



# 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

3

2018 revisions were made possible with support from:

**The Harvest Foundation**



WASHINGTON STATE ARTS COMMISSION





ArtsEdWashington.org  
programs@artsedwashington.org

## ART LESSONS IN THE CLASSROOM

# ACKNOWLEDGMENTS

## PREVIOUS FUNDERS AND CREATORS

### Original Development

Susy Watts  
& Meredith  
Essex



WASHINGTON STATE  
ARTS COMMISSION



CULTURE



City of Redmond  
WASHINGTON

### 2009 Redesign



WEA  
WASHINGTON  
EDUCATION  
ASSOCIATION

Pro Bono Graphic Design: Jill Schmidt

### 2014 Revisions

**The Bamford Foundation**  
**The Norcliffe Foundation**  
**Umpqua Bank**

Pro Bono Graphic Design: Jill Schmidt  
Content Revision: Meredith Essex

## 2018 CURRICULUM CREDITS

**Graphic Design**  
**Photos**  
**Copy**  
**Arts Standards**  
**Spanish Translations**  
**Online Portal Support**

Dave Taylor, OkayBro!  
Peyton Beresini, Aline Moch, Abigail Alpern-Fisch  
Alyssa Hays, Aline Moch, Danielle Gahl  
Cheri Lloyd  
Aline Moch  
Seven DeBord, Kube Warner

## THANK YOU!



ArtsEdWashington.org  
programs@artsedwashington.org

## ART LESSONS IN THE CLASSROOM

# PROTOCOL GUIDELINES

The K-6 lesson handbooks were originally produced for the Lake Washington School District with grants from 4culture and ArtsWA.

The following protocols were developed to protect the information developed for this publication and share it with others at no cost.

**COPYRIGHT** All lessons and supporting materials are protected by copyright. You are required by law to respect this and we ask you honor the time, talent, and expense invested.

**COPY** Letters to families are intended for distribution and may be copied as needed. Lesson assessments are also intended for reproduction.

**CREDIT** When printing your ALIC lessons, include the title and credit pages. Our creators and funders make this free, give them some credit!

**FREE** No part of the handbook may be reproduced and sold for profit.

**SHARE** Encourage your colleagues, other schools, and organizations to use these materials by downloading their own copy at:  
[www.artsedwashington.org/curriculum](http://www.artsedwashington.org/curriculum)

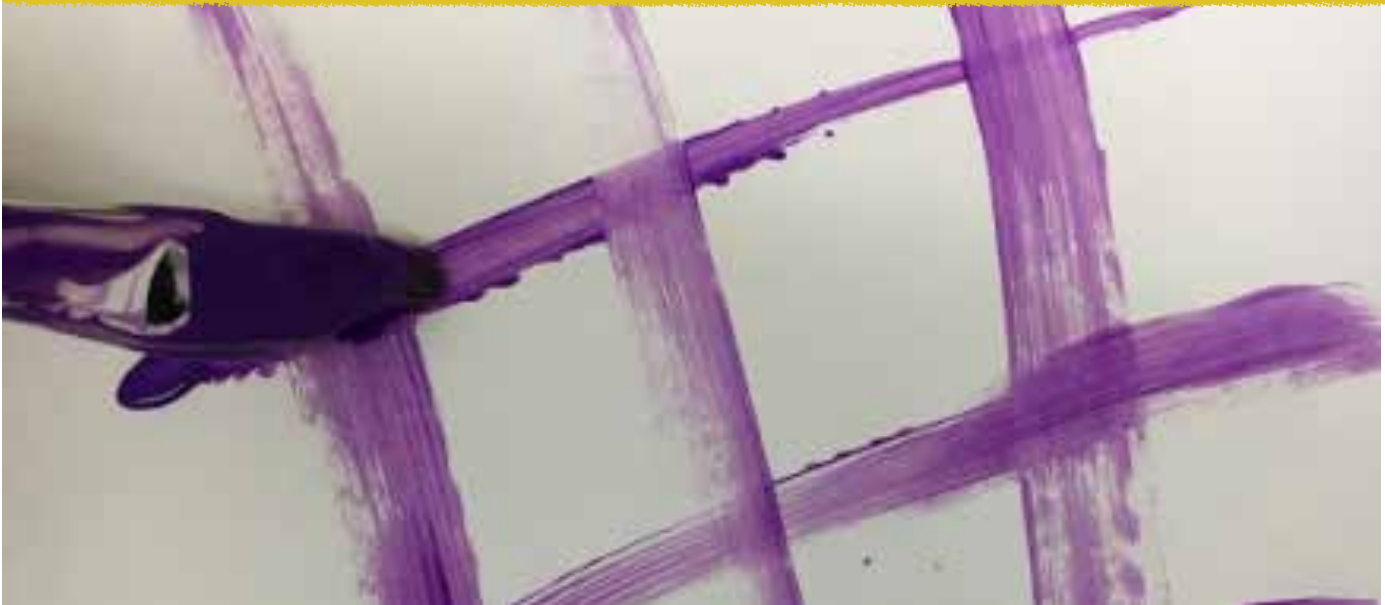
Every child deserves arts education.

**HELP** Become a member of ArtsEd Washington so we can continue to provide free tools for teachers and fight for equitable access to arts education.

**ARTS EDUCATION FOR ALL**

# THIRD GRADE

1. Types of Line
2. Balancing Shapes and Contrast
3. Exaggerated Textures for Still Life
4. Gathering Information about People
5. Figures in Action
6. Elaborating on an Idea to Develop a Character
7. Creating Attention with Scale and Size
8. Setting the Scene
9. Walking in an Artist's Shoes
10. Creating a Time and Place



# THIRD GRADE LESSON ONE

## TYPES OF LINE

### Description Of Project:

Students use interrupted and spiral/looping lines to suggest simple animal shapes.

### Problem To Solve:

How can using a variety of types of lines suggest shape?

### Student Understanding:

Using interrupted lines and spiral/looping lines can define organic contours and forms.

## LEARNING TARGETS AND ASSESMENT CRITERIA

### The Student:

LT: Describes lines seen in art and in photographs of animals.

