Painter

Wood was born and spent most of his working life in Iowa. He is most known for being a regionalist painter of Iowa farmers, farm scenes, and the local scenery. Wood had a humble upbringing and he developed his skills by drawing on scraps of cardboard from cracker boxes that his mother saved for him. Later in life, he worked and studied in Europe where he was very taken with the work of the Flemish masters. This influence can be seen in his most recognized painting, *American Gothic*.

Born: February 13, 1891; a farm near Anamosa, Iowa

Spent most of his working life: Cedar Rapids, Iowa

Died: February 12, 1942 at Iowa City, Iowa at the age of 51

Known for: being a regionalist painter of Iowa farmers, farm scenes, and the rolling countryside farmland; his painting, *American Gothic*, won national recognition

Biographical Summary:

Grant Wood was born on a small farm in rural Iowa and lived there for ten years. His family had no telephones, radios, televisions, or cars. He attended a one-room schoolhouse and spent his free time drawing on scraps of cardboard from cracker boxes that his mother saved for him. When Grant was only ten years old, his father died unexpectedly, causing the family to sell the farm and move to Cedar Rapids to be close to relatives. During the next forty-one years of his life, Grant traveled and spent time in Europe, but always returned to live and paint in this Iowa City.

Though the time he spent on the family farm was brief, strong memories of his early experiences greatly impressed Grant and later became the subjects of his paintings. From hayrides in the fields to the midday meal, Grant painted the types of people and the landscapes that he recalled from his childhood.

Grant Wood, Painter of Rural Iowa

Photographs of American artist Grant Wood often showed him wearing bibbed *farmer* overalls. "If he hadn't been an artist, his second choice would have been to be a farmer," said Nan, Grant Wood's sister. That was how he wanted to be remembered. He was born on a farm in Iowa and stayed in that area almost his entire life. Several years were spent in Europe studying art. In Paris, he admired the Impressionists. In Munich, he learned much from studying the skillful execution of the Flemish old masters. What he learned later in life was that he had to go to France to appreciate Iowa. When he realized this, his paintings started taking on an emotional quality that was totally lacking before.

Grant Wood was considered a Regionalist painter because he painted the farmlands and people of one area - namely, rural Iowa. His style of landscapes included rounded trees and rolling hills painted in great detail. His paintings seemed to idealize the farmland, farming activities, and often give a humorous touch to the people he painted. Grant's paintings were not finished quickly, as he states it, "I'm just a simple Middle Western farmer/painter and painting is more work than people realize. I think I'm doing well to do two pictures a year that satisfy me after spending long and tedious work in research and sketching."

In 1930, a painting called *American Gothic* won a prize at the Art Institute of Chicago's Annual Exhibition of American Paintings. It became very popular and is one of five or six popular paintings instantly recognized by the public who view it as the portrait of the American family. Even today, parodies (mimics) of the *American Gothic* couple appear in newspapers, magazines, and advertisements because people see them in a humorous way and relate to them as part of their pioneer past.

In Grant's attempt to preserve a traditional story, he painted *Parson Weems' Fable*. Of the painting, he said, "When I was a boy, we all learned the story of George Washington and the cherry tree and accepted it as gospel truth. The present, more enlightened younger generation, however, is well aware that this incident never happened, but that it was the invention of Washington's most famous biographer, the Rev. Mason Locke Weems. We are wiser today and recognize historical fact from historical fiction. Still, when we began to ridicule the story of George and the cherry tree and quit teaching it to our children, something of color and imagination departed from American life. It is this something that I am interested in helping to preserve."

From 1934 on, Grant Wood taught art at the University of Iowa, Iowa City. He gave four lectures up until he died of liver cancer in 1942. During these last years, he was given numerous honorary degrees from many universities.

***I realized that all the really good ideas I'd ever had
came to me while I was milking a cow.
So, I went back to Iowa.***

Grant Wood

THIRD GRADE

ARTISTS

Claude Monet (1840-1926)

French Impressionist Painter

Monet was born in Paris and was raised in the port town of Le Havre, France. He spent most of his working life in an around Paris. Monet was one of the original French Impressionist painters and it was his painting called *Impression-Sunrise* that gave the Impressionist art movement its name. He painted outdoors and was interested in the changing effect of light and air on subject matter. Consequently, he painted the same motif many times to capture the changing light. He is most known for his water lily, haystack, and Rouen cathedral paintings.

Pablo Ruiz Picasso (1881-1973)

Spanish Master of Modern Art

Picasso was born in southern Spain and spent his working life in northern France in the winter and southern France in the summer. Picasso went through several artistic periods and he individually developed numerous artist styles, notably, analytic and synthetic cubism. Additionally, Picasso is thought to be the inventor of collage and assemblage. During his career, he produced paintings and sculptures influenced by African masks to highly academic renderings for medical textbooks to gentle renderings of his son. Picasso's art was often controversial and always highly inventive.

Faith Ringgold (1930-Present)

African-American Artist

Ringgold was born and spent most of her working life in New York City with short stints in Cape Cod, Massachusetts and Paris, France. She is most known for politically charged paintings done in the 1960s and her story quilts that combined her affinity for painting with a written narrative. Ringgold also wrote and illustrated children's literature. Ringgold studied in New York, earning a B.S. and a M.A., both in fine art. She taught in New York City public schools while making and exhibiting her art. Ringgold learned on her own about African-American artists like Romare Bearden and Jacob Lawrence. She began to seek out other African-American artists, eventually joining groups of African-American artists and African-American women artists to exchange ideas.

For more information on these artists, refer to the end of this Third Grade section.

VOCABULARY

(See Glossary in Appendix for complete K-6 Vocabulary List)

architect	line	pattern/repetition	sculpture	two-dimensional
collage	monoprint	perspective	self-portrait	three-dimensional
drawing	objective/non-objective	primary/secondary colors	shape/form	
emphasis	original art	radial symmetry	space	
horizontal/vertical	overlapping	reproduction	symmetry	
illustration	painting	scale	texture	

Third Grade students will continue to learn expanding art concepts and vocabulary, while using a broad range of both 2D and 3D art materials and techniques. Third graders are just beginning to develop real skills in handling materials and applying developed ideas to their work. They will be expected to build on these skills. Some students may also begin to ‘fear failure’ and shy away from art. Therefore, lessons will be diverse, encouragement will be broad, and flexibility will be expected in every lesson so that students are strengthened as artists. Lastly, verbal fluency will be encouraged when discussing art.

I. PRODUCING ART is experiencing the processes of art. It is the act of solving problems.

DRAWING is the portrayal of an idea using line and/or tone.	MATERIALS
Students will: <ul style="list-style-type: none"> • use an assortment of tools to explore a variety of lines • continue to draw using quick sketches and extended drawings • continue producing drawings using geometric and amorphous (organic) shapes • compare foregrounds/background • use drawn patterns as textures in drawing • explore unconventional formats • continue to draw from stories, nature, imagination, memory, observation; begin to use music for inspiration 	<ul style="list-style-type: none"> • pencil, pen, eraser • markers • crayons • oil pastels • colored pencils • charcoal, chalk • variety of tools

PAINTING is the application of paint to a surface.	MATERIALS
Students will: <ul style="list-style-type: none"> • use a variety of painting medium (e.g., tempera, tempera cakes, watercolor, painting crayons, pencils) • use a variety of painting tools to create different effects (e.g., brushes, fingers, sponges, pieces of board) • paint on a variety of smooth or rough surfaces (e.g., stipple, hard- and soft-edged, splatter, fluid) • paint on a variety of smooth or rough surfaces (e.g., papers, board, cardboard, cloth) of different shapes and sizes • continue to explore primary and secondary colors; explore color schemes of warm, cool, and neutral colors in paintings • produce a simple five-range value scale using black and white • use warm or cool colors to paint a simple landscape that has a mood 	<ul style="list-style-type: none"> • watercolors • fingerpaint • tempera paint • painting crayons • washable tempera cakes • variety of tools

PRINTMAKING is the act that transfers an image, often with multiple copies.	MATERIALS
Students will: <ul style="list-style-type: none"> • create a stamped print showing a complex pattern • make a monoprint by printing from a printing plate, blue line, and/or string print • create a composition by rubbing and overlapping with a variety of textures • use stencils to create a two-color stencil print with dabbing, rubbing, or sponge painting • construct a relief plate using cardboard and produce a print • review the concept of a single print versus an edition; make an edition of three or more prints, sign, and number 	<ul style="list-style-type: none"> • found objects • sponges • stamps • ink • paint • stamp pad • brayers and rollers • glue

MIXED MEDIA is the combination of different materials.	MATERIALS
Students will: <ul style="list-style-type: none"> combine materials to create mixed media prints, paintings, drawings, collages, and graphic art consider texture, pattern, and focal point when designing a collage using many materials create a self-portrait using various materials including some that tell about themselves create a geometric design reinforcing the concept of radial symmetry explore computer art with images explore fabric arts (e.g., stitchery, weaving, found objects) 	<ul style="list-style-type: none"> magazines calendars fabric yarn variety of paper computer programs

SCULPTURE is the creation of forms that fill space or three dimensions (3D).	MATERIALS
Students will: <ul style="list-style-type: none"> explore various materials to create forms in space be able to differentiate between 2D and 3D use word sculpture when talking about 3D art use a clay cube to create a subtractive sculpture by carving it hand-build with clay learning slab construction techniques create free-standing sculptures using found objects after making a simple sculpture, draw it continue to draw with wire, adding other materials to create an assemblage or additive sculpture work with a partner to make a free-standing sculpture using a variety of materials 	<ul style="list-style-type: none"> clay modeling dough paper wire pipe cleaners clay tools wood fabric and yarn found objects

Students practice and develop skills in art.

