



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

2

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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

SECOND GRADE

1. Lines for Interiors - A Series of Views
2. Finding Thin and Thick Lines in Patterns
3. Shapes to Represent Objects
4. Abstract Objects
5. Forms for Characters
6. Cool and Warm Colors
7. Selecting a Palette
8. Shapes in Space
9. Rhythm and Repetition
10. Illustrating a Story



SECOND GRADE LESSON ONE

LINES IN INTERIORS - A SERIES OF VIEWS

Description Of Project:

Teach in multiple sessions.

Students draw a series of sketchbook entries of interior settings.

Problem To Solve:

How can lines give specific information about interior spaces?

Student Understanding:

Recording exterior contour and interior details describes specific objects and spaces.

LEARNING TARGETS AND ASSESMENT CRITERIA

The Student:

LT: Describes shapes and details in art.

AC: Identifies exterior contour lines and specific, interior information seen in art.

LT: Observes and uses lines to describe interior spaces. AC: Records exterior contours and interior details of the classroom.

LT: Shows multiple points of view.

AC: Selects and changes body location and represents specific, but alternate views in the classroom.

EVIDENCE OF LEARNING

Art: Drawing series

Describes exterior contour lines

Describes specific, interior information

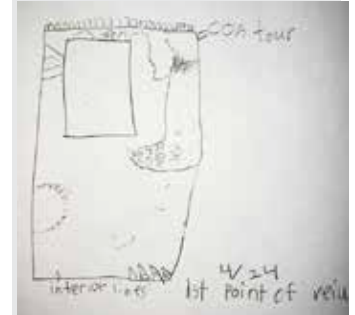
Records exterior contours

Records interior details

Changes body location to show alternate views

Recalls and describes observed details

EXAMPLE



VOCABULARY

- **contour line**
- **detail**
- **edge**
- **exterior**
- **interior**
- **point of view**
- **recall**
- **describe**

RESOURCES

M.C. Escher, *Drawing, SAM*;

Armin Landek, *City Lane, TAM*;

Claude Perrault, *The Five Orders of Architecture*

ART MATERIALS

- **2B pencils or black roller ball pens (alt: black fine point pens)**
- **sketchbook**

SECOND GRADE LESSON ONE // LINES FOR INTERIORS - A SERIES OF VIEWS

INSTRUCTIONAL STRATEGIES

TEACHER

STUDENT

Introduce *Drawing* by M.C. Escher and *City Lane* by Armin Landek and/or *The Five Orders of Architecture* and ask students to notice how lines give us information about what the artist observed.

Prompts: Artists use lines to describe what they see, just like writers use words. Describe the shapes and details you see to a partner. What do the lines and shapes created by lines tell us about what we see? What point of view do you think is shown in each picture: Close up? Far away? Above?

Describe the shapes and details they see in the art.

Demonstrate gathering and communicating information by observing and using exterior contour lines for drawing basic shapes seen in a classroom area.

Prompts: Notice how my eyes follow the outside edge of the shapes. In order to draw what I see I am trusting my eyes to give me the information I need to draw.

I don't need to look down at my paper very often.

I am working to record this section of the room on paper.

Observes demonstration.

Demonstrate adding observed interior contour lines for detail.

Prompts: Now I am looking for patterns and shapes that I see inside the objects. How do the additional inside lines tell more about the objects?

Observes and responds by noting how contour and interior details tells differences between two objects.

Help students to select a small section of the room to draw, possibly including only a few objects.

Prompts: Find at least one object in the room that you think has interesting details or edges.

Draw without using an eraser. Sketchbooks are 'thinking spaces' and not final products.

Observes and draws a section of the classroom interior using exterior contours for shapes and interior contours for details.

Extend sketchbook drawing exercise approximately three more times (on subsequent days) by asking students to draw *another* classroom view. Guide recall and reflection.

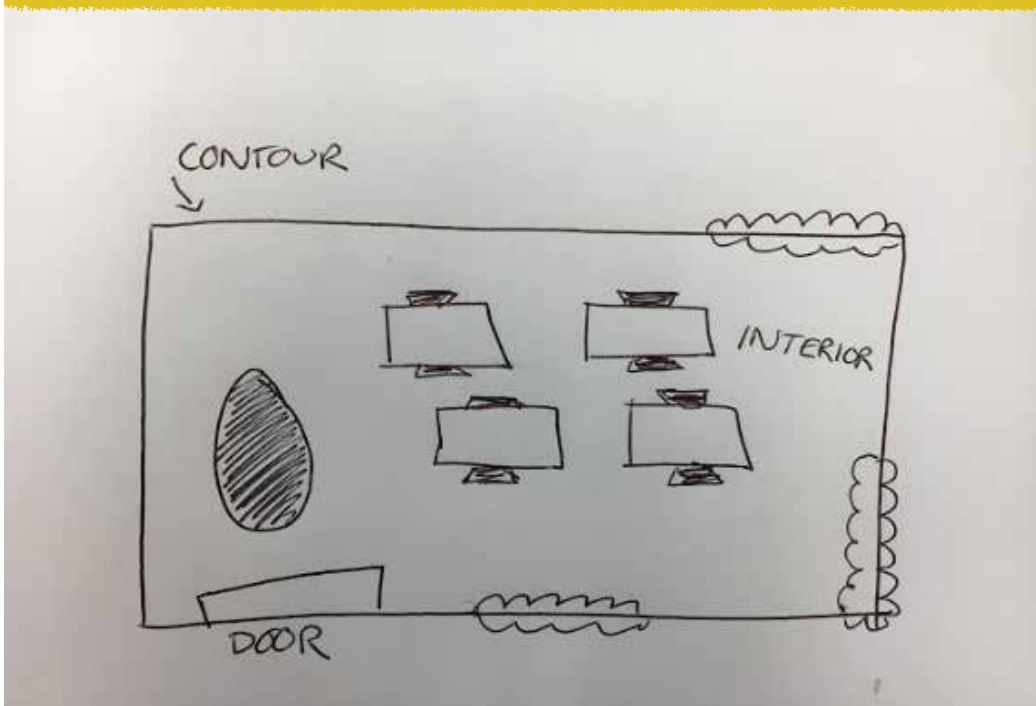
Prompts: Move around the room until you are looking at a section of the room in an entirely different way: crouching down, sitting higher and looking down, moving around something to another side. What new information did you find this time that perhaps no one else saw?

Choose one sketch to share with the class. Recall and describe the shapes, textures and details that you observed and showed in your drawing.

Selects at least three unique viewpoints and adds drawings to sketchbook. Describes one sketch.

SECOND GRADE LESSON ONE // LINES FOR INTERIORS - A SERIES OF VIEWS

SKILLS AND TECHNIQUES



When creating examples, use your non-dominant hand to create a more accessible example.

LEARNING STANDARDS

Visual Art

- 12.a Make art or design with various materials and tools to explore personal interests, questions, and curiosity.
- 2.1.a Experiment with various materials and tools to explore personal interests in a work of art or design.
- 3.a Discuss and reflect with peers about choices made in creating artwork.
- 7.1.a Perceive and describe aesthetic characteristics of one's natural work and constructed environments.
- 9.a Used learned art vocabulary to express preferences about artwork.
- 10.a Create works of art about events in home, school, or community life.

Common Core Math

- 2.W.8. Recall information from experiences or gather information from provided sources to answer a question.
- 2.L.1.e. Use adjectives and adverbs, and choose between them depending on what is to be modified.
- 2.L.5.a. Identify real-life connections between words and their use.

ART STUDIO TIP

Encourage alternate view-points by asking students to move around as they draw.

LESSON EXPANSION

Students describe different points of view within a room using descriptive words and writing forms: adjectives and phrases, poems and journals.

EVERYDAY CONNECTIONS

new school interiors, home interiors

SECOND GRADE LESSON TWO

FINDING THIN AND THICK LINES IN PATTERNS

Description Of Project:

Students make relief prints based on patterns observed in the environment.

Problem To Solve:

How can lines represent different surfaces?

Student Understanding:

Combining thin and thick lines in different patterns can represent a surface texture.