AC: Identifies curved, straight, continuous, interrupted lines that form the edge of shapes.

LT: Makes a variety of lines.

AC: Makes curved, straight, interrupted dots/dashes, and spiral/looping lines in practice drawing.

LT: Makes an animal drawing using a variety of lines.

AC: Uses whisper lines for preliminary shape sketch and adds curved, straight, interrupted dots/dashes, and spiral/looping lines to define edge of animal shapes.

## EVIDENCE OF LEARNING

### Art: Drawing

Describes curved, straight, interrupted dots/dashes, and spiral/looping lines

Makes a variety of lines: curved, straight, interrupted dots/dashes, and spiral/looping in practice

Makes light, whisper lines on final drawing to define shapes

Makes curved, straight, interrupted dots/dashes, and spiral/looping lines to define edge of animal shapes

### EXAMPLE



### VOCABULARY

- **Conté**
- **Contour line, exterior**
- **Interrupted Line**
- **Organic**
- **Shape**

### RESOURCES

**Rick Bartow, Crow Story, 4Culture;**

**Harold Balazs, Night Scene, MAC;**

**Group of Deer, cave art**

### ART MATERIALS

- **2B pencils**
- **black or sepia Conté crayons**
- **12x18" newsprint**
- **buff or gray paper**
- **photos of various animals**

## THIRD GRADE LESSON ONE // TYPES OF LINES

## INSTRUCTIONAL STRATEGIES

## TEACHER

## STUDENT

Introduce *Crow Story* by Rick Bartow and *Night Scene* by Harold Balazs and/or *Group of Deer*. Ask students to describe lines seen.

**Prompts:** What kind of lines do you see: continuous, straight, curved lines? Do you see dots, spirals, loops? Where do you see unbroken lines? Broken lines? Note the different categories of lines seen in art and compare your observations with a partner. Share your findings with the class.

Describes and categorizes lines in art.

Ask students to describe kinds of shapes seen in *Crow Story*, *Night Scene*, and/or *Group of Deer*, and in photographs of other animals (insects, birds, fish).

**Prompts:** What kind of lines form the shapes you see? (curving lines, straight lines) Artists call curving lines and shapes organic.

Make different kinds of lines: continuous, interrupted dots/dashes, curving, straight, spiral/looping on a practice newsprint paper. We want to fill the whole paper with different kinds of lines.

Describes lines seen in art and in photographs of animals. Practice making lines on newsprint paper.

Demonstrate identifying shapes to suggest a simple animal as seen in photographs (insects, birds, fish). Demonstrates drawing in pencil using light, whisper lines to show the basic shapes seen in an animal.

**Prompts:** When you draw a whisper line, practice relaxing your hand and lightening the pressure. Imagine your animal is reaching out and touching the edge of your paper. We want to use our whole paper to make different kinds of lines.

Selects animal and draws preliminary animal shapes using light lines.

Demonstrate using Conté crayon to define the outside edges or contours of the animal using a variety of different kinds of lines.

**Prompts:** Think about where you will use different types of lines to show the edge of your animal's shapes. Be sure to use curved, straight, interrupted dots/dashes, and spiral/looping lines to define the edges of those organic shapes.

Uses whisper lines to guide drawing with Conté crayon. Decides where to use continuous lines, interrupted lines, and spiral/looping lines to suggest the shapes of the animal.

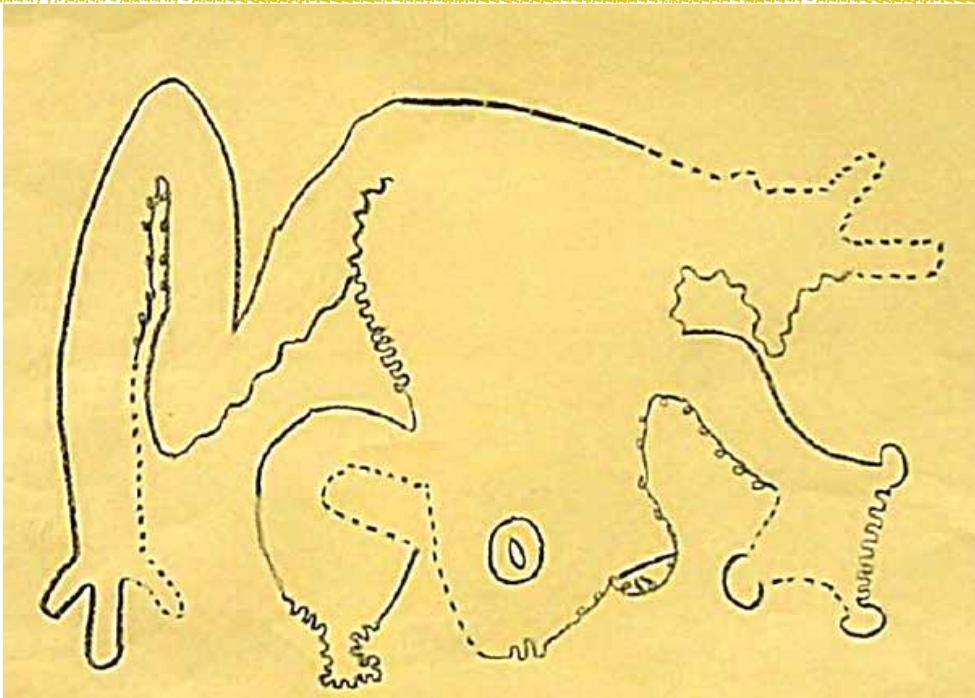
Guide group reflection comparing of use of line.

**Prompts:** Check for a variety of line types in your art and describe where you see effective use of a variety of lines in a classmate's art.