Third graders will:

- apply imagination and creativity to their art
- learn to find relationships between art and the world beyond the classroom
- seek solutions to art problems and questions
- exhibit self-discipline when working as an artist
- learn to respect the working and thinking space of others
- work individually and collaboratively
- learn to care for tools and materials during and after work
- use tools safely
- enjoy the process while learning how to use materials and tools with own ideas
- finish work and share with others developing pride as *an artist*

II. REFLECTING ON ART CRITICALLY means learning to evaluate art through an organized process. Following four steps assures that students learn to appreciate and respect art and ideas. This process can be applied to works in progress, finished work, historical/cultural objects, etc.

Third graders *describe* art using these design elements:

Elements (Building Blocks of Art)	line	<ul style="list-style-type: none"> find the lines at the edge of shapes
	shape	<ul style="list-style-type: none"> recognize shape as 2D
	form	<ul style="list-style-type: none"> discuss form as 3D and distinguish from 2D shape
	color	<ul style="list-style-type: none"> distinguish between and recognize warm, cool, and neutral colors
	value	<ul style="list-style-type: none"> recognize that a painting may use many values (light/dark) of one color
	texture	<ul style="list-style-type: none"> differentiate between pieces of art that use actual or visual (implied) texture
	space	<ul style="list-style-type: none"> recognize that large spaces can be created within small confines recognize concepts of overlapping, relative size (scale), page placement, and foreground/background as a means to show <i>perspective</i>

Third graders **analyze** art using these design principles:

Principles (Ways to use the Building Blocks)	balance	<ul style="list-style-type: none"> recognize radial symmetry and find it in nature and in art
	contrast	<ul style="list-style-type: none"> begin to recognize and identify differences in art
	emphasis	<ul style="list-style-type: none"> identify focal point or center of interest in an artwork
	rhythm/pattern	<ul style="list-style-type: none"> look for repetition that suggests movement begin to recognize that repetition of elements in patterns creates the visual illusion of rhythm
	proportion/scale	<ul style="list-style-type: none"> look at an object and compare the relationship of one part to another and to the whole as an introduction to proportion
	movement	<ul style="list-style-type: none"> recognize "movement" in art
	unity	<ul style="list-style-type: none"> discuss whether an artwork seems complete or unified

Third graders **interpret** art using an art vocabulary and personal perspective.

Students will:

- view art and discuss content and subject matter using developing art vocabulary
- view art and discuss by looking for something in the art that seems familiar to their life
- recognize the terms *still life*, *landscape*, *portrait*, *self-portrait*, *objective*, and *non-objective* art
- be able to discuss any art using developing art vocabulary
- distinguish between different types of artists including painter, printer, photographer, and sculptor and the art they make
- interpret the artist's meaning when viewing art
- consider how artists use symbols (symbolism) in their art to represent ideas
- consider and discuss how the art makes them feel; what mood did the artist make?
- consider how artists can intentionally use elements and principles to create mood
- identify sources of inspiration in artwork
- discuss how personal experience gives meaning to art

Third graders **judge** art (after the steps above) by discussing one or more works of art using their developing art vocabulary.

Students will:

- continue to express preferences in a respectful and knowledgeable way and support their statements
- recognize similarities and differences between two artworks and support a preference using appropriate vocabulary
- discuss and evaluate artwork in a man-made environment
- compare artworks from different world cultures
- use subject matter and elements of design to discuss works of art through verbal and written forms

If one can - anyone can; all you gotta do is try.

Faith Ringgold

IV. PERCEIVING ART FROM A CONTEMPORARY, HISTORIC, AND AESTHETIC

PERSPECTIVE consists of looking at, talking about, and applying ideas while simultaneously considering beauty and meaning (aesthetics).

Third graders will:

- **learn about their three grade-level artists** (refer to the art chart, biographies, and grade-level reproductions)
 - Claude Monet
 - Pablo Picasso
 - Faith Ringgold
- **consider the role of art in their lives**
 - start to identify universal themes in art (e.g., community, culture, nature)
 - understand that artists purposefully communicate ideas, emotions, and events using art forms
 - recognize that artworks of the same style share certain characteristics
 - understand that art exists in a variety of public settings (e.g., churches, parks, airports)
 - understand that art enriches their environment through beauty and meaning by focusing on the role of museums
 - continue to view and objectively discuss artwork in class, including their own and reproductions of famous work
- **consider the historical and contemporary role of art in their lives and the lives of others**
 - continue to distinguish between drawing, painting, printmaking, and sculpture
 - view a variety of styles from different times and places
 - distinguish between original art and reproductions
 - recognize that different cultures have different art forms, traditions, and rituals
 - focus on the art and culture of indigenous interior Alaska Athabascan people
 - recognize that art has been made in all times and places; distinguish between historic and contemporary
 - write descriptions of art and artifacts using art vocabulary
 - understand that advertising is a form of art that is altered to the audience; find and discuss examples
 - discuss being a 'smart shopper,' realizing that products are designed to appeal for financial gain purposes
 - begin to understand how design and media shape public opinion through the use of art
- **understand that there are artists working in their community**
 - develop awareness of the role of artists in objects of daily life
 - understand the role of the illustrator in addition to other artist career roles

***Success is dangerous. One begins to copy oneself,
and to copy oneself is more dangerous than to copy others.***

Pablo Picasso

THIRD GRADE GRADE-LEVEL ARTISTS

Claude Monet (1840-1926)

French Impressionist Painter

Monet was born in Paris and was raised in the port town of Le Havre, France. He spent most of his working life in and around Paris. Monet was one of the original French Impressionist painters and it was his painting called *Impression-Sunrise* that gave the Impressionist art movement its name. He painted outdoors and was interested in the changing effect of light and air on subject matter. Consequently, he painted the same motif many times to capture the changing light. He is most known for his water lily, haystack, and Rouen cathedral paintings.

Born: November 14, 1840; Paris, France. He was raised in the port town of Le Havre, France. He was the eldest son of a grocer.

Spent most of his working life: Paris and surrounding towns till the age of 40 when he moved his family to a large pink house at Giverny (*Jee-vare-knee*) in the countryside, near the town of Vernon, about 40 miles north of Paris. He traveled frequently to make painting excursions, but his favorite place to paint was in the gardens at home.

Died: December 5, 1926; at his home in Giverny, France

Known for: being one of the original French Impressionist painters, his painting called *Impression-Sunrise* gave the art movement its name; he loved to paint outdoors and was interested in the changing effect of light and air on his subjects; he would paint the same motif many times to capture the changes; some of his most famous subjects were the water lilies in his garden, haystacks, and the cathedral at Rouen

Biographical Summary: Claude Monet had eight children - two sons by his first wife Camille, who died at a young age, and six stepchildren from his marriage to his second wife Alice Hochede. Monet was a wonderful painter and the leader of the French Impressionists; a group of artists who collected around Paris to paint and exhibit in the 1870s. Monet and his friends did work that was different than most art of the times - they had to struggle to find acceptance for their work and created their own shows. Monet worked hard and lived a long life. He was able to enjoy fame and great success for the second half of his life.

Claude Monet: French Impressionist Painter

Monet was a boy who could not sit still in school and he was difficult for his teachers. He drew pictures all over his schoolwork and by high school was famous for his cartoons and caricatures. During school, he took drawing lessons. At about the age of 18, he began to study landscape painting with Eugene Boudin with whom Monet discovered his love of painting outdoors.

Monet's parents wanted him to help in the family business, but he knew from a young age that he wanted to become a painter. Monet went to Paris to study painting in 1859 with money given to him by his aunt who was also a painter. There he became a friend with many of the artists who had gathered in Paris, like Renoir, Cézanne, Degas, Pissarro, Morisot, and Sisley. They began to move away from doing the dark, carefully detailed paintings that they had been taught to paint and work outdoors filling their canvasses with the feeling of light and fresh air. Their work was not accepted by the Academy to be shown in the yearly Salon exhibits, so they began to exhibit on their own.

Claude Monet developed a loose brushy style of working that makes his paintings hard to figure out from up close, but from some distance his beautifully colored paintings with their layers of strokes jump into focus. He worked for his entire life to come closer to capturing his distinctive visual impressions on canvas.