LEARNING TARGETS AND ASSESMENT CRITERIA

The Student:

LT: Observes and recognizes different types of lines.

AC: Identifies specific thin and thick lines.

LT: Selects types of line that best represent an object.

AC: Selects thin and thick lines to approximate object in sketch.

LT: Represents specific textures.

AC: Approximates surface using patterns of line.

LT: Makes a variety of lines on printmaking plate.

AC: Uses a variety of tools.

LT: Makes and registers a print.

AC: Transfers even, opaque ink layer and centers on paper.

EVIDENCE OF LEARNING

Art: Relief print

Identifies specific thin and thick lines

Selects thin and thick lines to approximate multiple objects in sketches

Creates patterns to approximate surface

Uses a variety of tools

Prepares by recounting the print process

Transfers even opaque ink layer

Centers on paper

EXAMPLE



VOCABULARY

- brayer
- centers
- pattern
- printmaking
- registers
- relief print
- thin and thick lines
- texture
- describe
- recall
- recount

RESOURCES

Gloria Bernstein, *Walk to the Mountains*, 4Culture;

Aki Sugabi, *Fisherman's Morning*, 4Culture;

Henri Matisse, *Interior with Egyptian Curtain*

ART MATERIALS

- sketchbook
- pencils
- magnifying glass
- medium jar lids for templates
- Styrofoam plate centers
- six brayers
- newsprint
- 9x12" white paper
- black water-soluble block printing ink
- three 9x12" Plexi sheets
- natural objects with patterns

SECOND GRADE LESSON TWO // FINDING THIN AND THICK LINES IN PATTERNS

INSTRUCTIONAL STRATEGIES

TEACHER

STUDENT

Lead review and discussion of line types (vertical, horizontal, diagonal, short, long) found in *Fisherman's Morning* by Aki Sugabi, *Walk to the Mountain* by Gloria Bernstein, and/or *Interior with Egyptian Curtain* by Henri Matisse.

Prompts: What types of lines did the artist use to show different textures in the picture? What direction, thickness, and patterns of line give us information? Describe.

Describes thin and thick lines seen in art.

Introduce objects (natural and human-made) and asks students to find both thin and thick lines in one single object using a magnifier. Directs students to notice the way thin and thick lines are organized to create a pattern that represents the surface texture that is seen.

Observes lines and the way lines are organized into patterns.

Demonstrate observing the surface of an object and selecting the types of line that best represents that part of the object. Demonstrates organizing lines to represent a specific textural surface. Demonstrate enlarging one pattern.

Prompts: Notice the kind of lines that form the texture you see. Are they curved? Straight? Overlapping? Where do you see thin lines? Thick lines? How much space is between each line?

Identify an area in your drawing that you will make bigger: use a circular template (cap or jar lid) to trace a circle around the most interesting part of your drawing that shows a pattern. You will make this circle part larger in your print.

Observes and uses thin and thick lines to represent three distinct textures. Students select one linear pattern sketch and enlarge it.

Demonstrate selecting tools to make thin and thick lines. Draws an enlarged pattern into the Styrofoam plate by drawing into the surface.

Prompts: As you enlarge, consider if the lines are diagonal, straight, or curved and from what to what point the lines move. Vary thickness of tools (pencil, chopstick) to control making thin and thick lines. Press hard to make sure your lines will create enough texture to print effectively.

Observes and selects tools. Draws into printmaking plate.

Carry plate to printing station and reviews rolling 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 prints on paper by rolling over the cover paper with an additional clean brayer.

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

Observes complete print-making process. Makes plates as a whole class.

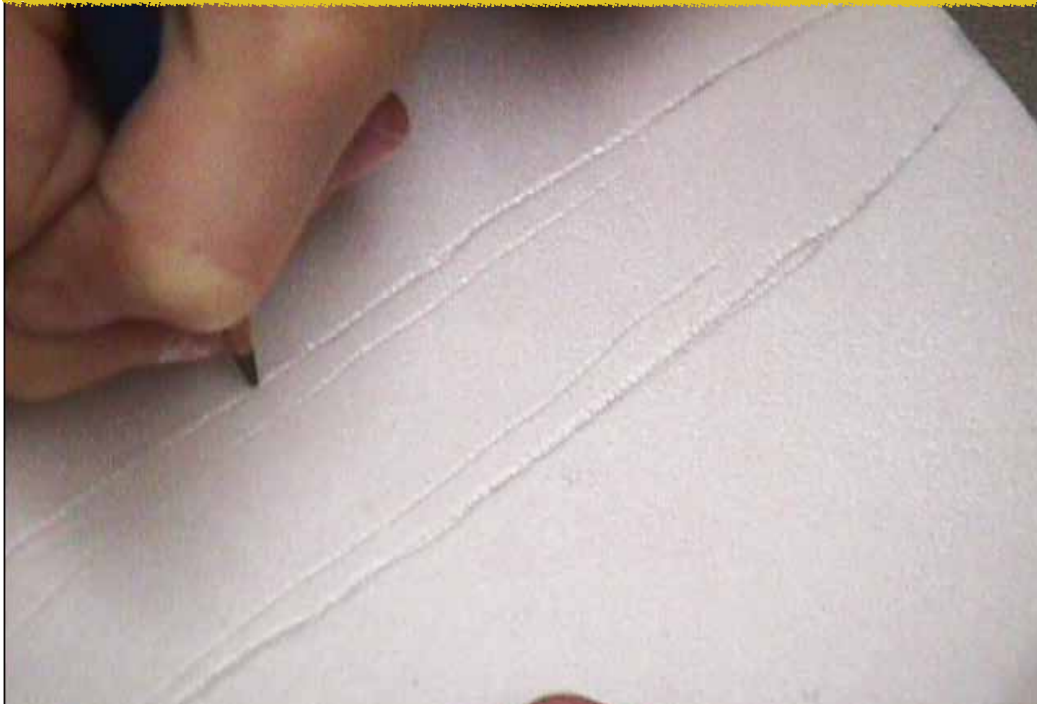
Guide students in recounting process with a partner and printing.

Prompts: Work with a partner to recall and recount the printing process before you print.

Reviews print process and prints in small groups with the supervision of an adult.

SECOND GRADE LESSON TWO // FINDING THIN AND THICK LINES IN PATTERNS

SKILLS AND TECHNIQUES



Using a tool for thin lines.



Using a tool for thick lines.

ART STUDIO TIP

Provide a variety of natural objects for the student to observe:

bark, feathers, shells, branches, leaves, flowers.

LESSON EXPANSION

Recounts printmaking process by also communicating step-by-step process in writing.

EVERYDAY CONNECTIONS

sequential steps to complete a process

LEARNING STANDARDS

Visual Art

1.1.a Brainstorm collaboratively multiple approaches to an art or design problem.

2.1.a Experiment with various materials and tools to explore personal interests in a work of art or design.

2.2.a Demonstrate safe procedures for using and cleaning art tools, equipment, and studio spaces.

Common Core Math

2.L.1.e Use adjectives and adverbs, and choose between them depending on what is to be modified.

2.SL.2. Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.

2.L.5.a. Identify real-life connections between words and their use.

SECOND GRADE LESSON THREE

SHAPES TO REPRESENT OBJECTS

Description Of Project:

Students recognize basic shapes in objects and draw the objects they see.

Problem To Solve:

How does the artist make something look real?

Student Understanding:

Use of observation and recognition of basic shapes contributes to making objects look real.

LEARNING TARGETS AND ASSESMENT CRITERIA

The Student:

LT: Recognizes and names basic math shapes.

AC: Identifies attributes of circle, ovals, rectangles, triangles.

LT: Recognizes and draws basic shapes to represent an object.

AC: Draws and connects circles, ovals, rectangles, and triangles to approximate an observed object.

