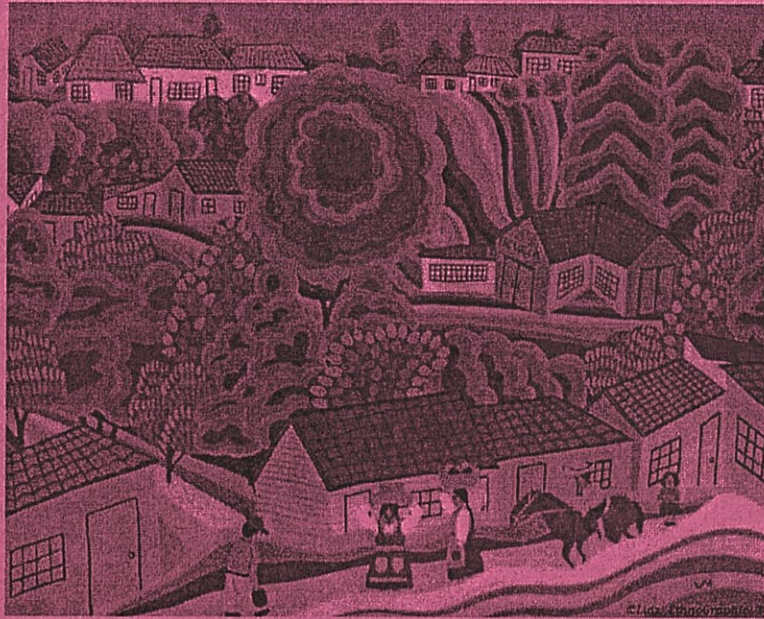


**Burbank Unified School District  
Instructional Services**

**Visual Arts Curriculum, Kindergarten through Fifth Grade  
Spring 2006**

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The visual arts committee wanted to create a document that would be user friendly. We have taken the key standards and written objectives for each one with lessons that would be appropriate. We have included definitions of art terms as well as materials and suggested time for each lesson. These lessons are to act as a starting point. The appendix includes a generic rubric to be used in assessing the productions, detailed lesson plans for some grades, activities, a section on looking at and discussing art, extensive vocabulary, and art timeline. Our goal is to be able to add lessons that teachers have found successful which would be shared. There is included a blank template that teachers can fill out and send in to the District Office of Instructional Services. Copies of these lesson plans will be distributed to all schools. At each school site there is a set of transparencies as well as a CD of art prints that goes with the lessons.

Burbank Unified School District  
 Visual Arts Curriculum  
 Grade Level: Kindergarten

Standard/Objective	Activities	Definitions	Suggested Time/Materials
<p><u>Key Standard: 1.3 Artistic Perception</u>            Identify the elements of art in the environment and in works of art, emphasizing line, color, and shape/form.</p> <p><u>Objective:</u>            The student will apply art elements in creating an art piece in the style of Wassily Kandinsky. (Kandinsky may be substituted with a different artist.)</p> <p><u>4.2 Aesthetic Valuing</u>            Describe what is seen (including both literal and expressive content) in selected works of art.</p>	<p>*This standard incorporates 3 separate elements (color; line; shape) that need to be taught explicitly before the culminating lesson. There are a total of 4 lessons suggested to meet this standard.</p> <p><u>Lesson #1</u>  <u>Color:</u>  <u>Discussion/Introduction:</u>            Use a picture book about color to begin discussion. Extend learning beyond color naming to identifying primary and secondary colors.            Suggested titles:  <i>Mouse Paint</i>            Author:  <i>The Mixed Up Chameleon</i>            Author: Eric Carle  <i>Brown Bear, Brown Bear</i>            Author: Eric Carle  <i>Purple, Green and Yellow</i>            Author: Robert Munsch            (con't)</p>	<p><u>Line:</u> a mark made by a tool, such as a pencil, pen or crayon as it moves across a surface.</p> <p><u>Color:</u> light reflected off objects that have names.</p> <p><u>Shape/Form:</u> a closed line that creates a two dimensional or three dimensional geometric or organic figure.</p> <p><u>Shape:</u> 2D flat  <u>Form:</u> 3D solid</p>	<ul style="list-style-type: none"> <li>• Art prints (Kandinsky 's <i>The Storm</i> or other modern artist)</li> <li>• 18 x 24 white paper</li> <li>• Colored tissue cut into various shapes</li> <li>• Starch, brushes</li> <li>• Black paint and thin paint brushes</li> </ul> <p><u>Mini Lesson Materials:</u></p> <ul style="list-style-type: none"> <li>• Pipe cleaners</li> <li>• Tempera paint (red, yellow, blue)</li> <li>• Paper for recording various lines and making handprint books.</li> </ul>

Burbank Unified School District  
 Visual Arts Curriculum  
 Grade Level: Kindergarten

Standard/Objective	Activities	Definitions	Suggested Time/Materials
	<p><u>Color:</u> (con't)</p> <p><u>Follow-Up:</u> Handprint books</p> <ol style="list-style-type: none"> <li><u>Primary Colors:</u> red, yellow, blue paint. Students make handprints in each color (one per page)</li> <li><u>Secondary:</u> green, orange, purple. Mixing colors with hands (one hand yellow, one hand red, and rub together to mix orange)</li> </ol> <p><u>Lesson #2</u></p> <p><u>Line:</u></p> <p><u>Discussion/Introduction:</u></p> <p><u>Optional:</u> Use picture book (i.e., <i>Harold's Purple Crayon</i> to open discussion of concept of line.</p> <p><u>Activity for Line:</u></p> <p>Teacher demonstrates examples of various lines. Students use pipe cleaners to mirror/replicate: bend pipe cleaner to show various lines (horizontal, wavy, etc.).</p>		

Burbank Unified School District

Visual Arts Curriculum

Grade Level: Kindergarten

Standard/Objective	Activities	Definitions	Suggested Time/Materials
	<p>*This standard incorporates 3 separate elements (color; line; shape) that need to be taught explicitly before the culminating lesson. There are a total of 4 lessons suggested to meet this standard.</p> <p><u>Lesson 3:</u>  <u>Shape/Form:</u>                      Use paper shapes and block forms to show students similarities and differences of shapes and forms. Complete double bubble map together comparing shape and form.</p> <p><u>Activity for Shape and Form:</u>                      Shape and form hunt around school playground.</p> <ul style="list-style-type: none"> <li>• <u>Find shapes:</u>                          Circles, triangles, squares, rectangles.</li> <li>• <u>Find forms:</u>                          Cones, cylinders, cubes, spheres</li> </ul>		

Burbank Unified School District

Visual Arts Curriculum

Grade Level: Kindergarten

Standard/Objective	Activities	Definitions	Suggested Time/Materials
<p><u>Key Standard: 1.3 Artistic Perception</u> Identify the elements of art in the environment and in works of art, emphasizing line, color, and shape/form. (con't)</p>	<p><u>Lesson 4:</u> <u>Culminating Activity:</u>  <u>Discussion:</u> Using Kandinsky print, have student identify lines, colors, and shapes.  <u>Production:</u> 1. Students adhere tissue paper shapes with starch. Allow to dry. 2. Using black paint and a thin paintbrush, paint a variety of lines over the shapes.  <u>Reflection:</u> Students and teacher complete Visual Arts Rubric.</p>		<p><u>Suggested Time:</u> Mini lessons – 20 minutes each  <u>Culminating Activity:</u> Two 20-30 minute sessions  <u>Transparency:</u> Kandinsky: <i>The Storm</i></p>

Burbank Unified School District

Visual Arts Curriculum

Grade Level: Kindergarten

Standard/Objective	Activities	Definitions	Suggested Time/Materials
<p><u>Key Standard: 4.2</u> Describe what is seen (including both literal and expressive content) in selected works of art.</p> <p><u>Objective:</u> The student will contribute to a bubble-map and/or shared writing that describes a selected work of art.</p>	<p><u>Discussion:</u> Use a portrait to generate discussion. 1. What do you see? 2. How do you know?</p> <p><u>Production:</u> Create class bubble map/ and/or shared writing based on portrait.</p> <p><u>Extension:</u> Create a self-portrait that incorporates clues about who you are (i.e., baseball caps, pet, features, clothing).</p> <p><u>Reflection:</u> Student and teacher complete Visual Arts Rubric.</p>	<p><u>Portrait:</u> Artwork that shows the likeness of a person or animal.</p> <p><u>Expressive Content:</u> Responses and/or reactions (emotional) the artists evoke through subtle uses of visual clues (i.e., Picasso's Blue Period).</p> <p><u>Literal:</u> What is actually seen in a piece of artwork. Exact representation using art elements.</p>	<p><u>Production:</u> 30 minutes</p> <p><u>Extension:</u> 20-30 minutes</p> <p><u>Transparencies:</u> Velazquez: <i>The Infanta Margarita Teresa</i> Goya: <i>Don Manuel Osorio de Zuniga</i></p> <p><u>Curriculum Connections:</u> Language Arts: Write a sentence describing yourself.</p>

Burbank Unified School District

Visual Arts Curriculum  
Grade Level One

Standard/Objective	Activities	Definitions	Suggested Time/Materials
<p><u>Key Standard: 2.1 Creative Expression</u> Use texture in two dimensional and three dimensional works of art.</p> <p><u>Objective:</u> The student will use a variety of textures in a three-dimensional and then two-dimensional work of art.</p>	<p><u>Discussion:</u> Using a “feely box” or sock (some kind of blind touch) teacher leads discussion to elicit tactile vocabulary: bumpy, smooth, rough, hard, soft, etc.) <u>Artwork (suggested):</u> Hockney’s <i>Mulholland Drive</i></p> <p><u>Production:</u> 1. <u>Three Dimensional.</u> Using felt, sandpaper, cardboard, <i>et. al.</i>, textured “found” materials create a texture collage on poster board. Label with texture words. 2. <u>Two Dimensional.</u> Create a simple line drawing. Use textured materials to add texture by rubbing. (Place textures beneath simple line drawing and rub with various media: crayon, charcoal, chalk, pastels. Use a David Hockney print to show two dimensional textures.)</p> <p><u>Reflection:</u> Students and teacher complete Visual Arts Rubric.</p>	<p><u>Texture:</u> The way an object feels when it is touched. Also, the way an object looks like it feels, such as rough or smooth.</p> <p><u>Collage:</u> Artwork made by pasting pieces of paper or other things.</p>	<p><u>Discussion:</u> 20-30 minutes</p> <p><u>Production:</u> <u>Three Dimensional:</u> 30 minutes <u>Two Dimensional:</u> 30 minutes</p> <p><u>Materials:</u></p> <ul style="list-style-type: none"> <li>• Various textured materials</li> <li>• Paper (Production 2)</li> <li>• Poster Board (Production 1)</li> <li>• Peeled crayons</li> <li>• Glue</li> <li>• Chalk or pastel charcoal</li> </ul> <p><u>Connections:</u> <i>Language Arts</i> – descriptive texture words (bumpy, smooth, etc.) <i>Science</i> – Observation and Scientific Method; senses <u>Computer:</u> <i>KidPix</i> – apply texture to graphic illustration.</p>




Burbank Unified School District  
 Visual Arts Curriculum  
 Grade Level: One

Standard/Objective	Activities	Definitions	Suggested Time/Materials
<p><u>Key Standard: 3.2Historical and Cultural Context</u>            Identify and describe various subject matter in art (landscape, seascape, portrait, still life).</p> <p><u>Objective:</u>            The student will identify various subject matters by recognizing seascape, landscape, still life, portrait.</p>	<p><u>Discussion:</u>            1. Discuss different qualities by showing large prints of each type of subject matter, discuss different qualities.            2. Compare and contrast subject matter by showing many samples of still lifes, portraits, landscapes, sea- scapes in random order: Students will respond to discussion by holding up card representing corresponding subject matter. (See Appendix.)</p> <p><u>Artwork (suggested):</u>            1. Homer: <i>The Gulf Stream</i>            2. Cezanne: <i>Still Life</i>            3. Van Gogh: <i>The Starry Night</i>            4. Goya: <i>Don Manuel Osorio de Zuniga</i></p> <p><u>Production:</u>            1. Fold 12 x 18 construction paper into 4 equal spaces. Label still life, portrait, landscape, seascape.            2. Students identify and cut out images from magazines and paste in appropriate space.  <u>Reflection:</u> Student and teacher complete Visual Arts Rubric.</p>	<p><u>Landscape:</u> Artwork that shows an outdoor scene.  <u>Seascape:</u> Artwork that shows a scene of a sea or ocean.  <u>Portrait:</u> Artwork that shows the likeness of a real person.  <u>Still Life:</u> Artwork that shows non-living things such as books, candles, fruit, or the like.</p>	<p><u>Materials:</u>            Numerous samples of still life, portrait, seascape, and landscape images (posters, prints, magazines, cards, calendars).</p> <p><u>Transparencies:</u>            Homer: <i>The Gulf Stream</i>            Cezanne: <i>Still Life</i>            Van Gogh: <i>Starry Night</i>            Goya: <i>Don Manuel Osorio de Zuniga</i></p> <p><u>Discussion/Lesson:</u>            30 minute session for all four subject matters</p> <p>-OR-</p> <p>Two 20 minute sessions:            Seascape vs. Landscape            Portrait vs. Still Life</p>

Burbank Unified School District

Visual Arts Curriculum  
Grade Level Two

Standard/Objective	Activities	Definitions	Suggested Time/Materials
<p><u>Key Standard: 1.3 Artistic Perception</u></p> <p>Identify the elements of art in objects in nature, the environment, and works of art, emphasizing line, color, shape/form, texture and space.</p> <p><u>Objective:</u> The student will create a production demonstrating an understanding of space, incorporating line, color, shape/form and texture.</p>	<p><u>Discussion:</u> Use Art print and/or object (chair, book, etc...) to generate identification of space. Review elements taught in Kindergarten and First Grade.</p> <p><u>Suggested Artwork:</u> *Any that clearly demonstrates negative space around object. Matisse: <i>Portrait with Green Stripe</i>, Barbara Hepworth's sculptures, Picasso: <i>The Lovers</i>, Jasper Johns: <i>Cups for Picasso</i></p> <p><u>Production:</u></p> <ol style="list-style-type: none"> <li>1. Trace around student hand</li> <li>2. In negative space around hand, student use various lines, color, and/or textures to "fill."</li> </ol>	<p><u>Space:</u> The emptiness or area between, around, above, below, or within objects. Shapes and forms are defined by the space around and within them.</p>	<p><u>Discussion:</u> 20-30 minutes</p> <p><u>Production:</u> 30-40 minutes</p> <p><u>Materials:</u> Paper, pastels, crayons, markers, or any materials desired.</p> <p><u>Curriculum Connections:</u> This project can easily be done using <i>KidPix</i> on the computer.</p> <p>Use "paint can" tool to create textures in negative space – leave hand (or other design) white.</p>  <p>(Con't)</p>

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Visual Arts Curriculum  
Grade Level Two

Standard/Objective (Con't)	Activities	Definitions	Suggested Time/Materials
	<p>Leave inside of hand solid color. Use any medium (fabric, pastel, crayon, chalk, paint) to show emphasis of space around the object (hand).</p> <p><u>Reflection:</u> Students and teacher complete Visual Art Rubric.</p>		<p><u>Transparencies:</u> Matisse: <i>Portrait with Green Stripe</i> Picasso: <i>The Lovers</i> Johns: <i>Cups for Picasso</i></p>

Burbank Unified School District

Visual Arts Curriculum  
Grade Level Two

Standard/Objective	Activities	Definitions	Suggested Time/Materials
<p>Key Standard: <u>2.1 &amp; 3.2</u>  <u>2.1 Creative Expression</u>                      Demonstrate beginning skill in the use of basic tools and art making process such as printing, crayon rubbings, collage, and stencils.</p>	<p><u>Discussion:</u>                      Begin discussing by connecting art element vocabulary to various Hokusai prints. Make historical, cultural, geographic connections to Hokusai. (See attached information regarding Hokusai.)</p> <p><u>Suggested Artwork:</u>                      Various Hokusai prints. with landforms.</p>	<p>Print making – the transferring of an inked image from one surface to another.</p>	<p><u>Discussion:</u>                      20 – 30 minutes</p> <p>Transparency:                      Hokusai: <i>Thunderstorm</i></p>
<p><u>3.2 Historical and Cultural Context</u>                      Recognize and use the vocabulary of art to describe art objects from various cultures and time periods.</p> <p><u>Objectives:</u>                      The student will recognize and use art vocabulary to discuss Hokusai's art prints. The student will then create Hokusai inspired landform prints.</p> <p>(Con't)</p>	<p>(Con't)</p>		