Monet's most famous paintings, his *Water Lily* series, were done in the Japanese water gardens that he developed at his home in Giverny. Monet loved his gardens and would travel to Paris to visit the botanical gardens where he could learn about plants and bring new ones home for his garden. He had ponds dug for the gardens with bridges built over them. He traveled throughout Europe to paint in other places, but his favorite place to paint was right at home. Monet had a small boat that he paddled around to paint from.

Monet worked through the hardships of poverty and rejection, having to seek financial aid constantly from his family. He could not be in Paris when his first son was born because he did not have the money for train fare to get there from where he was painting at the time. When he was 39 years old, Monet experienced the loss of his first wife Camille who died of tuberculosis. Late in his life, when he was widely regarded as the most famous living French painter and had financial security, his eyesight failed.

Through all of his life's difficulties, Monet continued to challenge himself to work - to be restlessly unsatisfied to stop, but to push on creatively, trying more, and producing more.

Color is my day-long obsession, joy and torment.

Claude Monet

Pablo Ruiz Picasso (1881-1973)

Spanish Master of Modern Art

Picasso was born in southern Spain and spent his working life in northern France in the winter and southern France in the summer. Picasso went through several artistic periods and he individually developed numerous artist styles, notably, analytic and synthetic cubism. Additionally, Picasso is thought to be the inventor of collage and assemblage. During his career, he produced paintings and sculptures influenced by African masks to highly academic renderings for medical textbooks to gentle renderings of his son. Picasso's art was often controversial and always highly inventive.

Born: October 25, 1881; Málaga, Spain, a southern coastal town

Spent most of his working life: France, between Paris in the winter and southern coastal towns in the summer. He traveled to Spain, but consciously boycotted Spain after the civil war there.

Died: April 8, 1973; France

Known for: a legend in his own time, Picasso is widely regarded as a genius and even the leading figure in twentieth-century art; known for his diverse styles - running the gamut of subject and mood, from cubism to expressive African-influenced paintings, to gentle renderings of his son; Picasso's art was often controversial and highly inventive; thought to be the inventor of the collage and assemblage

Biographical Summary: Picasso's father was an art teacher and painter and his mother was known for her wit and intelligence. Picasso was given training from a very young age and he showed exceptional talent. At 16, he was sent to the Royal Academy in Madrid. At 19, he went to Paris, which was the center of the art world at the time. His work reflected the dismal surroundings of this impoverished time in his life - his *blue period*. His early work also reflected the strong, warm emotions of his early love affairs, his *rose period*. Picasso lived to be 92 years old and became the most famous artist in the world. He produced thousands of works of art, paintings, prints, sculptures, and pottery.

Pablo Picasso: The Most Famous Modern Artist in the World

Pablo Picasso's family moved several times to accommodate the unusual talent of the young man. Picasso's father would teach art at various academies while Pablo studied. By the age of 16, he was painting better than his teachers and his father. His enrollment at the Royal Academy at Madrid was unsatisfying to the young painter, because the method of the day was to learn by copying from plaster casts and old master paintings. This gave him, nonetheless, a strong foundation to use as a springboard when he moved to Paris at 19 and began to experiment with his own styles. He formed friendships with young authors, poets, and artists, all of whom were young and searching intellectually and artistically. They were very poor. Picasso lived with a friend in one room where they worked, ate, and slept. Picasso saw the dismal lives of the poor in the city and they became subjects for his paintings. He was influenced by the thoughts and art of his friends.

Picasso was influenced by African art, particularly masks. His work became stylized and angular, evolving into cubism. Picasso's style changed frequently. He was an enormously creative and prolific artist. He responded to political events sometimes producing powerful images like *Guernica*, a statement about the Spanish Civil War that stands as an archetypal commentary on the horror of war.

Picasso said he was a *painter without a style*. He kept himself open to all of the emotions of the world, inner and outer, allowing himself to feel the full impact of reality with all of its violence and grace and giving himself the freedom to respond to it all without the constraint of a preconceived stylistic scheme. The art world was ready to accept Picasso's creative force. Great fame and wealth were enjoyed by Picasso starting in his late twenties.

Faith Ringgold (1930-Present)

African-American Artist

Ringgold was born and spent most of her working life in New York City with short stints in Cape Cod, Massachusetts and Paris, France. She is most known for politically charged paintings done in the 1960s and her story quilts that combined her affinity for painting with a written narrative. Ringgold also wrote and illustrated children's literature. Ringgold studied in New York, earning a B.S. and a M.A., both in fine art. She taught in New York City public schools while making and exhibiting her art. Ringgold learned on her own about African-American artists like Romare Bearden and Jacob Lawrence. She began to seek out other African-American artists, eventually joining groups of African-American artists and African-American women artists to exchange ideas.

For more information and images of Faith Ringgold's artwork:

www.faithringgold.com

Born: October 8, 1930; New York City

Spent most of her working life: New York City, with periods of time in Edgartown on Martha's Vineyard, at Provincetown on Cape Cod, and in Paris, France. Ringgold has been a professor at the University of California, San Diego, since 1985. She has spent half of every year in La Jolla, California and in New York City. She maintains a studio and exhibits on both coasts.

Died: N/A

Known for: politically radical paintings done in the 1960s or so; created story quilts which combine her love of painting with a written narrative on traditional pieced quilts; wrote and illustrated two children's books published in the early 1990s - *Tar Beach* and *Aunt Harriet's Underground Railroad in the Sky*

Biographical Summary: Faith Ringgold is the daughter of Andrew Jones, Sr. and Willi Posey, a successful fashion designer in Harlem, New York City. Ringgold's close extended family lives within a few blocks of each other. She was married at the age of 20 to Robert Earl Wallace, a jazz and classical pianist. They had two daughters in 1950, one in January, Michelle Faith, and one in December named Barbara Faith.

Ringgold was educated at City College in New York and traveled to Europe to study art. She is a very successful artist who has made a career in art through teaching and illustrating children's books, as well as through the production and exhibition of her expressive art quilts and paintings.

Faith Ringgold: African-American Artist and Illustrator

Faith Ringgold was born into a family in the culturally rich Sugar Hill area of Harlem in New York City. Her mother was a successful fashion designer and her extended family included musicians and writers. Faith was at home ill with asthma frequently as a child and discovered art as a natural activity. Her mother worked with fabrics; therefore, she was surrounded by the colors, scraps, and drawings of her mother's artwork.

Ringgold studied art at City College in New York, earning a B.S. and an M.A., both in fine art. She taught in New York City public schools, all the while making and exhibiting her art. Ringgold learned on her own about African-American artists like Romare Bearden and Jacob Lawrence. She began to seek out other African-American artists, eventually joining groups of African-American artists and African-American women artists to exhibit and exchange ideas. She began to find her own voice in the early 1960s, partly as a result of contact with other artists working from the African-American experience and partly following a trip to Europe. In Europe during a trip with her daughters and mother, she visited the galleries and museums, which house the art she had seen all through her education and made pilgrimages to places where artists lived and worked. She came home resolved to be an artist. It was at that point that she set up a studio in her home and stopped teaching in public school very soon after to devote herself exclusively to her artwork.

Ringgold started teaching at the University of California San Diego in 1985 and since then has maintained studios and homes on both coasts, commuting for part of each year. She maintains a vibrant exhibit schedule and works at illustrating and writing children's books.

During the 1960s and 70s, her work was focused on political issues. She produced large paintings in acrylic, which were powerful and angry statements on the complex issues of racial and gender inequality. She explored sculpture, creating large, soft, sculpture figures and groups.

A meaningful collaboration with her mother in 1980, following two decades of painting and production of soft sculptures, led Ringgold in the direction of the story quilt, the primary vehicle for her expression for over a decade. Faith and her mother Willi pieced a quilt together. This satisfying work became incorporated with Faith's increasing drive to tell stories - stories woven from memory and autobiography and common experience. She began to paint on canvas and piece fabric borders, incorporating writing narrative. Ringgold has become very famous for these quilts some of which tell the stories of African-American slave life, imaginary stories of freedom, and commemorating special events.

***The viewer has a mind of their own and eyes of their own and
They're going to see it their way. I just hope they look.***

Faith Ringgold

FOURTH GRADE

ARTISTS

Katsushika Hokusai (1760-1849)

Japanese Woodblock Printer

Hokusai was born in Japan and spent most of his working life in Tokyo. He is best known for his dynamic woodblock prints and drawings of landscapes. Hokusai started as an artist's apprentice and over time, he became a great draftsman. Subsequently, he developed his own dynamic, distinctive style. Hokusai's most iconic creation is *The Great Wave of Kanagawa*. He is known as one of the greatest artists in art history. Notably, his work influenced Vincent van Gogh and his impressionist peers.

Georgia O'Keeffe (1887-1986)

American Painter

O'Keeffe was born in rural Wisconsin and divided her working life between New York City, Upstate New York, Texas, Virginia, and New Mexico. She is most known for her strong personal vision resulting in simplified and sensual paintings showing images of the natural world from unusual perspectives. Her large format painting of flowers, bones, and landscapes are highly recognizable. She painted until age 98.