EVIDENCE OF LEARNING

Art: Drawing

Names attributes of basic shapes: circle, ovals, rectangles, triangles

Draws and connects circles, ovals, rectangles, triangles to approximate an observed object

EXAMPLE



VOCABULARY

- **Representational Shape**
- **circle, oval,**
- **rectangle, triangle**
- **Angles**
- **Attributes**
- **Sides**

RESOURCES

Verna Haffer, 11th Street Bridge, TAM;

Harold Balazs, Museum Piece, MAC;

Jacob Lawrence, The Builders, MAC;

Paul Cezanne, Still Life with Basket

ART MATERIALS

- **pencil**
- **sketchbook**
- **human-made objects (tools)**

SECOND GRADE LESSON THREE // SHAPES TO REPRESENT OBJECTS

INSTRUCTIONAL STRATEGIES

TEACHER

STUDENT

Introduce *11th Street Bridge* by Verna Haffer, *Museum Piece* by Harold Balazs, and/or *Still Life With Basket* by Paul Cezanne and guide students' search for shapes that have math names.

Prompts: How does an artist make objects look real (or representational)? What shapes do you see in these objects? Where do you see an oval? A circle? A rectangle? A triangle? Hexagon? What are the names and at-tributes (number of sides and angles) of shapes you find in the art?

Recognizes and names basic shapes seen in art.

Introduce basic tools (scissors, hammer, wrench, wood plane, pliers, spatula, ladle) and ask students to find basic shapes in these objects.

Recognizes and names basic shapes in tools.

Demonstrate finding the shapes and connections of shapes in one object. Note that shapes may be oriented in unexpected ways.

Prompts: I'm looking for the place I will connect an oval in the ladle to a narrow rectangle for the handle. I am also noting position of shapes and angles.

Observes demonstration.

Direct students to select one object each.

Prompts: Choose an object that has at least one shape you recognize. How do shapes connect to form objects? Which way are the shapes pointing? Is there part of a shape or is it a shape without a math name?

Selects object. Finds shapes. Draws and connects shapes in sketchbook.

Lead class discussion about attributes of shapes in student art.

Prompts: What math shapes do you see in a classmate's object? How many sides, and how many angles do you see in the shapes they used?

What shapes did they connect to make their object?

Finds shapes in own art and the art of others.

SECOND GRADE LESSON THREE // SHAPES TO REPRESENT OBJECTS

SKILLS AND TECHNIQUES



Patterned objects can provide extra challenges opportunities for complexity.

LEARNING STANDARDS

Visual Art

- 1.1.a Brainstorm collaboratively multiple approaches to an art or design problem.
- 1.2.a Mark art or design with various materials and tools to explore personal interests, questions, and curiosity.
- 2.1.a Experiment with various materials and tools to explore personal interests in a work of art or design.
- 7.1.a Perceive and describe aesthetic characteristics of one's natural world and constructed environments.
- 7.2.a Categorize images based on expressive properties.
- 9.a Use learned art vocabulary to express preferences about artwork.
- 10.a Create works of art about events in home, school, or community life.

Common Core ELA

- 2.SL.2 Recount and describe key ideas or details from a text read aloud or information presented orally or through other media.

Common Core Math

- 2.G.A.1. Recognize and draw shapes having specific attributes, such as a given number of angles or a given number of equal faces. Identify triangles, quadrilaterals, pentagons, hexagons and cubes.

ART STUDIO TIP

Encourage students to move his/her objects around to find an optimum viewpoint, and then leave the object in place until the drawing is completed.

LESSON EXPANSION

Introduce Jacob Lawrence, *The Builders*. Identify the math shapes. Then tell where the artist uses random shapes to describe this scene. Classify objects by the shapes they share in common.

EVERYDAY CONNECTIONS

household objects, garden objects, automobiles, buildings

SECOND GRADE LESSON FOUR

ABSTRACT OBJECTS

Description Of Project:

Students use a representational drawing as a basis for an abstract print.

Problem To Solve:

How does an artist change the way a viewer thinks about an object?

Student Understanding:

Simplifying or exaggerating an object can create an abstract portrayal or another way of thinking about the object.

LEARNING TARGETS AND ASSESMENT CRITERIA

The Student:

LT: Compares and identifies representational and abstract images.

AC: Compares a realistic work of art and another work of art with simplified or exaggerated elements.

LT: Abstracts a representational drawing.

AC: Simplifies and exaggerates a previous drawing.

LT: Makes a stencil print.

AC: Sponge paints a shape that approximates open stencil area.

EVIDENCE OF LEARNING

Art: Sponged stencil print

Distinguishes realistic objects in one work of art and simplified or exaggerated objects in another work of art

Simplifies a previous drawing

Exaggerates a simplified drawing

Approximates open stencil area to create a stencil print

EXAMPLE



VOCABULARY

- **Abstract**
- **Exaggerate**
- **Realistic**
- **Simplify**
- **Stencil Print**
- **Compare/Contrast**

RESOURCES

Julius Scheuerer, Peacock, Frye;

Rick Bartow, Crow Story, 4Culture;

Georges Braque, The Round Table

Paul Cezanne, Still Life with Basket

ART MATERIALS

- **8 1/2x11" color cardstock or felt**
- **sketchbook**
- **pencils**
- **6x6" tagboard for stencil**
- **scissors**
- **small stencil sponges**
- **acrylic or tempura paint**

SECOND GRADE LESSON FOUR // ABSTRACT OBJECTS

INSTRUCTIONAL STRATEGIES

TEACHER

STUDENT

Introduce *Crow Story* by Rick Bartow and *Peacock* by Julius Sheurer (or *Still Life with Basket* by Cezanne and *The Round Table* by Braque) and ask students to compare and contrast these two paintings featuring the same subject matter.

Prompts: What is similar in these two paintings? What is different? Which painting looks the most real? Why?

Identifies simplification and exaggeration in the subjects.

Ask students to find a realistic object they drew in their sketchbook. Demonstrate simplification for abstraction.

Prompts: I'm redrawing my object. First I'm going to take out all the extra details so that my object is just a basic, flat shape.

Finds realistic object in sketchbook. Observes demonstration of simplification.

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

Observes demonstration of exaggeration.

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.

Places representational/realistic drawing in front of them. Makes two more drawings. First simplifies object in sketchbook. Then exaggerates object in drawing on 6x6" stencil tagboard.

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?

Cuts out stencil leaving enough edge to hold shape together.

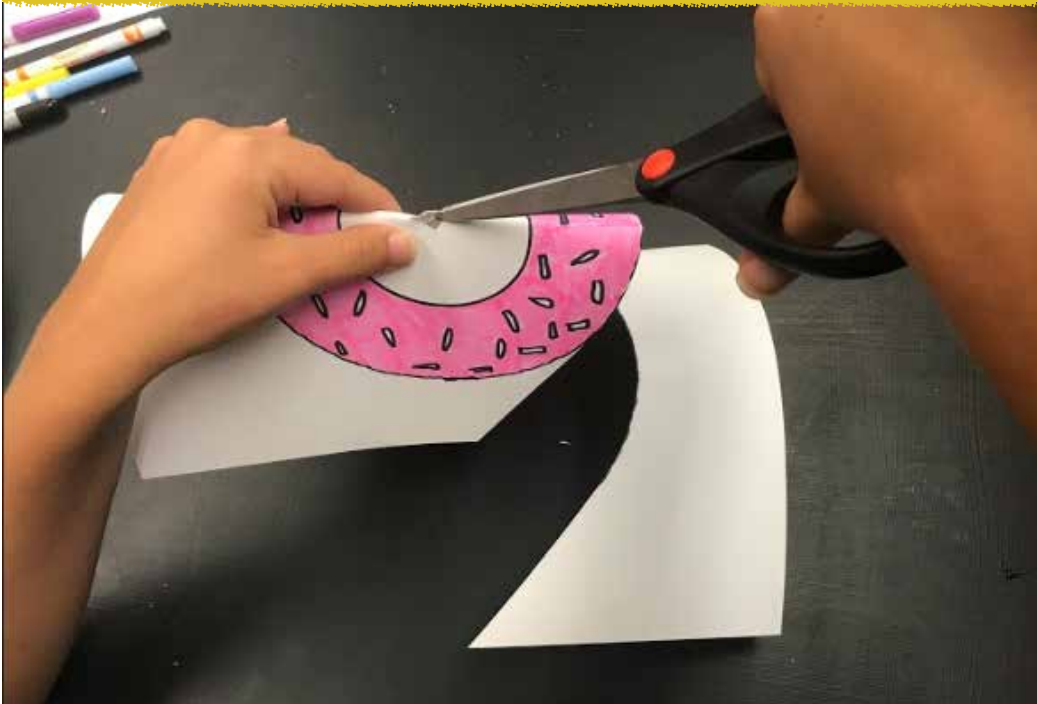
Demonstrate placing and securely holding tagboard stencil on cardstock. Demonstrate dabbing several times with a damp sponge piece to pick up paint from a tray.