Burbank Unified School District

Visual Arts Curriculum  
Grade Level Two

Standard/Objective	Activities (Con't)	Definitions	Suggested Time/Materials (Con't)
	<p>1. Students use pencils to draw a Hokusai inspired design into Styrofoam to create deep indentations.</p> <p>2. Students paint with tempera or block printing ink over the piece of styrofoam.</p> <p>5. Press down (stamp) on paper.</p>		<p><u>Materials:</u> 9 x 12" paper Styrofoam (meat trays/plates) Tempera paint or block printing ink</p> <p><u>Curriculum Connections:</u> Landforms – Social Studies Creative Writing – Write about a journey through a landform of your choice.</p>

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Visual Arts Curriculum  
Grade Level Two

Standard/Objective	Activities	Definitions	Suggested Time/Materials
<p><u>Key Standard: 4.3 Aesthetic Valuing</u> Use the vocabulary of art to talk about what they wanted to do in their artwork and how they succeeded.</p> <p><u>Objective:</u> The student will complete a visual arts rubric on each production/art piece and provide comments regarding their success in meeting the standard.</p>	<p><u>Discussion:</u> Teacher will model how to self-evaluate and reflect on personal artwork. Teacher will model the completion of the visual arts rubric.</p> <p><u>Suggested Artwork:</u> Several examples of pre-made “sample” art pieces, each with differing descriptions (excellent, satisfactory, needs improvement) to “grade” together.</p> <p><u>Production:</u> Student will reflect and complete personal rubric.</p>	<p>Rubric</p>	<p><u>Discussion:</u> 30 minutes</p> <p><u>Materials</u></p> <ul style="list-style-type: none"> <li>• copy of rubric for each child</li> <li>• art samples</li> <li>• rubric in chart or overhead form for student</li> </ul>

Burbank Unified School District  
 Visual Arts Curriculum  
 Grade Level Three

Standard/Objective	Activities	Definitions	Suggested Time/Materials
<p><u>Key Standard: 1.3 Artistic Perception</u>            Identify and describe how foreground, middle ground, background are used to create the illusion of space.</p> <p><u>Objective:</u>            The student will demonstrate an understanding of foreground, middle ground, and background by creating landscapes.</p>	<p><u>Discussion:</u>            Examine sample prints that demonstrate foreground, middle ground, and background (e.g., landscape)</p> <p><u>Suggested Artwork from Level Three SRA Art Connections Text</u>            Giles: <i>Haitian Landscape</i> (p. 84), Art Connections            Rousseau: <i>Jungle</i></p> <p><u>Productions:</u>            Production One:            Layered color construction paper landscape</p> <p>Production Two: Create "Open Diorama" using a black and white copy of a landscape.            *See Appendix. for lesson plans</p> <p><u>Suggested Production Artwork:</u>            Ansel Adams: <i>Mountain and Lake Landscape</i></p> <p><u>Reflection:</u> Student and teacher complete Visual Arts Rubric.</p>	<p><u>Foreground:</u>            The part of the picture plane that appears closer to the viewer.</p> <p><u>Middle ground:</u>            The area between the foreground and middle ground</p> <p><u>Background:</u>            The part of the picture that appears to be the farthest from the viewer</p>	<p><u>Discussion:</u>            30 minutes</p> <p><u>Production:</u>            1. 45 minutes            2. 1-2 periods of 45 minutes each</p> <p><u>Materials:</u>            See Appendix.</p> <p><u>Transparencies:</u>            Giles: <i>Haitian Landscape</i>            Rousseau: <i>Jungle</i>            Adams: <i>Mountain and Lake Landscape</i></p>

Burbank Unified School District

Visual Arts Curriculum

Grade Level Three

Standard/Objective	Activities	Definitions	Suggested Time/Materials
<p><u>Key Standard: 1.4 Artistic Perception</u></p> <p>Compare and contrast two works of art and create a work of art using different art tools and media.</p> <p><u>Objective:</u> The student will produce two works of art of the same subject matter using different media.</p>	<p><u>Discussion:</u> Create a Double-Bubble Thinking Map using artwork of contrasting media – collage vs. photographs; Acrylic vs. watercolor</p> <p><u>Suggested Prints:</u> Romare Bearden: <i>Three Folk Musicians</i> (collage) Ansel Adams: any photograph Degas: <i>Chevaux</i> (pastel) Van Gogh, <i>Sunflowers</i> Nolde: <i>Red Dahlias</i> (watercolor)</p> <p><u>Production:</u> Create two artworks of the same subject matter using different media. Suggested print: Van Gogh *See Appendix. Lesson Plans.</p> <p><u>Reflection:</u> Student and teacher complete Visual Arts Rubric.</p>	<p><u>Art Tools:</u> Examples of artist tools: i.e., paint brushes, knives, pencils, pens, markers, chalk</p> <p><u>Media:</u> Paint, water color, chalk, pastels, computer generated, photography, crayon, ink</p>	<p><u>Discussion:</u> 20 minutes</p> <p><u>Production:</u> 1. One hour 2. Two periods of 30 minutes each</p> <p><u>Materials:</u> See Appendix.</p> <p><u>Transparencies:</u> Bearden: <i>Three Folk Musicians</i> Adams: <i>Mountain and Lake Landscape</i> Degas: <i>Chevaux</i> Nolde: <i>Red Dahlias</i> Van Gogh: <i>Sunflowers</i></p>



Burbank Unified School District

Visual Arts Curriculum  
Grade Level Three

Standard/Objective	Activities	Definitions	Suggested Time/Materials
<p><u>Key Standard: 2.4 Creative Expression</u> Create a work of art based on the observation of objects and scenes in daily life, emphasizing value changes.</p> <p><u>Objective:</u> The student will recognize how artists use color changes and create a work of art that shows different values.</p>	<p><u>Discussion:</u> Examine how artists use value to show perspective.</p> <p><u>Suggested Prints:</u> Yves Tanguy, <i>Indefinite Divisibility</i>, SRA(p 58) Emily Carr, <i>Sky</i>, SRA, (p 59)</p> <p><u>Production:</u></p> <ol style="list-style-type: none"> <li>1. Mini Lesson <ul style="list-style-type: none"> <li>• Crayon value rub – Use crayon with different pressure to create light to dark values</li> </ul> </li> <li>2. Tempera Value Lesson <ul style="list-style-type: none"> <li>• Gradually add white to make color lighter</li> <li>• Fall Leaves Wash Watercolor (See Appendix.)</li> </ul> </li> </ol> <p><u>Reflection:</u> Student and teacher complete Visual Arts Rubric.</p>	<p><u>Values:</u> The lightness or darkness of a color or object</p> <p><u>Tint:</u> Any light value of a color</p>	<p><u>Discussion:</u> 20 minutes</p> <p><u>Production:</u></p> <ol style="list-style-type: none"> <li>1. Crayon: 10 minutes</li> <li>2. Value: 30 minutes</li> <li>3. 2 periods of 20 minutes each</li> </ol> <p><u>Materials:</u> See Appendix.</p> <p><u>Transparencies:</u> Tanguy: <i>Indefinite Divisibility</i> Carr: <i>Sky</i></p>

Burbank Unified School District

Visual Arts Curriculum  
Grade Level Three

Standard/Objective	Activities	Definitions	Suggested Time/Materials
<p><u>Key Standard: 3.2 Historical and Cultural Context</u> Identify artist from his or her own community, county, or state, and discuss local or regional art traditions.</p> <p><u>Objective:</u> The student will learn about another culture's art traditions and create a triorama in the style of Dia de los Muertos.</p>	<p><u>Discussion:</u> Discuss Dia de los Muertos' celebration and traditions. Examine elements of a traditional altar ofrenda.</p> <p><u>Suggested Artworks:</u> See Appendix. Lesson Plan.</p> <p><u>Production:</u> Triorama assemblage in the style of a Dia de los Muertos altar. Altars can be made to honor a specific artist.</p> <p><u>Reflection:</u> Student and teacher complete Visual Arts Rubric.</p>	<p><u>Definitions:</u> See lesson plan for background on Dia de los Muertos.</p>	<p><u>Discussion Time:</u> 20 minutes</p> <p><u>Production:</u> Two class periods of 60 minutes each</p> <p><u>Materials:</u> See Appendix.</p>

Burbank Unified School District

Visual Arts Curriculum  
Grade Level Four

Standard/Objective	Activities	Definitions	Suggested Time/Materials
<p><u>Key Standard: 2.5 Creative Expression</u> Use accurate proportions to create an expressive portrait or a figure drawing or painting.</p> <p><u>Objective:</u> The student will practice drawing facial features which will result in a self-portrait.</p>	<p><u>Discussion:</u> Examine three different samples of portraits by different artists to identify proportions of face.</p> <p><u>Warm-Up Activities:</u> Practice drawing different features of the face – e.g., nose, eyes, lips.</p> <p><u>Production:</u> Student will draw a self-portrait using appropriate proportions.</p> <p><u>Reflection:</u> Student and teacher complete Visual Arts Rubric.</p>	<p><u>Proportion:</u> The relationship of the distance of objects in a composition; the relationship of the size of one object to another.</p>	<p><u>Discussion and Production:</u> One hour</p> <p><u>Materials:</u> See Appendix.</p> <p><u>Transparencies:</u> Goya: <i>Don Manuel Osorio de Zuniga</i></p> <p>Velazquez: <i>The Infanta Margarita Teresa</i></p>

Burbank Unified School District

Visual Arts Curriculum  
Grade Level Four

Standard/Objective	Activities	Definitions	Suggested Time/Materials
<p>Key Standard: <u>2.5 Creative Expression</u></p>	<p><u>Production:</u> Figure drawing. Students will create a blind contour drawing. One student will act as a model while other students draw. Then students reverse roles.</p>	<ol style="list-style-type: none"> <li>1. Contour –the edge or surface ridges of an object or figure.</li>   <li>2. Contour drawing – a drawing in which only contour lines are used.</li>   <li>3. Blind contour – a type of drawing done by looking at the object being drawn and not at the paper.</li> </ol>	<p><u>Production:</u> One hour</p> <p><u>Materials:</u> Three sample portraits, paper and pen</p>

Burbank Unified School District

Visual Arts Curriculum

Grade Level Four

Standard/Objective	Activities	Definitions	Suggested Time/Materials
<p><u>Key Standard: 2.6 Creative Expression</u></p> <p>Use the interaction between positive and negative space expressively in a work of art.</p> <p><u>Objective:</u> The student will demonstrate an understanding through cutting paper, the difference between positive and negative space in art work.</p>	<p><u>Production:</u> Positive and negative space using cut or torn paper. Cut out shape and glue onto other paper.</p> <p><u>Discussion:</u> What is positive and negative shape? Look at art prints and discuss positive and negative space. Identify examples of positive and negative space.</p> <p><u>Suggested Artwork:</u> <i>Cezanne's Still Life</i></p> <p>Georgia O'Keeffe <i>Poppy</i> (See Appendix for lesson using Georgia O'Keeffe flowers.)</p> <p><u>Reflection:</u> Student and teacher complete Visual Arts Rubric.</p>	<p><u>Positive Space:</u> The area in a work of art that shapes and objects fill.</p> <p><u>Negative Space:</u> The empty space that surrounds objects, shapes, and forms in works of art.</p>	<p><u>Discussion and Production:</u> One hour</p> <p><u>Materials:</u> Two different colors of construction paper per student.</p> <p><u>Transparencies:</u> Georgia O'Keeffe: <i>Poppy</i> Cezanne: <i>Still Life</i></p>

Burbank Unified School District  
 Visual Arts Curriculum  
 Grade Level Four

Standard/Objective	Activities	Definitions	Suggested Time/Materials
<p><u>Key Standard: 3.2 Historical and Cultural Context</u>            Identify and discuss the context of works of art in the past and present, focusing on the different cultures that have contributed to California's history and art heritage.</p> <p><u>#1 Objective:</u>            Students will discuss how different cultures have contributed to California's art heritage and will construct a sculpture influenced by Simon Rodia's <i>Watts Towers</i>.</p>	<p><u>#1 Discussion:</u>            Look at examples of Simon Rodia's <i>Watts Towers</i>. Ask: How were they made? What do you see? Give children background on Simon Rodia. (See Appendix.)</p> <p><u>Production:</u>            Create a 3-D sculpture from railroad board and various colored papers and magazines. (See Appendix...)</p> <p>Level 4, SRA <i>Art Connections</i>, Simon Rodia p. 126 – language arts connection.</p> <p><u>Warm-Up:</u>            Draw old shoe. (Use old beat-up shoe for children to sketch.)            Creative writing lesson on where the shoe has been and what has happened to it. (Language Arts connection)</p> <p><u>Reflection:</u>            Student and teacher complete Visual Arts Rubric.</p>		<p><u>Discussion and Production:</u>            Two class periods of one hour each.</p> <p><u>Materials:</u>            *See Appendix for lesson description.</p> <p><u>Transparency:</u>            Simon Rodia: <i>Watts Towers</i></p>

Burbank Unified School District

Visual Arts Curriculum  
Grade Level Four

Standard/Objective	Activities	Definitions	Suggested Time/Materials
<p><u>Key Standard: 3.2 Historical and Cultural Context</u> Identify and discuss the content of works of art in the past and present, focusing on the different cultures that have contributed to California's history and art heritage.</p>	<p><u>#2 Discussion:</u> Ask three higher level thinking questions:</p> <ol style="list-style-type: none"> <li>1. What do you see?</li> <li>2. What evidence tells you that?</li> <li>3. What else do you see?</li> </ol>		<p>Discussion and Production: Two class periods of one hour each.</p>
<p><u>#2 Objective:</u> The students will discuss art work of the past, discuss contributions to California, and create a pencil sketch depicting scene.</p>	<p><u>Suggested Artwork:</u> Dorothea Lange: 1936</p> <ul style="list-style-type: none"> <li>• <i>Human Erosion in California</i></li> <li>• <i>Facing Starvation</i></li> <li>• <i>Migrant Mother</i></li> </ul> <p>1938</p> <ul style="list-style-type: none"> <li>• <i>Stoop Labor in Cotton Field, San Joaquin Valley, California</i></li> </ul> <p>1942</p> <ul style="list-style-type: none"> <li>• <i>Pledge of Allegiance, Rafael Weill Elementary School, San Francisco</i></li> </ul>		<p><u>Transparencies:</u>  Dorothea Lange: <i>Migrant Mother</i> <i>Migrant Workers</i></p>
<p><u>Production:</u> Pencil sketch of scene.</p>			

Burbank Unified School District

Visual Arts Curriculum  
Grade Level Four

Standard/Objective	Activities	Definitions	Suggested Time/Materials
<p><u>Key Standard:</u> <u>4.2 Aesthetic Valuing</u> Identify and describe how a person's own cultural context influences individual responses to works of art.</p> <p><u>Objective:</u> The student will answer interview questions from the point of view of the subject of the painting.</p>	<p><u>Discussion:</u> Talk about the painting and ask: What do you see? How do you know? (What are clues in the painting that tell you this?) What else do you see?</p> <p><u>Suggested Artwork:</u> <i>Potato Eaters</i> by Van Gogh <i>Cotton Pickers</i> by Homer <i>Man with Hoe</i> by Millet</p> <p><u>Production:</u> Interview questions (See Appendix.)</p> <p><u>Follow-Up:</u> Do sketch of person</p>		<p><u>Discussion/Production:</u> 45 minutes</p> <p><u>Follow-Up Sketch:</u> 30 minutes</p> <p><u>Transparency:</u> Winslow Homer: <i>Cotton Pickers</i></p> <p><u>Materials:</u> Small art prints or postcards of people so each student has their own.</p>



Burbank Unified School District

Visual Arts Curriculum  
Grade Level Five

Standard/Objective	Activities	Definitions	Suggested Time/Materials
<p><u>Key Standard: 1.1 Artistic Perception</u> Identify and describe the principles of <u>design</u> in visual <u>compositions</u>, emphasizing <u>unity</u> and <u>harmony</u>.</p> <p><u>Objective:</u> The student will be able to apply principles of design in making a poster.</p> <p><u>*4.4 Aesthetic Valuing</u> The student will assess their own work of art, using specific criteria, and describe what changes they would make for improvement.</p> <p><u>Objective:</u> The student will use a rubric to assess their own work of art. (*This standard is combined with all productions created throughout the year, and therefore should be introduced early in the school year.)</p>	<p><u>Discussion:</u> <u>What is design?</u> Go over principles of design. Teacher will have samples of related work (i.e., posters, magazines). (See Appendix. for principles of design.)</p> <p><u>Production:</u> Student will create a poster connected to curriculum.</p> <p><u>Suggestions:</u> <i>Language Arts:</i> Book Report <i>Social Studies:</i> Travel Brochure for a State. <i>Science:</i> D.A.R.E. <i>P.E.:</i> Healthy Habits <i>Math:</i> Demo Geometric Concept</p> <p><u>Reflection:</u> Student and teacher complete Visual Arts Rubric.</p>	<p><u>Design:</u> The plan, organization, or arrangement of elements in a work of art.</p> <p><u>Elements:</u> Names of categories for the main sensory qualities of art: Line, color, value, shape, form, texture, space</p> <p><u>Composition:</u> Arrangement of parts to create a unified whole.</p> <p><u>Unity:</u> A feeling that all parts of a design are working together as a team.</p> <p><u>Harmony:</u> Pleasing relationship between parts of an artwork.</p>	<p><u>Discussion:</u> 20 minutes</p> <p><u>Production:</u> One-two hours</p> <p><u>Reflection:</u> 20 minutes (Visual Arts Rubric)</p> <p><u>Materials:</u> 12 x 18 Construction Paper Markers, colored pencils, crayons</p>