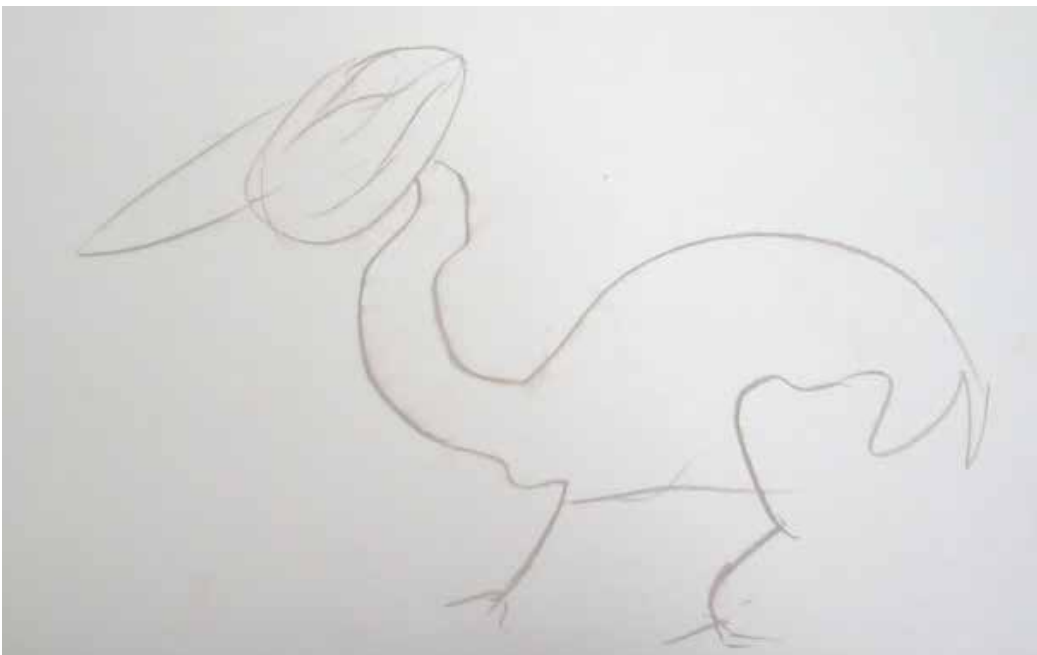
Correctly identifies line types and describes why certain types are effective in art.

## THIRD GRADE LESSON ONE // TYPES OF LINES

## SKILLS AND TECHNIQUES



Draw a variety of lines.



Join whisper lines to make animal shape.

## ART STUDIO TIP

Each student should have paper towels for clean up before using the Conté crayons.

## LESSON EXPANSION

Use a variety of lines to suggest a still life.

## EVERYDAY CONNECTIONS

plant forms, trees, buildings

## LEARNING STANDARDS

## Visual Art

1.2.a Apply knowledge of available resources, tools, and technologies through art making.

2.1.a Create personally satisfying artwork, using a variety of artistic processes and materials.

2.2.a Demonstrate an understanding of the safe and proficient use of materials, tools, and equipment for a variety of artistic processes.

8.a Interpret art by analyzing use of media to create subject matter, characteristics of form and mood.

## Common Core ELA

3.SL.1.d Explain their own ideas and understanding in light of the discussion.

3.SL.2 Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

3.L.5.b Identify real-life connections between words and their use.





# THIRD GRADE LESSON TWO

## BALANCING SHAPES AND CONTRAST

### Description Of Project:

Students place complementary color geometric and organic shapes next to each other to create high contrast in a paper collage.

### Problem To Solve:

How can color choice create contrast and placement create informal balance?

### Student Understanding:

Placing complementary colors adjacent to each other can create contrast in a work of art. Arranging shapes in space in relation to an imaginary center line can create informal balance.

## LEARNING TARGETS AND ASSESMENT CRITERIA

### The Student:

LT: Makes multiple geometric and organic shapes.

AC: Cuts quadrilaterals and triangles (with straight sides) and curvy shapes from nature.

LT: Creates informal balance in a composition.

AC: Organizes approximately equivalent area/visual weight of shapes asymmetrically on either side of an imaginary center line.

LT: Creates contrast using color in composition.

AC: Identifies and places pairs of complementary colors adjacent to each other in collage.

LT: Uses collage techniques.

AC: Cuts shapes smoothly, arranges and glues them flat and securely.

## EVIDENCE OF LEARNING

### Art: Collage

Names colors opposite on the color wheel as complementary and high contrast in art

Classifies shapes as organic and geometric (triangles and quadrilaterals)

Analyzes informal balance seen in art

Draws imaginary center line in chalk

Cuts organic and geometric shapes from primary/secondary color shapes

Arranges shapes in informal balance with complements adjacent

Glues using collage techniques

### EXAMPLE



### VOCABULARY

- *Asymmetry*
- *Balance, informal*
- *Collage*
- *Complementary Colors*
- *Composition*
- *Contrast*
- *Geometric*
- *Organic*
- *Attribute*
- *Triangle*

### RESOURCES

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

Adriene Cruz, *Going Through the Motions*, 4Culture;

Robert Motherwell, *Mallarme's Swan*

### ART MATERIALS

- **11x14" black construction paper**
- *scissors*
- *white chalkboard chalk*
- *glue sticks*
- *variety of fadeless color paper*

## THIRD GRADE LESSON TWO // BALANCING SHAPES AND CONTRAST

## INSTRUCTIONAL STRATEGIES

## TEACHER

## STUDENT

Introduce *Where to Now, St. Peter?* by Juan Alonso and *Going Through the Motions* by Adriene Cruz or *Mallarme's Swan* by Robert Motherwell with focus on color theory/relationships. Ask students to name the colors they see.

**Prompts:** Find two dominant colors you see in this composition on the color wheel and describe the relationship of those two colors on the wheel (opposite). Colors found opposite on the color wheel are called complementary colors.

Names colors and finds complementary colors on the color wheel.

Demonstrate placing yellow next to orange, and yellow next to violet.

**Prompts:** Which of these two color combinations attracts your attention? Why? Two complementary colors create high contrast and an obvious edge between each other. They grab your attention. Placing two complementary colors next to each other creates high contrast.

Observes two color relationships and recognizes contrasting colors.

Identify and classify organic and geometric shapes in art.