Demonstrate and guide using sponge with paint to dab into the cut-out area of the stencil using an up and down motion until the shape is filled with paint. Repeat but does not overlap wet paint.

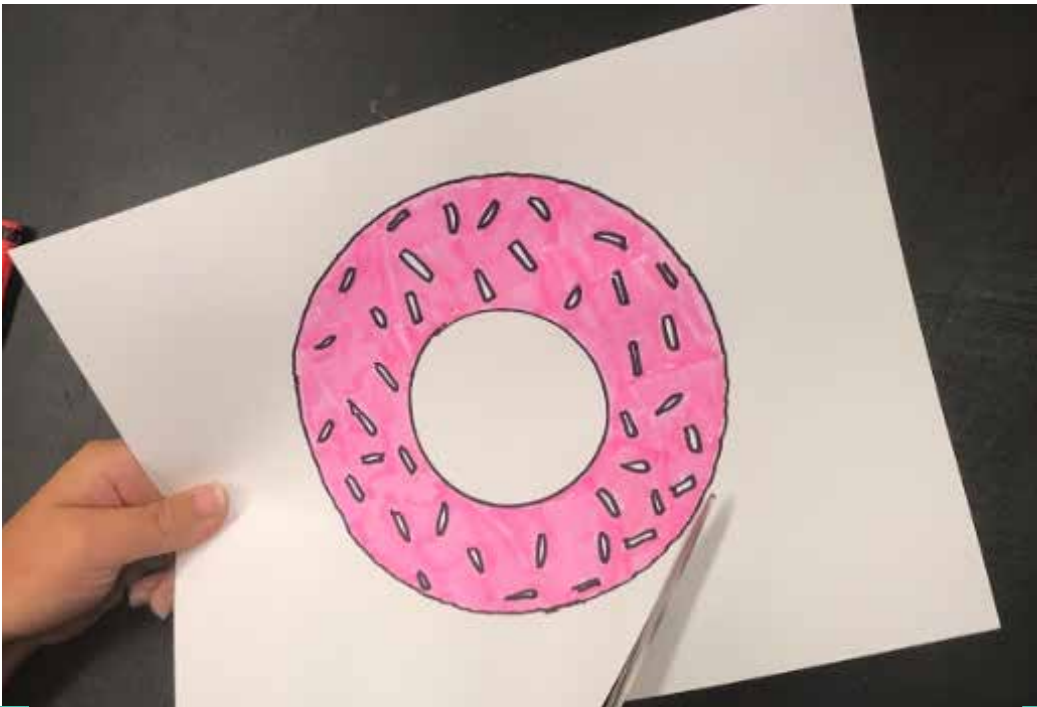
Carefully stencils shapes using an up and down sponging motion. Makes another stenciled image without overlapping or disturbing wet paint.

SECOND GRADE LESSON FOUR // ABSTRACT OBJECTS

SKILLS AND TECHNIQUES



Cutting into middle.



Cutting along drawn edge.

ART STUDIO TIP

Students will need to draw the abstract shape on the tag-board leaving a border thick enough to use as a negative shape (approx. one inch).

LESSON EXPANSION

Design a personal logo through a process of drawing a realistic image and simplifying/exaggerating it in subsequent drawings.

EVERYDAY CONNECTIONS

logos, Native American symbols, cereal boxes

LEARNING STANDARDS

Visual Art

1.1.a Brainstorm collaboratively multiple approaches to an art or design problem.

1.2.a Mark art or design with various materials and tools to explored personal interests, questions, and curiosity.

2.1.a Experiment with various materials and tools to explore personal interests in a work of art or design.

2.2.a Demonstrate safe procedures for using and cleaning art tools, equipment, and studio spaces.

7.2.a Categorize images based on expressive properties.

Common Core ELA

2.SL.2. Recount or describe key ideas or details from a text read loud or information presented orally or through other media.

2.RI.9. Compare and contrast the most important points presented by two texts on the same topic.

SECOND GRADE LESSON FIVE

FORMS FOR CHARACTERS

Description Of Project:

Students create a 3-dimensional facial portrait of a character from a story.

Problem To Solve:

How does an artist create a character?

Student Understanding:

Using shapes can create specific attributes for a character.

LEARNING TARGETS AND ASSESMENT CRITERIA

The Student:

LT: Portrays character from a story.

AC: Identifies and draws key animal character attributes and shapes.

LT: Uses preliminary drawing to inform final artwork.

AC: Translates 2-dimensional shape into 3-dimensional form.

LT: Securely attaches clay features.

AC: Slips, scores, and connects character features that remain in place.

EVIDENCE OF LEARNING

Art: Clay portrait

Creates character from story by identifying key shapes

Creates character from story by creating character attributes

Translates 2-dimensional shape into 3-dimensional form

Slips and scores attachments/features securely

EXAMPLE



VOCABULARY

- **attribute**
- **clay**
- **character**
- **imprint**
- **portrait**
- **score**
- **slab**
- **slip**

RESOURCES

Bob Dempsey, *The Wolf Helper*, 4Culture;

Patti Warashina, *Yellow Satyr*, MAC;

Dudley Carter, *High Mountain Companions*, City of Redmond;

Folk tale, fairy tale, or myth featuring imaginary animals

ART MATERIALS

- **sketchbook**
- **pencil**
- **low-fire pre-mixed clay**
- **clay wire cutting tool**
- **paper clips**
- **newspaper**
- **found objects for surface textures**

SECOND GRADE LESSON FIVE // FORMS FOR CHARACTERS

INSTRUCTIONAL STRATEGIES

TEACHER

STUDENT

Introduce *The Wolf Helper* by Bob Dempsey, *Yellow Satyr* by Patti Warashina, and/or *High Mountain Companions* by Dudley C. Carter, and asks students to find shapes. Lead discussions about ways shapes can express character.

Prompts: What shapes do you see? How are they different for each animal or character? What kind of shapes tell us about what the character might be like?

Responds by finding shapes and beginning to discuss character.

Ask students to visualize an imaginary animal character from a class story. Read excerpts from text describing the character.

Prompts: What words did you hear that describe a character? What do they tell us about this character?

Share ideas about what that character looks like based on story text and illustrations with a partner. Physical traits (tall/short; large ears/small ears)? Moral traits (kind/mean; sneaky/honest)? Emotional traits (scared, confused, surprised)? Build on the ideas that others have voiced.

Brainstorms for character traits described in text. Describes character with a peer.

Ask students to do a sketch of the face of the character from the story in their sketchbook.

Prompts: Start by thinking about and drawing shapes that tell us about your character. Start with a face shape, is it oval? Circle? Triangle?

Then add shapes for features: ears, nose, horns, eyes, mouth. Is the character happy, angry, mean, friendly? How can you show that?

Makes preliminary drawing in sketchbook.

Provide clay slabs cut from a clay block with wire clay cutting tool (prepare 3/8" thick slabs for each child in advance: wrap in plastic to keep moist). Demonstrate referencing preliminary drawing and lightly drawing the shape of the character on the slab of clay. Demonstrate cutting shapes out from clay with open paperclip.

Prompts: Make your animal face shape so big that it touches the outside edges of the slab.

Draws and cuts shape from clay slab using opened paperclip.

Demonstrate wadding up newspaper for a ball for a support that gives character face a curved mask-like form. Demonstrate draping clay slab shape over paper ball. Demonstrates preparing features by scoring (scratching both surfaces to be attached), moistening (damp sponging) and then attaching by pushing surfaces together, and smoothing seams.

Make sure that whatever you attach is no thinner than your pinky finger or thicker than your thumb. Reminds student to refer to drawing for attributes.

Creates face of character with features.