Melvin Olanna (1941-1991)

Alaska Native Artist

Olanna was born in Shishmaref, Alaska, on the Bering Sea Coast. He spent most of his working life in Shishmaref and on the Suquamish Indian reservation in Washington. Olanna is most known for sculptural and graphic images of people and creatures from the Bering Sea coast where he grew up. A recognizable piece of Olanna's sculpture is his large bronze polar bear in front of the Patty Gymnasium at the University of Alaska Fairbanks. Melvin Olanna produced sculptures in marble, bronze, bone, wood, and aluminum. His pieces may be found all over Alaska and in collections throughout the Pacific Northwest.

For more information on these artists, refer to the end of this Fourth-Grade section.

VOCABULARY

(See Glossary in Appendix for complete K-6 Vocabulary List)

balance	culture	gallery/museum	positive/negative space	square/cube
circle/sphere	detail	historic/ contemporary	printmaker	symbol
color scheme	embellish	line/contour line	rectangle/cylinder	triangle/cone/ pyramid
complementary colors	emphasis	personal style	shape/form	value
contrast	foreground	photographer	space	

Fourth Grade students will continue to learn expanding art concepts and vocabulary, while using a broad range of both 2D and 3D art materials and techniques. Fourth graders are beginning to develop real skills in handling materials and applying developed ideas to their work, and they will be expected to build on these abilities. Some students are also beginning to *fear failure* and may shy away from art. Therefore, lessons will be diverse, encouragement will be broad, and flexibility will be expected in every lesson so that students are strengthened as artists. Lastly, verbal fluency will be encouraged when discussing or writing about art.

II. PRODUCING ART is experiencing the processes of art. It is the act of solving problems.

DRAWING is the portrayal of an idea using line and/or tone.	MATERIALS
Students will: <ul style="list-style-type: none"> • draw using a wide variety of tools (e.g., vine charcoal, eraser, assortment of hard/soft and colored pencils, pastels) • recognize and practice contour line drawings • learn to draw basic 3D forms and add shading according to light sources • use a variety of techniques to show perspective; use detail in foreground • continue to experience actual textures, then draw them to create implied textures in drawing • explore unconventional formats • continue to draw from stories, nature, imagination, memory, observation, still-life, and curriculum themes; continue to use music, movement, and mood for inspiration 	<ul style="list-style-type: none"> • pencil, pen, eraser • markers • crayons • oil pastels • colored pencils • charcoal, chalk • variety of tools

PAINTING is the application of paint to a surface.	MATERIALS
Students will: <ul style="list-style-type: none"> • use a variety of painting medium (e.g., tempera, tempera cakes, watercolor, painting crayons, pencils) • use a variety of painting tools to create different effects (e.g., stipple, hard-and soft-edged, splatter, fluid) • paint on a variety of smooth or rough surfaces (e.g., papers, board, cardboard, cloth) • paint on a variety of smooth or rough surfaces (e.g., papers, board, cardboard, cloth) of different shapes and sizes • produce a color wheel using primary and secondary colors; identify warm, cool, and neutral color schemes • continue using black and white (or a deep color and white) to create a seven-range color scale; use in artwork • create a painting that shows a mood; determine mood and colors beforehand 	<ul style="list-style-type: none"> • watercolors • fingerpaint • tempera paint • painting crayons • washable tempera cakes • variety of tools

PRINTMAKING is the act that transfers an image, often with multiple copies.	MATERIALS
Students will: <ul style="list-style-type: none"> • combine stamping with another style of printing • make a monoprint by printing from a printing plate and elaborating with pen • be introduced to embossing using a cardboard plate print • use stencils to create a two-color stencil print with dabbing, rubbing, or sponge painting • construct a relief print using string • make an edition of five prints, sign, and number properly 	<ul style="list-style-type: none"> • found objects • sponges • stamps • ink • paint • stamp pad • brayers and rollers • glue

MIXED MEDIA is the combination of different materials.	MATERIALS
<p>Students will:</p> <ul style="list-style-type: none"> combine materials to create mixed media prints, paintings, drawings, collages, and graphic art combine materials to create a landscape showing perspective techniques (e.g., size, placement, overlapping, detail) use various materials to create a collage that has a 'statement' about a social or environmental issue; with a partner, create a mixed media piece that has humor make ever more complex examples of bilateral and radial design using a mix of materials explore and produce computer art with imported images make a simple loom and do a weaving, understanding warp and weft 	<ul style="list-style-type: none"> magazines calendars fabric yarn variety of paper computer programs

SCULPTURE is the creation of forms that fill space or three dimensions (3D).	MATERIALS
<p>Students will:</p> <ul style="list-style-type: none"> explore various materials to create forms in space use the following words in context: <i>two-dimensional (2D), three-dimensional (3D), additive/subtractive sculpture, modeling</i> combine two construction techniques in a single clay piece (e.g., pinch, coil, slab, modeling) learn how to <i>score and join</i> pieces using slab construction techniques understand the basics of why and how clay is 'fired' create an additive sculpture using wire, paper, and other materials in combination with found objects continue to draw with wire, adding other materials to create an assemblage or additive sculpture make a bas relief sculpture using wood scraps and other materials 	<ul style="list-style-type: none"> clay modeling dough paper wire pipe cleaners clay tools wood fabric and yarn found objects

Students practice and develop skills in art.

Fourth graders will:

- apply imagination and creativity to their art
- learn to find relationships between art and the world beyond the classroom
- seek solutions to art problems and questions
- exhibit self-discipline when working as an artist
- learn to respect the working and thinking space of others
- work individually and collaboratively
- learn to care for tools and materials during and after work
- use tools safely
- enjoy the process while learning how to use materials and tools with own ideas
- finish work and prepare for display
- learn to use tools properly for desired effects

III. REFLECTING ON ART CRITICALLY means learning to evaluate art through an organized process. Following four steps assures that students learn to appreciate and respect art and ideas. This process can be applied to works in progress, finished work, historical/cultural objects, etc.

*I found I could say things with color and shapes that I couldn't
Say any other way... things I had no words for.*

Georgia O'Keeffe

Fourth graders **describe** art using these design elements:

Elements (Building Blocks of Art)	line	<ul style="list-style-type: none"> recognize contour lines in drawings
	shape	<ul style="list-style-type: none"> name geometric shapes as related to forms (e.g., circle/sphere, square/cube, triangle/cone, and rectangle/cylinder) begin to understand organic shapes (e.g., puddle, leaf)
	form	<ul style="list-style-type: none"> continue to identify forms as related to shapes
	color	<ul style="list-style-type: none"> recognize intensity changes through use of complementary colors
	value	<ul style="list-style-type: none"> understand how values change through use of black and white recognize different values of light/dark
	texture	<ul style="list-style-type: none"> experience an actual texture and differentiate from visual (implied) examples of that texture
	space	<ul style="list-style-type: none"> begin to recognize positive and negative space distinguish the degree of detail in the foreground is a way of showing perspective (detail) recognize foreground/background, overlapping, intersecting, size, and placement as perspective tools

Fourth graders **analyze** art using these design principles:

Principles (Ways to use the Building Blocks)	balance	<ul style="list-style-type: none"> continue to recognize symmetry and radial design in works of art consider whether a work of art is (feels) balanced
	contrast	<ul style="list-style-type: none"> consider whether a work of art has contrast
	emphasis	<ul style="list-style-type: none"> identify the focal point or center of interest in an artwork
	rhythm/pattern	<ul style="list-style-type: none"> recognize that repetition of elements creates the visual illusion of rhythm and movement recognize how patterns can create rhythm using color, line, shape, and form
	proportion/scale	<ul style="list-style-type: none"> begin to learn body proportions and vocabulary
	movement	<ul style="list-style-type: none"> recognize and identify "movement" in art
	unity	<ul style="list-style-type: none"> discuss whether an artwork seems complete or unified

Fourth graders **interpret** art using an art vocabulary and personal perspective.

Students will:

- discuss the content of a work of art using maturing art vocabulary
- view artwork(s) and share opinions in a positive way, supported by personal perspective
- begin to recognize the implied content in artwork
- recognize the terms *still life*, *landscape*, *portrait*, *self-portrait*, *objective*, and *non-objective* art
- be able to discuss any art using developing art vocabulary
- distinguish between different types of artists including painter, printer, photographer, and sculptor and the art they make
- interpret the artist's meaning when viewing art
- consider how artists use symbols (symbolism) in their art to represent ideas
- consider and discuss how the art makes them feel; what mood did the artist make?
- consider how artists can intentionally use elements and principles to create mood
- identify sources of inspiration in artwork
- discuss how personal experience gives meaning to art

Fourth graders **judge** art (after the steps above) by discussing one or more works of art using their developing art vocabulary.

Students will:

- continue to express preferences in a respectful and knowledgeable way and support their statements
- make and support personal decisions and statements about art preferences
- compare and contrast two works of art
- discuss and evaluate artwork in a man-made environment
- compare artworks from different world cultures

- use subject matter and elements of design to discuss works of art through verbal and written forms

V. PERCEIVING ART FROM A CONTEMPORARY, HISTORIC, AND AESTHETIC

PERSPECTIVE consists of looking at, talking about, and applying ideas while simultaneously considering beauty and meaning (aesthetics).