Burbank Unified School District

Visual Arts Curriculum  
Grade Level Five

Standard/Objective	Activities	Definitions	Suggested Time/Materials
<p><u>Key Standard: 2.3 Creative Expression</u>            Demonstrate beginning skill in the manipulation of digital imagery (e.g., computer-generated art, digital photography, or videography).</p> <p><u>Objective:</u>            Student will create a computer-generated picture (using one point perspective using the illusion of space (2.1)*)</p>	<p><u>Discussion:</u>            How to create a piece of artwork on computer using <i>KidPix</i>.</p> <p><u>Activity:</u></p> <ol style="list-style-type: none"> <li>In computer lab demonstrate how to use pen/pencil tool (<b>stamps not allowed</b>) on <i>KidPix</i>.              Picture that student create can be related to the curriculum (i.e., Social Studies, Science).</li> <li>Print out final production.</li> </ol> <p><u>Suggested Artwork:</u>            Any Mondrian painting</p> <p><u>Reflection:</u>            Student and teacher complete Visual Arts Rubric.</p>		<p><u>Discussion/Production:</u>            One to two computer sessions</p> <p><u>Materials:</u>            Computer            Printer</p> <p><u>Reflection:</u>            20 minutes (Visual Arts Rubric)</p>

Burbank Unified School District  
 Visual Arts Curriculum  
 Grade Level Five

Standard/Objective	Activities	Definitions	Suggested Time/Materials
<p><u>Key Standard: 2.6 Creative Expression</u>            Use perspective in an original work of art to create a real or imaginary scene.</p> <p><u>Objective:</u>            The student will create an original piece of art using media of choice to demonstrate perspective.</p>	<p><u>Discussion:</u> What is perspective?</p> <p><u>Suggested Artwork:</u></p> <ol style="list-style-type: none"> <li>Edward Hicks – <i>Cornell Farm</i> (<i>Art Connections</i>, 5<sup>th</sup> grade, p 153)</li> <li>Giovanni Pannini – <i>Interior of St. Peter's Rome</i> (<i>Art Connections</i>, 5<sup>th</sup> grade, p 153)</li> <li>Pieter Brueghel – <i>The Harvesters' Meal</i></li> </ol> <p><u>Production:</u></p> <ol style="list-style-type: none"> <li>Teacher models a directed draw of one point perspective with student following along. (See <i>Art Connections</i>, 5<sup>th</sup> grade, p 150 or Appendix.)</li> <li>Look at suggested prints and discuss definitions.</li> <li>Students produce their own original piece of art using media of choice to demonstrate perspective.</li> </ol> <p><u>Reflection:</u>            Student and teacher complete Visual Arts Rubric.</p>	<ol style="list-style-type: none"> <li><u>Perspective:</u> The method used to create the illusion of depth on a flat surface like a drawing or painting.</li> <li><u>One Point Perspective:</u> One way of using lines to show distance and depth, with all lines that move back into space meeting at one point.</li> <li><u>Vanishing Point:</u> The point on the horizon where all the lines moving back into space meet.</li> <li><u>Horizon Line:</u> The point at which the earth and the sky meet.</li> </ol>	<p><u>Discussion:</u>            20-30 minutes</p> <p><u>Transparencies:</u>            Hicks: <i>Cornell Farm</i>            Pannini: <i>Interior of St. Peter's Rome</i>            Brueghel: <i>The Harvesters' Meal</i></p> <p><u>Production:</u>            2 hours</p> <p><u>Reflection:</u>            20 minutes (Visual Arts Rubric)</p>

Burbank Unified School District

Visual Arts Curriculum  
Grade Level Five

Standard/Objective	Activities	Definitions	Suggested Time/Materials
<p><u>Key Standard: 3.3 Historical and Cultural Context</u> Identify and compare works of art from various regions of the United States.</p> <p><u>Objective:</u> The student will create an original piece of art depicting a particular region using media of choice.</p>	<p><u>Discussion:</u></p> <ul style="list-style-type: none"> <li>• What is a region? (Review different regions in U.S.)</li> <li>• What would describe each?</li> </ul> <p><u>Suggested Artists:</u></p> <ul style="list-style-type: none"> <li>• Edward Hicks</li> <li>• Currier &amp; Ives</li> <li>• Ansel Adams</li> <li>• Winslow Homer</li> <li>• Albert Bierstadt</li> <li>• Remington</li> </ul> <p><u>Production:</u></p> <ol style="list-style-type: none"> <li>1. Using one work of art, create a Thinking Map that describes the attributes (style, perspective, lines, etc.) of the piece of artwork . (See Appendix.)</li> <li>2. Students will work with a partner to create a Double Bubble Thinking Map</li> </ol>	<p><u>Region:</u> A broad geographical area</p>	<p><u>Discussion:</u> 30-40 minutes</p> <p><u>Production:</u> Thinking Maps 15 minutes</p> <p><u>Transparencies:</u> Edward Hicks: <i>Cornell Farm</i> Ansel Adams: <i>Mountain and Lake Landscape</i> Albert Bierstadt: <i>Yosemite Domes</i> <i>Buffalo Trail</i> Pieter Bruegel: <i>The Harvesters' Meal</i></p>

Burbank Unified School District

Visual Arts Curriculum  
Grade Level Five

Standard/Objective	Activities	Definitions	Suggested Time/Materials
	<p>3. After studying various regions, choose a region (desert, coastal, mountain, etc.) to recreate using media of choice (example: pastels, watercolors, etc.)</p> <p>4. <u>Extension Idea:</u> Students create postcards from different regions. On front of card, students create a drawing. On back of card, students incorporate writing.</p> <p><u>Reflection:</u> Student and teacher complete Visual Arts Rubric.</p>		<p><u>Production:</u> One to two hours.</p> <p><u>Reflection:</u> Visual Arts Rubric</p>

Burbank Unified School District

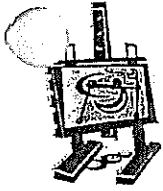
Visual Arts Curriculum  
Grade Level Five

Standard/Objective	Activities	Definitions	Suggested Time/Materials
<p><u>Key Standard: 4.4 Aesthetic Valuing</u> Assess their own works of art using specific criteria, and describe what changes they would make for improvement.</p> <p><u>Objective:</u> Using the Visual Arts Rubric, the student will assess their own works of art.</p>	<p><u>Discussion:</u> How to use a rubric.</p> <p><u>Suggested Artwork:</u> Artwork that may be used in a future production</p> <ol style="list-style-type: none"> <li>1. Student's previous work of art</li> </ol> <p><u>Production:</u></p> <ol style="list-style-type: none"> <li>1. Student work in groups and practice critiquing other student' pieces of art</li> <li>2. Student presents their findings to class.</li> </ol>		<p><u>Discussion:</u> 20 minutes</p> <p><u>Production:</u> One hour</p> <p>*Make sure to cover this strand at beginning of year to set the stage for future analyzing of artwork.</p> <p>*Ongoing for each student.</p>



**Rubric  
Lesson Plans  
and  
Activities**





# Visual Arts Rubric



Key Standard \_\_\_\_\_

## Art Reflections:

Circle One:

Student (pencil)

Teacher (pen)

**EXCELLENT** -

Successful in demonstrating the art standard of \_\_\_\_\_.

**SATISFACTORY** -

Effort in demonstrating the art standard of \_\_\_\_\_.

**NEEDS**

**IMPROVEMENT** -

Little effort in demonstrating the art standard of \_\_\_\_\_.

Student Comments \_\_\_\_\_

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Teacher Comments \_\_\_\_\_

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# SEND A POSTCARD

Imagine you are visiting the place in this picture. Write a postcard to someone at home telling him or her what it is like to be in this place. What does it look like? What can you do there? Would the person you are writing to like it there? Why?

<p>DEAR _____</p>	<div data-bbox="1372 768 1495 911" style="border: 1px solid black; width: 76px; height: 68px; margin-bottom: 20px;"></div> <p>TO:</p> <hr/> <hr/> <hr/> <hr/>
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# Classroom Activity

## *Step-by-Step: A Guide to Drawing Portraits*

- Objective** Students will learn to draw portraits by utilizing a step-by-step approach for depicting each of the facial elements, incorporating line, shape, and proportion.
- Grades** 1–12
- Time** One to two class periods
- Key Themes** Line, shape, proportion, relationship of facial features
- Materials** Two sheets of drawing paper per student (18 x 24 inch), drawing boards, vine charcoal, compressed charcoal, chalk or pastels, paper towels, photocopies of “Components of the Face” on the reverse
- Background** John Singer Sargent, portrait artist for high-society in the early 20<sup>th</sup> century, established himself as the leading portrait painter in the English-speaking world. His work in portraiture was praised not only for his technical precision, but also for his ability to capture the sitter's personality. Look closely at Sargent's *Portrait of Mrs. Edward L. Davis and Her Son, Livingston Davis* included in this packet. Notice how the warmth and affection between the mother and son is displayed. How does Sargent create a sense of intimacy between the two figures? Look carefully at the figures' poses, gestures, and facial expressions.
- The basic structure of the human figure is composed of lines and shapes. By breaking down the human figure into these basic elements, the process of drawing portraits will be less intimidating to artists of all ages.
- Procedure** Distribute photocopies of the “Components of the Face” on the reverse. Using this handout as a guide, students will practice drawing each of the facial features, thereby learning the components of a portrait. Beginning with the eyes, have students draw the parts of the eye using lines to create shapes. Demonstrate how to measure the distance between the two eyes. Students should briefly practice drawing eyes. Next students will learn to draw a nose and determine the distance between the nose and the eyes, doing several practice sketches. Students should consecutively draw the elements of the face, creating several practice sketches of each step, until a portrait is created.
- After students have had a substantial amount of practice time, have them bring their newfound skills together by drawing portraits of each other using colored chalk or pastels. Have them begin to sketch the facial features using a light color such as yellow. Once the portrait has been sketched, have students use other colors to add skin tone, hair, and background features. Ask them to try and capture something about the person's personality through their choice of color.
- Hang the completed portraits in the classroom and have students try to identify the portrait sitter. How can they determine the sitter's identity?
- Extension** Using a pencil, marker, or crayon, have students draw the features of the face several times on separate sheets of paper. One piece of paper should have the eyes and eyebrows. Another sheet should have noses with the philtrum attached. Mouths should be on another sheet and ears on another. Students should select their favorite renderings of each facial feature and cut them out. Collect all of the eyes in one bowl, and noses, mouths, and ears in separate bowls. Have students pick out enough features to create a new collaged portrait by pasting the features onto a sheet of paper. Add hair, neck, and shoulders to complete the portrait. A writing exercise about identity of their subject could follow.

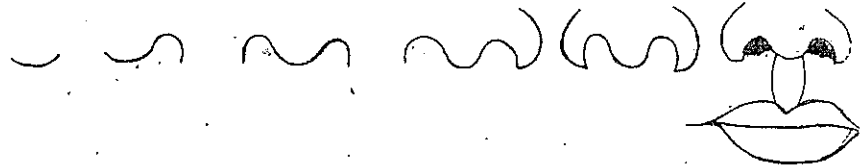
# Components of the Face

Eyes



Nose

Starting at the tip  
ending at the eyebrow



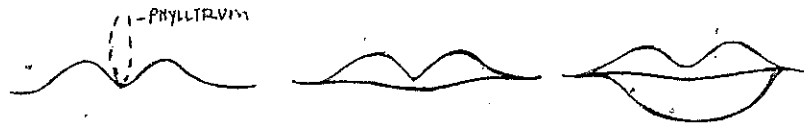
Philtrum

Connects the nose to upper lip



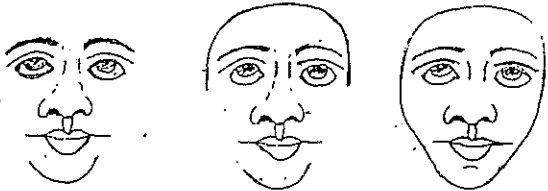
Mouth

Upper lip connects to philtrum



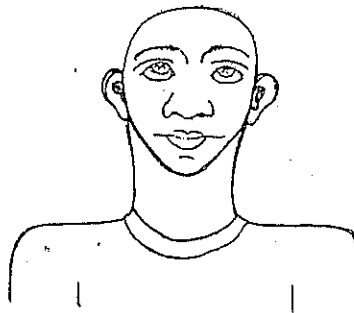
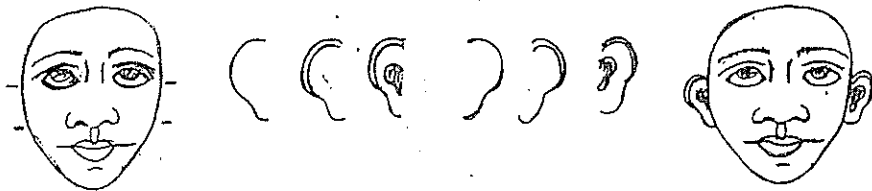
Facial Outline

Chin—distance from mouth  
Sides of eyes—distance to hairline  
Forehead—distance from eyebrows  
Jawline



Ears

Located between eyes and nose



Neck

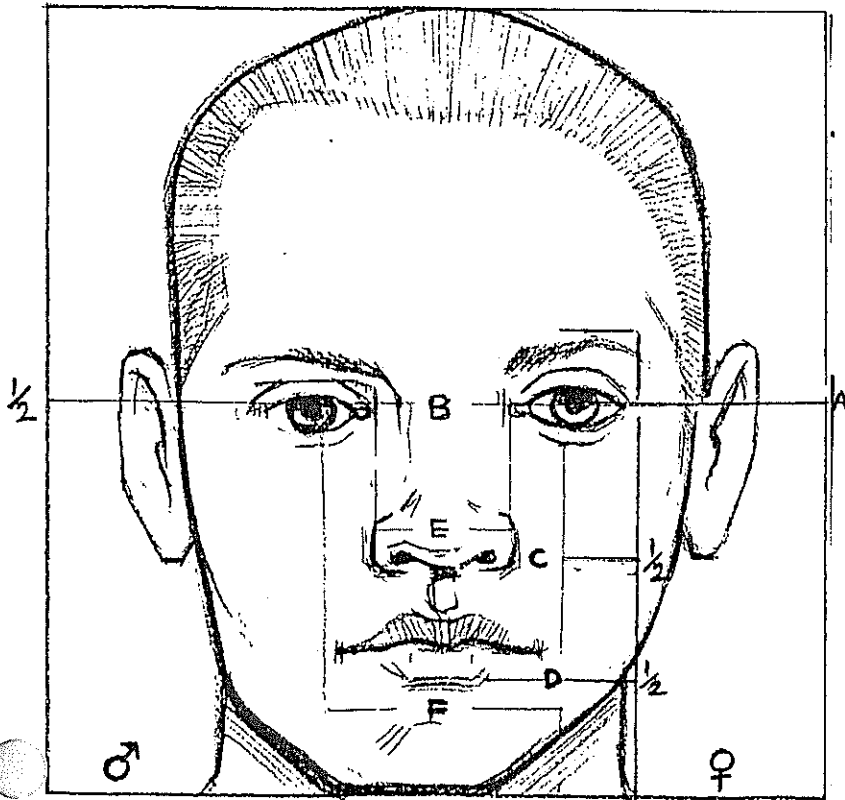
From behind ears  
Slight curved to line

