



ARTS LESSONS IN THE CLASSROOM

A COMPREHENSIVE K-6 VISUAL ART CURRICULUM

Aligned with Washington State Arts Standards and Common Core in English Language Arts and Math

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WASHINGTON STATE ARTS COMMISSION





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ART LESSONS IN THE CLASSROOM

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ART LESSONS IN THE CLASSROOM

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ARTS EDUCATION FOR ALL

FIRST GRADE

1. Lines in Buildings
2. Lines in Balance
3. Observing and Describing Shapes
4. Shapes Within Shapes
5. Character in Three Dimensions
6. Rubbed Textures in Process-folio
7. Painted Textures in Process-folio
8. Making a Place: Look Here First!
9. Our Family
10. Lines in Radial Balance



FIRST GRADE LESSON ONE

LINES IN BUILDINGS

Description Of Project:

Students use vertical, horizontal, and diagonal lines to paint an image of a building.

Problem To Solve:

What kinds of lines represent objects and scenes?

Student Understanding:

Directional lines (vertical, horizontal, and diagonal) can represent shape and size of observed objects and scenes.

LEARNING TARGETS AND ASSESMENT CRITERIA

The Student:

LT: Identifies, shows, and finds three directions of lines.

AC: Names, "air-draws", and points out vertical, horizontal, and diagonal lines in art and local buildings.

LT: Makes three directions of lines in art.

AC: Uses vertical, horizontal, and diagonal lines in building contours and details in art.

LT: Uses the whole picture plane.

AC: Makes composition that fills page from edge to edge.

LT: Analyzes shape made by line and length of line.

AC: Points out triangles, rectangles and squares and identifies shortest and longest lines in own art.

EVIDENCE OF LEARNING

Art: Painting

Names, shows, and identifies vertical, horizontal, and diagonal lines in art and buildings

Uses vertical, horizontal, and diagonal lines in building contour/details

Fills page from edge to edge

Points out shapes and compares line length in own art

EXAMPLE



VOCABULARY

- *Diagonal*
- *Horizontal*
- *Vertical*
- *Watercolor*
- *Length*
- *Shape*

RESOURCES

Vanessa Helder, *Neighbors*, MAC;

Max Liebermann, *Dutch Courtyard*, Frye;

Pierre Auguste Renoir, *Monet Painting in his Garden*

ART MATERIALS

- **12"x18" or 18"x24" white construction paper**
- **watercolors**
- **1/4-3/4" paint brushes**
- **rulers**
- **paper towels**

FIRST GRADE LESSON ONE // LINES IN BUILDINGS

INSTRUCTIONAL STRATEGIES

TEACHER

STUDENT

Demonstrate air-drawing lines: vertical, horizontal, and diagonal.

Prompts: Remember that vertical is up and down; horizontal is across, back and forth; diagonal is from corner to corner of the room.

Think about the different directions you use when you write letters and numbers.

Air-draws along with teacher.

Guide students as they look at *Neighbors* by Vanessa Helder, *Dutch Courtyard* by Max Liebermann or *Monet Painting in his Garden* by Pierre Auguste Renoir, and asks students to find vertical, horizontal, and diagonal lines.

Identifies and points to three directions of lines.

Lead discussion on places vertical, horizontal, and diagonal lines can be found in buildings, all around us.

Identifies directions of lines in buildings: windows, doors, and roof.

Demonstrate painting the contour of a building using only vertical, horizontal, and/or diagonal lines.

Prompts: Make your building so big that it touches the edge of your paper.

Make your brushstrokes with your whole arm, so that your lines move from edge to edge, top to bottom, side to side.

Name the shapes you made with vertical, horizontal and diagonal lines.

Observes teacher demonstration. Student makes building contour, and reflects on attributes of shapes created with directional line.

Demonstrate using only vertical, horizontal, and/or diagonal lines to add building details (doors, windows, etc.).

Prompts: Every time you make a line for your building, make sure that it is either a vertical, horizontal, and/or diagonal line. Some of your lines may be short, while others are very long.

Think about unusual places in a building where you might find lines: siding, bricks, roof shingles, stairs, railings, etc.)

Name the kind of shapes you made for details: how many sides do they have?

Makes building details with only vertical, horizontal, and diagonal lines.

FIRST GRADE LESSON ONE // LINES IN BUILDINGS

SKILLS AND TECHNIQUES



Have students fill the entire paper with images.

ART STUDIO TIP

Encourage awareness of brush size and brush sharing.

LESSON EXPANSION

Students look at the view outside a classroom window and find vertical, horizontal, and diagonal lines, then create a drawing of what is observed.

EVERYDAY CONNECTIONS

buildings, machines

LEARNING STANDARDS

Visual Art

- 1.1a Engage collaboratively in exploration and imaginative play with materials.
- 2.1a Explore uses of materials and tools to create works of art or design.
- 2.2a Demonstrate safe and proper procedures for using materials, tools, and equipment while making art.
- 2.3a Identify and classify uses of everyday objects through drawings, diagrams, sculptures, or other visual means.
- 3a Use art vocabulary to describe choices while creating art.
- 7.2a Compare images that represent the same subject.
- 11a Understand that people from different places and times have made art for a variety of reasons.

Common Core Math

- 1.MD.A.1 Order three objects by length; compare the lengths of two objects indirectly by using a third object.
- 1.GA.1 Distinguish between defining attributes versus non-defining attributes; build and draw shapes to possess defining attributes.

FIRST GRADE LESSON ONE // LINES IN BUILDINGS

ASSESSMENT CHECKLIST

LEARNING TARGET	ASSESSMENT CRITERIA
The student identifies, shows, and finds three directions of lines.	Names, "air-draws", and points out vertical, horizontal, and diagonal lines in art and local buildings.
The student makes three directions of lines in art.	Uses vertical, horizontal, and diagonal lines in building contours and details in art.
The student uses the whole picture plane.	Makes composition that fills pages from edge to edge.
The student analyzes shapes made by line and length of line.	Points out triangles, rectangles, and squares and identifies shortest and longest lines in own art.

STUDENT	NAMES AND IDENTIFIES LINES	USES LINES IN OWN ART	FILLS PAGE FROM EDGE TO EDGE	IDENTIFIES SHAPES AND LINES BY LENGTH IN OWN ART	TOTAL POINTS

FIRST GRADE LESSON TWO

LINES IN BALANCE

Description Of Project:

Students create a balanced collage with vertical and horizontal lines made with textiles (string, cord, ribbon).

Problem To Solve:

How do artists use horizontal and vertical lines?

Student Understanding:

Balancing and spacing horizontal and vertical lines creates lines and balance in art.

LEARNING TARGETS AND ASSESMENT CRITERIA

The Student:

LT: Identifies horizontal and vertical lines.

AC: Shows horizontal and vertical lines in public art.

LT: Balances two directions of lines.

AC: Uses equal amount of horizontal and vertical lines in collage.

LT: Measures and balances lines to compositional space.

AC: Cuts lengths of line that fit edge to edge; balances horizontal and vertical lines with spacing between each line.

EVIDENCE OF LEARNING

Art: Collage

Shows horizontal and vertical lines

Balances equal number of horizontal and vertical lines in textiles

Measures and cuts lengths of line that fit edge to edge

Balances horizontal and vertical lines with spacing between each line

EXAMPLE



VOCABULARY

- **Balance**
- **Collage**
- **Horizontal**
- **Line Direction**
- **Space**
- **Textile**
- **Vertical**
- **Equal**
- **Measurement**

RESOURCES

Pam Beyette, Impressions in Time, Adorned Cornice Fragment, Public Safety Building lobby, Redmond, WA;

Akan people, Kente Cloth, SAM

ART MATERIALS

- **8x8" tagboard**
- **Precut to lengths greater than tagboard - ribbon, yarn, cord, string, raffia**
- **Glue sticks**
- **Pencils or popsicle sticks**
- **Baby wipes**

FIRST GRADE LESSON TWO // LINES IN BALANCE

INSTRUCTIONAL STRATEGIES

TEACHER

STUDENT

Show Pam Beyette sculpture, *Impression in Time, Adorned Cornice Fragment* and asks students to find examples of vertical and horizontal lines.