Fourth graders will:

- **learn about their three grade-level artists**
(refer to the art chart, biographies, and grade-level reproductions)
 - Katsushika Hokusai
 - Georgia O’Keeffe
 - Melvin Olanna
- **consider the role of art in their lives**
 - start to identify universal themes in art (e.g., community, culture, nature)
 - understand that artists purposefully communicate ideas, emotions, and events using art forms
 - begin to understand personal style and how it is evident in a classroom
 - identify similarities among artwork made in a specific style
 - understand that art exists in a variety of public settings (e.g., churches, parks, airports)
 - begin to understand that museums are vital institutions that collect, preserve, classify, and display important works of art and culture
 - differentiate between the role of a museum versus the various types of galleries that house collections for sale
 - continue to view and objectively discuss artwork in class, including their own and reproductions of famous work
- **consider the historical and contemporary role of art in their lives and the lives of others**
 - continue to distinguish between ways of making art
 - identify photography and printmaking as art forms
 - view a variety of styles from different times and places
 - distinguish between original art and reproductions
 - understand that art reflects culture by recording ideas, emotions, and events
 - focus on Alaska’s Native indigenous cultures
 - recognize that art has been made in all times and places; distinguish between historic and contemporary
 - continue to write descriptions of art and artifacts using art vocabulary
 - use ‘criticisms’ techniques to talk or write about art (e.g., describe elements, analyze principles, interpret intent and meaning, judge, ask *W* questions: what, where, why, when, who)
 - understand that advertising is a form of art that is altered to the audience; find and discuss examples
 - discuss being a ‘smart shopper,’ realizing that products are designed to appeal for financial gain purposes
 - begin to understand how design and media shape public opinion through the use of art
- **understand that there are artists working in their community**
 - develop awareness of the role of artists in objects of daily life
 - understand the role of the photographer and printmaker in addition to other artist career roles

*If heaven had only granted me five more years,
I could have become a real painter.*

Katsushika Hokusai

FOURTH GRADE GRADE-LEVEL ARTISTS

Katsushika Hokusai (1760-1849)

Japanese Woodblock Printer

Hokusai was born in Japan and spent most of his working life in Tokyo. He is best known for his dynamic woodblock prints and drawings of landscapes. Hokusai started as an artist's apprentice and over time, he became a great draftsman. Subsequently, he developed his own dynamic, distinctive style. Hokusai's most iconic creation is *The Great Wave of Kanagawa*. He is known as one of the greatest artists in art history. Notably, his work influenced Vincent Van Gogh and his impressionist peers.

Born: 1760; Edo (Tokyo), Japan

Spent most of his working life: Tokyo, Japan

Died: 1849; Tokyo, Japan

Known for: dynamic woodblock prints and drawings of landscapes including the famous print, *The Great Wave of Kanagawa*; was one of the Japanese artists who inspired many western artists, including van Gogh

Biographical Summary: Katsushika Hokusai was known as a character. He lived in many places and changed his name many times. His father was a craftsman, and Hokusai was trained to cut woodblocks for printing in books. He apprenticed to other artists and became a great draftsman (he drew very well), then developed his own dynamic distinctive style. Hokusai completed his famous *Thirty-Six Views of Mount Fuji* at the age of 70. He was an enormously creative and inventive artist who had a wonderful way of using color. Hokusai was married three times and had many children. Hokusai worked until his death at the age of 89.

Katsushika Hokusai: Japanese Woodblock Artist

The technique of woodblock printing came to Japan from China in the 8th century. Many people could not read, so relatively inexpensive picture books began to be printed without text. These were produced by artists who drew the pictures, carvers who made the woodblocks for printing, and the printers. Because tradition and ritual were important in Japan, this process was soon ritualized. The subject matter was categorized and each artist would specialize in a category. Subjects were approached in a similar manner since artists were trained in the apprenticeship system. They learned to do things like their master and in the traditional way. Individual artists could approach the rigid subjects in a very different way; distinguishing themselves from the others, but only the most brilliant and creative really could stand out and be recognized. Hokusai was one of these. He is known as one of the greatest artists in art history.

Hokusai distinguished himself as a student for how well he could draw, but also for his difficult personality. He fought with other employees and was fired from jobs. He was able to make his living producing the equivalent of greeting cards, carving wood engravings for other artists, and by making illustrations. Although Hokusai was always in debt, he managed to support many children and to outlive three wives.

Hokusai was a character who loved to paint in public and make a performance of it. He would paint huge paintings to entertain and once rolled out a long piece of paper, put a blue wash of painted waves on it, then took a rooster, dipped its feet in red paint and let it run across the paper. He called the finished painting *Red Maple Leaves Floating Down a River*.

Hokusai created his most famous work beginning at the age of 68. His second wife had just died and his favorite daughter left her husband to come live with Hokusai until the end of his life. He painted a series of prints called *The Thirty-Six Views of Mount Fuji*. Each one shows the mountain from an unusual view and in different weather, sometimes with figures.

Hokusai died at the age of 89, in spite of having asked heaven for "yet another decade – even another five years." When he was 75 years old he said:

From the age of five, I have had passion for sketching the form of things; from about the age of fifty I showed a number of drawings, yet of all I drew prior to my seventies, there is truly nothing of any great note. When I was seventy-two I finally made out something of the shape of grasses and trees, the structure of birds and other animals, insects, fishes. Therefore, when I become eighty I shall have made more progress; in my nineties, I shall have penetrated even further the hidden meaning of things; at the age of a hundred, I shall have reached the divine mystery; and at one hundred and ten, even dots and lines will surely possess a life of their own. I only beg those of you who will live long enough to verify the truth of my words.

***So, I said to myself,
I'll paint what I see – what the flower is to me, but I'll paint it big
And they will be surprised into taking the time to look at it –
I will make even busy New Yorkers take time to see what I see of flowers.***

Georgia O'Keeffe

Georgia O'Keeffe (1887-1986)

American Painter

O'Keeffe was born in rural Wisconsin and divided her working life between New York City, Upstate New York, Texas, Virginia, and New Mexico. She is most known for her strong personal vision resulting in simplified and sensual paintings showing images of the natural world from unusual perspectives. Her large format painting of flowers, bones, and landscapes are highly recognizable. She painted until age 98.

Born: November 15, 1887; a farm in Sun Prairie, Wisconsin

Spent most of her working life: O'Keeffe split her time between New York City, the countryside in Upstate New York, Texas, and Virginia - until 1929, when she visited Taos, New Mexico and fell in love with the landscape there. She spent part of every year there until 1946, when she moved there permanently.

Died: Spring 1986; Taos, New Mexico

Known for: portraying the world through her strong personal vision; her work is sensual and simplified, showing us the beauty of the natural world from unusual perspectives, often from very close up; her paintings of flowers, bones, and landscapes are large, even monumental in size

Biographical Summary: Georgia O'Keeffe grew up in a large family on a farm in Wisconsin. She knew by the time she was 10 years old that she wanted to be a painter. She studied art in New York, Pennsylvania, and in Chicago and worked as an art teacher in several parts of the country to earn money for studying. Georgia always knew she saw the world differently. Her life was spent doing what she loved to do - painting. Georgia O'Keeffe was married to Alfred Stieglitz, a well-known photographer and art gallery owner. She had no children. She was working on her art up until her death at the age of 98.

Georgia O'Keeffe: Painter with Strong Personal Vision

Growing up on a farm in the open countryside of Wisconsin gave Georgia O'Keeffe a love for landscape that would draw her later to the landscape in her art. She and her sisters were given painting lessons when she was 10 years old and from that time on, O'Keeffe knew she would be a painter.

This was not an easy aspiration for a young woman. She was frequently the only woman in her painting classes that was taught to paint in a style that was not her own, and had to interrupt her years of study to take teaching positions to support herself. She studied abstract design and worked as a commercial artist. She studied in Chicago and New York, but her teaching jobs took her to parts of the country where she rediscovered her love of nature.

In 1912, she began to teach in Amarillo, Texas; a place where she would teach for three years. It was then that she dedicated herself to paint in her own way - the way she saw and felt the world. She loved the open landscape of Texas with its dry beauty, the rocks, mountains, and emptiness. Her paintings and drawings became powerful, original, and imaginative.

In 1915, O'Keeffe's work came to the attention of Alfred Stieglitz. He owned an art gallery in New York and was himself a renowned photographer. He gave O'Keeffe her first one-person show. She had success as a painter from her very first show and began a close friendship with him that grew into a marriage in 1924. They supported and encouraged each other as artists. Stieglitz made beautiful portraits of O'Keeffe, which we have as a record of her.

A trip out West with friends in 1929 included a visit to Taos, New Mexico and inspired her anew to paint in the desert. She began to travel to New Mexico for the summer every year to paint the Southwest. She settled there permanently in 1946 after Stieglitz died.