Shoulders

Compare width of face  
to width of shoulders

Head & Hair

# PROPORTIONS OF THE HEAD



A eyes are at the half way point

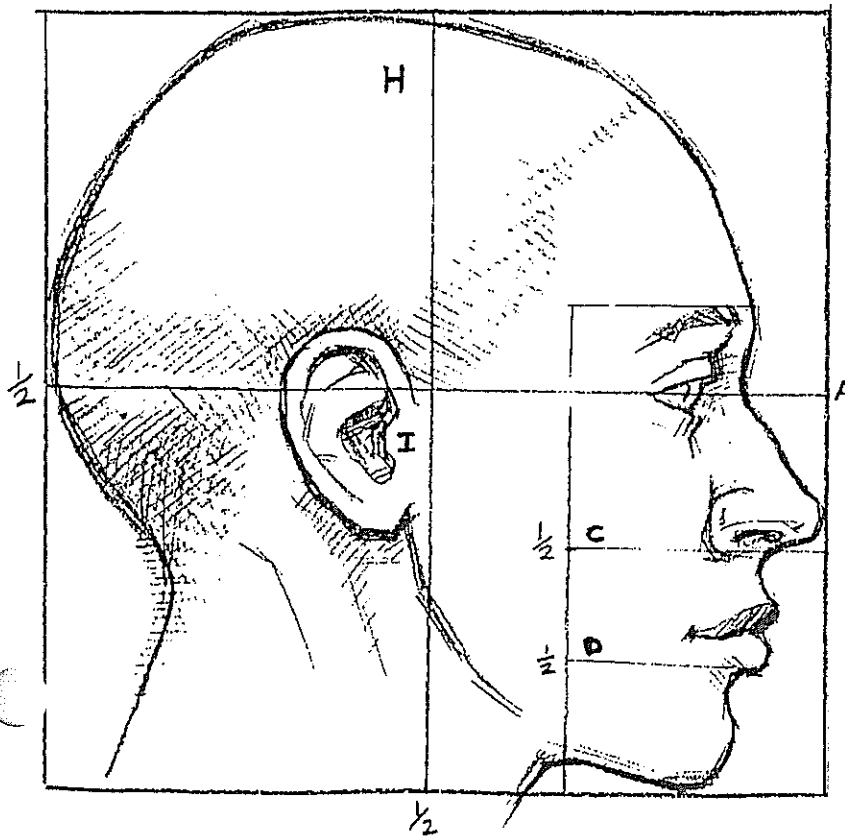
B the space between the eyes is as wide as an eye

C the bottom of the nose is half way between the eye brow and the chin

D the bottom of the lips are half way between the chin and the nose

E nose about as wide as eye

F mouth is nearly as wide as the space between the pupils



G gender differences:  
often the hairline differs as shown, the brow is more pronounced in males, female nose tends to be smaller, and the jaw and neck more narrow

H head is as long as it is tall

I ear is behind the half way point

## Template for Lesson Plan

Grade \_\_\_\_\_

Standard:

Objective: The students will

Production:

Materials:

Discussion:

Procedure:

Assessment: Rubric



# Elements of Art



## COLOR

Color is an idea created by:

1. Contrast of Hue: A change in color as it moves on the color wheel.  
True hues: Lemon Yellow, Tomato Red, Ultra Marine Blue, Bright Rose for a better purple.
2. Contrast of Value: The light and dark of a hue.
  - a. Lighten (tint): Add white to a hue or choose a light hue.
  - b. Darken (shade) add black to a hue; choose a darker hue; use its complement; or, for example, use more blue than red for a darker purple.
3. Contrast of Intensity: The brightness or dullness of a hue.  
A color can be diluted by white, black, or gray and degrees of its complements.  
Mixing its complement and white makes an interesting combination.

### 7 ELEMENTS OF COLOR-- ITTEN

1. Contrast of Hue- A color idea in which any of the primary or secondary hues in their pure form are used. Tertiary colors can be used. Black and white may be used.
2. Contrast in Complements- A color idea using pure hues with their complements in sets of 1, 2, or 3. No white.
3. Contrast of Value- A color idea in which the contrast from light to dark is the dominant contrast.
4. Contrast of Intensity- A color idea in which the dominant contrast is from bright to dull.
5. Shimmery Effect- (Impressionist) Color idea created by the use of clear hues (no meeting) with minimal value contrast.
6. Simultaneous Contrast- A phenomenon of perception which to some degree is always present.  
A field of brilliant hue calls forth in the eye the complement of that hue. Neutral gray will take on the cast called forth by the complement.
7. Extension of Color- One color or hue extends over the whole surface and becomes the unifying element of the composition.

- The Art of Color  
Johannes Itten





# COLOR INTENSITY

# COMPLEMENTARY COLORS

(bright — dull)

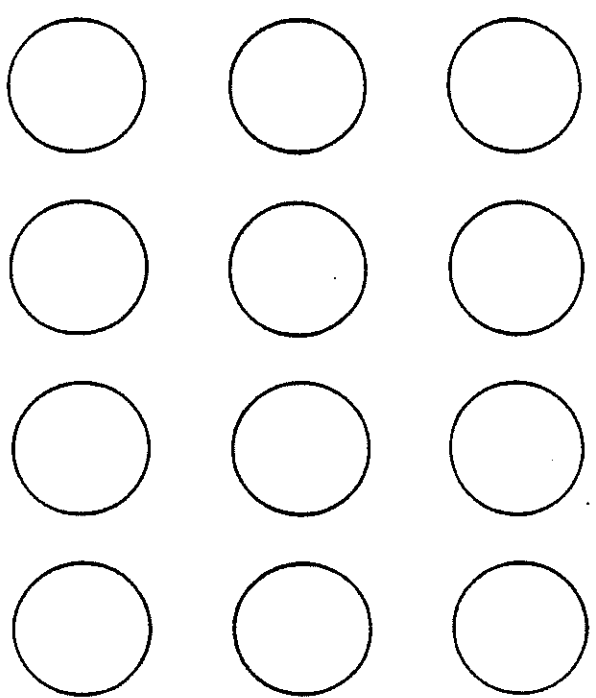
Complementary colors are opposites on the color wheel.

To dull or lower the intensity of a color, add some of its complementary color.

red ⇌ green

orange ⇌ blue

purple ⇌ yellow



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## Student Notes 1.6: THE ELEMENT OF VALUE

Value represents the lightness or darkness of a hue. For example, the values of gray range from white to black. Most compositions have a variety of values, including light, dark, and the middle values. Contrast, which is created by differences in value, is seen in almost every artistic composition, particularly in photography and drawing.

### Physical characteristics of value

Two entirely different colors may have exactly the same value. This is easily seen in a black and white photograph, where red and black look the same. This property has been exploited in the work of the "Op" artists, who used equal values of contrasting colors to cause the viewer's eye to move involuntarily.

### How to use value in composition

Separate the subject from the background or nearby objects by showing differences in value.

Give weight to a composition by using dark values near the bottom with lighter values at the top.

Show distance by making closer items darker than the ones farther away. This "aerial perspective" has been employed in landscape for hundreds of years.

Indicate the direction of light and three-dimensionality by leaving areas light where a light source would illuminate them, and darkening the areas that would fall in the shade.

Use value to show volume by darkening (shading) the areas in shade.

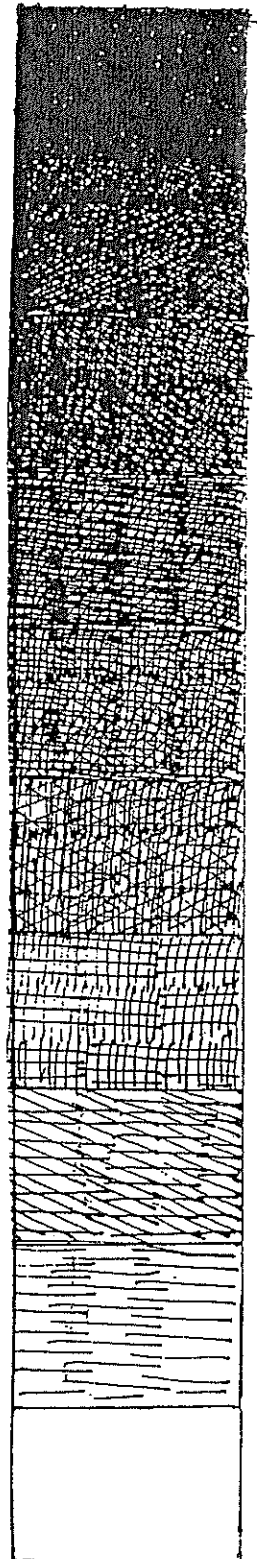
Don't rely literally on values you see, but use your own interpretation of those values in making a composition. Often exaggeration of reality will strengthen a composition.

Sharp contrasts in value are strong and dramatic and call attention to a composition.

### Emotional characteristics of value

Dark pictures generally represent menace, mystery, fear, the unknown, the melancholy, as well as dusk or nighttime.

Compositions that are mostly light in value represent the brighter, more cheerful aspects of daylight, clarity, openness, and charm.



Value scale.

# Art Vocabulary

compiled by William McCarter  
(North Texas Institute, 1991)

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## Sensory Properties Elements of Design

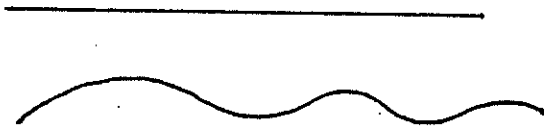
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### LINE

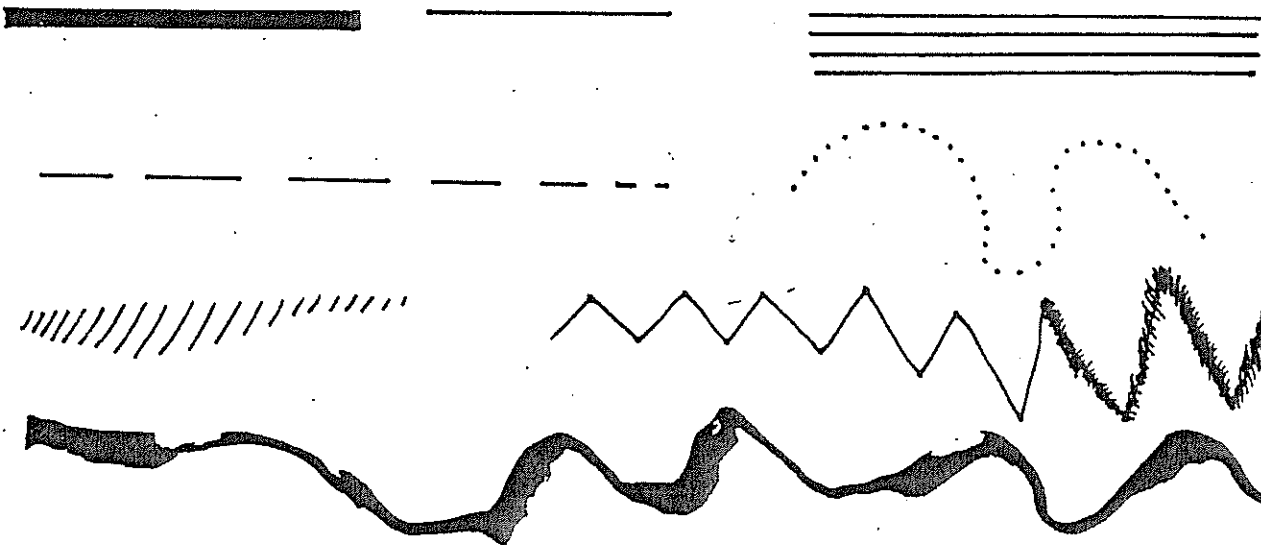
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The path of a moving point, a mark made by tool or instrument as it is drawn across a surface. Defines the movement from one point to another - an expression and symbol of energy.

line type - straight and curve

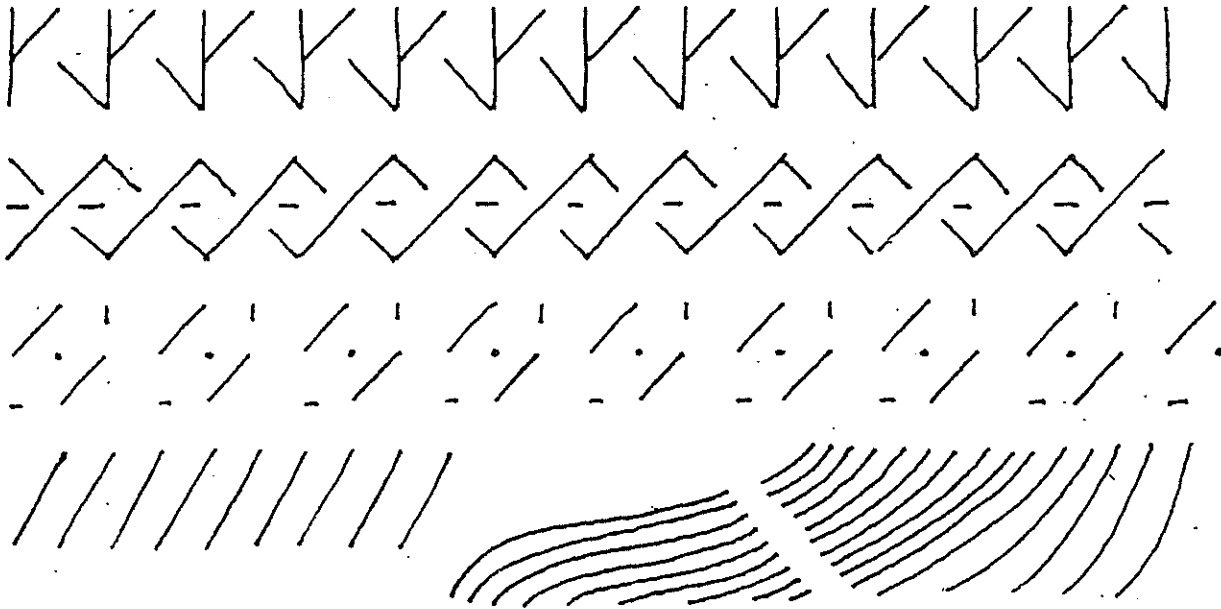


line quality - thick, thin, bold, delicate, long, short, broken, sharp, fuzzy, blurred, etc.

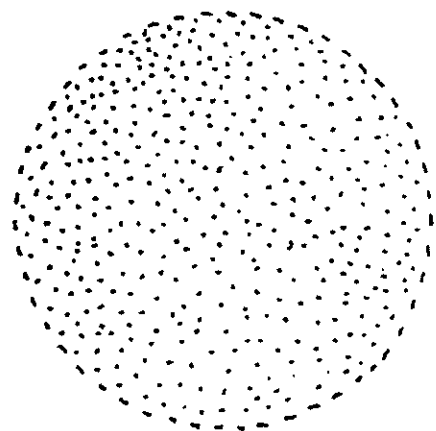
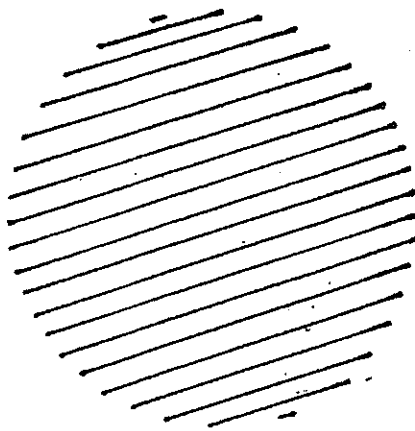
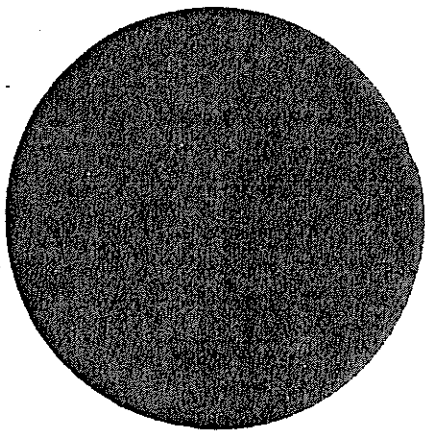


Line continued

**repeated line as pattern** - enriches surface without denying the essential flatness - often described as decorative.



**edge as line** - in a solid area of color forming shape the outside edge is "read" by eye as linear, in series of repeated lines the end points can be viewed as linear.