Prompts: Can you tell me what type of materials the artist used in this art? Can you find vertical and horizontal lines in this art?

Identifies media/materials and finds vertical and horizontal lines.

Demonstrate selecting textile materials for collage

Prompts: Think about the textures and colors you will want to use in your collage.

Observes and describes textures the teacher selected.

Demonstrate selecting, measuring, and placing the textile materials for the horizontal lines of the composition.

Prompts: You will need equal numbers of ribbons for horizontal lines and vertical lines: choose up to 6 for lines in each direction. What is your total number of ribbons (even number)?

Compare the lengths of the textiles (ribbon) you selected to the length of your mat board. Are they shorter or longer?

Make sure they reach edge to edge or are longer so that you can cut your string/cord to be just the right length to reach tightly from one side to the other. Measure and cut at least three horizontal lines. Measure twice! Cut once!

Demonstrate drawing a horizontal line with glue from left edge to right edge, staying as level as possible.

Prompts: Stretch the string/cord out and press it from one end to the other into your horizontal glue line. And do it again.

Selects, measures (through comparing textile lengths to mat board) and glues horizontal textile materials.

Demonstrate selecting, measuring, and placing an equal number of textile materials for vertical lines in composition.

Prompts: Compare the lengths of the textiles (ribbon) you selected to the length of your mat board. Are they shorter or longer?

Make sure they reach edge to edge or are longer so that you can cut your string/cord to be just the right length to reach tightly from top to bottom. Measure and cut the same number of vertical lines as horizontal lines. What will your total number of lines be? Measure twice! Cut once!

Demonstrate placing vertical lines from top to bottom.

Prompts: Balance the horizontal and vertical lines by making about the same amount of space between each line.

Selects, measures (through comparing textile lengths to mat board) and glues vertical textile materials.

FIRST GRADE LESSON TWO // LINES IN BALANCE

SKILLS AND TECHNIQUES



Ribbons placed in an even g

ART STUDIO TIP

Provide shared box of precut textiles at tables.

Use a range of mat board sizes (approx. 8x8").

A pencil or popsicle stick can be used to press textiles into lines of glue.

LESSON EXPANSION

Using SAM's *Kente Cloth*, students look at the lines in this cultural reference.

Use a finger loom to show horizontal and vertical lines in a simple weaving.

EVERYDAY CONNECTIONS

Textiles

LEARNING STANDARDS

Visual Art

- 1.1.a Engage collaboratively in exploration and imaginative play with materials.
- 1.2.a Use observation and investigation in preparation for making a work of art.
- 2.1.a Explore uses of materials and tools to create works of art or design.
- 3.a Use art vocabulary to describe choices while creating art.
- 7.1.a Select and describe works of art that illustrate daily life experiences of one's self and others.
- 11.a Understand that people from different places and times have made art for a variety of reasons.

Common Core Math

- 1.OA.C.6. Add and subtract within 20, demonstrating fluency for addition and subtraction within 10.
- 1.MD.A.1. Order three objects by length; compare the lengths of two objects indirectly by using a third object.

FIRST GRADE LESSON TWO // LINES IN BALANCE

ASSESSMENT CHECKLIST

LEARNING TARGET

ASSESSMENT CRITERIA

Identifies horizontal and vertical lines.

Balances two directions of lines.

Measures and balances lines to compositional space.

Shows horizontal and vertical lines in public art.

Uses equal amount of horizontal and vertical lines in collage.

Cuts lengths of line that fit edge to edge; balances horizontal and vertical lines with spacing between each line.

STUDENT	NAMES AND SHOWS LINES	EQUAL VERTICAL AND HORIZONTAL LINES	EQUAL SPACE BETWEEN LINES	MEASURE AND CUT TEXTILES TO FILL PAGE	TOTAL

FIRST GRADE LESSON THREE

OBSERVING AND DESCRIBING SHAPES

Description Of Project:

Students observe and draw natural objects in a sketch journal.

Problem To Solve:

How does an artist show and tell about a natural object?

Student Understanding:

Use of thick and thin lines to create organic shapes, along with keen observation, helps an artist to draw natural objects.

LEARNING TARGETS AND ASSESMENT CRITERIA

The Student:

LT: Describes natural objects.

AC: Orally describes shape, line, and/or texture of natural objects.

LT: Uses shape to describe natural objects.

AC: Uses organic shapes that reflect observed objects.

LT: Uses more than one type of line to describe a natural object.

AC: Uses thick and thin lines in visual description.

EVIDENCE OF LEARNING

Art: Sketchbook drawings

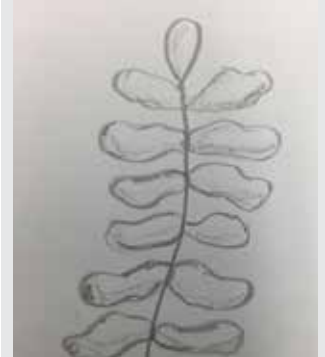
Orally describes organic/biomorphic attributes of natural objects

Uses organic shapes that reflect observed objects

Uses thick and thin lines to describe a natural object

EXAMPLE

Uses organic shapes that reflect observed objects.



VOCABULARY

- **Describe**
- **Line, Thick, and Thin**
- **Observation**
- **Organic Shape**

RESOURCES

Michael Brophy, *Entrance*, 4Culture;

Karen Yurkovich, *Seeing*, 4Culture

Abraham van Beyeren, *Still Life, Lobster and Jug*

ART MATERIALS

- **4B graphite pencils**
- **white drawing paper/ sketchbook**
- **natural objects: shells, bones, pine cones, leaves, rocks**

FIRST GRADE LESSON THREE // OBSERVING AND DESCRIBING SHAPES

INSTRUCTIONAL STRATEGIES

TEACHER	STUDENT
<p>Introduce objects from nature (shells, leaves, bones) and lead students in finding description words for organic shapes.</p> <p>Prompts: Find a word you might use to describe the shape of this object (round, curved, oval, jagged).</p>	<p>Names and describes shapes of objects from nature.</p>
<p>Demonstrate making thick and thin lines.</p>	<p>Makes thick and thin lines in sketchbook.</p>
<p>Demonstrate observing the shape of a natural object and using thick and thin lines to draw what is observed.</p> <p>Prompts: Use your eyes to follow the outside edge of the object. Air-draw (tracing in the air) the outside edge of the object. Now, keeping your eyes on the object, draw it on paper. Trust your eyes to guide your hand! Use thick lines for lines that stand out and thin lines for the 'quiet' lines.</p>	<p>Observes and draws three different organic/natural objects.</p>
<p>Brainstorm with students for descriptive words for natural objects.</p> <p>Prompts: Lets make a list on the board of all of the words that can tell us about the objects we are studying.</p>	<p>Selects words to describe natural objects they have drawn.</p>
<p>Ask students to share their drawings (visual) and words (oral).</p> <p>Prompts: Describe the object you looked at and drew. Is it smooth, bumpy, rough?</p> <p>Where did you use curvy lines to show the shapes you see?</p> <p>Where did you see and draw thin lines? What about thick lines?</p>	<p>Participate in assessments with visual and oral responses.</p>
<p>Lead students in looking at <i>Entrance</i> by Michael Brophy, <i>Seeing</i> by Karen Yurkovich, <i>Still Life, Lobster and Jug</i> by Abraham van Beyeren and finding the shapes of the different objects.</p>	<p>Describes shapes and lines seen in art.</p>

FIRST GRADE LESSON THREE // OBSERVING AND DESCRIBING SHAPES

SKILLS AND TECHNIQUES



A variety of object textures help students utilize different drawing motions.

LEARNING STANDARDS

Visual Art

- 1.2.a Use observation and investigation in preparation for making a work of art.
- 2.3.a Identify and classify uses of everyday objects through drawings, diagrams, sculptures, or other visual means.
- 3.a Use art vocabulary to describe choices while creating art.
- 5.a Ask and answer questions such as where, when, why, and how artwork should be prepared for presentation or preservation.
- 7.1.a Select and describe works of art that illustrate daily life experiences of one's self and others.
- 7.2.a Compare images that represent the same subject.
- 8.a Interpret art by categorizing subject matter and identifying the characteristics of form.