O'Keeffe formed friendships with people with whom she explored the countryside. When she was older, friends helped her to do the physical work of making her art. She kept herself healthy by eating well, rising early, walking every day, and rambling the landscape near Taos. O'Keeffe worked at art until her death at the age of 98, being occupied with making pottery forms toward the end of her life.

Melvin Olanna (1941-1991)

Alaska Native Artist

Olanna was born in Shishmaref, Alaska, on the Bering Sea Coast. He spent most of his working life in Shishmaref and on the Suquamish Indian reservation in Washington. Olanna is most known for sculptural and graphic images of people and creatures from the Bering Sea coast where he grew up. A recognizable piece of Olanna's sculpture is his large bronze polar bear in front of the Patty Gymnasium at the University of Alaska Fairbanks. Melvin Olanna produced sculptures in marble, bronze, bone, wood, and aluminum. His pieces may be found all over Alaska and in collections throughout the Pacific Northwest.

Born: 1941; Shishmaref, Alaska, on the Bering Sea Coast

Spent most of his working life: Shishmaref, Alaska, primarily, and on the Suquamish Indian Reservation, across from Seattle, Washington

Died: 1991; Washington State

Known for: sculptural and graphic images of people and creatures from the Bering Sea Coast where he grew up; his artwork incorporates his own contemporary personal interpretation with rich traditional artistic heritage of the region of western Alaska in which he grew up; Olanna's large bronze polar bear sculpture stands guard in front of the Patty Center Gymnasium at the University of Alaska - Fairbanks

Biographical Summary: Melvin Olanna's upbringing included years at his family's settlement, which was quite remote at the time. Family life centered on the ancient subsistence activities of hunting and gathering. With his father's tools, Melvin learned to carve ivory with the help from local carvers. He was trained later in carving and graphics at the Institute of American Indian Arts in Santa Fe, New Mexico and at the University of Alaska. He became a well-known carver and teacher in the Pacific Northwest. Melvin Olanna was married to Karen Jenkins Olanna. They had three children - two daughters and a son. He was a member of a large extended family in Shishmaref.

Melvin Olanna: Contemporary Inupiaq Artist

"I tend to feel personal satisfaction when I have improved an old design or come out with a new one. I have been working with my hands all my life, and I still have hopes that something new will come out of me. I work with many different materials, but I do enjoy working with marble as it is hard and that slows me down and gives me more time to think about what I'm going to do next. I grew up with sayings that if you are going to do something, do it well. I try to live up to it. I guess my reason for trying to succeed in what I do is to be an example for the young people; that they can succeed in whatever their interest is in. With modern tools and materials of today, the opportunity is there; it's just a matter of learning how to use it. I think we Alaskans have a very rich culture that's worth preserving and that can be used in the way we live and do things." ~ Melvin Olanna

Shishmaref, Alaska is an Inupiaq Eskimo village on the treeless windswept Bering Sea Coast. Shishmaref has a rich artistic tradition. Melvin Olanna was born there in 1941 and was raised partly at his family's settlement at Ikpik. They hunted, fished, and learned traditional skills from their Elders in the old way. Melvin learned to carve with his father's tools. Olanna also learned graphic techniques in the village. His skill and artistic development led to a fellowship at the Institute of American Indian Arts in Santa Fe, New Mexico. He studied sculpture there, returning to Alaska in 1966 where he studied design and silversmithing with Ron Senungetuk at the University of Alaska - Fairbanks.

Olanna met and married artist Karen Jenkins in the 1970's and they eventually had three children. The family divided their time between their home and workshop in Shishmaref, where they built themselves a second home and studio in the lush forest of the Suquamish Indian Reservation.

Melvin Olanna produced sculptures in marble, bronze, bone, and wood. He also worked with contemporary materials like aluminum, in creating his pieces that can be found all over Alaska and in collections throughout the Pacific Northwest. Olanna was also a printmaker, working primarily in woodblock.

Olanna traveled Alaska giving carving workshops and working to support the artistic development of young people in rural Alaska. The Melvin Olanna Carving Center has been established in Shishmaref to provide a well-equipped workshop for local artists.

FIFTH GRADE

ARTISTS

Michelangelo Buonarroti (1475-1564)

Italian Renaissance Artist

Michelangelo was born and remained in Italy, spending his working life in Florence, Bologna, and Rome. He was a Renaissance era artist and he showed incredible aptitude within a variety of artistic disciplines. Michelangelo is most known for his highly recognizable larger-than-life sculpture of David, fresco paintings on the Sistine Chapel ceiling, and the architectural design of St. Peter's Basilica in Rome.

Mary Cassatt (1844-1926)

American Impressionist Painter

Cassatt was born into a wealthy banking family in Pennsylvania. She spent most of her working life in France. Cassatt is most known for paintings and prints of women and children. Notably, her colored print work influenced her male Impressionist peers. Mary Cassatt was quite successful at a time when single women were not expected or encouraged to be independent.

Andy Warhol (ca. 1925-1930 to 1987)

American Pop Artist

Warhol (originally Warhola) was born in Pennsylvania and his working life was mostly spent in New York City. He is mostly known for being the father of the American Pop Art Movement. His work incorporated iconography produced through commercial art and pre-existing photographs of celebrities: Campbell's soup cans, Brillo pad boxes, images of Marilyn Monroe and Jacki Kennedy.

For more information on these artists, refer to the end of this Fifth Grade section.

VOCABULARY

(See Glossary in Appendix for complete K-6 Vocabulary List)

abstract	content/subject	graphic art/ designer	mosaic	realistic/abstract
architect	contour	heritage	nonrepresentational	resist
collograph	contrast	illustration	museum curator	sketch
color intensity	edition	mobile	outline	stable
computer - generated art	elements of design	monochromatic	principles of design	style
construction	emboss	monoprint	proportion/scale	surface texture

Fifth Grade students will learn developing art concepts and vocabulary, while using a broad range of both 2D and 3D art materials and techniques. Fifth graders are developing lasting skills in handling materials and applying developed ideas to their work, and they will be expected to build on these abilities. Some students are also beginning to 'fear failure' and may shy away from art. Therefore, lessons will be diverse, encouragement will be broad, and flexibility will be expected in every lesson so that students are strengthened as artists. Verbal fluency will be encouraged when discussing or writing about art.

III. PRODUCING ART is experiencing the processes of art. It is the act of solving problems.

DRAWING is the portrayal of an idea using line and/or tone.	MATERIALS
<p>Students will:</p> <ul style="list-style-type: none"> • draw using a wide variety of tools (e.g., vine charcoal, eraser, assortment of hard/soft and colored pencils, pastels) • continue to explore contour line; use and name several types of line (e.g., sketching, outline, contour) • continue to practice modeling and shaping techniques; learn portrait and human body proportions • use placement, overlapping, size scale, and detail when drawing to show perspective; learn that color intensity fades with distance and use in drawing • continue to experience actual textures, then draw them to create implied textures in drawing • work on unconventional formats; experiment with breaking the edges • continue to draw from stories, nature, imagination, memory, observation, still-life, and curriculum themes; continue to use music, movement, and mood for inspiration 	<ul style="list-style-type: none"> • pencil, pen, eraser • markers • crayons • oil pastels • colored pencils • charcoal, chalk • variety of tools

PAINTING is the application of paint to a surface.	MATERIALS
<p>Students will:</p> <ul style="list-style-type: none"> • combine the use of a variety of painting medium (e.g., tempera, tempera cakes, watercolor, painting crayons, pencils) in one artwork • use a variety of painting tools to create different effects (e.g., stipple, hard- and soft-edged, splatter, fluid) • experiment with a variety of paints on a variety of smooth or rough surfaces (e.g., papers, board, cardboard, cloth) of different shapes and sizes • explore complementary colors and observe how they affect each other when mixed (brightness, dullness, intensity); use and name color schemes (e.g., warm, cool, neutral, complementary) • recognize value (lightness/darkness) as a design element and that in a landscape value lightness in the distance (atmospheric interference); paint a monochromatic landscape that shows at least seven ranges and fore-, middle-, and background • distinguish between opaque, translucent and transparent, and consider how they relate to lightness/darkness or value • create a painting that shows a mood; determine mood and colors beforehand 	<ul style="list-style-type: none"> • watercolors • fingerpaint • tempera paint • painting crayons • washable tempera cakes • variety of tools

PRINTMAKING is the act that transfers an image, often with multiple copies.	MATERIALS
<p>Students will:</p> <ul style="list-style-type: none"> • combine stamping with another style of printing • make a monoprint by printing from a printing plate and elaborating with pen • combine rubbing with another style of printmaking • use stencils to create a two-color stencil print with dabbing, rubbing, or sponge painting • construct a relief print using two of the following: cardboard, glue lines, found objects, string • make an edition of five prints, sign, and number properly 	<ul style="list-style-type: none"> • found objects • sponges • stamps • ink • paint • stamp pad • brayers and rollers • glue

MIXED MEDIA is the combination of different materials.	MATERIALS
Students will: <ul style="list-style-type: none"> • combine materials to create mixed media prints, paintings, drawings, collages, and graphic art • combine materials to create a landscape showing perspective techniques (e.g., size, placement, overlapping, detail) • use various materials to create a collage that has a 'statement' about a social or environmental issue; with a partner, create a mixed media piece that has humor • make ever more complex examples of bilateral and radial design using a mix of materials • produce computer art that shows ability to manipulate and integrate images into a piece of art • combine a number of materials with fabrics to create a composition of color and design 	<ul style="list-style-type: none"> • magazines • calendars • fabric • yarn • variety of paper • computer programs

SCULPTURE is the creation of forms that fill space or three dimensions (3D).	MATERIALS
Students will: <ul style="list-style-type: none"> • explore various materials to create forms in space • use the following words in context: <i>two-dimensional (2D), three-dimensional (3D), additive/subtractive sculpture, modeling</i> • combine two construction techniques in a single clay piece (e.g., pinch, coil, slab, modeling) • learn how to 'score and join' pieces using slab construction techniques • understand the basics of why and how clay is 'fired' • create an additive sculpture using wire, paper, and/or found objects put together • continue to draw with wire, adding other materials to create an assemblage or additive sculpture • design and build a free-standing sculpture using three different materials 	<ul style="list-style-type: none"> • clay • modeling dough • paper • wire pipe cleaners • clay tools • wood • fabric and yarn • found objects

Students practice and develop skills in art.