Optional: Imprints textures into character face using found objects or materials.

SECOND GRADE LESSON FIVE // FORMS FOR CHARACTERS

SKILLS AND TECHNIQUES



Wire-cutting a slab.



Scoring.

ART STUDIO TIP

USING CLAY IN THE CLASSROOM:

Laminated tagboard creates a work surface that will not stick.

A 50 lbs box of low-fire white clay serves one classroom.

Don't allow the student to 'ballup' and form a new slab as this traps air and causes breakage in the kiln. Provide damp sponges for slipping, but no water.

Completed portraits need to be dried for at least 10 days before firing.

Remove paper after the drying process.

Optional: Watercolor paint can be used to add color details after firing (as glaze alternative).

LESSON EXPANSION

Use descriptive word to tell more about our character's setting, friends, likes, family.

EVERYDAY CONNECTIONS

characters in stories, video, art

LEARNING STANDARDS

Visual Art

1.1.2 Elements: Shape/form

Common Core ELA

2.RL.7. Use information gained from the illustrations and words in print or digital text to demonstrate understanding of its characters, setting, or plot.

2.SL.1.b. Build on others talk in conversations by linking their comments to the remarks of others.

SECOND GRADE LESSON SIX

COOL AND WARM COLORS

Description Of Project:

Students use cool colors to communicate information about time and place.

Problem To Solve:

How can choice of color tell more about the setting in art?

Student Understanding:

Selection of cool or warm colors can give information about time and place.

LEARNING TARGETS AND ASSESMENT CRITERIA

The Student:

LT: Identifies cool colors in art.

AC: Names blue, green, and violet.

LT: Selects cool colors to make a story setting.

AC: Uses blue, green, and violet to suggest time and place.

LT: Uses oil pastel techniques.

AC: Creates strokes, layers, or blending with oil pastels to fill page.

EVIDENCE OF LEARNING

Art: Oil pastel drawing

Names cool colors: blue, green, and violet

Selects cool colors: blue, green, and violet for a time and place

Uses an oil pastel technique: strokes, layers, or blends

EXAMPLE



VOCABULARY

- **Color Wheel**
- **Cool Colors (blue, green, violet)**
- **Blend**
- **Layer**
- **Stroke**
- **Warm Colors (orange, yellow, red)**
- **Setting**

RESOURCES

Soren Emil Carlson, *Surf Breaking*, Frye;

Pieter van Veen, *Saplings by the River*, Frye;

Vincent van Gogh, *Starry Night*

Edward Hopper, *August in the City*

Photos of cool color settings

Story with cool setting

ART MATERIALS

- **oil pastels**
- **9x12" white drawing paper**

SECOND GRADE LESSON SIX // COOL AND WARM COLORS

INSTRUCTIONAL STRATEGIES

TEACHER

STUDENT

Introduce works of art: *Surf Breaking* by Soren Emil Carlson, *Saplings by the River* by Pieter van Veen, and/or *Starry Night* by Vincent van Gogh and *August in the City* by Edward Hopper.

Prompts: What colors did the artists use to show the place? (blue, green, violet) The setting? Where is it? Where is the setting? Describe. What time is it? What colors did artists use to show the time? The setting? (blue, green, violet)

Identifies cool colors associated with time and place.

Introduce the color wheel and guides recall and description of cool settings that students have experienced.

Prompts: Where can you find blue, green, and violet on the color wheel? Recall a place that has a cool setting. Think about forests, the ocean, lakes, ponds, sitting under the trees, snowy days, or shadows.

It could be your bedroom at night, your backyard, or being at the park. What colors do you see? Where do you see the cool colors?

Studies color wheel, identifies cool colors, then recalls and describes cool settings.

Read or asks students to read story with cool, outdoor setting. Brainstorm for words that describe cool places, or settings from the story.

Prompts: Today we're only going to use cool colors to show a place or setting from our story. Listen to (or read) the story. Note the words that give us clues about time and place. Let's list them on the board.

Where is the story taking place? When is the story happening: what time of day, what time of year?

Listens to story and identifies words that describe time and place of setting.

Direct students to select cool colors from an oil pastel set.

Prompts: Do the colors you selected match the colors on the cool side of the color wheel?

Selects cool oil pastels from box.

Review oil pastel techniques. Guide drawing story setting.

Prompts: Today we're going to fill the whole page with cool oil pastel colors. What ways can we use the oil pastels? We can make strokes, but we'll still fill the page. We can layer them and we can blend them too.

Observes and uses oil pastel techniques to draw a cool setting from story.

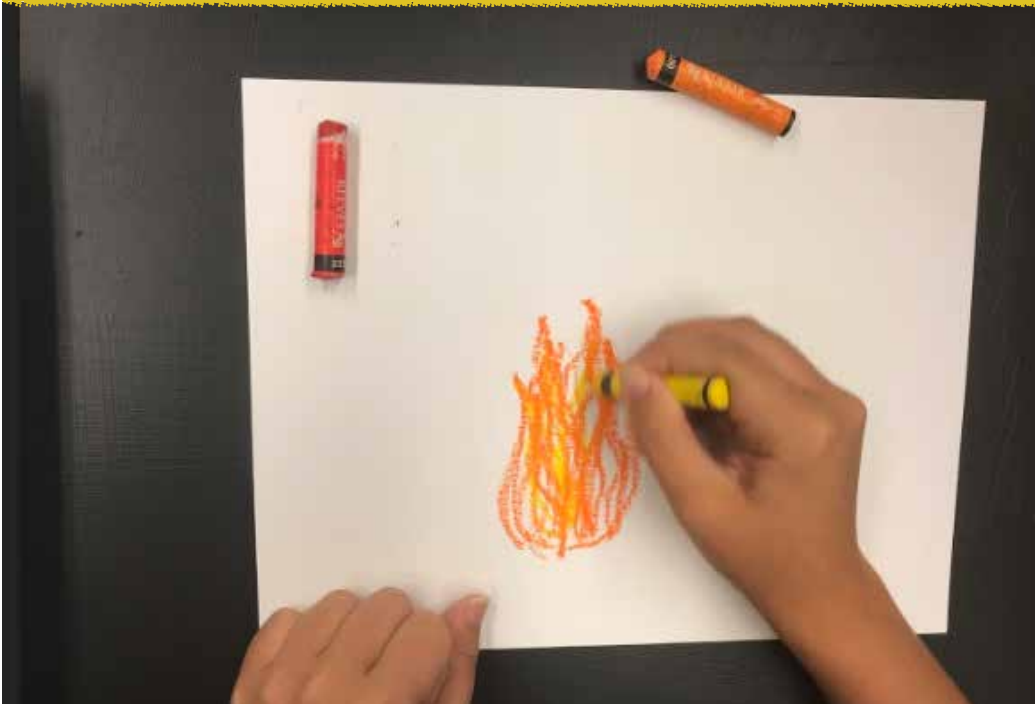
Link creating settings visually with descriptive words.

Prompts: Tell us what words describe the setting in your art.

Describes the choice of colors to represent time and place in his/her art.

SECOND GRADE LESSON SIX // COOL AND WARM COLORS

SKILLS AND TECHNIQUES



Layer



Blend

ART STUDIO TIP

To support visualizing a setting, a variety of photos showing cool colors settings can be provided.

LESSON EXPANSION

Using Mary Hinkson, *Plums*, Frye; Paul Cezanne, *Still Life with Basket*, and/or Vincent van Gogh, *Sunflowers*, repeat lesson using warm colors.

EVERYDAY CONNECTIONS

natural cool settings, environment, weather

LEARNING STANDARDS

Visual Art

1.1.a Brainstorm collaborating multiple approaches to an art or design problem.

2.1.a Experiment with various materials and tools to explore personal interests in a work of art or design.

7.1.a Perceive and describe aesthetic characteristics of one's natural world and constructed environments.

7.2.a Categorize images based on expressive properties.

9.a Use learned art vocab to express preferences about art.

10.a Create works of art about events in home, school, or community life.

Common Core ELA

2.SL.4. Tell a story or recount an experience with appropriate facts and relevant, descriptive details, speaking audibly in coherent conversations.