Common Core ELA

- 1.L.5.c. Identify real-life connections between words and their use.
- 1.SL.4. Describe people, places, things and events with relevant details, expressing ideas and feelings clearly.

ART STUDIO TIP

Each table should have five distinct natural objects, or at least as many objects as there are students per table.

LESSON EXPANSION

Guide students as they draw geometric objects (toys, tools, books) in their sketchbooks. Guide students to describe objects verbally and record responses.

EVERYDAY CONNECTIONS

household objects, objects in nature

FIRST GRADE LESSON THREE // OBSERVING AND DESCRIBING SHAPES

ASSESSMENT CHECKLIST

LEARNING TARGET	ASSESSMENT CRITERIA
Describe natural objects from nature.	Verbally describes shape, line, and/or texture of natural objects.
Uses shape to describe natural objects.	Uses organic shapes that reflect observed objects.
Uses more than one type of line to describe a natural object.	Uses thick and thin lines in visual description.

STUDENT	VERBALLY DESCRIBE SHAPE, LINE, OR TEXTURE	USES ORGANIC SHAPES THAT REFLECT OBJECT	USES THICK AND THIN LINES TO DESCRIBE A NATURAL OBJECT	TOTAL

FIRST GRADE LESSON FOUR

SHAPES WITHIN SHAPES

Description Of Project:

Students create a drawing of a shape within a shape.

Problem To Solve:

How can use of shapes add more information in art?

Student Understanding:

Placing a shape within a shape can add greater meaning to art.

LEARNING TARGETS AND ASSESMENT CRITERIA

The Student:

LT: Identifies shapes in art.

AC: Names and/or points to geometric and organic shapes.

LT: Makes an organic shape.

AC: Makes a shape with random, curving closed edge.

LT: Makes and composes geometric shapes.

AC: Draws and combines squares, rectangles, and triangles.

EVIDENCE OF LEARNING

Art: Oil pastel drawing

Identifies geometric and organic shapes

Makes an organic shape with random, curving closed edge

Makes and composes geometric shapes

EXAMPLE



VOCABULARY

- **Geometric Shape**
- **Organic Shape**

RESOURCES

Claire Cowie, *Three Floating Villages*, 4Culture;

Rene Magritte, *The Surprise Answer*

ART MATERIALS

- **12"x18" charcoal paper or black construction paper**
- **oil pastels**

FIRST GRADE LESSON FOUR // SHAPES WITHIN SHAPES

INSTRUCTIONAL STRATEGIES

TEACHER

STUDENT

Introduce or review geometric and organic shapes by looking at *Three Floating Villages* by Claire Cowie or *The Surprise Answer* by Rene Magritte, and leading the students to identify the two different categories of shapes. Leads discussion finding organic and geometric shapes.

Prompts: What kind of shapes are found in buildings (geometric shapes)?

What kinds of shapes do we see in nature that have curvy random edges that we don't have names for (organic shapes)? Mud puddles?

How has the artist combined shapes in surprising ways? What do you see that is so unexpected that it engages your imagination?

Identifies and names both geometric and organic shapes. Imagines what made this opening? Imagines the kinds of pathways behind this opening.

Demonstrate pouring a small spoonful of water onto the center of a black piece of paper and drawing around the shape with oil pastel to create an organic shape. Let dry for a few minutes.

Prompts: What kind of shape did you create (organic)?

Makes an organic shape around water.

Demonstrate drawing and combining geometric shapes for a building around the organic shape.

Prompts: What kind of building could you build around your organic shape?

What kind of geometric shapes can you combine that will help you to make your building (square, rectangle, triangle)?

Use any colors you would like to work in with oil pastels.

Now you have an opening in your building.

Places a combination of geometric shapes for a building around organic shape.

Lead discussions on imagining who or what put the villages on clouds or made the opening in the building seen in *Three Floating Villages* and *The Surprise Answer*.

Participates in discussion on the creative process.

FIRST GRADE LESSON FOUR // SHAPES WITHIN SHAPES

SKILLS AND TECHNIQUES



Build the organic shape before adding the geometric housing.



Doing several passes of the oil pastels creates a richer color.

ART STUDIO TIP

The student 'houses' the organic shape within a whole building.

LESSON EXPANSION

Draw a geometric building or passageway in or on a natural object (tree, rock, mountain).

EVERYDAY CONNECTIONS

passageways

LEARNING STANDARDS

Visual Art

1.1a Engage collaboratively in exploration and imaginative play with materials.

2.1a Explore uses of materials and tools to create works of art or design.

2.3a Identify and classify uses of everyday objects through drawings, diagrams, sculptures, or other visual means.

3.a Use art vocabulary to describe choices while creating art.

8.a Interpret art by categorizing subject matter and identifying the characteristics of form.

Common Core Math

1.GA.1.Distinguish between defining attributes versus non-defining attributes; build or draw shapes to possess defining attributes.

Common Core ELA

1.SL.2. Ask and answer questions about key details in a text read aloud or information presented verbally or through other media.

FIRST GRADE LESSON FOUR // SHAPES WITHIN SHAPES

ASSESSMENT CHECKLIST

LEARNING TARGET	ASSESSMENT CRITERIA
The student identifies shapes in art.	Names and/or points to geometric and organic shapes.
The student makes an organic shape.	Makes a shape with random, curving closed edges.
The student makes and composes geometric shapes.	Draws and combines squares, rectangles, and/or triangles.

STUDENT	IDENTIFIES GEOMETRIC AND ORGANIC SHAPES	DRAWS ORGANIC SHAPES WITH RANDOM, CURVING, CLOSED EDGES	DRAWS AND COMBINES GEOMETRIC SHAPES	TOTAL POINTS

FIRST GRADE LESSON FIVE

CHARACTER IN THREE-DIMENSIONS

Description Of Project:

Teach in multiple sessions.

Students model (clay technique: pinch and poke) a 3-dimensional character.

Problem To Solve:

How can figures show different characteristics?

Student Understanding:

Shaping the head and body and adding character attributes gives characters individuality.

LEARNING TARGETS AND ASSESMENT CRITERIA

The Student:

LT: Creates a character in 3-dimensions.

AC: Makes a clay figure that stands upright and is not flat.

LT: Creates character attributes.

AC: Pinches a head and body, and pokes facial features.

LT: Adds character details.

AC: Adds more information with line and color to figure.

EVIDENCE OF LEARNING

Art: Clay Figures

Makes character in 3-dimensions (not flat)

Pinches a head

Pinches a body

Pokes facial features

Adds character details with line and color to figure

EXAMPLE



VOCABULARY

- *2-dimensions*
- *3-dimensions*
- *Cylinder*
- *Detail*
- *Expression*
- *Figure*
- *Sculpture*
- *Character*

RESOURCES

Patti Warashina, Yellow Satyr, MAC;

Silent Sounds, 4Culture;

Yoruba Peoples, Royal Twin

ART MATERIALS

- *white Model Magic® one package per student or a baseball-sized chunk*
- *pencils*
- *black fine-tipped sharpies*
- *watercolor markers*
- *2D and 3D objects for comparison*

FIRST GRADE LESSON FIVE // CHARACTER IN THREE-DIMENSIONS

INSTRUCTIONAL STRATEGIES

TEACHER

STUDENT

You may elect to have students create a specific character from a story, instead of inventing a character.

Introduce *Yellow Satyr* and *Silent Sounds* by Patti Warashina or artwork by Yoruba Peoples, *Royal Twin*.

Prompts: What do we know about the figure in the art by looking at her/him? What clues can you find about who he is (head, body, expression)? What do we call this kind of art (sculpture)? What is different about this sculpture in comparison to other art (3-dimensions: not-flat)? Touch this three-dimensional figure (teacher-supplied), touch this photograph. How are they different?

Describes the shape of head, body, and the expression on the face of the figure. Compares attributes of 2-D versus 3-D objects.