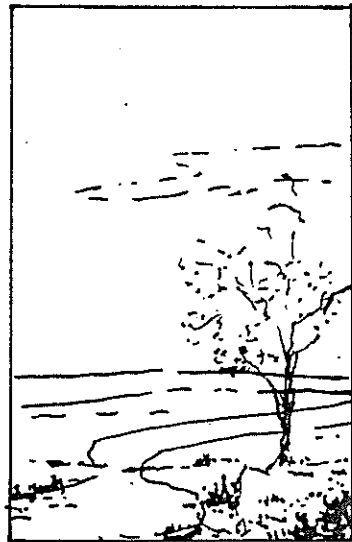
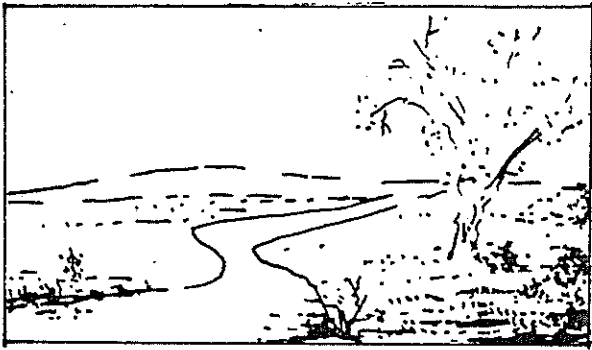
Line continued

### Directional/Organizational Line

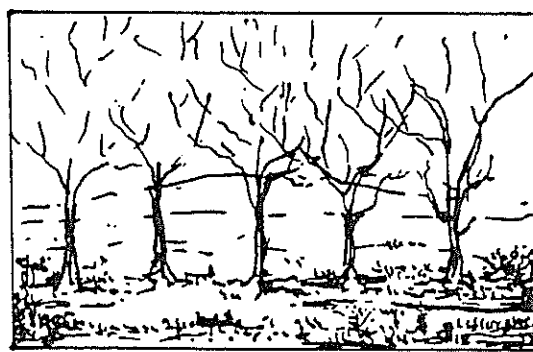
Combination of lines that "pull" the eye through a particular composition - act as major linear "thrusts" such as the strong horizontal in the typical landscape or vertical in portraits. Often defines the general orientation to vertical or horizontal.

Within the basic orientation, it is usually possible to find additional linear directions. A landscape with a basic horizontal direction may have repeated vertical trees and/or curving roads.

**horizontal** - usually associated with rest - we are in the horizontal when we sleep - "give in to gravity."

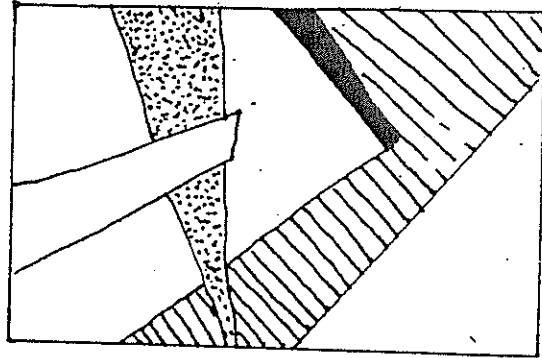
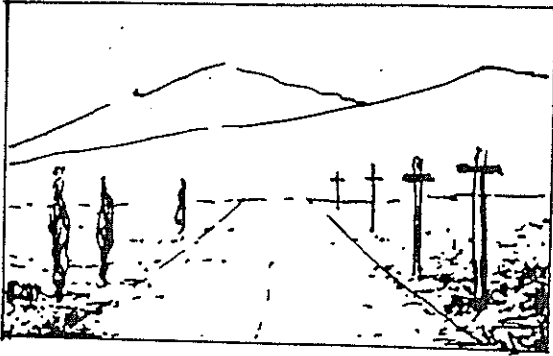


**vertical** - active - we are in the "up-right" in daily activity and working against gravity. Vertical and horizontal directions working together can form very stable linear directions.

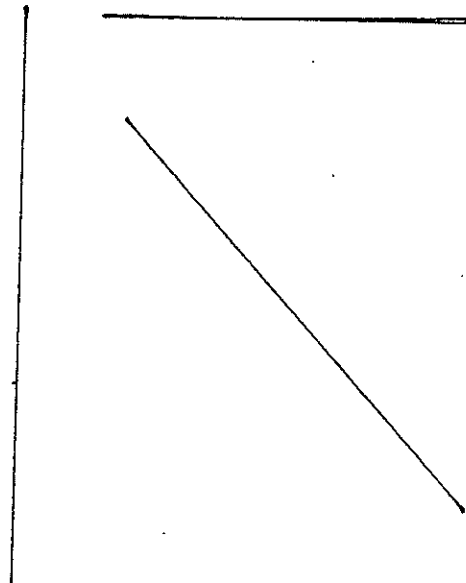
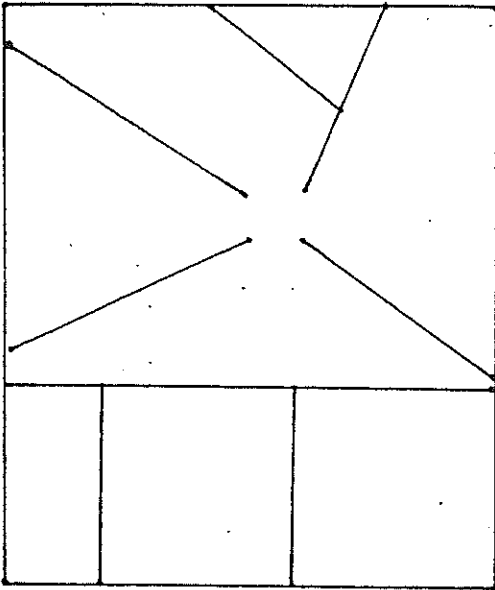


Line continued

**diagonal** - the diagonal is in contrast to the more stable linear directions formed by vertical/horizontal. While falling our bodies are in the diagonal as gravity "pulls" us to the floor. The diagonal is often perceived as active.



Other terms involved in vocabulary of direction can be **curve**, **perpendicular**, **oblique**, **parallel** and **radial**.

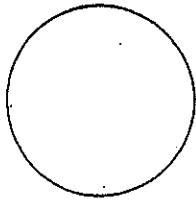


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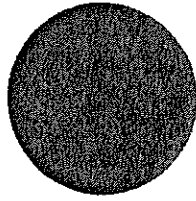
# SHAPE

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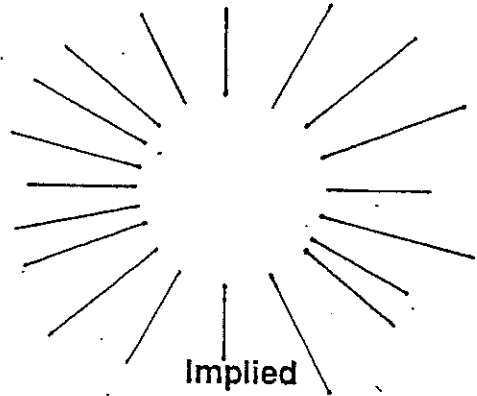
Shapes may be created with an outline, be solid areas of color, or they can be implied:



Outline

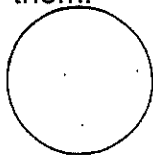


Solid

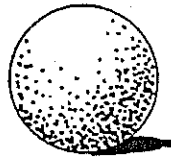


Implied

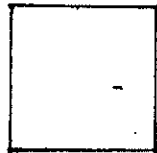
**geometric shape** - follow mathematical laws and most often have specific names used to describe them.



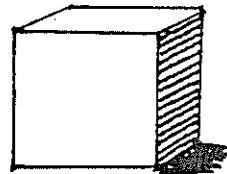
Circle



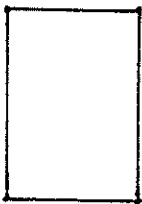
Sphere



Square



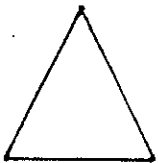
Cube



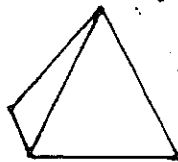
Rectangle



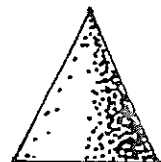
Cylinder



Triangle



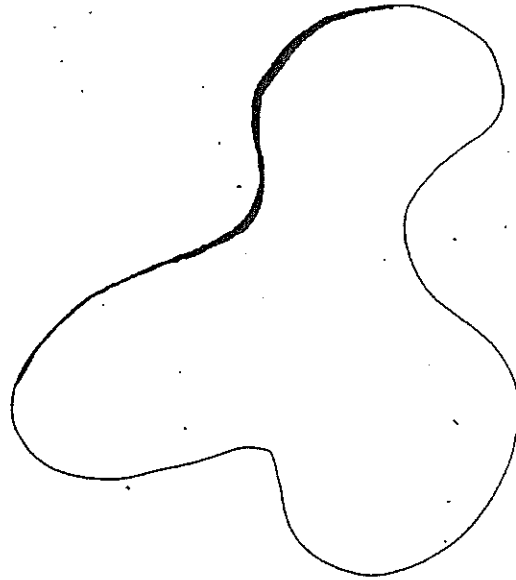
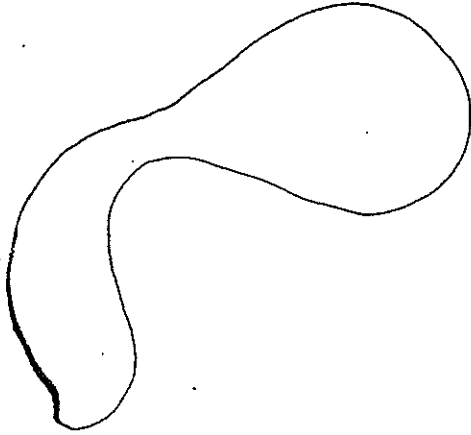
Pyramid



Cone

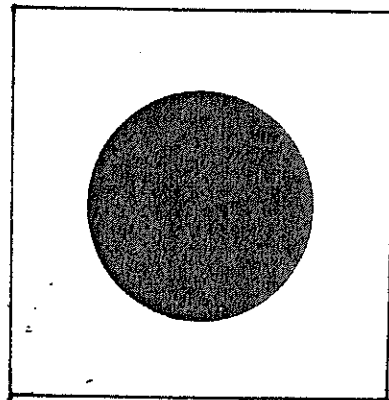
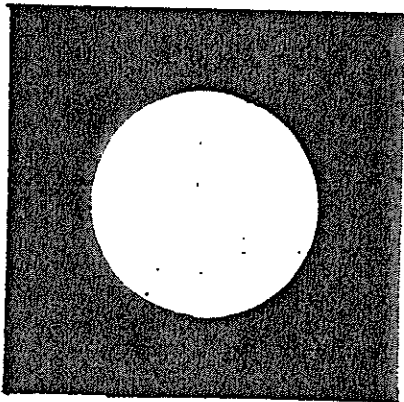
Shape continued

**organic shapes** - have been described as invented shapes but other terms such as irregular, curvilinear biomorphic, amoeboid - any non-geometric, free form.



**positive/negative shape** - often called the figure/ground

Describes the relationship of shape to the background. Figure/ground ambiguity refers to the inability distinguish between the two.





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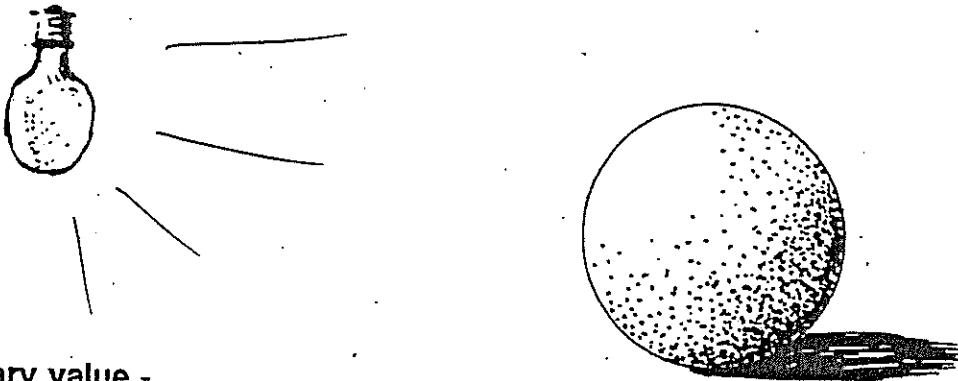
## VALUE

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The term value means relative lightness or darkness, whether in color or in black and white. The way value is achieved depends on the nature of the art materials used in drawing and painting.

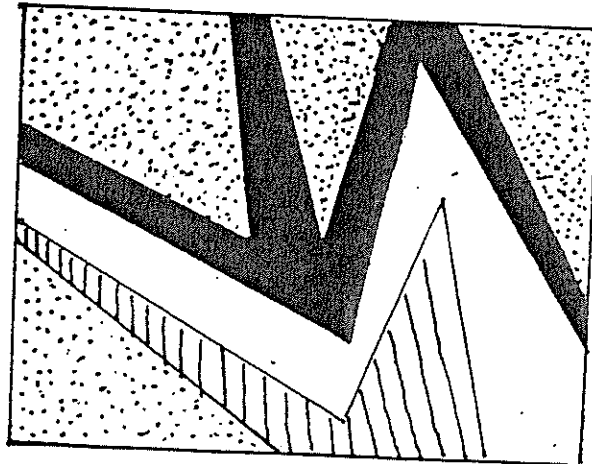
### value and light source illusion -

based on the illusion of "light source." These are illusions based on value patterns associated with natural or artificial sources of light. The source may be outside the picture frame or seen within the composition.



### arbitrary value -

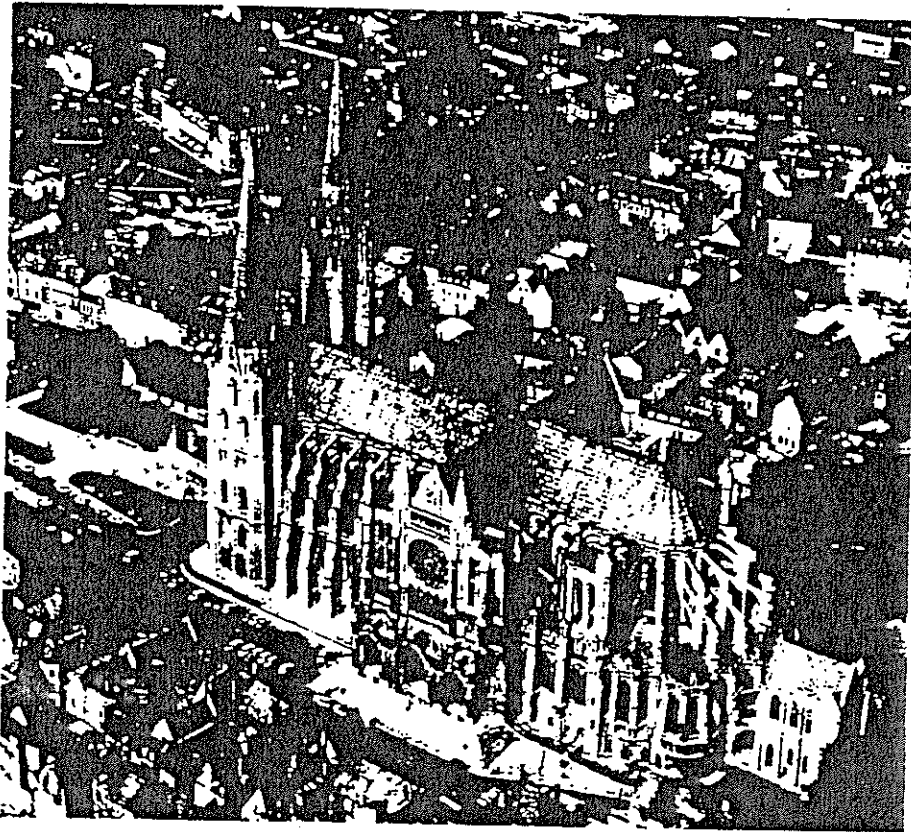
is a value distribution which is not based upon illusion of light source. Lights and darks are arranged according to the needs of the design or for emotional demands rather than illusion. The term arbitrary is used because it reflects freedom from realistic illusion. Arbitrary does not mean without thought, but suggest the rules of illusion do not determine the placement of values.



Value continued

**actual light -**

light from the sun or man-made source is required for viewing 2-D and 3-D works of art. The amount of light falling on objects of art affect how they are seen. In terms of actual 3-D sculpture and architecture, the artist determines the physical surface of the forms so actual light will create the desired value patterns on the surface.



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## SPACE

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The artist, when working on the 2-d surface of paper or canvas, has options in terms of space. One option is to acknowledge the 2-d nature of the surface and allow the paint and composition to appear flat. The other is to manipulate the paint so that the illusion of space is very clear. The third is to combine the first two within the same composition and create an ambiguous space. The techniques for dealing with these options are listed below:

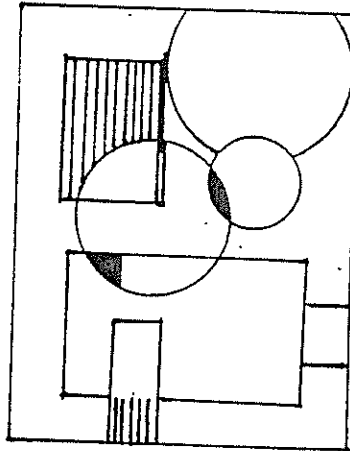
### two-dimensional space

1. Flat shapes and flat shapes enclosed by outline.

2. Values disregards light source.

3. Flat patterns of color - confined to shape.

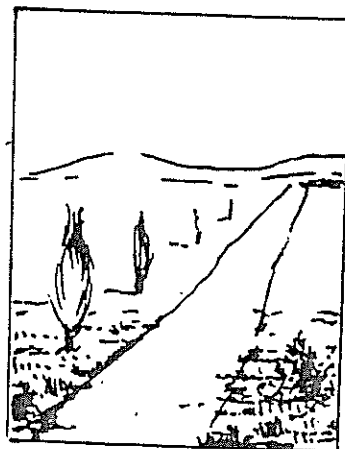
4. No concern with perspective.