2.RL.7. Use information gained from the illustrations and words in print or digital text to demonstrate understanding of its characters, setting, or plot.

SECOND GRADE LESSON SEVEN

SELECTING A PALETTE

Description Of Project:

Teach in multiple sessions.

Students use a variety of brushstrokes to purposefully create a painting in a limited and broad palette.

Problem To Solve:

How does changing the range of color change the work of art?

Student Understanding:

Selecting a broad or narrow palette can change the effect of a work of art.

LEARNING TARGETS AND ASSESMENT CRITERIA

The Student:

LT: Identifies colors and the range of color in a work of art.

AC: Names colors and identifies the palette as narrow or broad.

LT: Makes paintings with a narrow and broad palette.

AC: Creates painting with a palette of less than four colors; creates another painting with a palette of more than 12 colors.

LT: Uses a wide range of brushstrokes.

AC: Varies size, direction, and type of brushstroke.

EVIDENCE OF LEARNING

Art: Painting

Names colors in a work of art

Identifies a palette as narrow or broad

Makes a painting with a narrow palette with less than four colors

Makes a painting with a broad palette with more than 12 colors

Varies size, direction, and type of brushstroke for a wide range

EXAMPLE



VOCABULARY

- **Broad Palette**
- **Brush Work**
- **Color**
- **Narrow Palette**
- **Shape**
- **Texture**
- **Compare/Contrast**

RESOURCES

Alfred Arreguin, *Rialto*, 4Culture;

Juan Alonso, *Where to Now, St. Peter?*, 4Culture;

ART MATERIALS

- **watercolors in primary colors**
- **pencils**
- **6x6" watercolor paper: 2 per student**
- **1/4 and 1/2" flat and round paint brushes**
- **1" easel paintbrushes**
- **water cups**
- **palettes (trays/plates or lid of watercolor set)**

SECOND GRADE LESSON SEVEN // SELECTING A PALETTE

INSTRUCTIONAL STRATEGIES

TEACHER

STUDENT

Introduce comparing and contrasting *Rialto* by Alfred Arreguin and *Where to Now, St. Peter?* by Juan Alonso.

Prompts: Count the number of colors they see in each painting. Share your findings. Why do you think an artist would choose to use a small number of colors (a narrow palette) or many colors (a broad palette.) Which is broad, which is narrow? Do you think these art works are realistic? Back up your opinions with your observations.

Compares and contrasts paintings with focus on color and imagery.

Introduce making two process-based paintings as a means for practice using brushes and mixing color: One utilizing a limited palette of four colors or less and a broad palette with focus on using 12+ colors. Demonstrate using a range of brushes to create diverse effects. Students also explore brushwork and create identifiable brushstrokes that add texture and interest to their paintings.

Demonstrates using a range of brushes to create diverse effects.

Demonstrate creating simple compositions composed of nonrepresentational shapes for exploring brushwork and developing a broad and narrow palette.

Prompts: Choose one or two kinds of shapes and overlap them to create a composition. Make shapes dominant and large. Make a second composition using a different shape.

Makes two nonrepresentational compositions using at least two different shapes.

Review mixing colors and creating a broad palette. Demonstrate selecting different brushes and creating visible dabs and strokes through varying type and direction of strokes.

Prompts: Dip your paintbrush in the color that 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 that you need to mix a secondary color onto your palette and swirl them together.

Start again with two different primary colors.

Encourages students to experiment by mixing one primary and one secondary color or two secondary colors.

Makes a broad palette and applies it to the first shape composition filling the space with a variety of brushstrokes using multiple sizes of brushes and techniques.

Demonstrate painting with a limited palette.

Prompts: I'm selecting my colors for a limited palette. I'm going to choose four or less colors. Some artists feel that using fewer colors forces them to be more creative. What do you think about that?

Any combination of primary, secondary, or newly mixed colors is fine, but you might need to repeat them.

When you create brushstrokes, make sure they are visible: the goal is not to paint in a totally solid color in your shapes.

Makes a narrow palette and applies it to the second shape Composition, filling the space with a variety of brushstrokes.

SECOND GRADE LESSON SEVEN // SELECTING A PALETTE

SKILLS AND TECHNIQUES



Brushwork related to brush sizes and type.

ART STUDIO TIP

Keep your colors from becoming contaminated by cleaning and dabbing excess water off your brushes between colors.

LESSON EXPANSION

Selects a previous drawing of a recognizable subject from sketchbook and makes two paintings based on that drawing: one in a broad palette and one in a limited palette.

EVERYDAY CONNECTIONS

limited and narrow palettes in advertising and in art

LEARNING STANDARDS

Visual Art

- 1.1a Brainstorm collaboratively multiple approaches to an art or design problem. 1.2a Mark art or design with various materials and tools to explore personal interests, questions, and curiosity.
- 2.1a Experiment with various materials and tools to explore personal interests in a work of art or design.
- 2.2a Demonstrate safe procedures for using and cleaning art tools, equipment, and studio spaces.
- 3.a Discuss and reflect with peers about choices made in creating artwork.
- 4.a Categorize artwork based on a theme or concept for an exhibit.
- 9.a Use learned art vocabulary to express preferences about artwork.

Common Core ELA

- 2.RI.9. Compare and contrast the most important points presented by two texts on the same topic.
- 2.SL.2 Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.

SECOND GRADE LESSON EIGHT

SHAPES IN SPACE

Description Of Project:

Students create a sculpture park by making individual paper positive and negative space sculptures.

Problem To Solve:

How does the relationship between art and environment affect a sculpture?

Student Understanding:

Negative space affects the viewer's perception of positive space.

LEARNING TARGETS AND ASSESMENT CRITERIA

The Student:

LT: Identifies positive and negative space.

AC: Distinguishes between sculpture and environment.

LT: Makes a positive sculptural form.

AC: Cuts on a fold to create positive and negative space.

LT: Collaborates to create a relationship between sculptures.

AC: Consciously moves own sculpture while considering others' sculptures in space.

EVIDENCE OF LEARNING

Art: Paper sculpture

Distinguishes between sculpture and environment

Creates positive space

Creates negative space

Collaborates: moves own sculpture while considering others' sculptures in space

EXAMPLE



VOCABULARY

- **Negative space**
- **Positive space**
- **Sculpture**
- **Collaboration**
- **Draft and Redraft**

RESOURCES

Hai Ying Wu, *Firefighters, Fire Station #16*, Redmond WA;

Gail Simpson & Aristotle Georgiandes, *Works, Maintenance and Operations Center*, Redmond WA;

ART MATERIALS

- **pencil**
- **recycled copy paper for drafts**
- **scissors**
- **color file folders**

SECOND GRADE LESSON EIGHT // SHAPES IN SPACE

INSTRUCTIONAL STRATEGIES

TEACHER

STUDENT

Introduce *Firefighters* by Hai Ying Wu and asks students to define positive and negative space.

Prompts: The positive space is the part the artist makes and the negative space is the space around it.

Identifies positive and negative space.

Ask students to look at *Works* by Simpson and Georgiades.

Prompts: How would this sculpture look if it were placed in the classroom? In a different environment with a different background? What changes: the sculpture or the area around it?

Why is the background area surrounding the sculpture, negative space, so important?

Responds to positive space in different negative space settings.

Demonstrate folding in half and sketching a simplified human figure (on 8 1/2x11" copy paper for a draft) or abstract shape (showing half on the fold).

Prompts: It is important to start drawing your negative space at least 2 inches below the top folded edge of the paper; complete drawing negative space two inches before bottom folded paper edge.

Feel free to make more than one process draft on copy paper because the draft and redraft process teaches us to consider drafts as 'less than precious'. Make sure base of draft stands sturdily.

Chooses to make a figure or an abstract object. Makes a series of cut paper drafts for a sculpture.

Demonstrate creating a standing sculpture by leaving part of the fold at the top and the bottom intact. Also demonstrates folding up a minimum 1/2 inch tab across bottom edge and snips from bottom edge to horizontal fold, pulls edges together and staples to create base.

Prompts: Cut on the fold to make your negative space.