Model rolling a segment of Model Magic into a cylinder or 'log' form. Model pinching in the neck area to form a distinct head and body (no arms and legs necessary—note *Yellow Satyr*).

Prompts: Make sure your figure is stable and can stand up. Sculpture can be viewed from different directions: look at your sculpture from the sides and the top.

Observes and applies pinching clay technique: makes sure that sculpture figure can stand upright.

Demonstrate poking using both ends of a pencil to create specific facial features. Gather and air-dry sculpture overnight.

Observes and applies poking clay technique to create features.

Present fine-tipped black sharpies and a range of water- color markers in different sizes and colors and encourage the students to use lines to add more character details.

Prompts:

What more can you tell about your figure's character? What is the expression?

What does the hair look like?

What type of clothes/jewelry does s/he have?

What color are the clothes?

Draws to add character details.

FIRST GRADE LESSON FIVE // CHARACTER IN THREE-DIMENSIONS

SKILLS AND TECHNIQUES



Pinching



Poking

ART STUDIO TIP

Pinching to create head and body and poking to create facial features is essential to this lesson.

LESSON EXPANSION

Using the sculpture *Wildlife*, by Tom Otterness (ArtsWA), discuss the shape of the head and body of the figure, and the expression of the figure.

Use descriptive words about the details the artist used to tell more about this figure.

EVERYDAY CONNECTIONS

human figures and animals

LEARNING STANDARDS

Visual Art

1.1.a Engage collaboratively in exploration and imaginative play with materials.

2.1.a Explore uses of materials and tools to create works of art or design.

7.1.a Select and describe works of art that illustrate daily life experiences of one's self and others.

7.2.a Compare images that represent the same subject.

8.a Interpret art by categorizing subject matter and identifying the characteristics of form.

Common Core Math

1.G.A.2. Distinguish between defining attributes versus non-defining attributes; build and draw shapes to possess defining attributes.

Common Core ELA

1.RL.3. Describe characters, settings, and major events in a story using key details.

FIRST GRADE LESSON FIVE // CHARACTER IN THREE-DIMENSIONS

ASSESSMENT CHECKLIST

LEARNING TARGET	ASSESSMENT CRITERIA
Creates a character in 3-dimensions.	Makes a clay figure that is upright and not flat.
Creates character attributes.	Pinches a head and body, and pokes facial features.
Adds character details.	Adds more information with line and color to figure.

STUDENT	MAKES FIGURE IN 3D THAT IS UPRIGHT	PINCHES A HEAD	PINCHES A BODY	POKES FACIAL FEATURES	ADDS MORE INFO WITH LINE/COLOR	TOTAL POINTS

FIRST GRADE LESSON SIX

RUBBED TEXTURES IN PROCESS-FOLIO

Description Of Project:

Students investigate texture in the environment through first-hand encounter (touch) and making rubbings.

first of three lessons

(2nd: Painted Textures in Processfolio; 3rd: Look Here First)

Problem To Solve:

How does an artist represent surface?

Student Understanding:

Use of lines and patterns created from rubbings can represent different textural surfaces.

LEARNING TARGETS AND ASSESMENT CRITERIA

The Student:

LT: Recognizes a variety of textures.

AC: Makes rubbings of multiple textural surfaces.

LT: Describes textural surface.

AC: Uses descriptive words with visual references.

EVIDENCE OF LEARNING

Art: Rubbing series

Recognizes and makes rubbings of multiple textural surfaces

Uses descriptive words with visual references

EXAMPLE



VOCABULARY

- Rough
- Smooth
- Surfaces
- Textures
- Adjectives

RESOURCES

Skokomish, *Storage Basket*, SAM;

Gloria Vernstein, *Walk to the Mountain*, 4Culture;

Abraham van Veyeren, *Still Life, Lobster and Jug*

ART MATERIALS

- colored crayons (peeled)
-or- color crayon blocks
- 8 1/2 x 14" copy paper
- 18 x 24" tagboard for process folio, folded in half and stapled to make envelope

FIRST GRADE LESSON SIX // RUBBED TEXTURES IN PROCESS-FOLIO

INSTRUCTIONAL STRATEGIES

TEACHER

STUDENT

Introduce *Walk to the Mountain* by Gloria Bernstein, Skokomish *Basket* or *Still Life, Lobster and Jug* by Abraham van Beyeren. Guide identification of textures in art. Guide students on an out-of-doors field trip (or school building field trip if raining). Demonstrate making rubbings of different surfaces in the school or natural environment with crayon blocks or peeled crayons.

Prompts: If you could touch places on the art, what would they feel like?

Imagine the kind of rubbing you will get just before you rub.

Then look at the actual rubbing and see if it is the same as you imagined it would be.

Guide students back to the classroom and leads student in brainstorming for words that go in the "texture" category. Lead discussion on the variety of textures they gathered on their field trip.

Prompts: Think of words to describe textures...soft, bumpy, rough, smooth, scratchy. Is red a texture, is a triangle a texture? Make sure your word is in the "texture" category. Choose adjectives to describe how two of your textures feel.

Compare two textures. How are they the same? How are they different? Can you guess where this classmate did this rubbing? How do you know? What qualities of the surface gave it its texture?

Lead student to establish a process-folio.

Prompts: A process-folio is a place where you keep record of many ideas, experiments, practice drawings, and work you may want to see again or use in future art. We will be using our rubbings in another work of art later on.

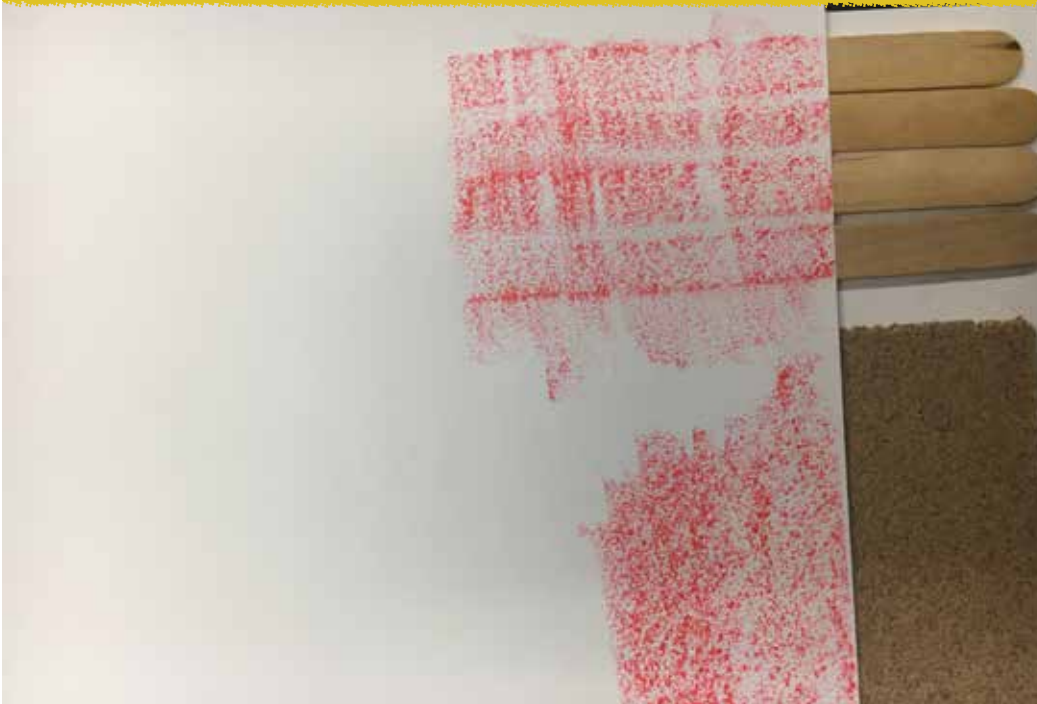
Identifies textures in art. Observes teacher demonstration and makes rubbings of at least five different surfaces.

Shows own work and guesses the source of classmates' art rubbings.

Establishes a process-folio.

FIRST GRADE LESSON SIX // RUBBED TEXTURES IN PROCESS-FOLIO

SKILLS AND TECHNIQUES



Move the rubbing crayon in the same direction each pass for best results.