### three-dimensional space

1. Modeled shapes and volumes.

2. Objects diminish in size as they move to background.



Space continued

3. Modeling from light to dark with illusion of light source.

4. Compositions follow laws of perspective.

5. Illusionistic texture.

6. Bright colors in foreground, dull on horizon.

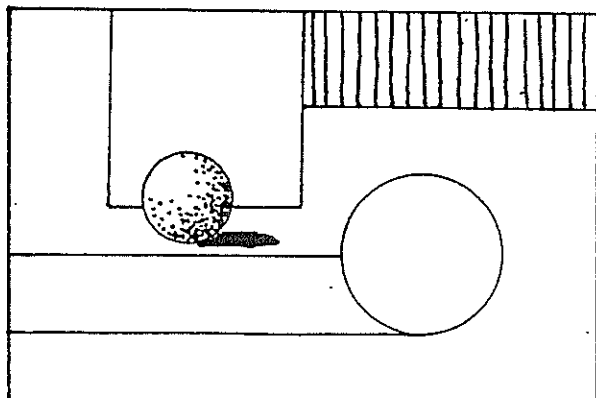
**ambiguous space**

1. Both the flat shapes and 3-D perspective in the same composition.

2. Combination of arbitrary value and light source illusions.

3. Flat color shapes and modeled color values in the same composition.

4. Bright color in background and dull colors in the foreground combined with traditional illusions of 3-D space.



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## TEXTURE

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Texture is both felt by the body and seen with the eyes. It is the combination of sensory experiences that is stored in the brain and allows us to have an experience of texture even when not actually touching an object - we remember.

**tactile texture** - surface quality of a material which may be seen and felt through physical contact. In sculpture and architecture it is the surface that help form the values of light and dark.

rough, smooth, wet, dry, hard, soft, shiny, dull (matte), slick (slippery), sticky, coarse, porous



**visual texture** - can be seen but not felt through physical contact such as in a photograph or a painting where the illusion of texture is important. Other terms often used to describe this experience include: simulated texture, visual texture, illusionistic texture, trompe l'oeil



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## COLOR

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Light is the visible portion of the electromagnetic energy spectrum. Color is actually produced by light broken down into electromagnetic vibrations. When light strikes organic molecules, some of this energy is absorbed and some is reflected. Color is the quality of a surface created through a visual response to reflected wavelengths of light. Pigment determines the quantity and quality of light that is reflected into the eye.

**neutrals** - do not reflect any single wavelength of light. Neutrals create only effects of darkness and lightness as in black, white or grey. They differ merely in the quantity of light which they reflect.

**hue** - designates the common name of a color and indicates its position in the spectrum or on the color wheel.

**intensity/saturation/chroma** - density or purity of a color.

**value** - extent to which a color is dark or light.

**primary colors** - red, yellow, blue

**secondary colors** - green, violet, orange

**tertiary colors** - yellow-green, yellow-orange, blue-green, blue-violet, red-violet, red-orange

**complementary colors** - hues located opposite one another on the color wheel.

**warm colors** - usually those associated with red, orange, or yellow.

**cool colors** - those which are analogous to blue.

## Elements of Design



**Line** is a mark with greater length than width. Lines can be horizontal, vertical or diagonal, straight or curved, thick or thin.



**Shape** is a closed line. Shapes can be geometric, like squares and circles; or organic, like free formed shapes or natural shapes. Shapes are flat and can express length and width.



**Forms** are three-dimensional shapes, expressing length, width, and depth. Balls, cylinders, boxes and triangles are forms.



**Space** is the area between and around objects. The space around objects is often called negative space; negative space has shape. Space can also refer to the feeling of depth. Real space is three-dimensional; in visual art when we can create the feeling or illusion of depth we call it space.



**Color** is light reflected off objects. Color has three main characteristics: hue or its name (red, green, blue, etc.), value (how light or dark it is), and intensity (how bright or dull it is). White is pure light and black is absence of light.

Primary colors are the only true colors (red, blue, and yellow). All other colors are mixes of primary colors.

Secondary colors are two primary colors mixed together (green, orange, violet).

Intermediate colors, sometimes called tertiary colors, are made by mixing a secondary and a primary color together. Some examples of intermediate colors are yellow-green, blue-green, and blue-violet.

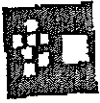
Complementary colors are located directly across from each other on the color wheel.

Complementary pairs contrast because they share no common colors. For example, red and green are complements, because green is made of blue and yellow. When complementary colors are mixed together, they neutralize each other to make brown.



**Texture** is the surface quality that can be seen and felt. Textures can be rough or smooth, soft or hard. Textures do not always feel the way they look; for example, a drawing of a porcupine may look prickly, but if you touch the drawing, the paper is still smooth.

## Principles of Design



**Balance** is the distribution of the visual weight of objects, colors, texture, and space. If the design was a scale these elements should be balanced to make a design feel stable. In symmetrical balance, the elements used on one side of the design are similar to those on the other side; in asymmetrical balance, the sides are different but still look balanced. In radial balance, the elements are arranged around a central point and may be similar.



**Emphasis** is the part of the design that catches the viewer's attention. Usually the artist will make one area stand out by contrasting it with other areas. The area will be different in size, color, texture, shape, etc.



**Movement** is the path the viewer's eye takes through the artwork, often to focal areas. Such movement can be directed along lines edges, shape and color within the artwork.



**Pattern** is the repeating of an object or symbol all over the artwork.



**Repetition** works with pattern to make the artwork seem active. The repetition of elements of design creates unity within the artwork.



**Proportion** is the feeling of unity created when all parts (sizes, amounts, or number) relate well with each other. When drawing the human figure, proportion can refer to the size of the head compared to the rest of the body.



**Rhythm** is created when one or more elements of design are used repeatedly to create a feeling of organized movement. Variety is essential to keep rhythm exciting and active, and moving the viewer around the artwork. Rhythm creates a mood like music or dancing.



**Variety** is the use of several elements of design to hold the viewer's attention and to guide the viewer's eye through the artwork.

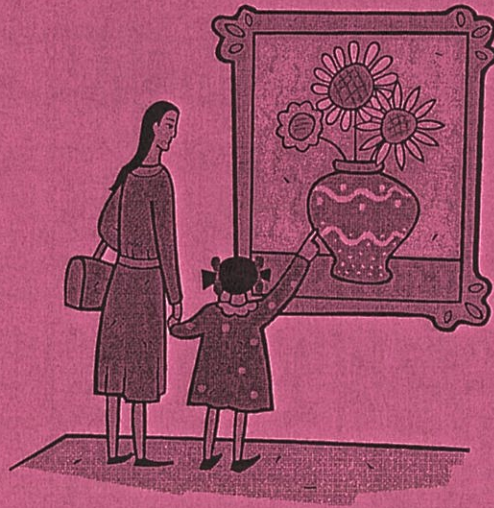


**Unity** is the feeling of harmony between all parts of the artwork creating a sense of completeness.



# Looking at Art

What do you see?



# Visual Thinking Strategies (VTS)

## An Approach to Facilitating Discussions about Art

The following approach to facilitating discussions about works of art was developed by Philip Yenawine, former education director at the Museum of Modern Art and present director of Visual Understanding in Education (both in New York) and Abigail Housen, cognitive developmental psychologist, among others. The approach is part of their Visual Thinking Strategies (VTS), an elementary art curriculum now in development.

### The Approach

First ask participants to take a few quiet moments to look at the work of art you will be discussing.

**Three Questions:** The three questions below are central to VTS.

1. ***"What's going on in this picture (photo, sculpture)?"*** This question accommodates learners with varying degrees of experience with works of art. Beginning viewers tend to be "inventory takers" and "story tellers" according to Yenawine and Housen. The question enables them to list what they see or build a story around it. Slightly more experienced viewers tend to approach works of art based on their knowledge of the world around them. The question allows them to focus on how the imagery conforms with or deviates from what they believe to be true (whether a tree in a painting looks like a tree found in nature, for example). The question allows more experienced viewers to categorize what they see in terms of schools of art, periods, or cultures, etc.

Possible variations:

*"What's happening in this picture (photo, sculpture)?"*

*"What is happening here?"* or

*"What about this picture?"*

2. ***"What do you see that makes you say that?"*** Use this question when students draw conclusions about or begin to interpret the artwork. (For example, "the figure in the middle looks really sad.") Young students may want to talk for a long time about a work of art. It is not unusual for them to stray in their conversation away from the artwork. Asking, *"What do you see that makes you say that?"* helps to ground the student in the image and requires him/her to articulate evidence. Avoid asking, "Why do you think that?" Yenawine cautions that the question may direct attention away from the artwork, placing it instead on the individual and giving them permission to depart from the topic at hand.

Possible variations:

*"Where do you see that?"*

*"How do you know that from the picture?"*

*"How can you tell?"*

*"Does anything else in the picture make you think that?"*

3. ***"What more can you find?"*** This question keeps the conversation active, invites a broad range of observations, and helps to mine a particularly rich area of discussion or to move the conversation away from less productive topics.



Possible variations:

*"What more do you see?"*

*"What different things can you find?"*

**Good Facilitation Behaviors:** A good facilitator establishes a comfortable group dynamic that enables participants to feel safe about sharing their ideas. The following behaviors are critical to the VTS and to establishing that dynamic:

- **Paraphrase** all of the time. This is a difficult but essential part of the VTS. If you can restate a student's observation in a slightly different way without it seeming forced or changing the meaning, then do so. Paraphrasing indicates you are listening, increases chances that other students will understand the point if it is expressed in two slightly different ways, helps to expand students' vocabulary, and helps you to remember the points students are making.
- **Link related comments** whenever possible (this models respect, provides positive reinforcement, and reminds participants of the path of the discussion).
- **Avoid directing the discussion** or providing specific information about the work of art unless somebody asks for it. If somebody asks, tell him or her you will address their question at the end of the discussion.
- **Establish eye contact** with the speaker (indicates you are listening).
- **Point to what the students refer to** in the work of art and use gestures to trace students' observations (indicates you are listening, keeps the conversation active, and focuses students' attention).
- **Keep track of the various strands of the discussion** (indicates you are listening and helps focus the discussion).
- **Draw attention to the speaker's contribution to the discussion** by saying, "So you noticed. . . ." or "What I hear you saying is. . . ." (makes speaker aware of his/her process of looking and interpreting).
- **Ask for clarification:** "Did I get it right?" "Is this the part [of the work of art] you're referring to?" (models respect, indicates you want to understand the student's comment or observation).
- **Draw conclusions** from what is said when appropriate, without interpreting for students or directing the discussion.
- **Accept all responses as reasonable** as long as they can be grounded in the evidence.
- **Remain neutral after each comment.** Don't say "good!" or if you do, say it after every comment to avoid creating competition.
- **Allow plenty of "wait time"** (eventually somebody will speak up).
- **Stop when the conversation is still active.**

Other Points

- **Select works of art for this exercise very carefully.** (Narrative works of art with recognizable subject matter tend to work best, especially with beginning viewers.)
- **Use this approach with a group of at least 10 people.** ("Scaffolding" takes place in a group this size—students build on one another's ideas.)

Responding to Questions<sup>1</sup>

Beginning viewers generally have more to say than to ask. If given permission to talk freely about works of art and to give their own interpretations, they tend to be satisfied with what they can figure out on their own. Curiosity develops after a certain amount of experience in discussing works of art. When students do ask questions, try the following:

- Let them know that you will **respond to their question at the end of the discussion.**
- Revisit the artwork and ask **"Can we answer that by examining the work?"** or **"Can any one figure out the answer to that?"**



- If that fails or seems unsatisfactory to the questioner, model a process: **"If your question were my own, here is how I would find the answer."** Always try to deal with questions in a way that reveals how one comes to knowledge.
- If a label is nearby, refer to it, showing what can be gleaned from it.

### Additional Questions to Add VTS Discussions over Time<sup>2</sup>

- Probing for clarification:  
"What do you mean by that?"  
"Can you say more about that?"
- Probing characters—Who:  
"What more can we say about this person, these people?" and  
"How can you tell?"
- Probing setting—Where:  
"What more can we say about where this is?"  
"What can you add about the place where this is happening?" and  
"How can you tell?"
- Probing time—When:  
"When do you think this is taking place?"  
"What more can you say about when this is happening?" and  
"How can you tell?"
- Probing the artwork further:  
"What about this?" (pointing to something)

### Rationale for the Approach

- People learn by listening to one another, "scaffolding" occurs, and they get ideas they wouldn't have had otherwise.
- Participants aren't asked to go beyond what is developmentally appropriate for them.
- The approach exercises language and descriptive skills.
- It exercises deductive reasoning skills.
- It encourages open-mindedness and allows multiple viewpoints.
- It empowers viewers, engages them on a personal level, and gives them ownership of the information they have gleaned from the art.
- It demystifies the art--much information about a work of art is there for the viewer to discover.
- It encourages careful looking and grounds viewers in the evidence found in the work of art.

### Theory behind the Approach

The approach is based upon Abigail Housen's research and "aesthetic development" stage theory. For many years Housen has studied the "thought paths" of people as they attempt to make meaning from works of art. She does this through interviews that encourage people to think aloud as they look at works of art. Housen and her researchers have conducted thousands of interviews in the United States and abroad.

From these many interviews, Housen detected a pattern that corresponded to the degree of exposure interviewees had had to works of art. Housen found that beginning viewers (see descriptions of stages 1 and 2 below) can become profoundly engaged with works of art when they are given opportunities to think and talk about what they see. The following is a general abbreviated overview of the stages.<sup>3</sup>



**Stage 1--Accountative viewers** tend to take an inventory of what they see and to make concrete observations about the work of art, which they weave into a story or narrative. Their stories or interpretations may be highly idiosyncratic.

**Stage 2--Constructive viewers** use their perceptions and knowledge of the natural world and values of their society to evaluate works of art. The viewer's sense of what is realistic is a standard often applied to determine value.

**Stage 3--Classifying viewers** want to identify the work in terms of its place of origin, school, style, time, etc. Once properly categorized, the work's meaning and message can be explained and rationalized.

**Stage 4--Interpretive viewers** seek a personal encounter with a work of art. Critical skills are put in the service of feelings and intuitions as these viewers let underlying meanings emerge. Each new encounter with a work of art presents a chance for new comparisons, insights, and experiences.

**Stage 5--Recreative viewers**, having established a long history of viewing and reflecting about works of art, now "willingly suspend disbelief." "A familiar painting is like an old friend who is known intimately, yet is full of surprise. As in all important friendships, time is a key ingredient, allowing Stage 5 viewers to know the ecology of a work of art—its time, history, questions, travels, and intricacies."

## Basic Tenets of Stage Theory

Housen is referred to as a stage theorist, believing that learning takes place in a progression of phases or stages. A few basic tenets of stage theory are:

- All stages are equally important;
- Stages are sequential—one can't skip a stage but must progress from one to the other; and
- Transition from one stage to the next comes about through dissonance.

## Notes

1 Adapted from "Visual Thinking Strategies: Goals; Overview of Questioning and Responding," copyright Visual Understanding in Education, 1997.

2 Adapted from "Visual Thinking Strategies: Goals; Overview of Questioning and Responding," copyright Visual Understanding in Education, 1997.

3 Housen, Abigail and Karin DeSantis, "A Brief Guide to Developmental Theory and Aesthetic Development" (unpublished paper--draft), Visual Understanding in Education, June 1997.

For more information about VTS contact Visual Understanding in Education (VUE), 149 Fifth Avenue, Suite 708, New York, NY 10010 (<http://www.VUE.org>), 212-253-9007. An additional resource is: Housen, Abigail and Philip Yenawine, *Visual Thinking Strategies: Learning to Think and Communicate through Art* (a K-5 curriculum and poster set published by VUE in 2000 and distributed by Crystal Productions, 800-255-8629).

This overview was prepared by Jenny Siegenthaler for the Los Angeles County Museum of Art's Education Department, June 1999, and revised with input from Viviane Meerbergen, the J. Paul Getty Museum Education Department, June 2000.



# Gallery Lesson Plan

## Thirty-Second Look

### Goals

To demonstrate that really seeing and reflecting on a work of art requires time.

To demonstrate that discussing a work of art with others can enhance one's understanding of it.