Fifth graders will:

- apply imagination and creativity to their art
- learn to find relationships between art and the world beyond the classroom
- seek solutions to art problems and questions
- exhibit self-discipline when working as an artist
- learn to respect the working and thinking space of others
- work individually and collaboratively
- learn to care for tools and materials during and after work
- use tools safely
- enjoy the process while learning how to use materials and tools with own ideas
- finish work and prepare for display
- learn to use tools properly for desired effects

IV. REFLECTING ON ART CRITICALLY means learning to evaluate art through an organized process. Following four steps assures that students learn to appreciate and respect art and ideas. This process can be applied to works in progress, finished work, historical/cultural objects, etc.

If painting is no longer needed, it seems a pity that some of us are born into the world with such a passion for line and color.

Mary Cassatt

Fifth graders **describe** art using these design elements:

Elements (Building Blocks of Art)	line	<ul style="list-style-type: none"> distinguish between contour line, outline, and sketching
	shape	<ul style="list-style-type: none"> name 2D shapes that relate to forms
	form	<ul style="list-style-type: none"> name 3D forms and relate to corresponding shapes
	color	<ul style="list-style-type: none"> identify primary, secondary, complementary, warm, cool, and neutral colors begin to recognize monochromatic color schemes (e.g., value, tint, tone)
	value	<ul style="list-style-type: none"> identify examples of monochromatic color schemes
	texture	<ul style="list-style-type: none"> experience an actual texture and differentiate from visual (implied) examples of that texture
	space	<ul style="list-style-type: none"> identify positive and negative space use perspective terms (e.g., overlapping, intersecting, size/scale, foreground/background, detail) when discussing art begin to that color intensity implies depth

Fifth graders **analyze** art using these design principles:

Principles (Ways to use the Building Blocks)	balance	<ul style="list-style-type: none"> identify examples of visual balance in art
	contrast	<ul style="list-style-type: none"> recognize and identify why a work of art has contrast
	emphasis	<ul style="list-style-type: none"> find and identify examples of focal point in an artwork (e.g., visual accent, stress)
	rhythm/pattern	<ul style="list-style-type: none"> recognize that repetition of elements creates the visual illusion of rhythm and movement recognize symmetry and pattern in increasingly complex works of art
	proportion/scale	<ul style="list-style-type: none"> continue to learn body proportions and vocabulary
	movement	<ul style="list-style-type: none"> recognize and identify "movement" in art
	unity	<ul style="list-style-type: none"> discuss whether an artwork seems complete or unified

Fifth graders **interpret** art using an art vocabulary and personal perspective.

Students will:

- discuss the content of a work of art using maturing art vocabulary
- view artwork(s) and share opinions in a positive way, supported by personal perspective
- begin to recognize the implied content in artwork
- recognize the terms *still life*, *landscape*, *portrait*, *self-portrait*, *objective*, and *non-objective* art
- be able to discuss any art using developing art vocabulary
- distinguish between different types of artists including painter, printer, photographer, and sculptor and the art they make
- interpret the artist's meaning when viewing art
- consider how artists use symbols (symbolism) in their art to represent ideas
- consider and discuss how the art makes them feel; what mood did the artist make?
- consider how artists can intentionally use elements and principles to create mood
- identify sources of inspiration in artwork
- discuss how personal experience gives meaning to art

Fifth graders **judge** art (after the steps above) by discussing one or more works of art using their developing art vocabulary.

Students will:

- continue to express preferences in a respectful and knowledgeable way and support their statements
- make and support personal decisions and statements about art preferences
- compare and contrast two works of art and support their thoughts
- discuss and evaluate artwork in a man-made environment
- compare artworks from different world cultures
- evaluate works of art by considering subject matter, elements of design, and meaning through verbal and written forms

VI. PERCEIVING ART FROM A CONTEMPORARY, HISTORIC, AND AESTHETIC

PERSPECTIVE consists of looking at, talking about, and applying ideas while simultaneously considering beauty and meaning (aesthetics).

Fifth graders will:

- **learn about their three grade-level artists** (refer to the art chart, biographies, and grade-level reproductions)
 - Michelangelo Buonarroti
 - Mary Cassatt
 - Andy Warhol
- **consider the role of art in their lives**
 - start to identify universal themes in art (e.g., community, culture, nature)
 - examine how artists use artistic techniques, elements, and principles to communicate ideas, emotions, and events
 - view art objectively and respectfully, recognizing personal style
 - recognize and discuss local landmarks as a reflection of local culture
 - find examples of commercial art in commonplaces (e.g., retail stores, libraries)
 - begin to understand that museums are vital institutions that collect, preserve, classify, and display important works of art and culture
 - differentiate between the role of a museum versus the various types of galleries that house collections for sale
 - continue to view and objectively discuss famous art as well as their own and their peers' artwork
- **consider the historical and contemporary role of art in their lives and the lives of others**
 - understand that printmaking and computer graphic art are the sources for generating most written materials
 - realize visual media are art forms (e.g., TV, movies, newspapers, computers)
 - view a variety of styles from different times and places
 - distinguish between original art and reproductions
 - understand that art is a reflection of culture and its traditions
 - focus on American artists (e.g., Native-American, African-American, immigrant culture)
 - study art from past and present through reproductions, films, books, and actual objects
 - continue to write descriptions of art and artifacts using art vocabulary
 - use 'criticisms' techniques to talk or write about art (e.g., describe elements, analyze principles, interpret intent and meaning, judge, ask "W" questions: what, where, why, when, who)
 - understand that advertising is a form of art that is altered to the audience; find and discuss examples
 - discuss being a 'smart shopper,' realizing that products are designed to appeal for financial gain purposes
 - begin to understand how design and media shape public opinion through the use of art
- **understand that there are artists working in their community**
 - continue to be aware that art is all around them
 - understand the role of the filmmaker, graphic designer, fashion designer and museum curator

*Why do people think artists are special?
It's just another job.*

Andy Warhol

FIFTH GRADE GRADE-LEVEL ARTISTS

Michelangelo Buonarroti (1475-1564)

Italian Renaissance Artist

Michelangelo was born and remained in Italy, spending his working life in Florence, Bologna, and Rome. He was a Renaissance era artist and he showed incredible aptitude within a variety of artistic disciplines.

Michelangelo is most known for his highly recognizable larger-than-life sculpture of David, fresco paintings on the Sistine Chapel ceiling, and the architectural design of St. Peter's Basilica in Rome.

Born: 1475; Caprese, Italy, but moved to Florence, Italy weeks later

Spent most of his working life: Italian cities of Florence, Bologna, and Rome

Died: 1564; Rome, Italy, at the age of 89

Known for: sculptures: *Pieta* (Mother Mary with Jesus) and *David* (who slew Goliath); paintings: the *Sistine Chapel* ceiling; architecture: designer of St. Peter's Basilica in Rome, Italy

Biographical Summary: Michelangelo worked as an apprentice from age 13 to 17 learning to carve marble sculptures and paint frescos. He spent the remainder of his life working independently for many of the rulers and religious leaders of Italy. Michelangelo's sculpture entitled *Pietà* made him famous at the age of 24. Later, he painted his concept of the creation of the world on the ceiling of the Sistine Chapel in Rome, Italy. This creative genius - painter, sculptor, architect, and poet - continued working until his death at 89.

Michelangelo Buonarroti, Creative Genius

Michelangelo Buonarroti was the epitome of creative genius. He was a brilliant sculptor, painter, architect, and poet, who lived a long productive life. He could be a kind and noble person, but he was also a tormented and frustrated man. Once when he was young, he was punched in the face by a student whose work he had criticized. The broken nose from this incident healed crooked and all his life, Michelangelo thought of himself as an ugly man.