ART STUDIO TIP

Scout out an area where students will have the broadest sources for textures.

Demonstrate anchoring the paper with the non-rubbing hand, and rubbing in one direction.

Have students practice making rubbings of small flat objects like leaves, feathers, or coins.

LESSON EXPANSION

Using textural papers and textiles (corrugated paper, wallpaper scraps, burlap), guide the students to make a collage.

Once dry, make a rubbing.

EVERYDAY CONNECTIONS

natural and human-made surfaces

LEARNING STANDARDS

Visual Art

- 1.1.a Engage collaboratively in exploration and imaginative play with materials.
- 2.1.a Explore uses of materials and tools to create works of art or design.
- 2.2.a Demonstrate safe and proper procedures for using materials, tools, and equipment while making art.
- 3.a Use art vocabulary to describe choices while creating in art.
- 5.a Ask and answer questions such as where, when, why, and how artwork should be prepared for presentation or preservation.
- 9.a Classify artwork based on different reasons for preferences.

Common Core ELA

- 1.SL.4. Describe people, places, things and events with relevant details, expressing ideas and feelings clearly.
- 1.L.1.f. Use frequently occurring adjectives.
- 1.L.5.a. Sort words into categories to gain a sense of the concepts the categories represent.
- 1.L.5.c. Identify real-life connections between words and their use.

FIRST GRADE LESSON SIX // RUBBED TEXTURES IN PROCESS-FOLIO

ASSESSMENT CHECKLIST

LEARNING TARGET	ASSESSMENT CRITERIA
Recognizes a variety of textures.	Makes rubbings of multiple textural surfaces.
Describes a textural surface.	Uses descriptive words with visual references.

STUDENT	MAKES RUBBINGS OF MULTIPLE TEXTURAL SURFACES	USES DESCRIPTIVE WORDS WITH VISUAL REFERENCES	TOTAL POINTS

FIRST GRADE LESSON SEVEN

PAINTED TEXTURES IN PROCESS-FOLIO

Description Of Project:

Students mix primary colors to make secondary colors and create brush effects.

second of three lessons

(1st: *Rubbed Textures in Process-folio*; 3rd: *Look Here First*)

Problem To Solve:

How does the artist make secondary colors and textures when painting?

Student Understanding:

Mixing primary colors makes secondary colors. Making dabs and strokes with a paintbrush creates a variety of surface textures in paint.

LEARNING TARGETS AND ASSESMENT CRITERIA

The Student:

LT: Recognizes and makes secondary colors.

AC: Names and makes orange, green, and violet.

LT: Uses at least two distinct paint marks to fill the page. H

C: Makes dabs and strokes with a paintbrush.

LT: Cares for paintbrushes and art studio.

AC: Cleans brush between colors, washes, shapes, and stores brush (handle laying down or standing up), and empties water containers.

EVIDENCE OF LEARNING

Art: Painting

Recognizes and makes orange, green and violet

Makes dabs and strokes to fill the page

Cleans brush between colors

Washes, shapes, and stores brush

Empties water containers

EXAMPLE



VOCABULARY

- Dabs
- Palette
- Primary Colors
- Secondary Colors
- Strokes

RESOURCES

Michael Brophy, *Entrance*,
4Culture;

Rick Bartow, *Crow Story*
4Culture;

Diego Rivera, *Mother's
Helper*

ART MATERIALS

- 9 x 12" paper (3 each)
- white construction paper
- tempera or watercolor paint in primary colors
- 1/4-3/4" round and flat paint brushes
- color wheel

FIRST GRADE LESSON SEVEN // PAINTED TEXTURES IN PROCESS-FOLIO

INSTRUCTIONAL STRATEGIES

TEACHER	STUDENT
<p>Guide students to name the colors found in Michael Brophy's painting, <i>Entrance and Crow Story</i> by Rick Bartow or Diego Rivera's <i>Mother's Helper</i>.</p>	<p>Names primary and secondary colors in Diego Rivera's <i>Mother's Helper</i>.</p>
<p>Direct students to find different textural qualities in the painting <i>Entrance, Crow Story</i> or <i>Mother's Helper</i>.</p> <p>Prompts: What areas of the painting look smooth? Soft? Bumpy? How did the artist create these different textures?</p>	<p>Describes textural qualities of painting.</p>
<p>Demonstrate how to hold a brush.</p> <p>Prompts: Hold your brush just above the metal band in a balanced, relaxed way.</p>	<p>Observes teacher demonstration.</p>
<p>Demonstrate mixing two primary colors to make a secondary color. Mix 3 combinations to make orange, green, and violet</p> <p>Prompts for color wheel: What colors will you need to make orange (green, violet)? Look for the secondary color's neighbors on either side of the color wheel.</p> <p>Prompts for mixing: Dip your paintbrush in the color you need for mixing and move the color to your palette. Rinse and dry your brush (swish, swish, swish, pat, pat, pat) in water and on a paper towel. Now move the other primary color you need to mix a secondary color onto your palette and swirl them together. Start again with two different primary colors.</p>	<p>Mixes secondary colors.</p>
<p>Demonstrates making dabs and strokes using a small and a large brush to create texture in one color per page, and fill the picture plane.</p> <p>Prompts: Brushes are tools that can make distinct marks. A dab is made with an up and down movement and a stroke is made by gently moving your brush across the paper.</p>	<p>Practices two different types of paint marks: dabs and strokes. Paints many dabs and many strokes for each color. Fills each paper with dabs and strokes.</p>
<p>Remind students to clean their brush between colors. Remind students to never stand their brush head down in the water but only place their paintbrush on its side or standing up with bristles shaped.</p>	<p>Cares for paintbrush and cleans up according to instructions.</p>
<p>Guide recall and reflection on color mixing and painting process.</p> <p>Prompts: What did you notice when you mixed colors? How did you mix colors to match the color wheel? Show the movement and describe the brushes you used to create different dabs and strokes.</p>	<p>Student recalls and reflects on creative process.</p>

FIRST GRADE LESSON SEVEN // PAINTED TEXTURES IN PROCESS-FOLIO

SKILLS AND TECHNIQUES



Dabs and strokes



Show examples of color mixing.

ART STUDIO TIP

Help students hold their brush above the metal band at a comfortable balance point.

Present paint by squeezing a quarter-sized dab of paint in each primary color on a plastic tray for every two students.

Give each student a small plastic tray to mix paints and every two a stable water-container. Regularly change water.

LESSON EXPANSION

Students experiment with combining alternative tools with paintbrushes for even more textural effects: sponges, foam brushes, sticks.

EVERYDAY CONNECTIONS

secondary colors in the home and natural environment

LEARNING STANDARDS

Visual Art

1.1.a Engage collaboratively in exploration and imaginative play with materials.

2.1.a Explore uses of materials and tools to create works of art or design.

2.2.a Demonstrate safe and proper procedures for using materials, tools, and equipment while making art.

Common Core ELA

1.W.8. With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.

1.SL.4. Describe people, places, things and events with relevant details, expressing ideas and feelings clearly.

FIRST GRADE LESSON SEVEN // PAINTED TEXTURES IN PROCESS-FOLIO

ASSESSMENT CHECKLIST

LEARNING TARGET	ASSESSMENT CRITERIA
Recognizes and makes secondary colors.	Names and makes orange, green, and violet.
Uses at least two distinct paint marks to fill the page.	Makes dabs and strokes with a paintbrush.
Cares for paintbrushes and art studio.	Cleans brush between colors, washes, shapes, and stores brush (handle laying down or standing up), and empties water containers.

STUDENT	RECOGNIZE AND MAKE ORANGE	RECOGNIZE AND MAKE GREEN	RECOGNIZE AND MAKE VIOLET	DABS AND STROKES	CLEANS BRUSH BETWEEN COLORS	WASHES, SHAPES, AND STORES BRUSH	TOTAL POINTS

FIRST GRADE LESSON EIGHT

MAKING A PLACE: LOOK HERE FIRST!

Description Of Project:

Students construct a collage of a place from paintings and rubbings.

third of three lessons

(1st: Rubbed Textures in Process-folio; 2nd: Painted Textures in Process-folio).