Selects the draft they would like to use for a final sculpture. Overlays the folded cut paper shape on the folded tag folder and draws and cuts a final sculpture shape. Creates a stable base.

Place student sculptures individually against a neutral background or in natural setting out-of-doors. Lead discussion with students on positive and negative shapes.

Prompts: Where is the positive space? Negative space?

Group of four students collaborate to place sculptures within an enclosed shared space and recounts their experiences by presenting their responses to the following questions.

Prompts: How did your sculptures change when you see them together? How does the positive space change? How does the negative space change?

Reflects on change in negative space when sculptures are combined in shared setting.

SECOND GRADE LESSON EIGHT // SHAPES IN SPACE

SKILLS AND TECHNIQUES



Keeping the sculptures upright with folds for balance.



Folding up base tabs for stability.

LESSON EXPANSION

Take a field trip local sculpture.

Consider the positive and negative space for each sculpture. Sketch the relationships of the sculptures to each other.

Use varying viewpoints.

EVERYDAY CONNECTIONS

Store displays, chairs in space

LEARNING STANDARDS

Visual Art

1.1.a Brainstorm collaboratively multiple approaches to an art or design problem.

1.2.a Mark art or design with various materials and tools to explore personal interests, questions, and curiosity.

2.1.a Experiment with various materials and tools to explore personal interests in a work of art or design.

2.2.a Demonstrate safe procedures for using and cleaning art tools, equipment, and studio spaces.

2.3.a Repurpose objects to make something new.

5.a Distinguish between different materials or artistic techniques for preparing artwork for presentation.

Common Core ELA

2.SL.1 Participate in collaborative conversation with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.

2.SL.4 Tell a story or recount an experience with appropriate facts and relevant descriptive details, speaking audibly in coherent sentences.

2.SL.2 Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.

SECOND GRADE LESSON NINE

RHYTHM AND REPETITION

Description Of Project:

Students repeat art elements in a central image and in a border to create rhythm in works of art.

Problem To Solve:

How is rhythm established in visual art and language?

Student Understanding:

Students repeat art elements in a central image and in a border to create rhythm in works of art.

LEARNING TARGETS AND ASSESMENT CRITERIA

The Student:

LT: Recognizes pattern in images.

AC: Identifies repeated elements in an image.

LT: Recognizes pattern in words.

AC: Identifies repeated words or sounds in a poem.

LT: Creates pattern in images and words.

AC: Repeats shapes and word/sounds in art.

EVIDENCE OF LEARNING

Art: Collage

Identifies repeated elements in an image

Identifies repeated words or sounds in a poem

Repeats shapes and word/sounds to create a pattern in art

EXAMPLE



VOCABULARY

- *Border*
- *Craftsmanship*
- *Pattern*
- *Repetition*
- *Rhythm*
- *Textile*
- *Poetry*

RESOURCES

Steve Gardner, *Where Will You Go?*, ArtsWA;

Faith Ringgold, *Dancing at the Louvre, Tar Beach*, (art and book);

Class poetry readings

ART MATERIALS

- *4B graphite pencils*
- *10x12" unbleached canvas (alt. tagboard)*
- *medium tip black Sharpies*
- *watercolor paintbrushes*
- *printed fabric (alt: gift wrap)*
- *white glue*

SECOND GRADE LESSON NINE // RHYTHM AND REPETITION

INSTRUCTIONAL STRATEGIES

TEACHER

STUDENT

Read *Tar Beach* to students. Introduce *Where Will You Go?* by Steve Gardner and/or *Dancing at the Louvre* by Faith Ringgold. Guide discussion about linking image and word in art through using repetition and borders.

Prompts: What elements do you see more than once in the art?

Review concept of border around art.

Prompts: Describe the border: do you see words or repetition? Does a border have to round, rectangular, or square? Do you see words? What do you think the words tell us?

Reference poetry forms studied to date. Ask students to review the repetition heard in the poetry.

Demonstrate cutting shapes from pre-cut 1x10" strips of patterned fabric (or recycled gift cards, wrapping paper, decorative paper bags, etc.) to create a repetition pattern (ABC, etc.).

Prompts: Think about using at least three different kinds of fabric/paper. Cut, arrange, and glue along the edge of your canvas/paper to create a border.

Demonstrate creating/saving a space for poem within central part of the image by judging space for poem and lightly marking the area it will occupy. Demonstrate tracing over poem once, spacing and lettering meeting craftsmanship expectations.

Demonstrate finding key images to add to areas around the poem to illustrate (family members' physical attributes, setting of event, etc.).

Observes images and finds elements of repetition.

Identifies what is repeated in border, and analyzes relationship of border to central images.

Writes a poem about family or a recent family event/ trip using a specific repeating pattern.

Arranges cut fabric shapes to create a consistent pattern around the border and glues.

Writes poem in space in central image area.

Draws directly, but lightly onto canvas in pencil, and then refines drawing. Traces over drawing with Sharpie. Uses water color to add color highlights to image.

SECOND GRADE LESSON NINE // RHYTHM AND REPETITION

SKILLS AND TECHNIQUES



Where Will You Go? Artist: Steve Gardner Photo courtesy ArtsWA, by the artist.

ART STUDIO TIP

Tape down corners of canvas to hold it tight.

Students should write their poem lightly in pencil first in order to judge the space they will need to fit the poem into the area within the border.

LESSON EXPANSION

Reference other poetry written in the classroom and create a stamped pattern that mirrors the subject of the poem.

EVERYDAY CONNECTIONS

patterns in the natural and human-made world, Native American basket-weaving

LEARNING STANDARDS

Visual Art

- 1.1a Brainstorm collaboratively multiple approaches to an art or design problem.
- 1.2a Mark art or design with various materials and tools to explore personal interests, questions, and curiosity. 2.1.a Experiment with various materials and tools to explore personal interests in a work of art or design.
- 2.2a Demonstrate safe procedures for using and cleaning art tools, equipment, and studio spaces.
- 2.3a Repurpose objects to make something new.
- 3a Refine and complete artistic work.
- 8a Interpret art by identifying the mood suggested by a work of art and describing relevant subject matter and characteristics of form.

Common Core ELA

- 2.SL.2 Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.
- 2.RL.4 Describe how words and phrases (e.g., regular beats, alliteration, rhymes, repeated lines) supply rhythm and meaning in a story, poem, or song.

SECOND GRADE LESSON TEN

ILLUSTRATING A STORY

Description Of Project:

Students construct a collage illustrating one event in a narrative sequence.

Problem To Solve:

How can an artist tell a story and represent depth?

Student Understanding:

Sequencing events with shapes to represent a beginning, middle, and end tells a visual story; making close shapes larger and far shapes smaller creates depth through size.

LEARNING TARGETS AND ASSESMENT CRITERIA

The Student:

LT: Identifies or creates the sequence of a story.

AC: Describes the beginning, middle, and end of a story.

LT: Represents a part of a story.

AC: Illustrates a specific event in the beginning, middle, or end of a story.

LT: Locates a key figure or object in space.

AC: Places important character or setting elements close by sizing large, and far by sizing small.

LT: Uses collage techniques.

AC: Cuts smoothly and glues securely.

EVIDENCE OF LEARNING

Art: Collage

Identifies the beginning, middle, and end of a story.

Makes a beginning, middle, or end event that relates to a specific incident.

Locates figure/objects near and far.

Cuts smoothly and glues securely.

EXAMPLE



VOCABULARY

- **Character**
- **Collage**
- **Far, Near**
- **Narrative**
- **Setting**
- **Beginning, Middle, End**
- **Sequence of Events**
- **Key Ideas and Details**

RESOURCES

Jacob Lawrence, *The Builders, MAC*;

Fay Jones, *Reading Aloud, 4Culture*;

Edvard Munch, *The Scream*

ART MATERIALS

- **drawing paper**
- **pencils**
- **scrap cutting practice paper**
- **scissors**
- **color copy paper (cut in 1/4 or 1/2 sheets)**
- **gift wrap or other patterned paper**
- **9x12" color cardstock**
- **glue sticks**

SECOND GRADE LESSON TEN // ILLUSTRATING A STORY

INSTRUCTIONAL STRATEGIES

TEACHER

STUDENT

Introduce *The Builders* by Jacob Lawrence, *Reading Aloud* by Fay Jones (or *The Scream* by Edvard Munch) and ask students to engage in critical thinking. Students analyze/interpret art by imagining what event preceded the scene and predicting what event followed.