Michelangelo lived and worked during the Renaissance when great artists were supported by and at the command of powerful patrons. He found the patrons' demands upon him at times outrageous and nearly impossible. There were also tensions in his personality and he suffered from violent mood swings. Michelangelo truly did work against great odds.

He was born into a middle-class family and attended school regularly in Florence, Italy; a great Renaissance city of art and beauty. He displayed a talent for drawing. When he was 13, his father, although first opposed to the idea, finally furthered his education by apprenticing him to a master artist as was customary in those days. He learned fresco, which is painting wall murals by applying pigments to wet plaster. His work far exceeded that of a student and he attracted the attention of Lorenzo the Magnificent, ruler of Florence, Italy, who invited him to attend his school of sculpture in the palace gardens. Again, Michelangelo displayed genius in his learning and his art. It was during this time that he developed a passion to represent the power and beauty of the human figure that was to influence his lifelong style.

Lorenzo died when Michelangelo was just 17 and from that day onward, he worked independently sculpting and painting under the patronage of many rulers of Florence, Bologna, and Rome. Working to produce art for someone else can be a very difficult undertaking. An artist may not do things the way the patron wants it done, but the artist will not be happy unless he is enjoying his work. At the age of 24, his sculpture of the Madonna and Jesus being taken from the cross, the *Pietà*, made him famous.

Pope Julius II asked Michelangelo to paint a fresco on the ceiling of the Roman Sistine Chapel. He chose to paint his idea of the creation of the world and Pope Julius agreed. It was started in 1508. But as time went on, Pope Julius became more and more impatient. He wanted Michelangelo to hurry and finish so that he could sculpt a fitting tomb for the Pope to be buried in when he died. Michelangelo and the Pope quarreled often - partly because they had the same passionate temperament, but they really admired each other deeply.

It took him four years of lying on his back (this point is in debate, but he either laid down or had to stand with his head thrown back) three floors above the ground, working only by candlelight and often going without food and water, to complete his painting of hundreds of human figures. It is said that once, when he came down and tried to take off his boots, his skin came off with them! The suffering he endured in producing his art was reflected in a letter to his father, "I have finished the chapel I have been painting; the Pope is very well satisfied. But other things have not turned out for me as I'd hoped..."

Pope Julius wanted a very large free-standing tomb with forty figures, but this was not close to being finished when he died in 1513. Julius' heirs encouraged and funded the work, but Michelangelo was under pressure from the next pope and many princes to abandon the tomb. This was a very difficult time for him. A series of five different contracts and 40 years passed before the tomb, much of which was eventually finished by apprentices, was finally complete.

During the last 30 years of his life, architecture became Michelangelo's primary work. He served as the chief architect on the St. Peter's Basilica in Rome. The dome of the Basilica was designed by Leonard da Vinci. Michelangelo worked until his death at almost 90. He died in his house in Rome in 1564, near an unfinished sculpture that he had worked on only days before. His letters, his brilliant poetry, and the huge twisted and tortured human figures he painted and sculpted reflect his passionate, but frustrated life.

A man paints with his brains, not his hands.

Michelangelo Buonarotti

Mary Cassatt (1844-1926)

American Impressionist Painter

Cassatt was born into a wealthy banking family in Pennsylvania. She spent most of her working life in France. Cassatt is most known for paintings and prints of women and children. Notably, her colored print work influenced her male Impressionist peers. Mary Cassatt was quite successful at a time when single women were not expected or encouraged to be independent.

Born: 1844; Pittsburgh, Pennsylvania

Spent most of her working life in: Paris, France

Died: 1926; a chateau outside Paris

Known for: paintings and prints of mothers with children

Biographical Summary: Mary Cassatt was born into an independent and wealthy American family. Her father was a banker who offered little encouragement to her desire to be a painter. Mary was independent and sure of her goals though, and after traveling throughout Europe, she settled in Paris in 1868 studying, painting and exhibiting her many soft colored paintings of mothers and children. She was considered one of the Impressionist painters and possibly influenced some of them with her colored prints. She was successful as a painter in a time when women were not usually so independent.

Mary Cassatt: Independent Woman Artist

Mary Cassatt has become the best-loved painter of mothers and children, depicted in soft color tones. She was the only American to be one of the French Impressionist artists; a group of painters who chose to work outside the studio concentrating on sunlit colors and deep shadows rather than scholarly details.

She was born in 1845 into a very wealthy American family that lived in Paris, France during her early childhood. She was artistic from a young age, and at 17 decided to become an artist. At 22 against the wishes of her father, she left her Philadelphia home to return to Europe where she studied art in several countries before finally settling in her beloved Paris.

Here, Mary had to study alone with her professor because she was a woman and therefore, in 1870, an unacceptable student at the Ecole des Beaux Arts. However, her work was accepted at important galleries and she exhibited regularly.

At a certain point, Mary said the sight of a pastel by Edgar Degas changed her life and her work. Degas liked her paintings and became one of her mentors, eventually inviting her to join the Impressionist group. Their technique and style greatly inspired Mary's work and she adapted many of their new ideas into her painting style.

Then, Japanese art was noticed and became very important to all the Impressionists. Mary's work changed again, reflecting the Japanese use of shallow space, fragile line, and large areas of flat color. She began printmaking as a way to produce art that could be sold for reasonable prices and was eminently successful. She made 220 prints in all.

Mary Cassatt was independently wealthy all her life, and she helped her Impressionist friends by buying many of their paintings. She also introduced her American art collector friends to the new art that they bought. Mary's own art was not recognized in her own country, America, until well after her death, but the French awarded her the French Legion of Honor in 1905.

She never married and later in life, she lived with her parents and sister until they died. She was partly blind by 1912, and was soon no longer able to do her art. It must have been very difficult for a woman who loved to look and paint, to no longer be able to see. She was totally blind when she died in her beloved chateau near Paris in 1926. Mary Cassatt was 92 years old.

Andy Warhol (1925-1930 to 1987)

American Pop Artist

Warhol (originally Warhola) was born in Pennsylvania and his working life was mostly spent in New York City. He is mostly known for being the father of the American Pop Art Movement. His work incorporated iconography produced through commercial art and pre-existing photographs of celebrities: Campbell's soup cans, Brillo pad boxes, images of Marilyn Monroe and Jacki Kennedy.

Born: between 1925-1930 (date unsure); outside Pittsburgh, Pennsylvania

Spent most of his working life: New York City

Died: 1987; New York City

Known for: being the father of the American Pop Art Movement large graphic works

Biographical Summary: Born into poverty of immigrant parents, this boy of delicate constitution managed to graduate from Carnegie Institute in Pittsburgh, Pennsylvania. He spent the rest of his life in New York City, first as a commercial artist for such houses as Vogue and Bonwit Teller, then as an independent artist. His art shocked people who resented his subject matter and style for being outright thievery from the everyday world of commercial art. But his giant soup cans, Brillo® boxes and movie stars eventually led to Warhol being hailed as the father of the American Pop Art Movement.

Andy Warhol: Pop Artist

Andy Warhol was born into poverty sometime between 1925 and 1930. The exact year is not known because after Warhol became famous, he made a game of the facts of his life as a way of making himself and his art mysterious and more intriguing. His father mined coal and died after a long illness from drinking poisoned water. Andy had to sell apples to help out his mother and two brothers. Andy reports he had three nervous breakdowns before he was ten, but he did graduate from high school. A picture shows him as a slightly dreamy-looking, pretty blond boy.

He went to art school at the Carnegie Institute in his home state of Pennsylvania and he worked summers selling shoes in a local department store. In the store, he came into contact with what was to become his world of art; the world of consumer advertising.

He earned his degree and went to New York City. There he got a job working as a commercial artist for Vogue and Harper's Bazaar. He created an original window-dressing for the famous Bonwit Teller department store. He did advertisement drawings for shoe manufacturer I. Miller. One day he came to work with a brown paper bag full of 50 shoe drawings. They were turned down by his employer, but he went home and used them to produce the first art for which he was noticed; a series of decorative boots and shoes designed for, and titled after, movie stars.

Warhol's success came quickly because, in the early 60s when abstract art was the accepted style, people were shocked that he dared to make exact copies of such things as soup cans and soap packages and call it art. These were images of ordinary things from the commercial world and he was calling it HIS art! He lifted pictures straight out of magazines and newspapers to use in his art. He even had assistants do most of his art! Other young artists became intrigued with this most radical of ideas and soon this new art form was recognized as the Pop Art Movement.

Andy Warhol, father of Pop Art, changed his style periodically. He created artwork using silk screen processes done by commercial printers and called them paintings. Andy also explored ideas with music on film; he published a magazine; he experimented in sculpture with glued-together paintings; and he did videotape production. He became a collector of art and "artistic junk" from jewelry to old cars.

During the 70s and 80s, his work was exhibited worldwide, as well as in America. He had many commissions for portraits of wealthy customers. Many of his fans loved him for his extravagant personal and artistic eccentricities. He had become a star among stars.

He never married, but lived with his mother and his cats. In 1987, when he was in his late 50s, Andy Warhol died as a result of surgery.