### Objectives

- Students will use their visual recall, discussing what they noticed about a work of art after having looked at it for only thirty seconds (Researchers in museums have found that thirty seconds is the average amount of time visitors spend in front of works of art when they stop to look at them.)
- Students will look at the same work of art for a prolonged period and discuss their observations with one another.
- Students will compare the two experiences and draw conclusions about the time required to see and understand a work of art as well as the value of discussing a work of art with others.

### Knowledge to share

It takes time to notice the details in a work of art.

### Skills to build

Practice visual recall and compare the recollections of different students.

### Attitude enhancement

Looking carefully can be fun and rewarding.

### Procedures

1. Ask students to estimate the average amount of time they spend when looking at a work of art. Record their responses and discuss the factors they believe affect the amount of time. Ask students how long they think that adults spend, on average, looking at a work of art. Record their responses and discuss why there may be a difference between an adult's and a child's looking. After students have answered, explain that researchers have discovered that the average time that adults spend looking at one object in a museum is less than thirty seconds. Are thirty seconds ample to spend with a work of art? Why or why not? Try the following experiment to test their answers.
2. Direct students to sit in front of a work of art and to study it for thirty seconds. After thirty seconds, ask them to turn their backs to the artwork.
3. While students are still turned away from the artwork, simply ask them to list what they noticed in it or ask questions to help their recall, such as:
  - How many people are in the work of art?
  - How would you describe them?

- How is each one dressed?
- What kind of setting is depicted?
- Is the scene tidy or chaotic?
- Are there any animals in the work of art?
- How would you describe them?
- What is the subject of the work of art?
- What kind of mood has the artist created?

Ask students to describe the one aspect of the work of art they remember most vividly. Encourage all students to share and discuss their answers. Did everyone notice the same things in the artwork? Comment on the variety of responses.

4. Have students turn around and face the artwork. Ask them what they did not notice the first time. Guide them through a careful re-examination of it.
5. Ask students to share their ideas about what the work of art may be about. If the work of art is narrative in nature, encourage students to speculate on the story.
6. Ask students to consider how much longer they spent looking at the image the second time. Was their first glance sufficient? Ask students if discussing and comparing observations with other people helped them understand the work of art. Have the students explain their answers.



Diego Velazquez  
Infantin Margarita Teresa

## Art Timeline

## List of Transparencies



Camille Pissarro  
St. Petersburg-Ryssland



# ART TIME LINE

MAN-RULERS

RELIGION

SOCIETY

INDIVIDUAL ARTISTS

40,000 BC	Earliest known pre-historic artwork
20,000 BC	Cave Paintings at Lascaux, France
3200 BC	Egyptian through 30 BC
1100 BC	Greek through 100 BC
200 BC	Roman through 330 AD
<hr/>	
100	Early Christian
500	Byzantine through 1453
600	Medieval through 1400
1400	Early Renaissance
1600	High Renaissance
	Baroque
1700	Neo-Classic
1800	Romanticism
	Impressionism
	Post-Impressionism
1900	Cubism
	Expressionism
	Non-Objective
	Surrealism
	Abstract Expressionism
	Hard Edge
	Pop Art
	Op Art
	Photo Realism

We have been surrounded by art for all known time. For many civilizations the only remaining evidence of their existence is their artwork. Much of what we know of many cultures is derived from their art.

This brief description of various art movements through history serves as a general introduction only. It describes the important periods that had a major influence on our culture today.

A work of art, visible and tangible, was made at a particular place and time, by a particular person, even if we do not always know just where, when, or by whom. The freedom that the artist enjoys today is due to all the artists that have come before him.

The beginnings of art precede written records. The most productive era for pre-historic art was the late PALEOLITHIC era which lasted about 20,000 years. Stone-age paintings by artist-hunters who painted and scratched animals and hunting scenes on the walls of caves. The artist painted with charcoal and colored earths mixed with animal grease. The most remarkable of these drawings are in the caves of Altamira in Spain and Lascaux in France. It appears the drawings were a magic ritual to insure success in the hunt.

#### EGYPT: 3200 - 30 BC

The height attained by the Egyptian civilization in math and astronomy is well known. The civilization flourished under several dynasties until it collapsed through a civil war and became a Roman province in 30 BC.

All Egyptian culture was based on a complex religion that stressed life after death; therefore, most of the painting, sculpture, and architecture was religious. Egyptian art presents a bewildering variety of gods, the most striking of which was the sun god, RA.

Painting in this era was mostly done on the walls of tombs and temples. Most of the art produced was for the glorification of the gods and the after-life of the rulers.

#### GREECE: 1100 - 100 BC

The basis for Greek culture was a combination of cultures. Until Greece became part of the Roman Empire in 100 BC, the underlying theme was man and his rational faculty for understanding and perfecting himself and nature.

Greek painting is known to us only through vase decoration. Wall paintings have been lost through time and the elements. Their description indicates that they contained some illusion of depth and that theories of perspective had been formulated.

#### ROME: 200BC - 330AD

The Romans took Greek work for their models for art and literature. Their painting is known to us from works found in cities buried by the eruption

of Mt. Vesuvius. The paintings consisted of imitation marble, landscapes, figures and architectural vistas. A makeshift system of perspective was devised and the effects of light and shadow, aerial perspective, and convincing anatomy were achieved. By the fourth century painters became less interested in physical appearance and turned to flat shapes whose power lay in their symbolic content rather than in their imitation of physical reality.

#### EARLY CHRISTIAN: 100 - 500

Long before the legalization of Christianity by Constantine in 313, painting with Christian subject matter was done on the walls of catacombs (underground passageways with niches for burial by Christians). Early Christian art overlaps that of the Romans. The work depicted praying figures of episodes of miraculous salvation taken from the Old and New testaments. The scenes are sketchily painted and have large heads, staring eyes, and doll-like bodies. There is little interest in landscape or depth.

#### BYZANTINE: 500 - 1453

The term Byzantine refers not only to a geographic area of the Eastern Roman Empire, but also to particular stylistic features common to much of the art of that region. The style of Byzantine was a fusion of western and eastern qualities. The resulting style combines frozen figure poses, a disregard for natural scale relationships, and a love of sumptuously decorated flat surfaces.

#### MEDIEVAL: 400 - 1400

While Early Christian and Byzantine cultures were developing in the Mediterranean area, significant advances were being made by the people of the North. These people, called barbarians by the Greeks and Romans, had a regional art before their widespread conversion to Christianity. The early paintings were mainly manuscript illumination, usually scriptures. Gothic art led to stained glass windows and paintings with religious themes. The most pioneering Gothic painting was done by the Italian painter Giotto (Giotto di Bondone).

#### RENAISSANCE: 1400 - 1600

The Renaissance was a "rebirth" of man's creative and intellectual spirit. The beginning of the Renaissance was in the Holland region of Europe and spread to Italy as the trade routes developed.

The church continued to be an important patron of the arts, but the aristocracy and the growing merchant class commissioned art for themselves as well as for the church. Many individual patrons were depicted along with religious figures in triptych (three panel paintings) altar pieces.

The desire to live fully was expressed in the concept of the universal man, and affected not only the patronage of art but also the attitude of the artist. The status of the artist rose and by the sixteenth century the "craftsman" had become the "artist-genius." He was a scholar and a fit companion for princes.

The underlying theme of the art remained religion, but some individual portraits were also done. The use of light, shade, and form as well as perspective were fully developed during this era. Artists of this period included Jan van Eyck, Albrecht Durer, Pieter Brugel, Leonardo da Vinci, Michaelangelo Buonarroti, and many others.

#### BAROQUE, NEO-CLASSIC, AND ROMANTICISM: 1600 - 1800

Baroque art deals with dramatized sensory experience. Complexity, contrasts, bold effects, overwhelming vastness, illusionistic effects and calculated surprise were used together in various combinations.

Artists of this period include Caravaggio, Bernini, Peter Paul Rubens, Anthony Van Dyck, Diego Velasquez, Rembrandt van Rijn, Franz Hals, and Jan Vermeer.

Neo-Classicism developed as a reaction against Baroque. Underlying the many Neo-Classic styles is the search for an absolute beauty based on the perfection of nature, in accord with preconceived ideal types. The artist that best represented this style was Jacques-Louis David. Modern art is often dated from David's rebellion against the French Academy.

Romanticism occurred at the same time as Neo-Classicism and the distinction between them is not always clear since there were considerable overlapping influences. There is an insistence upon the freedom of the individual and the importance of individual experience. Artists include Eugene Delacroix, Francisco Goya, Thomas Gainsborough, Theodore Gericault, Honore Daumier, and Gustave Courbet.

The art that follows is what most people think of when they think of painting. It has been reproduced and shown more than all other works. The world had entered the Industrial Revolution. Man is being conformed by society. This, coupled with the invention of the camera, causes artists to strive for individual expression and styles. The artist is now painting for himself. Many artists would starve and go unrecognized by their contemporaries. Many would die in poverty even though much of their work is now priceless.

#### IMPRESSIONISM

The high value placed on the effects of accident in subject matter and composition was the first innovation of the impressionists. The second was that all outdoor subjects were to be painted outdoors, not finished

in the studio from sketches as they had been in the past. This way they could capture the subtle effects of light and atmosphere. The third idea was that of laying the paint rapidly to capture the "moment", a process that gives the impressionist picture a look of spontaneous sketches. The movement got its start with Edouard Manet. Auguste Renoir and Claude Monet began to experiment with color. They employed the colors of the spectrum in a manner that has become associated with impressionism. They attempted to paint an equivalent of what they saw. To do this they employed what is called broken color, placing small strokes of color on the canvas next to each other in such a manner to merge when seen at a distance. Other artists include Camille Pissaro, Paul Cezanne, Edgar Degas, and Mary Cassatt.

### POST-IMPRESSIONISM

The post-impressionists were all influenced by impressionism, but then turned to individual styles that put more emphasis on drawing and planned composition, subject matter, and stable form.

These artists include Paul Cezanne, Paul Gauguin, Vincent Van Gogh, and Georges Seurat.

### CUBISM

An art movement that began with Pablo Picasso and Georges Braque and their influence by the geometric forms and flattened space in some of Cezanne's paintings. Primitive African sculpture played an important role in the formative stages.

Analytical Cubism was the first phase from 1909 -1911. During this time the artists depicted their subjects in terms of flattened areas that blend into the background and overlap and intersect with each other. The pictures tended to be dull and two-dimensional.

Synthetic Cubism followed from 1912 - 1921. Collage was frequently used as well as parts of other subjects. Color was gradually worked back into the paintings.

Other artists include Juan Gris, Fernand Leger, and Piet Mondrian.

### EXPRESSIONISM

A highly subjective art form that aimed at expressing the innermost visions and convictions of the artist through antirational and anti-realistic techniques and themes. The movement originated in Germany prior to World War I, and had its roots in Van Gogh, Gauguin, and the French Fauvists.

Expressionist art elicits a heightened emotional response from the viewer by distorting form, color, drawing, and space. The typical subjects were suffering or emotionally isolated people, mood-evoking landscapes and penetrating psychological portraits.

# TRANSPARENCIES

The following transparencies can be used at any grade level, however there are specific ones mentioned for each grade level in the curriculum.

## Kindergarten:

Wassily Kandinsky- "The Storm"  
Diego Velazquez- "The Infanta Margarita Teresa"  
Henri Rousseau- "Tiger in a Tropical Storm" (shows movement)

## First Grade:

David Hockney- "Nichols Canyon"  
Winslow Homer- "The Gulf Stream"  
Vincent VanGogh- "The Starry Night"  
Paul Cezanne- "Still Life"  
Francisco de Goya- "Don Manuel Osorio de Zuniga"

## Second Grade:

Henri Matisse- "Portrait with Green Stripe"  
Pablo Picasso- "The Lovers"  
Jasper Johns- "Cups for Picasso"  
Katsushika Hokusai- "Thunderstorm"

## Third Grade:

Romare Bearden- "Three Folk Musicians" (collage)  
Joseph Jean-Giles- "Haitian Landscape" (overlapping)  
Henri Rousseau- "Jungle"  
Ansel Adams- "Mountain and Lake Landscape"  
Edgar Degas- "Chevaux"  
Emil Nolde- "Red Dahlias"  
Vincent Van Gogh- "Sunflowers"  
Yves Tanguy- "Infinite Divisibility" (cool colors)  
Emily Carr- "Sky"

## Fourth Grade:

Simon Rodia- "Watts Towers"  
Dorothea Lange- "Migrant Workers" and "Migrant Mother"  
Georgia O'Keeffe- "Poppy"  
Winslow Homer- "Cotton Pickers"

## Fifth Grade:

Edward Hicks- "Cornell Farm"  
Giovanni Pannini- "Interior of St. Peter's Rome" (perspective)  
Pieter Bruegel- "The Harvesters Meal"  
Camille Pissarro- "St. Petersburg"  
Albert Bierstadt- "Yosemite Domes" and "Buffalo Trail"



# Visual Arts Standards K-5



# Kindergarten

Visual and Performing Arts: Visual Arts Content Standards.

## 1.0 ARTISTIC PERCEPTION

Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to the Visual Arts

Students perceive and respond to works of art, objects in nature, events, and the environment. They also use the vocabulary of the visual arts to express their observations.

*Develop Perceptual Skills and Visual Arts Vocabulary*

- 1.1 Recognize and describe simple patterns found in the environment and works of art.
- 1.2 Name art materials (e.g., clay, paint, and crayons) introduced in lessons.

*Analyze Art Elements and Principles of Design*

- 1.3 Identify the elements of art (line, color, shape/form, texture, value, space) in the environment and in works of art, emphasizing line, color, and shape/form.

## 2.0 CREATIVE EXPRESSION

Creating, Performing, and Participating in the Visual Arts

Students apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art.

*Skills, Processes, Materials, and Tools*

- 2.1 Use lines, shapes/forms, and colors to make patterns.
- 2.2 Demonstrate beginning skill in the use of tools and processes, such as the use of scissors, glue, and paper in creating a three-dimensional construction.
- 2.3 Make a collage with cut or torn paper



shapes/forms.

*Communication and Expression Through Original Works of Art*

2.4 Paint pictures expressing ideas about family and neighborhood.

2.5 Use lines in drawings and paintings to express feelings.

2.6 Use geometric shapes/forms (circle, triangle, square) in a work of art. 2.7 Create a three-dimensional form, such as a real or imaginary animal.

### **3.0 HISTORICAL AND CULTURAL CONTEXT**

#### **Understanding the Historical Contributions and Cultural Dimensions of the Visual Arts**

Students analyze the role and development of the visual arts in past and present cultures throughout the world, noting human diversity as it relates to the visual arts and artists.

*Role and Development of the Visual Arts*

3.1 Describe functional and nonutilitarian art seen in daily life; that is, works of art that are used versus those that are only viewed.

3.2 Identify and describe works of art that show people doing things together.

*Diversity of the Visual Arts*

3.3 Look at and discuss works of art from a variety of times and places.

### **4.0 AESTHETIC VALUING**

#### **Responding to, Analyzing, and Making Judgments About Works in the Visual Arts**

Students analyze, assess, and derive meaning from works of art, including their own, according to the elements of art, the principles of design, and aesthetic qualities.

*Derive Meaning*

4.1 Discuss their own works of art, using appropriate art vocabulary (e.g., color, shape/form, texture).

4.2 Describe what is seen (including both literal and expressive content) in selected works of art.

*Make Informed Judgments*

4.3 Discuss how and why they made a specific work of art.

4.4 Give reasons why they like a particular work of art they made, using appropriate art vocabulary.

**5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS**

Connecting and Applying What Is Learned in the Visual Arts to Other Art Forms and Subject Areas and to Careers

Students apply what they learn in the visual arts across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to the visual arts.

*Connections and Applications*

5.1 Draw geometric shapes/forms (e.g., circles, squares, triangles) and repeat them in dance/movement sequences.

5.2 Look at and draw something used every day (e.g., scissors, toothbrush, fork) and describe how the object is used.

*Visual Literacy*

5.3 Point out images (e.g., photographs, paintings, murals, ceramics, sculptures) and symbols found at home, in school, and in the community, including national and state symbols and icons.

*Careers and Career-Related Skills*

5.4 Discuss the various works of art (e.g., ceramics, paintings, sculpture) that artists create and the type of media used.

# Grade One

## Visual and Performing Arts: Visual Arts Content Standards.

### 1.0 ARTISTIC PERCEPTION

Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to the Visual Arts

Students perceive and respond to works of art, objects in nature, events, and the environment. They also use the vocabulary of the visual arts to express their observations.

*Develop Perceptual Skills and Visual Arts Vocabulary*

1.1 Describe and replicate repeated patterns in nature, in the environment, and in works of art.

1.2 Distinguish among various media when looking at works of art (e.g., clay, paints, drawing materials).

*Analyze Art Elements and Principles of Design*

1.3 Identify the elements of art in objects in nature, in the environment, and in works of art, emphasizing line, color, shape/form, and texture.