**Prompts:** What kinds of shapes do we see in *Where to Now, St. Peter?* Do we see curvy shapes from nature? Where do we also see geometric shapes? What geometric shapes do we see in *Going through the Motions*? Name them. What are their math names? What attributes do they have? What categories can we place them in? (Quadrilaterals and triangles.)

Analyzes and describes attributes of shapes seen in art.

Ask students to analyze informal balance in art.

**Prompts:** What is balance? Does it mean equal? Can shapes be equal in area but different? Imagine a vertical center line approximately in the middle of the art: Is this art symmetrically or asymmetrically balanced?

What did the artist create on the left of that imaginary line? What about on the right of that imaginary line? What would happen if a shape was missing on one side of the artist's composition: would it still feel balanced to us?

Analyzes informal balance seen in art.

Demonstrate drawing a light vertical center line approximately on the black paper using white chalk. Direct students to select six papers, one each in primary and secondary colors.

**Prompts:** Draw a 'whisper' chalk line in the middle from the top of your paper to the bottom of the paper. Choose a small paper or strip in each of the primary and secondary colors to cut a variety of geometric and organic shapes out of.

Observes demonstration, draws imaginary center line on background paper in white chalk, and selects color paper in primary and secondary colors.

## THIRD GRADE LESSON TWO // BALANCING SHAPES AND CONTRAST

## INSTRUCTIONAL STRATEGIES CONT.

## TEACHER

## STUDENT

Demonstrate cutting out shapes using collage techniques.

**Prompts:** Cut at least 6 shapes (some organic, some geometric) from color paper. Experiment with creating rhombuses or inventing your own quadrilaterals.

Demonstrate and guide placement of organic and geometric shapes and pairing complementary colors to create informal balance and contrast.

**Prompts:** Move shapes around until you find that size and visual weight of shapes is balanced.

Think of how one shape on one side of the imaginary center line relates to shapes or empty space on the other side.

Now I need to place the complementary colors next to the shapes I just laid down. What color should I place next to this orange shape? (blue) What color should I place next to this red shape? (green)

Consider balance as you place your additional geometric and organic shapes. Make sure that you have shapes paired with their complements.

Directs students to pair with a classmate to check for complementary colors and balance. After seeking peer critique, then students are ready to glue.

**Prompts:**

Check in with a peer to make sure you have paired complementary colors. Analyze balance and adjust based on feedback.

Demonstrate and guides gluing techniques.

**Prompts:** Turn shapes upside-down on scrap paper (to protect desks and art) and run glue stick along the edge. Rub down firmly to glue flat and securely.

Cuts geometric and organic shapes.

Place shapes for visual balance and weight. Places complementary color pairs adjacent to each other for contrast.

Observes gluing demonstration, checks with peer for complementary color pairs and informal balance.

## THIRD GRADE LESSON TWO // BALANCING SHAPES AND CONTRAST

## SKILLS AND TECHNIQUES



Place complimentary colors adjacent to each other.

## ART STUDIO TIP

Precut variety of colored paper in rectangles and strips (4x4", 2x8", 2x2").

Have students cut useable scraps into squares and rectangles.

Remind thumbs up and move paper, not scissors, to accurately cut shapes.

## LESSON EXPANSION

Students create informal balance using a horizontal line of symmetry and reuse solid areas of color from magazines as paper.

## EVERYDAY CONNECTIONS

advertising

## LEARNING STANDARDS

**Visual Art**

- 1.1.a Elaborate on an imaginative idea.
- 1.2.a Apply knowledge of available resources, tools, and technologies through art making.
- 2.1.a Create personally satisfying artwork, using a variety of artistic processes and materials.
- 2.2.a Demonstrate an understanding of the safe and proficient use of materials, tools, and equipment for a variety of artistic processes.
- 7.1.a Speculate about processes an artist uses to create a work of art.
- 8.a Interpret art by analyzing use of media to create subject matter, characteristics of form and mood.
- 9.a Evaluate an artwork based on given criteria.

**Common Core Math**

- 3.G.A.1. Understand that shapes in different categories may share attributes and that the shared attributes can define a larger category. Recognize rhombuses, rectangles and squares as quadrilaterals and draw examples of quadrilaterals that do not belong to any of these subcategories.

THIRD GRADE LESSON TWO // BALANCING SHAPES AND CONTRAST

**ASSESSMENT CHECKLIST**

LEARNING TARGET	ASSESSMENT CRITERIA
Makes multiple geometric and organic shapes.	Cuts quadrilaterals and triangles (with straight sides) and curvy shapes from nature.
Creates informal balance in a composition.	Organizes approximately equivalent area/visual weight of shapes asymmetrically on either side of an imaginary center line.
Creates contrast using color in composition.	Identifies and places pairs of complementary colors adjacent to each other in collage.
Uses collage techniques.	Cuts shapes smoothly, arranges, and glues them flat and securely.

STUDENT	CUTS FLAT-SIDED AND CURVY ORGANIC SHAPES	ORGANIZES SHAPES ASYMMETRICALLY	IDENTIFIES AND PAIRS COMPLIMENTARY COLORS IN COLLAGE	CUTS SHAPES SMOOTHLY	GLUES SHAPES FLAT AND SECURELY	TOTAL POINTS

# THIRD GRADE LESSON THREE

## EXAGGERATED TEXTURES FOR STILL LIFE

### Description Of Project:

*Teach in multiple sessions*

Students paint exaggerated surface textures, then cut them into shapes of objects and glue for a still life collage.

### Problem To Solve:

How can exaggeration of word and image enhance understanding?

### Student Understanding:

Exaggerated patterns and marks created with different tools can communicate information about surface texture.

## LEARNING TARGETS AND ASSESMENT CRITERIA

### The Student:

LT: Makes exaggerated textures.

AC: Creates big, bold sketches and paint marks and patterns that suggest qualities of surface.

LT: Makes a still life collage with exaggerated texture.

AC: Matches textural papers with still life surfaces, cuts shapes for objects, overlaps and arranges shapes to represent still life.

LT: Uses collage techniques.

AC: Cuts shapes smoothly and glues them flat and securely.