Problem To Solve:

How does an artist guide the viewer to the most important part of the art?

Student Understanding:

Creating one dominant object by size can direct the viewer's eye to the most important part of the art.

LEARNING TARGETS AND ASSESMENT CRITERIA

The Student:

LT: Identifies dominant elements in art.

AC: Names the element with the largest size.

LT: Selects textural papers for a setting.

AC: Selects specific textures for specific parts of a landscape.

LT: Makes a dominant element in composition.

AC: Creates one large element for composition.

LT: Uses cutting techniques.

AC: Opens blade fully and turns paper to cut.

LT: Uses gluing techniques.

AC: Attaches collage pieces securely to background.

EVIDENCE OF LEARNING

Art: Collage

Identifies the element with the largest size in a painting

Select specific textures for specific parts of a setting

Creates one dominant element in large size

Cuts with blade open fully and turns paper to cut

Glues securely by applying glue to back of collage pieces

EXAMPLE



VOCABULARY

- **Background**
- **Collage**
- **Composition**
- **Dominance**
- **Landscape**
- **Setting**

RESOURCES

Nicolai Dubovskoi, Seascape with Figures, Frye;

Franz Xaver Hoch, Landscape with Church Towers, Frye;

Pierre Bonnard, The Rose Road

Story with an outdoor landscape setting

ART MATERIALS

- **8 1/2 x 11" color card stock or trimmed color file folders**
- **printed papers and texture rubbings from process-folio**
- **glue sticks**
- **scissors**

FIRST GRADE LESSON EIGHT // MAKING A PLACE: LOOK HERE FIRST!

INSTRUCTIONAL STRATEGIES

TEACHER

STUDENT

Introduce Nicolai Dubovskoi's *Seascape with Figures*, Franz Xaver Hoch's *Landscape with Church Towers*, or Pierre Bonnard's *The Rose Road* and ask students to identify the largest object in the painting.

Prompts: What is the first thing you see in this place (road, tree)? Why did you look there first (largest space in one distinct texture)?

Identifies and describes the most dominant part of the settings shown in art.

Point out textural qualities of parts in the landscape and introduce the word "landscape". Brainstorm possible parts of a landscape or setting.

Lists parts of a landscape (mountains, fields, trees, shrubberies, rocks).

Read and ask students to visualize setting of a story (teacher's choice) with outdoor landscape setting elements. Demonstrate making selections for showing specific elements in that landscape.

Prompts: I'm looking for different parts for my landscape setting. I want the tree to be dominant, (where you look first), in my landscape. I need to make it big and I'm looking for color and texture for a tree. What do I have in my process-folio that might work?

Selects three to five pieces of painted and rubbed textures for their place. Selects three to five of own rubbed and painted papers for their 'place' collage.

Repeat with another part of the landscape.

Address sharing painted and rubbing papers between students.

Students select one paper to share with others.

Demonstrate cutting basic shapes for elements in a landscape setting with scissors.

Prompts: Open your scissors fully, then turn the paper, not the scissors, as you cut. Decide what shape the dominant, biggest part of your collage will be before you cut, then draw with your scissors! Make large shapes. Don't forget to make some small elements for your landscape as well.

Cuts landscape parts for collage.

Demonstrate selecting a color card stock background. Demonstrate turning paper over to apply glue stick all along edges on the back of paper shapes (cut from rubbings and painted papers).

Arranges collage composition.

Demonstrate arranging 3-5 cut out pieces for collage.

Prompts: I am going to place my large object first.

Then I am placing all my other elements too. Use your painted and rubbed texture papers for shapes.

Glues collage onto background.

Gather students for a class critique.

Finds the dominant element in each collage.

FIRST GRADE LESSON EIGHT // MAKING A PLACE: LOOK HERE FIRST!

SKILLS AND TECHNIQUES



Glue materials for rubbings on cardboard sheets to make several at a time.

ART STUDIO TIP

After students cut shapes from their rubbed and painted papers, ask them to 'square-up' any pieces that are not already left in a rectangular or square shape.

Put renewed 'squared-up' pieces and any useable scraps back your process-folio.

Withhold glue until all pieces are cut out, so that students think through and plan compositions before gluing.

LESSON EXPANSION

Show *Reading Aloud* by Fay Jones and ask students to find the first thing that catches their eyes.

Why does the figure draw our attention first?

EVERYDAY CONNECTIONS

settings

LEARNING STANDARDS

Visual Art

- 1.1.a Engage collaboratively in exploration and imaginative play with materials.
- 1.2.a Use observation and investigation in preparation for making a work of art.
- 2.1.a Explore uses of materials and tools to create works of art or design.
- 2.3.a Identify and classify uses of everyday objects through drawings, diagrams, sculptures, or other visual means.
- 7.2.a Compare images that represent the same subject.

Common Core ELA

- 1.SL.2. Ask and answer questions about key details in a text read aloud or information presented orally or through other media.
- 1.RL.3. Describe characters, settings, and major events in a story, using key details.

FIRST GRADE LESSON EIGHT // MAKING A PLACE: LOOK HERE FIRST!

ASSESSMENT CHECKLIST

LEARNING TARGET	ASSESSMENT CRITERIA
Identifies dominant elements in art.	Names the element with the largest size.
Selects textural papers for a setting.	Selects specific textures for specific parts of a landscape.
Makes a dominant element in composition.	Creates one large element for composition.
Uses cutting techniques.	Opens blade fully and turns paper to cut.
Uses gluing techniques.	Attaches collage pieces securely to background.

STUDENT	IDENTIFIES DOMINANT ELEMENT IN PAINTINGS	CREATES ONE LARGE DOMINANT ELEMENT	SELECTS SPECIFIC TEXTURES FOR PARTS OF SETTING	CUTS WITH BLADE OPEN FULLY AND TURNS PAPER TO CUT	ATTACHES COLLAGE PIECES SECURELY	TOTAL POINTS

FIRST GRADE LESSON NINE

OUR FAMILY

Description Of Project:

Students create a mixed media image of their family.

Problem To Solve:

How does an artist show a main idea and place objects in a composition?

Student Understanding:

Selecting subjects and placing the objects in relation to each other creates a main idea.

LEARNING TARGETS AND ASSESMENT CRITERIA

The Student:

LT: Identifies and shows a main idea in a work of art.

AC: Describes and draws family members and setting for art.

LT: Identifies location in a composition.

AC: Describes parts that are above, below, behind, and in-between in a work of art and own art.

LT: Creates an oil pastel resist with secondary color.

AC Mixes orange, green or violet watercolor wash over oil pastel drawing.

EVIDENCE OF LEARNING

Art: Oil pastel resist

Identifies main idea in a work of art

Makes family members and setting for a main idea in art

Identifies location in work of art and own art

Mixes orange, green, violet

Washes over oil pastel drawing

EXAMPLE



VOCABULARY

- **Above, Below, Behind, and In-Between**
- **Resist**
- **Space**
- **Wash**
- **Describe**
- **Setting**

RESOURCES

Fay Jones, Reading Aloud, 4Culture;

Henri Manguin, Scene du Jardin, MAC;

Diego Rivera, Mother's Helper

ART MATERIALS

- **11 x 14" student grade watercolor paper**
- **oil pastels**
- **watercolor paints in primary colors**
- **1" flat spongebrushes**
- **water cups**
- **color wheels**

FIRST GRADE LESSON NINE // OUR FAMILY

INSTRUCTIONAL STRATEGIES

TEACHER

STUDENT

Introduce *Reading Aloud* by Fay Jones and *Scene du Jardin* by Henry Manguin or Diego Rivera's *Mother's Helper*.

Prompts: What is happening in this painting? Do you think this is a family scene? Why? What is the relationship of the people in the picture? Does their location tell us more? If this picture is showing the beginning of a story, what would happen next?

Describes family scene.
Infers information about family based on observations.

Lead students to find the location in space of various elements of the paintings: above, below, behind, and in-between.

Ask students to pose with each other to show spatial relationships: above, below, through, under, behind, around, and in-between in pairs and groups of three.