### 2.0 CREATIVE EXPRESSION

Creating, Performing, and Participating in the Visual Arts

Students apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art.

*Skills, Processes, Materials, and Tools*

2.1 Use texture in two-dimensional and three-dimensional works of art.

2.2 Mix secondary colors from primary colors and describe the process.

2.3 Demonstrate beginning skill in the manipulation and use of sculptural materials (clay, paper, and paper maché) to create form and texture in works of

art.

*Communication and Expression Through Original Works of Art*

2.4 Plan and use variations in line, shape/form, color, and texture to communicate ideas or feelings in works of art.

2.5 Create a representational sculpture based on people, animals, or buildings.

2.6 Draw or paint a still life, using secondary colors.

2.7 Use visual and actual texture in original works of art.

2.8 Create artwork based on observations of actual objects and everyday scenes.

### **3.0 HISTORICAL AND CULTURAL CONTEXT**

#### **Understanding the Historical Contributions and Cultural Dimensions of the Visual Arts**

Students analyze the role and development of the visual arts in past and present cultures throughout the world, noting human diversity as it relates to the visual arts and artists.

*Role and Development of the Visual Arts*

3.1 Recognize and discuss the design of everyday objects from various time periods and cultures.

3.2 Identify and describe various subject matter in art (e.g., landscapes, seascapes, portraits, still life).

*Diversity of the Visual Arts*

3.3 View and then describe art from various cultures.

3.4 Identify art objects from various cultures (e.g., Japanese screen painting, Mexican tin art, African masks) and describe what they have in common and how they differ.

### **4.0 AESTHETIC VALUING**

#### **Responding to, Analyzing, and Making Judgments About Works in the Visual Arts**

Students analyze, assess, and derive meaning from works of art,

including their own, according to the elements of art, the principles of design, and aesthetic qualities.

*Derive Meaning*

4.1 Discuss works of art created in the classroom, focusing on selected elements of art (e.g., shape/form, texture, line, color).

4.2 Identify and describe various reasons for making art.

*Make Informed Judgments*

4.3 Describe how and why they made a selected work of art, focusing on the media and technique.

4.4 Select something they like about their work of art and something they would change.

**5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS**

Connecting and Applying What Is Learned in the Visual Arts to Other Art Forms and Subject Areas and to Careers

Students apply what they learn in the visual arts across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to the visual arts.

*Connections and Applications*

5.1 Clap out rhythmic patterns found in the lyrics of music and use symbols to create visual representations of the patterns.

5.2 Compare and contrast objects of folk art from various time periods and cultures.

*Visual Literacy*

5.3 Identify and sort pictures into categories according to the elements of art emphasized in the works (e.g., color, line, shape/form, texture).

*Careers and Career-Related Skills*

5.4 Describe objects designed by artists (e.g., furniture, appliances, cars) that are used at home and at school.

# Grade Two

Visual and Performing Arts: Visual Arts Content Standards.

## 1.0 ARTISTIC PERCEPTION

Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to the Visual Arts

Students perceive and respond to works of art, objects in nature, events, and the environment. They also use the vocabulary of the visual arts to express their observations.

### *Develop Perceptual Skills and Visual Arts Vocabulary*

1.1 Perceive and describe repetition and balance in nature, in the environment, and in works of art.

1.2 Perceive and discuss differences in mood created by warm and cool colors.

### *Analyze Art Elements and Principles of Design*

1.3 Identify the elements of art in objects in nature, the environment, and works of art, emphasizing line, color, shape/form, texture, and space.

## 2.0 CREATIVE EXPRESSION

Creating, Performing, and Participating in the Visual Arts

Students apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art.

### *Skills, Processes, Materials, and Tools*

2.1 Demonstrate beginning skill in the use of basic tools and art-making processes, such as printing, crayon rubbings, collage, and stencils.

2.2 Demonstrate beginning skill in the use of art media, such as oil pastels, watercolors, and tempera.

### *Communication and Expression Through Original Works of Art*

2.3 Depict the illusion of depth (space) in a work of

art, using overlapping shapes, relative size, and placement within the picture.

2.4 Create a painting or drawing, using warm or cool colors expressively.

2.5 Use bilateral or radial symmetry to create visual balance.

### **3.0 HISTORICAL AND CULTURAL CONTEXT**

#### Understanding the Historical Contributions and Cultural Dimensions of the Visual Arts

Students analyze the role and development of the visual arts in past and present cultures throughout the world, noting human diversity as it relates to the visual arts and artists.

##### *Role and Development of the Visual Arts*

3.1 Explain how artists use their work to share experiences or communicate ideas.

3.2 Recognize and use the vocabulary of art to describe art objects from various cultures and time periods.

##### *Diversity of the Visual Arts*

3.3 Identify and discuss how art is used in events and celebrations in various cultures, past and present, including the use in their own lives.

### **4.0 AESTHETIC VALUING**

#### Responding to, Analyzing, and Making Judgments About Works in the Visual Arts

Students analyze, assess, and derive meaning from works of art, including their own, according to the elements of art, the principles of design, and aesthetic qualities.

##### *Derive Meaning*

4.1 Compare ideas expressed through their own works of art with ideas expressed in the work of others.

4.2 Compare different responses to the same work of art.

##### *Make Informed Judgments*

4.3 Use the vocabulary of art to talk about what they

wanted to do in their own works of art and how they succeeded.

4.4 Use appropriate vocabulary of art to describe the successful use of an element of art in a work of art.

## **5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS**

Connecting and Applying What Is Learned in the Visual Arts to Other Art Forms and Subject Areas and to Careers

Students apply what they learn in the visual arts across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to the visual arts.

### *Connections and Applications*

5.1 Use placement, overlapping, and size differences to show opposites (e.g., up/down, in/out, over/under, together/apart, fast/slow, stop/go).

5.2 Select and use expressive colors to create mood and show personality within a portrait of a hero from long ago or the recent past.

### *Visual Literacy*

5.3 Identify pictures and sort them into categories according to expressive qualities (e.g., theme and mood).

### *Careers and Career-Related Skills*

5.4 Discuss artists in the community who create different kinds of art (e.g., prints, ceramics, paintings, sculpture).



# Grade Three

## Visual and Performing Arts: Visual Arts Content Standards.

### 1.0 ARTISTIC PERCEPTION

Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to the Visual Arts

Students perceive and respond to works of art, objects in nature, events, and the environment. They also use the vocabulary of the visual arts to express their observations.

*Develop Perceptual Skills and Visual Arts Vocabulary*

1.1 Perceive and describe rhythm and movement in works of art and in the environment.

1.2 Describe how artists use tints and shades in painting.

1.3 Identify and describe how foreground, middle ground, and background are used to create the illusion of space.

1.4 Compare and contrast two works of art made by the use of different art tools and media (e.g., watercolor, tempera, computer).

*Analyze Art Elements and Principles of Design*

1.5 Identify and describe elements of art in works of art, emphasizing line, color, shape/form, texture, space, and value.

### 2.0 CREATIVE EXPRESSION

Creating, Performing, and Participating in the Visual Arts

Students apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art.

*Skills, Processes, Materials, and Tools*

2.1 Explore ideas for art in a personal sketchbook.

2.2 Mix and apply tempera paints to create tints,

shades, and neutral colors.

*Communication and Expression Through Original Works of Art*

2.3 Paint or draw a landscape, seascape, or cityscape that shows the illusion of space.

2.4 Create a work of art based on the observation of objects and scenes in daily life, emphasizing value changes.

2.5 Create an imaginative clay sculpture based on an organic form.

2.6 Create an original work of art emphasizing rhythm and movement, using a selected printing process.

### **3.0 HISTORICAL AND CULTURAL CONTEXT**

#### **Understanding the Historical Contributions and Cultural Dimensions of the Visual Arts**

Students analyze the role and development of the visual arts in past and present cultures throughout the world, noting human diversity as it relates to the visual arts and artists.

*Role and Development of the Visual Arts*

3.1 Compare and describe various works of art that have a similar theme and were created at different time periods.

3.2 Identify artists from his or her own community, county, or state and discuss local or regional art traditions.

3.3 Distinguish and describe representational, abstract, and nonrepresentational works of art.

*Diversity of the Visual Arts*

3.4 Identify and describe objects of art from different parts of the world observed in visits to a museum or gallery (e.g., puppets, masks, containers).

3.5 Write about a work of art that reflects a student's own cultural background.

### **4.0 AESTHETIC VALUING**

#### **Responding to, Analyzing, and Making Judgments About Works**

in the Visual Arts

Students analyze, assess, and derive meaning from works of art, including their own, according to the elements of art, the principles of design, and aesthetic qualities.

*Derive Meaning*

4.1 Compare and contrast selected works of art and describe them, using appropriate vocabulary of art.

*Make Informed Judgments*

4.2 Identify successful and less successful compositional and expressive qualities of their own works of art and describe what might be done to improve them.

4.3 Select an artist's work and, using appropriate vocabulary of art, explain its successful compositional and communicative qualities.

**5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS**

Connecting and Applying What Is Learned in the Visual Arts to Other Art Forms and Subject Areas and to Careers

Students apply what they learn in the visual arts across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to the visual arts.

*Connections and Applications*

5.1 Describe how costumes contribute to the meaning of a dance.

5.2 Write a poem or story inspired by their own works of art.

*Visual Literacy*

5.3 Look at images in figurative works of art and predict what might happen next, telling what clues in the work support their ideas.

*Careers and Career-Related Skills*

5.4 Describe how artists (e.g., architects, book illustrators, muralists, industrial designers) have affected people's lives.

# Grade Four

Visual and Performing Arts: Visual Arts Content Standards.

## 1.0 ARTISTIC PERCEPTION

Processing, Analyzing, and Responding to Sensory Information  
Through the Language and Skills Unique to the Visual Arts

Students perceive and respond to works of art, objects in nature, events, and the environment. They also use the vocabulary of the visual arts to express their observations.

### *Develop Perceptual Skills and Visual Arts Vocabulary*

1.1 Perceive and describe contrast and emphasis in works of art and in the environment.

1.2 Describe how negative shapes/forms and positive shapes/forms are used in a chosen work of art.

1.3 Identify pairs of complementary colors (e.g., yellow/violet; red/green; orange/blue) and discuss how artists use them to communicate an idea or mood.

1.4 Describe the concept of proportion (in face, figure) as used in works of art.

### *Analyze Art Elements and Principles of Design*

1.5 Describe and analyze the elements of art (e.g., color, shape/form, line, texture, space, value), emphasizing form, as they are used in works of art and found in the environment.

## 2.0 CREATIVE EXPRESSION

Creating, Performing, and Participating in the Visual Arts

Students apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art.

### *Skills, Processes, Materials, and Tools*

2.1 Use shading (value) to transform a two-

dimensional shape into what appears to be a three-dimensional form (e.g., circle to sphere).

2.2 Use the conventions of facial and figure proportions in a figure study.

2.3 Use additive and subtractive processes in making simple sculptural forms.

2.4 Use fibers or other materials to create a simple weaving.

#### *Communication and Expression Through Original Works of Art*

2.5 Use accurate proportions to create an expressive portrait or a figure drawing or painting.

2.6 Use the interaction between positive and negative space expressively in a work of art.

2.7 Use contrast (light and dark) expressively in an original work of art.

2.8 Use complementary colors in an original composition to show contrast and emphasis.

### **3.0 HISTORICAL AND CULTURAL CONTEXT**

#### Understanding the Historical Contributions and Cultural Dimensions of the Visual Arts

Students analyze the role and development of the visual arts in past and present cultures throughout the world, noting human diversity as it relates to the visual arts and artists.

##### *Role and Development of the Visual Arts*

3.1 Describe how art plays a role in reflecting life (e.g., in photography, quilts, architecture).

##### *Diversity of the Visual Arts*

3.2 Identify and discuss the content of works of art in the past and present, focusing on the different cultures that have contributed to California's history and art heritage.

3.3 Research and describe the influence of religious groups on art and architecture, focusing primarily on buildings in California both past and present.

### **4.0 AESTHETIC VALUING**

#### Responding to, Analyzing, and Making Judgments About Works

in the Visual Arts

Students analyze, assess, and derive meaning from works of art, including their own, according to the elements of art, the principles of design, and aesthetic qualities.

*Derive Meaning*

4.1 Describe how using the language of the visual arts helps to clarify personal responses to works of art.

4.2 Identify and describe how a person's own cultural context influences individual responses to works of art.

4.3 Discuss how the subject and selection of media relate to the meaning or purpose of a work of art.

*Make Informed Judgments*

4.4 Identify and describe how various cultures define and value art differently.

4.5 Describe how the individual experiences of an artist may influence the development of specific works of art.

**5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS**

Connecting and Applying What Is Learned in the Visual Arts to Other Art Forms and Subject Areas and to Careers

Students apply what they learn in the visual arts across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to the visual arts.

*Connections and Applications*

5.1 Select a nonobjective painting, work in small groups to interpret it through dance/movement, and then write a paragraph reporting on the arts experience.

5.2 Identify through research twentieth-century artists who have incorporated symmetry as a part of their work and then create a work of art, using bilateral or radial symmetry.

*Visual Literacy*

5.3 Construct diagrams, maps, graphs, timelines,

and illustrations to communicate ideas or tell a story about a historical event.

*Careers and Career-Related Skills*

5.4 Read biographies and stories about artists and summarize the readings in short reports, telling how the artists mirrored or affected their time period or culture.

# Grade Five

Visual and Performing Arts: Visual Arts Content Standards.

## 1.0 ARTISTIC PERCEPTION

Processing, Analyzing, and Responding to Sensory Information  
Through the Language and Skills Unique to the Visual Arts

Students perceive and respond to works of art, objects in nature, events, and the environment. They also use the vocabulary of the visual arts to express their observations.

*Develop Perceptual Skills and Visual Arts  
Vocabulary*

1.1 Identify and describe the principles of design in visual compositions, emphasizing unity and harmony.

1.2 Identify and describe characteristics of representational, abstract, and nonrepresentational works of art.

*Analyze Art Elements and Principles of Design*

1.3 Use their knowledge of all the elements of art to describe similarities and differences in works of art and in the environment.

## 2.0 CREATIVE EXPRESSION

Creating, Performing, and Participating in the Visual Arts

Students apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art.

*Skills, Processes, Materials, and Tools*

2.1 Use one-point perspective to create the illusion of space.

2.2 Create gesture and contour observational drawings.

2.3 Demonstrate beginning skill in the manipulation of digital imagery (e.g., computer-generated art,



digital photography, or videography).

*Communication and Expression Through Original Works of Art*

2.4 Create an expressive abstract composition based on real objects.

2.5 Assemble a found object sculpture (as assemblage) or a mixed media two-dimensional composition that reflects unity and harmony and communicates a theme.

2.6 Use perspective in an original work of art to create a real or imaginary scene.

2.7 Communicate values, opinions, or personal insights through an original work of art.

### **3.0 HISTORICAL AND CULTURAL CONTEXT**

#### **Understanding the Historical Contributions and Cultural Dimensions of the Visual Arts**

Students analyze the role and development of the visual arts in past and present cultures throughout the world, noting human diversity as it relates to the visual arts and artists.

*Role and Development of the Visual Arts*

3.1 Describe how local and national art galleries and museums contribute to the conservation of art.

3.2 Identify and describe various fine, traditional, and folk arts from historical periods worldwide.

*Diversity of the Visual Arts*

3.3 Identify and compare works of art from various regions of the United States.

3.4 View selected works of art from a major culture and observe changes in materials and styles over a period of time.

### **4.0 AESTHETIC VALUING**

#### **Responding to, Analyzing, and Making Judgments About Works in the Visual Arts**

Students analyze, assess, and derive meaning from works of art, including their own, according to the elements of art, the principles of design, and aesthetic qualities.

*Derive Meaning*

4.1 Identify how selected principles of design are used in a work of art and how they affect personal responses to and evaluation of the work of art.

4.2 Compare the different purposes of a specific culture for creating art.

*Make Informed Judgments*

4.3 Develop and use specific criteria as individuals and in groups to assess works of art.

4.4 Assess their own works of art, using specific criteria, and describe what changes they would make for improvement.

**5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS**

Connecting and Applying What Is Learned in the Visual Arts to Other Art Forms and Subject Areas and to Careers

Students apply what they learn in the visual arts across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to the visual arts.

*Connections and Applications*

5.1 Use linear perspective to depict geometric objects in space.

*Visual Literacy*

5.2 Identify and design icons, logos, and other graphic devices as symbols for ideas and information.

*Careers and Career-Related Skills*

5.3 Research and report on what various types of artists (e.g., architects, designers, graphic artists, animators) produce and how their works play a role in our everyday environment.