## EVIDENCE OF LEARNING

### Art: Painting

Sketches exaggerated textural surfaces

Makes bold paint marks or patterns to suggest textural surfaces

Matches textural paper with still life surfaces

Cuts shapes from painted textural papers

Overlaps and arranges shapes to represent still life

Glues using collage techniques

*Optional:* Adds color pencil lines to highlight and enhance texture

### EXAMPLE



### VOCABULARY

- Collage
- Exaggeration
- Overlap
- Pattern
- Shape
- Still Life
- Texture
- Descriptive Language

### RESOURCES

William Harnett, *A Wooden Basket of Catawba Grapes*, Frye;

Mary Hinkson, *Plums*, Frye;

Karen Yurkovich, *Seeing*, 4Culture;

Georges Braque, *The Round Table*

### ART MATERIALS

- sketchbook
- 2B pencil
- still life objects
- 9x12" white paper (3 each)
- 12x12" color card stock
- tempera paint
- foam brushes
- sponges
- sticks
- Q-tips™
- combs

## THIRD GRADE LESSON THREE // EXAGGERATED TEXTURES FOR STILL LIFE

## INSTRUCTIONAL STRATEGIES

## TEACHER

## STUDENT

**Session One:**

Introduce *A Wooden Basket of Catawba Grapes* by William Harnett, *Plums* by Mary Hinkson and *Seeing* by Karen Yurkovich and/or *The Round Table* by George Braque. Ask students to find objects and textures in the still life paintings.

**Prompts:** What shapes do you see? What objects do they represent? Which objects are smooth and which objects are rough? What makes some of the objects look rough? How does the artist show texture for the rough objects? Turn to a partner and share an adjective describing the textures of objects implied in the painting and share findings.

Guide brainstorming a list of adjectives describing and sketching textures seen in real objects set up in classroom still life (orange, basket, fuzzy animal, rough wood).

**Prompts:** Notice how lines overlap in the texture of the basket. Notice how the shapes that make up the dimples that cover the orange. Notice the direction of the lines of fur on the stuffed animal. Add an adjective to our list. In your sketchbook, sketch an area of texture.

**Session Two:**

Demonstrate selecting tools at painting texture centers (with still-life objects for reference and tools for making textures using paint). Select a tool (sponges, sticks, etc.) to best match the shapes and exaggerate the shapes, lines, and patterns seen in that texture.

**Prompts:** Make wood textures at one center using sticks and foam brushes. Make fruit textures at another center using different types of sponges. Make basket textures using combs at another center.

**Session Three:**

Demonstrate drawing shapes on the back and cutting shapes from textural paper that match still life surfaces. Students also choose background cardstock/posterboard color for collage.

**Prompts:** Make sure that you are cutting the orange shape from the paper that shows exaggerated 'orange texture'. Draw shapes lightly on the back using your whole paper to make big shapes. Keep thumbs up and move paper, not scissors, to accurately cut shapes. Cut slowly!

Demonstrate arranging, overlapping, and gluing shapes in a collage to show the relationship of objects in the still life.

**Prompts:** One of the best parts about making a collage is that you can keep arranging the shapes until you are happy with the composition. I will give you your glue stick after you are sure your composition shows the overlap you see in the still life. Turn shapes upside-down on scrap paper and run glue stick along the edge. Rub down firmly to glue flat and securely.

*Optional:* Add a few special lines in color pencil to enhance your textures.

Describes and analyzes shapes, objects, and textures. Generates descriptive language/ adjectives with peer and shares with class.

Generates descriptive language for textures. Makes sketches of exaggerated textures.

Chooses a tool that makes shapes and lines that exaggerate those seen in objects and drawings.

Practices making marks. Fills each paper with one type of textural marks.

Cuts shapes from textural paper.

Arranges and glues.

*Optional:* Adds color pencil line to highlight or enhance texture effects.

## THIRD GRADE LESSON THREE // EXAGGERATED TEXTURES FOR STILL LIFE

## SKILLS AND TECHNIQUES



Exaggerates drawing of highly textured object.



Paints exaggerated marks.

## ART STUDIO TIP

Each texture center should have texturally similar objects.

Centers could have baskets, fruit, stuffed animals, wood objects, and fabric, etc.

## LESSON EXPANSION

Students repeat collage lesson making insects, fish, or birds.

## LEARNING STANDARDS

**Visual Art**

1.1.a Elaborate on an imaginative idea.

1.2.a Apply knowledge of available resources, tools, and technologies through art making.

2.1.a Create personally satisfying artwork, using a variety of artistic processes and materials.

2.2.a Demonstrate an understanding of the safe and proficient use of materials, tools, and equipment for a variety of artistic processes.

3.a Elaborate visual information by adding details in an artwork to enhance emerging meaning.

7.1.a Speculate about processes an artist uses to create a work of art.

10.a Develop a work of art based on observations of surroundings.

**Common Core ELA**

3.SL.1.d Explain their own ideas and understanding in light of the discussion.

3.L.1.g Form and use comparative and superlative adjectives and adverbs, and choose between them depending on what is to be modified.

3.L.5.b Identify real-life connections between words and their use.



THIRD GRADE LESSON THREE // EXAGGERATED TEXTURES FOR STILL LIFE

**ASSESSMENT CHECKLIST**

LEARNING TARGET	ASSESSMENT CRITERIA
Makes exaggerated textures.	Creates big, bold sketches and paint marks and patterns that suggest qualities of surface (rough, smooth, fuzzy).
Makes a still life collage with exaggerated texture.	Matches textural papers with still life surfaces, cuts shapes for objects, overlaps and arranges shapes to represent still life.
Uses collage techniques.	Cuts shapes smoothly and glues them flat and securely.

STUDENT	CREATES BOLD SKETCHES THAT SHOW TEXTURE	MAKES PAINTINGS THAT SHOW TEXTURE	MATCHES PAPERS WITH STILL LIFE SURFACES	ARRANGE SHAPES INTO STILL LIFE	CUTS EASILY	GLUES SHAPES FLAT AND SECURELY	TOTAL POINTS

# THIRD GRADE LESSON FOUR

## GATHERING INFORMATION ABOUT PEOPLE

### Description Of Project:

*Teach in multiple sessions*

Students make a series of observational figure drawings using continuous active line to capture specific poses.