Describes location of various painting elements.
Demonstrates spatial relationships.

Review secondary colors by looking at the painting and associating them with secondary colors on the color wheel.

Identifies object by secondary color: green shirt, orange flowers, etc.

Guide students to think about and draw their family.

Prompts: How many members are there in your family? Where will you show them together for a main idea about your family? Are they inside? Outside? What are they doing? Are they going somewhere? Turn to a neighbor at your table and describe your family and what you will show in your picture that will tell us about them.

Use any oil pastels to draw the shapes, without coloring in the shapes.

Draws family members in personally selected location.

Demonstrate creating an oil pastel resist.

Prompts: Using the primary watercolor pans in front of you, mix a secondary color in a mixing tray/lid. Does it match the secondary colors on the color wheel?

Paint over the whole picture with the secondary color you mixed.

Creates an oil pastel resist.

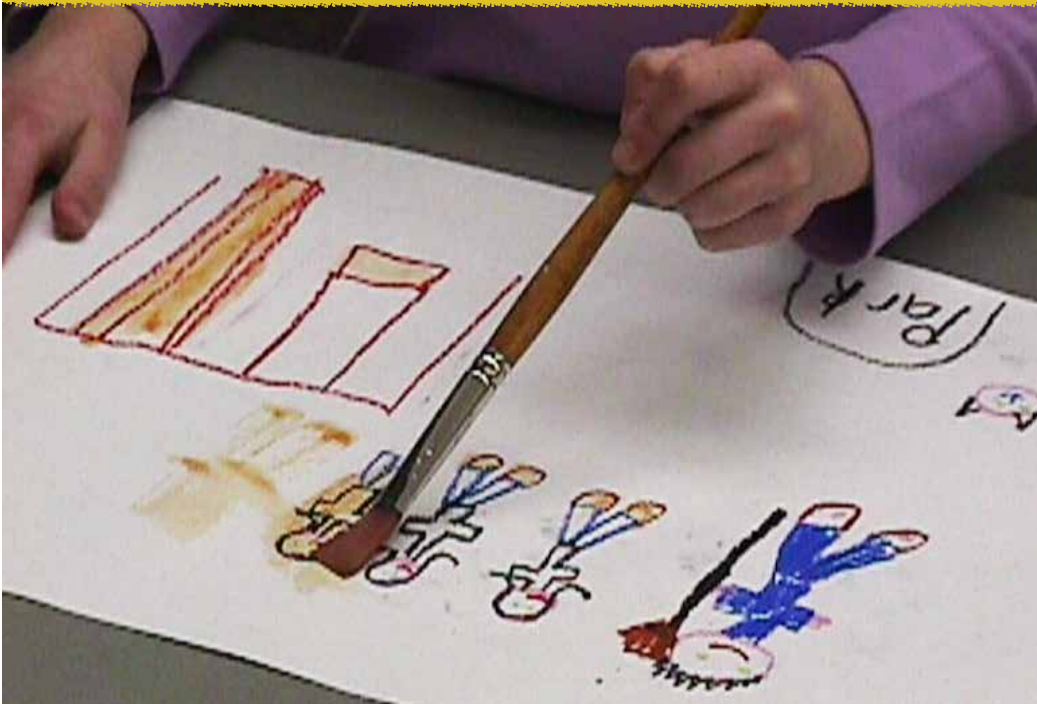
Guide reflection on family and placement in space in own art.

Prompts: Tell us about the family members in your picture. What is the setting? What are they doing? In your picture: Point to something above, below, behind and in-between.

Students describe and reflect on their pictures.

FIRST GRADE LESSON NINE // OUR FAMILY

SKILLS AND TECHNIQUES



Oil pastel and watercolor wash resist technique.



Warm color wash on family portrait.

LESSON EXPANSION

Using pictures from Faith Ringgold's story, *Tar Beach*, or painting *Dancing at the Louvre*, ask the students to identify the location of the family in the picture. Then ask the students to draw their family outside the home setting and with a main idea.

EVERYDAY CONNECTIONS

family, setting

LEARNING STANDARDS

Visual Art

1.1.a Engage collaboratively in exploration and imaginative play with materials.

2.1.a Explore uses of materials and tools to create works of art or design.

2.3.a Identify and classify uses of everyday objects through drawings, diagrams, sculptures, or other visual means.

3.a Use art vocabulary to describe choices while creating art.

7.1.a Select and describe works of art that illustrate daily life experiences of one's self and others.

Common Core ELA

1.W.8. With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.

1.SL.4. Describe people, places, things and events with relevant details, expressing ideas and feelings clearly.

FIRST GRADE LESSON NINE // OUR FAMILY

ASSESSMENT CHECKLIST

LEARNING TARGET	ASSESSMENT CRITERIA
Identifies and shows a main idea in a work of art.	Describes and draws family members and setting for art.
Identifies location in a composition.	Describes parts that are above, below, behind, and in-between in a work of art and own art.
Creates an oil pastel resist with secondary color.	Mixes orange, green or violet watercolor wash over oil pastel drawing.

STUDENT	IDENTIFIES MAIN IDEA IN WORK OF ART	MAKES FAMILY AND SETTING MAIN IDEA	USES LOCATION WORDS TO DESCRIBE PARTS OF ART	MIXES SECONDARY COLOR: ORANGE, GREEN, VIOLET	WASHES OVER OIL PASTEL DRAWING	TOTAL POINTS

FIRST GRADE LESSON TEN

LINES IN RADIAL BALANCE

Description Of Project:

Students create a relief print in radial balance.

Problem To Solve:

How does an artist respond to systems of organization seen in the natural and human-made world?

Student Understanding:

Organization of radial symmetry can represent specific forms in nature and the human-made world.

LEARNING TARGETS AND ASSESMENT CRITERIA

The Student:

LT: Identifies and makes radial balance.

AC: Partitions circle into equal quarters and repeats pattern of line in each quarter rotating around a center point.

LT: Makes a print.

AC: Transfers an even opaque ink layer from plate to paper.

EVIDENCE OF LEARNING

Art: Print

Identifies radial balance

Organizes and repeats line in each quarter that rotates around a center point

Makes a print with an even opaque ink layer transferred from plate to paper

EXAMPLE



VOCABULARY

- Balance
- Brayer
- Center
- Printing Plate
- Radial
- Relief Print
- Quarter

RESOURCES

Richard Elliot, *Crossroads*, ArtsWA;

Ross Palmer Beecher, *Feathered World Without End*, 4Culture;

Henri Matisse, *Interior with Egyptian Curtain*

ART MATERIALS

- pencil (dull)
- water-based block printing ink in primary colors
- three 9x12" Plexi sheets
- white paper cut into circles (same size as plates)
- styrofoam plate centers
- six brayers
- newspaper
- 8x8" copy paper or color kraft paper

FIRST GRADE LESSON TEN // LINES IN RADIAL BALANCE

INSTRUCTIONAL STRATEGIES

TEACHER

Introduce the concept of radial balance by naming and showing examples from the natural and human-made world. Find radial balance in Richard Elliot's *Crossroads*, Ross Palmer Beecher's *Feathered World Without End*, or Henri Matisse's, *Interior with Egyptian Curtain*.

Prompts: Where do you see shapes that are repeated? Is there away that we could divide areas that show radial balance into equal parts: halves? Quarters? Where else do we see radial balance in our world?

Review curved, straight and zigzag/jagged lines. Provide students with cut-out circle template on white copy paper the same size as Styrofoam printing plate. Demonstrate folding circle shape into quarters and making a drawing in radial balance by repeating all three kinds of line in each quarter around the center (where folds intersect).

Prompts: Line up the edges of your paper circle to fold in half. Line up the edges again to fold into equal quarters. Be sure to repeat lines in each quarter around the center point until you complete the circle.

Demonstrate layering the circle practice drawing on top of the plate and tracing over the folds in pencil to divide the Styrofoam circle into equal quarters. Students then re-draw (pressing hard) their paper circle design in radial symmetry into the Styrofoam plate.

Carry plate to printing station and demonstrate rolling a nickel size blob of ink out on a Plexi surface to create an even distribution of ink on the brayer.