Prompts: Art can communicate ideas and stories without words. What's going on here? What sequence do you imagine happened first (the beginning), what is happening now (middle), and what will happen last (end)?

Review a familiar story and asks students to identify key characters and elements of setting and recount the beginning, middle, and end of the narrative. Students visualize and/or sketch one event from a part of the story to represent in their collage.

Demonstrate cutting practice with scrap paper by opening scissors fully, holding scissors upright, and turning paper, not scissors. Shows use of simple paper shapes for characters, objects, and setting.

Prompts: What shapes will you need to create your character? Setting? Objects to tell the viewer more about the story? What happened first? What happened next? How did the story end? Which part are you showing in your collage?

Reference the characters and setting seen in *The Builders* (or other art).

Prompts: What did the artist place closest to you? What did the artist place farthest away? How did you know the figure was close? How did you know the other figures were farther away (size)?

Demonstrate making a setting for the beginning, middle, or end of a story by selecting colors and cutting simple bold shapes for landscape/interior features. Encourage original illustration.

Prompts: Did the beginning, middle, or end you chose happen outdoor or indoors? What objects do you need to create this setting? As you begin to cut your shapes don't forget to hold your scissors upright and move the paper. Cut details from paper too, don't draw.

Guide student to size important figures or objects in their collage illustrations to show depth. Guide student in making small if far away or large if close. Encourage the students to add cut details.

Guide students as they compose and organize their compositions. Provide glue sticks and guide gluing.

Responds by imagining a beginning, middle, and end in response to the art.

Brainstorms for beginning, middle, and end of the story with classmates. Begins to visualize/sketch an event from a story.

Chooses to illustrate a specific event (beginning, middle, or end) in either an imaginary story that accompanies art or a familiar story.

Responds to the depth of specific images in art.

Makes setting; uses cutting techniques.

Selects objects or figures that show the event. Sizes a figure or an object larger for close, and another smaller, for farther away.

Discusses composition with teacher before gluing shapes permanently.

SECOND GRADE LESSON TEN // ILLUSTRATING A STORY

SKILLS AND TECHNIQUES



Locate a key figure near by making it large, far by making it small.

ART STUDIO TIP

In collage, the placement of paper shapes can be explored until the composition communicates what is intended by the artist, then glued.

Hold back glue sticks until you have talked to each student about how their collage communicates the story event.

Conserve papers by having students trim leftover ragged paper into tidy squares for next artist.

LESSON EXPANSION

Creates a sequence of three drawn or collage scenes to illustrate the beginning, middle, and end of a story from reading or artworks that suggest a narrative.

EVERYDAY CONNECTIONS

literature predicting ends to stories

LEARNING STANDARDS

Visual Art

- 1.1.a Brainstorm collaboratively multiple approaches to an art or design problem.
- 1.2.a Mark art or design with various materials and tools to explore personal interests, questions, and curiosity.
- 2.1.a Experiment with various materials and tools to explore personal interests in a work of art or design.
- 2.2.a Demonstrate safe procedures for using and cleaning art tools, equipment, and studio spaces.
- 2.3.a Repurpose objects to make something new.
- 3.a Discuss and reflect with peers about choices made in creating artwork.
- 7.1.a Perceive and describe aesthetic characteristics of one's natural world and constructed environments.
- 9.a Use learned art vocabulary to express preferences about artwork.
- 10.a Create works of art about events in home, school, or community life.

Common Core ELA

- 2.SL.2. Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.
- 2.RL.5. Describe the overall structure of a story, including how the beginning introduces the story and the ending concludes the action.
- 2.RL.7. Use information gained from the illustrations and words in print or digital text to demonstrate understanding of its characters, setting, or plot.

SECOND GRADE

REFERENCED VISUAL ART RESOURCES

LEVEL	LESSON	ARTIST	ARTIST RESOURCE	COLLECTION
2-1	Lines in Interiors - A Series of Views	Armin Landek	City Lane	TAM
		M.C. Escher	drawings	SAM
		Claude Perrault	The Five Orders of Architecture	
2-2	Finding Thin and Thick Lines in Patterns	Gloria Berstein	Walk to the Mountain	4Culture
		Aki Sugabi	Fisherman's Morning	4Culture
		Henri Matisse	Interior with Egyptian Curtain	
2-3	Shapes to Represent Objects	Verna Haffer	Eleventh Street Bridge	4Culture
		Jacob Lawrence	The Builders	MAC
		Harold Balazs	Museum Piece	MAC
		Paul Cezanne	Still Life with Basket	
2-4	Abstract Objects	Rick Bartow	Crow Story	4Culture
		Julius Scheuerer	Peacock	Frye
		Georges Braque	The Round Table	
		Paul Cezanne	Still Life with Basket	
2-5	Forms for Characters	Dudley Carter	High Mountain Companions	Redmond Town Center River Walk
		Bob Dempsey	The Wolf Helper	4Culture
		Patti Warashina	Yellow Satyr	MAC

SECOND GRADE

REFERENCED VISUAL ART RESOURCES

LEVEL	LESSON	ARTIST	ARTIST RESOURCE	COLLECTION
2-6	Cool and Warm Colors	Pieter van Veen	Saplings by the River	Frye
		Soren Emil Carlsen	Surf Breaking	Frye
		Mary Hinkson	Plums	Frye
		Paul Cezanne	Still Life with Basket	
		Edward Hopper	August in the City	
		Vincent van Gogh	Starry Night	
		Vincent van Gogh	Sunflowers	
2-7	Selecting a Palette	Alfred Arreguin	Rialto	4Culture
		Juan Alonso	Where to Now, St. Peter?	4Culture
2-8	Shapes in Space	Hai Ying Wu	Firefighters	Redmond Fire Station #16
		Gail Simpson & Aristolte Geogiades	Works	Redmond Maintenance and Operations Center
2-9	Rhythm and Repetition	Faith Ringgold	Dancing at the Louvre	
		Steve Gardner	Where Will You Go?	ArtsWA
2-10	Illustrating a Story	Fay Jones	Reading Aloud	4Culture
		Jacob Lawrence	The Builders	MAC
		Edvard Munch	The Scream	

SECOND 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 color sets	1 per student
	student grade acrylics: primary color plus black and white alternate: liquid tempera	1 quart bottles 16 oz bottles
Brushes	synthetic brushes: round: 1/4", 3/8", 1/2", 3/4" flat: 5/8", 1"	6 each size 6 each size
	fine black roller ball markers alternate: fine tip markers medium point black Sharpies 2B Conte' crayons or pencils alternative: crayons 4B drawing pencils alternative: Kindergarten wide diameter pencils oil pastels, boxes of 12 or 24	1 per student 1 per student 1 per student 1 per student 1 per 2 students
Printmaking	black soluble block printing ink styrofoam picnic plates plexiglas, 9x12" sponges	4 tubes 2 per student 6-8 for printmaking station

SECOND GRADE

SUPPLY LISTS

	ART SUPPLIES	AMOUNTS PER CLASS
Sculpture	low-fire white pre-mixed clay	50 lbs.
Papers	white construction paper, 18x24" newsprint, 12x18" tag board, 11x14" copy paper, 8.5x11" sulfite drawing paper, 12x18" colored poster board or card stock colored tag file folders, 8.5x11" assorted colored Kraft paper, large origami paper, colored butcher paper, copy paper	ream ream ream ream 2 reams six 24x30" sheets one half per student 2 12x18" packages
Collage	white school glue glue sticks tag board, 10x12" fabric in prints, strips Alternate: Gift wrap	1 per student 1 per student 1 per student approx 2-3 yds
Tools	Fiskars, children's scissors block printing brayers color wheel water containers clay wire-cutting tool paper clips laminated tagboard, 9x12" for clay work magnifying glasses medium jar lids	1 per student 6-8 for printmaking station 1 per 2 students 50 piece box 1 per student or per clay workstation 1 per table of students