### Problem To Solve:

How can observation inform drawing the human figure?

### Student Understanding:

Gathering information about pose and gesture can communicate the human figure and inform making art.

## LEARNING TARGETS AND ASSESMENT CRITERIA

### The Student:

LT: Models and describes different positions of the human figure.

AC: Creates poses and identifies verbs associated with particular activities.

LT: Makes different gesture drawings of the human figure.

AC: Uses quick loose continuous line to show different positions of the figure on folded paper and in sketchbook.

## EVIDENCE OF LEARNING

### Art: Process Drawing

Models by creating a pose associated with a particular activity

Uses loose continuing line

Shows information about three different positions of the figure on folded paper

Shows information about three different positions of the figure in ongoing sketchbook drawings

### EXAMPLE



### VOCABULARY

- **Gesture**
- **Gesture Drawing**
- **Observation**
- **Pose**

### RESOURCES

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

**Mark Tobey, *Folk Dance on Independence Day*, MAC;**

**Georges de La Tour, *St. Joseph***

### ART MATERIALS

- **4B pencils**
- **6x18" drawing paper (folded in thirds)**
- **sketchbook**

## THIRD GRADE LESSON FOUR // GATHERING INFORMATION ABOUT PEOPLE

## INSTRUCTIONAL STRATEGIES

## TEACHER

## STUDENT

Introduce *Fisherman's Morning* by Aki Sugabi, and *Folk Dance on Independence Day* by Mark Tobey and/or *St. Joseph* by Georges de La Tour. Ask students to recreate the poses and gestures of the human figures. Ask students to notice the characteristics of line in the art and select verbs to describe poses of the figures seen.

**Prompts:** Create the pose of one of the fisherman. Now, one of the dancers. Which artwork communicates action the most? Why? (Active gestural line)

Invite students to model for their classmates, giving the student model a range of poses by aligning the poses with familiar activities (catcher, first baseman, and fielder in baseball; ballerina pose, break dancing, folk dancing pose, playing soccer, fishing).

**Prompts:** You could pretend to be one of three baseball players. How does each one of them position their body to catch a ball? Draw your classmate in 3 poses, one on each of 3 different panels of folded paper. The drawings won't show facial features or details of clothing. Gesture drawing shows the position of the human figure in space. Draw quickly and actively using a continuous line (as if you are wrapping the figure in string).

Ask students to do at least 5 gesture drawings over a week's time. Ask them to make notes on the activity associated with the pose by choosing and recording a verb describing each drawing.

Recreates a pose and gesture seen in a painting.

Makes gesture drawing of a classmate in 3 different poses.

Makes a series of gesture drawings in their sketchbook for future reference.

## THIRD GRADE LESSON FOUR // GATHERING INFORMATION ABOUT PEOPLE

## SKILLS AND TECHNIQUES



Running pose



Baseball stance pose

## ART STUDIO TIP

Each drawing should take no longer than two minutes and your eyes should spend more time on the figure than looking at your paper.

## LESSON EXPANSION

Students draw gesture drawings using two figures interacting with each other: playing ball, dancing, working together.

Reference Jacob Lawrence, *Games* or *The Builders*.

## LEARNING STANDARDS

## Visual Art

11.a Elaborate on an imaginative idea.

12.a Apply knowledge of available resources, tools, and technologies through art making.

21.a Create personally satisfying artwork, using a variety of artistic processes and materials.

72.a Determine messages communicated by an image.

8.a Interpret art by analyzing use of media to create subject matter, characteristics of form and mood.

10.a Develop a work of art based on observations of surroundings.

## Common Core ELA

3.L.1.d. Form and use regular and irregular verbs.

3.L.5.b. Identify real-life connections between words and their use.

THIRD GRADE LESSON FOUR // GATHERING INFORMATION ABOUT PEOPLE

**ASSESSMENT CHECKLIST**

LEARNING TARGET	ASSESSMENT CRITERIA
Models and describes different positions of the human figure.	Creates poses and identifies verbs associated with particular activities.
Makes different gesture drawings of the human figure.	Uses quick loose continuous line to show different positions of the figure on folded paper and in sketchbook.

STUDENT	MODELS POSE OF AN ACTIVITY	USES LOOSE CONTINUING LINE	SHOWS DIFFERENT POSES OF THE FIGURE	IDENTIFIES VERBS ASSOCIATED WITH ACTIVITIES	TOTAL POINTS

# THIRD GRADE LESSON FIVE

## FIGURES IN ACTION

### Description Of Project:

*Teach in multiple sessions*

Students create a 3-dimensional human figure in wire.

### Problem To Solve:

How can the human figure be represented in space?

### Student Understanding:

Suggesting form by defining volume with line can show pose and gesture and relationship of the figure to space.

## LEARNING TARGETS AND ASSESMENT CRITERIA

### The Student:

LT: Uses a gesture drawing to inform 3-D sculpture.

AC: Selects and references prior drawing associated with a specific activity in making wire form.

LT: Creates a wire sculpture.

AC: Bends and secures wire to make curves and volume/3-dimensionality (height, width and depth) for a human figure in a specific pose.

## EVIDENCE OF LEARNING

### Art: Process Drawing

Uses a preliminary drawing to inform 3-D sculpture by selecting a drawing associated with a specific activity

Bends wire to make curves

Creates volume

Approximates a human figure in a specific pose

### EXAMPLE



### VOCABULARY

- *Three-Dimensional*
- *Figure*
- *Form*
- *Gesture*
- *Sculpture*
- *Volume*

### RESOURCES

**Mark Tobey, Folk Dance on Independence Day, MAC;**

### ART MATERIALS

- *aluminum or copper wire: 18-20 gauge, 18" long, 3 per student*
- *color coated wire*

## THIRD GRADE LESSON FIVE // FIGURES IN ACTION

## INSTRUCTIONAL STRATEGIES

## TEACHER

Revisit gesture drawing by Mark Tobey, and emphasizes 3-dimensionality of sculpture. Assign students to groups of three to five. Demonstrate referencing 'bank' of gesture drawings (from previous lesson) to stimulate selection of pose for a sculpture. Guide student groups in reviewing prior gesture drawings, then selecting one to use as a reference in developing a wire sculpture. Encourage discussion about verbs noted on each drawing.