Transfer ink from Plexi surface to Styrofoam plate by rolling the ink on the plate with the brayer.

Center the inked plate upside-down in the middle of a piece of paper. Cover with a piece of newsprint and print on paper by rolling over the cover paper with an additional clean brayer.

Pull print by turning whole set over and then pulling paper from one side to the other while lifting it up.

STUDENT

Brainstorms for more examples of radial symmetry (Ferris wheels, flowers, seed-pods, hubcaps).

Observes and creates a practice radial design on folded paper circle template.

Observes complete printmaking process. Divides Styrofoam plates into quarters using folded paper circle template. Draws radial design into plate as a whole class.

Prints in small groups with the supervision of an adult.

FIRST GRADE LESSON TEN // LINES IN RADIAL BALANCE

SKILLS AND TECHNIQUES



Inking plate



Pulling a print brayer

ART STUDIO TIP

Teacher should demonstrate entire process so students see how drawing on Styrofoam plate relates to final prints.

Use same template to cut out flat center of plates and for the copy paper.

Roll out nickel-size worth of paint onto Plexi. Rolled out ink should be opaque, sticky sounding and have an orange-peel texture. Reapply between each print.

LESSON EXPANSION

Students create radial balance using dabs and strokes in watercolor.

EVERYDAY CONNECTIONS

flowers, wheels, fireworks

LEARNING STANDARDS

Visual Art

1.1a Engage collaboratively in exploration and imaginative play with materials.

2.1a Explore uses of materials and tools to create works of art or design.

2.2a Demonstrate safe and proper procedures for using materials, tools, and equipment while making art.

3a Use art vocabulary to describe choices while creating art.

Common Core Math

1.G.A.1 Partition circles and rectangles into two and four equal shares using the words "halves", "fourths" and "quarters". Describe the whole as two of or four of the shares.

1.G.A.1 Distinguish between defining attributes versus non-defining attributes; build and draw shapes to possess defining attributes.

FIRST GRADE LESSON TEN // LINES IN RADIAL BALANCE

ASSESSMENT CHECKLIST

LEARNING TARGET	ASSESSMENT CRITERIA
Identifies and makes radial balance.	Partitions circle into equal quarters and repeats pattern of line in each quarter rotating around a center point.
Makes a print.	Transfers an even opaque ink layer from plate to paper.

STUDENT	IDENTIFIES RADIAL BALANCE	REPEATS PATTERN OF LINE IN QUARTERS FROM CENTER POINT	MAKES AN EVEN OPAQUE INK LAYER	TRANSFERS IMAGE FROM PLATE TO PAPER	TOTAL POINTS

REFERENCED VISUAL ART RESOURCES

THE WASHINGTON STATE MASTERWORKS AVAILABLE AT ARTSEDWASHINGTON.ORG CURRICULUM ARE CURATED FROM THE FOLLOWING COLLECTIONS:

CoR	City of Redmond	Frye	Frye Art Museum
4Culture	King County Public Art Collection	ArtsWA	Washington State Arts Commission
MAC	Northwest Museum of Arts & Culture	SAM	Seattle Art Museum
TAM	Tacoma Art Museum		

Artworks from outside Washington are not attributed to a collection.

LEVEL	LESSON	ARTIST	ARTIST RESOURCE	COLLECTION
1-1	Lines in Buildings	Vanessa Helder	Neighbors	MAC
		Max Liebermann	Dutch Courtyard	Frye
		Pierre Auguste Renoir	Monet Painting in his Garden	
1-2	Lines in Balance	Pam Beyette	Impressions in Time, Adorned Cornice Fragment	Public Safety Building Lobby, Redmond WA
		Akan people	Kente Cloth	SAM
1-3	Observing and Describing Shapes	Michael Brophy	Entrance	4Culture
		Karen Yurkovich	Seeing	4Culture
		Abraham van Beyeren	Still Life, Lobster and Jug	
1-4	Shapes Within Shapes	Claire Cowie	Three Floating Villages	4Culture
		Rene Magritte	The Surprise Answer	
1-5	Character in Three-Dimensions	Patti Warashina	Yellow Satyr	MAC
		Patti Warashina	Silent Sounds	4Culture
		Yoruba peoples	Royal Twin	
1-6	Rubbed Textures in Process-folio	Skokomish people	Storage Basket	SAM
		Gloria Berstein	Walk to the Mountain	4Culture
		Abraham van Beyeren	Still Life, Lobser and Jugs	

REFERENCED VISUAL ART RESOURCES

LEVEL	LESSON	ARTIST	ARTIST RESOURCE	COLLECTION
1-7	Painted Textures in Process-folio	Michael Brophy	Entrance	4Culture
		Rick Bartow	Crow Story	4Culture
		Diego Rivera	Mother's Helper	
1-8	Making a Place: Look Here First!	Nicolai Dubvoskoi	Seascape with Figures	Frye
		Franz Xaver Hoch	Landscape with Chuch Towers	Frye
		Pierre Bonnard	The Rose Road	
1-9	Our Family	Fay Jones	Reading Aloud	4Culture
		Henri Manguin	Scene du Jardin	MAC
		Diego Rivera	Mother's Helper	
1-10	Lines in Radial Balance	Richard Elliot	Crossroads	ArtsWA
		Ross Palmer Beecher	Feathered World Without End	4Culture
		Henri Matisse	Interior with Egyptian Curtain	

FIRST GRADE

SUPPLY LISTS

ArtsEd Washington supports safe and knowledgeable use of art materials and tools in the classroom.

The Arts and Crafts Materials Institute certifies art materials for children through their Certified Product (CP) or Approved Product (AP) seal of approval. These materials have been "certified by an authority for toxicology, associated with leading university, to contain no materials in sufficient quantities to be toxic or injurious to the body, even if ingested."

Some toxic materials are often found in classrooms. Use of these

materials is NOT permitted and all toxic materials are banned in elementary schools. Clay, adhesives, household materials, kilns, and some recycled materials are especially prone to toxicity and should be assessed before use.

The U. S. Consumer Product Safety Commission has a full guide of substitutions and is linked at artsedwashington.org/curriculum.

We do not advise the use of food as art materials in order to discourage ingestion of art materials by young children.

	ART SUPPLIES	AMOUNTS PER CLASS
Painting	watercolor sets: primary colors	1 per student (or for 2 students to share)
	liquid tempera: primary colors	16 oz bottles
Brushes	synthetic brushes: Round: 1/4", 3/4" Flat: 5/8", 3/4"	8 each size 8 each size
	oil pastels, boxes of 12 or 24	1 per student or 2 share
Drawing	color crayon blocks or unwrapped crayons	3 sets of 12 to share
	black fine tipped Sharpies	1 per student
	4B drawing pencils or Kindergarten wide diameter pencils	1 per student
Papers	white construction paper, 12x18" or 18x24"	2 reams
	newsprint, 12x18"	ream
	copy paper, 8 1/2x14"	100 sheets
	black construction paper, 11x14"	1 per student
	student grade watercolor paper, 24x30"	8 sheets
	tagboard, 24x30"	1 per student for folios
	assorted colored fadeless Kraft paper or large origami alternate: colored butcher paper or copy paper	2-80 sheet packages 12x18" cut to 6x6"
multi-color card stock, 8 1/2x11 alternate: repurposed color file folders	1 per student	

FIRST GRADE

SUPPLY LISTS

	ART SUPPLIES	AMOUNTS PER CLASS
Printmaking	water soluble block printing ink, primary colors	2 tubes each color
	styrofoam picnic plates and paper cut to same diameter	1 per student
	plexiglas, 9x12"	3-4 to roll ink out on
Sculpture	Crayola Model Magic	1 large tub or 1 small package per student
	alternate: oil based modeling clay	
Collage	Textiles: ribbon, string, yarn	1 per student 1 per student
	scrap mat board, up to 8x8"	
	glue sticks	
	baby wipes	
Tools	Fiskars, children's scissors	1 per student
	block printing brayers	6-8 for printmaking station
	color wheel	
	water containers	1 per 2 students