**Prompts:** Which drawing best expresses the verb and action that you set out to capture in your gesture drawing? Listen to feedback from your group. Imagine the lines of your drawing becoming a three dimensional form rather than just being flat. How would they change?

Demonstrate bending wire ends for safety and wrapping wire to approximate pose seen in gesture drawing.

**Prompts:** First make a small bend or loop on the ends of your wires. Imagine the wire is your pencil line in your gesture drawing. Think about suggesting the pose of the figure without needing any detail. Bend the wire around a cylindrical object like a pencil, ruler or dowel to help make curves and to build the 3-dimensional shape. Remember that it requires time and patience to build a form out of wire. Attach and secure shapes by wrapping/twisting to bind them together.

Facilitate group discussion where students identify or interpret actions expressed in peer's sculptures.

## STUDENT

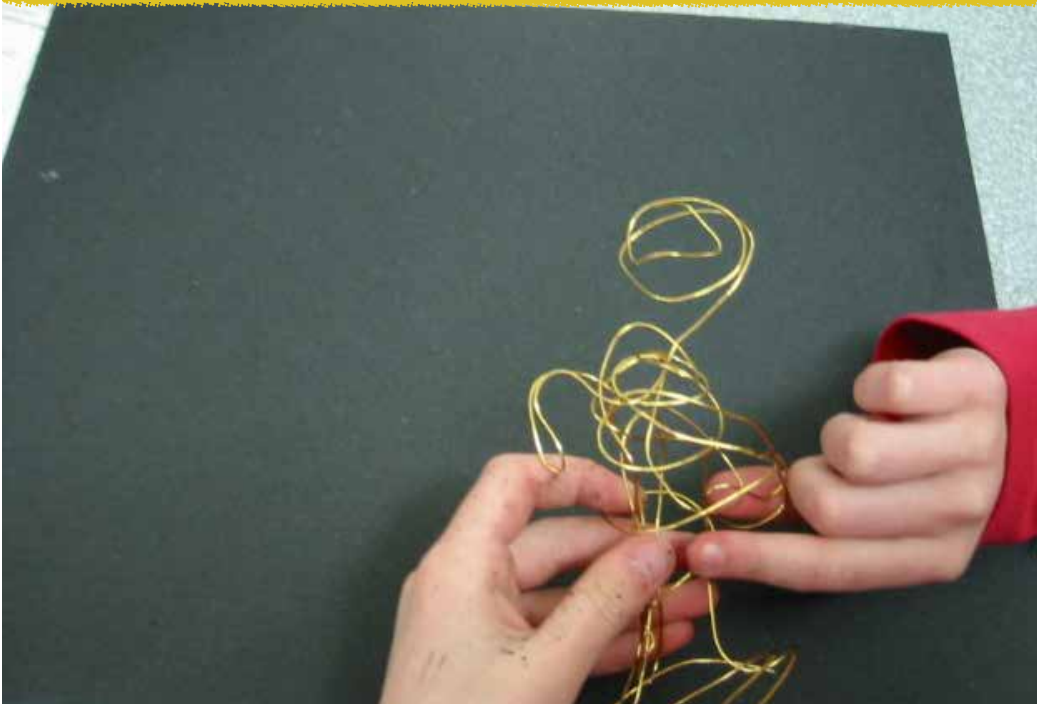
As a group, students review each other's drawings and assist each other in selecting the drawing that will become their wire sculpture.

Manipulates wire to create a 3-dimensional human form.

Reflects on sculptures.

## THIRD GRADE LESSON FIVE // FIGURES IN ACTION

## SKILLS AND TECHNIQUES



Manipulating wire.



Experiment with twisting to create extra texture and depth.

## ART STUDIO TIP

Coated color wire is available through arts and crafts catalogues.

Wire ends are sharp. Make sure ends are always formed in loops and stress careful handling.

## LESSON EXPANSION

Students combine sculptures to create collaborative scene.

Visit local sculpture to examine other examples of figures in space.

## EVERYDAY CONNECTIONS

Figures in film, sports, and public places

## LEARNING STANDARDS

**Visual Art**

- 11.a Elaborate on an imaginative idea.
- 2.1.a Create personally satisfying artwork, using a variety of artistic processes and materials.
- 2.2.a Demonstrate an understanding of the safe and proficient use of materials, tools and equipment for a variety of artistic processes.
- 7.2.a Determine messages communicated by an image.
- 8.a Interpret art by analyzing use of media to create subject matter, characteristics of form and mood.
- 10.a Develop a work of art based on observations of surroundings.

**Common Core ELA**

- 3.SL.1.d Explain their own ideas and understanding in light of the discussion.
- 3.L.1.d Form and use regular and irregular verbs.



THIRD GRADE LESSON FIVE // FIGURES IN ACTION

ASSESSMENT CHECKLIST

LEARNING TARGET	ASSESSMENT CRITERIA
Uses a gesture drawing to inform 3-D sculpture.	Selects and references prior drawing associated with a specific activity in making wire form.
Creates a wire sculpture.	Bends and secures wire to make curves and volume/3-dimensionality (height, width and depth) for a human figure in a specific pose.

STUDENT	REFERENCES DRAWING OF ACTIVITY FOR WIRE FORM	BENDS AND SECURES WIRE TO MAKE CURVES	CREATES VOLUME/3D	MIMICS HUMAN FIGURE IN A POSE	TOTAL POINTS

# THIRD GRADE LESSON SIX

## ELABORATING ON AN IDEA TO DEVELOP A CHARACTER

### Description Of Project:

Students create a monotype or pastel drawing as a unique portrait of an invented character.

### Problem To Solve:

How can words stimulate development of a visual character?

### Student Understanding:

Using key words to describe age, physical attributes, and emotional conditions can transfer information and stimulate visual imagery.

## LEARNING TARGETS AND ASSESMENT CRITERIA

### The Student:

LT: Uses words to describe character.

AC: Uses descriptive language (adjectives) to tell about age, physical attributes, and emotion in art and own characterization.

LT: Illustrates descriptive words.

AC: Uses shapes, lines, and detail in character sketch and final portrait to represent ideas.

LT: Uses sketch to inform portrait.

AC: Repeats and refines ideas from sketch in final portrait.

LT: Makes a color portrait.

AC: Transfers line and color from transparency film in monotype or blends and layers pastel color for invented character.

## EVIDENCE OF LEARNING

### Art: Monotype Print or Pastel Portrait

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

- **Attribute**
- **Brayer**
- **Characterization**
- **Line**
- **Monotype**
- **Portrait**
- **Print**
- **Shape**
- **Attributes**

### RESOURCES

**Henry Raschen, *Old Man with Locket*, Frye;**

**Franz von Stuck, *Saharet*, Frye;**

**Albrecht Dürer, *Self Portrait***

### ART MATERIALS

- **sketchbook**
  - **2B graphite pencil**
  - **small mirrors**
  - **water soluble marker sets and multicultural markers**
  - **8.5x11" heavy gauge overhead transparency film**
  - **spray bottle**
  - **paper towels**
  - **brayer**
  - **8.5x11" white cardstock**
- OR**
- **oil pastel sets**
  - **9x12" drawing paper**

## THIRD GRADE LESSON SIX // ELABORATING ON AN IDEA TO DEVELOP A CHARACTER

## INSTRUCTIONAL STRATEGIES

## TEACHER

## STUDENT

Introduce *Old Man with Locket* by Henry Raschen and *Saharet* by Franz von Stuck and/or *Self-Portrait* by Albrecht Dürer. Ask students to identify how the artist communicates information about a person through colors, shapes, lines, details and expression.

**Prompts:** How old is he/she? How do you know? What expression is on his face? Happy? Sad? Thoughtful? Concerned? How do you know? Is it eyes, his mouth, or which parts of his face that tell you? Describe his hair (long and curly), his body type, and clothing types.

Studies portraits and describes what they can infer about characters.

Ask students questions to stimulate characterization and guide students in recording their ideas.

**Prompts:** Imagine a character. Let's make a character with words and images. Don't forget to take notes as we imagine together. How young or old? Write a specific age. Is your character a man or woman, girl or boy? How is your character feeling today? Write a word that tells you specifically—Confused? Bored? Delighted? Amazed? What are their physical attributes? Hair color, texture, and length? Shape and color of eyes, short and round or tall and thin? What is the shape of their head, eyes, ears, and mouth?

Responds to each question with words or short phrases.

Guide sketchbook drawing from word stimuli. Provide mirrors for students to study their own faces.

**Prompts:** Using the character attributes you selected, make a sketch of your character. You may end up drawing more than one idea of what your character looks like.

Start by looking at the head shapes around you. How are they the same, how are they different? What kind of head shape would best fit your character? Try one out!

Next, think about your character's eyes. If your character is old, how will you show it? What kinds of lines would show that your character is old? If your character is surprised, how would their eyes look? Practice by looking surprised in your mirror. Next you might make their nose. Some characters like the one we observed have long straight nose, others have noses that are round.

The mouth is one of the most expressive parts of the face. Look closely at the emotion you selected for your character. Now think about that expression that goes along with that emotion as you look in the mirror. Which direction does the line point between your lips? Straight? Wavy? Up? Down? And now you are ready to tell the viewer more. Think about all the types of lines you could use to tell us more.

Describe attributes of a character.

continued on following page

## THIRD GRADE LESSON SIX // ELABORATING ON AN IDEA TO DEVELOP A CHARACTER

## INSTRUCTIONAL STRATEGIES CONTINUED

## TEACHER

## STUDENT

Demonstrate and guide using sketch words and images as a reference for a final portrait.

The following prompts can guide development of a character portrait on transparency film (for creating a monotype print) or a color oil pastel portrait.

**Prompts:** I am looking closely at my character. I know that for every line I make I will also be choosing a color of marker or oil pastel. We will need to press hard as we use oil pastels to layer color on color. I am drawing the same lines and shapes I used to show who my character is in my sketch, but I will fill in color as well. I am using lots of lines to show details. I am still selecting what I want to include, and what I want to adjust. Then before I call it finished, I double-check to see if there are any areas where I might want to add more color to the face.

Makes drawing on transparency film for a monotype or an oil pastel drawing of character.

Demonstrate monotype printmaking process.

**Prompts:** Once your portrait drawing on transparency film is complete, take your drawing to the printing station (area set up with spray bottle, newsprint, printing paper and brayer). Set it down in the printing area, and dampen the paper on both sides with a spray bottle of water. Don't forget to blot it evenly between paper or toweling. It should be damp, not wet.

Now, carefully carry your paper by two corners to the printing area, align it in the air on one edge with the master drawing. Carefully lower it down to the transparency film so that the edges of the paper match the edges of the film.

Cover paper with newsprint and roll evenly and thoroughly over entire surface with a brayer. Lift off newsprint. Then pick up two closest corners of print and peel it up and off the transparency film.

Put on a drying rack or flat surface to dry.

Makes a monotype.

## THIRD GRADE LESSON SIX // ELABORATING ON AN IDEA TO DEVELOP A CHARACTER

## SKILLS AND TECHNIQUES



Make sure that paper is damp, not wet, to get a more textural and detailed monoprint.

## ART STUDIO TIP

Create one or more printing stations with a spray bottle, newsprint, printing paper and brayer.

Overhead film is an inexpensive, contained surface for a monotype.

Once the student has “pulled” a print, the transparency film can be washed off and used again. This only works if water soluble markers are used.

Dampen paper before printing by spraying water evenly on both sides. Blot evenly between paper towels for consistent dampness.

## LESSON EXPANSION

Students craft narrative about their character.

## LEARNING STANDARDS

## Visual Art

- 1.1.a Elaborate on an imaginative idea.
- 1.2.a Apply knowledge of available resources, tools, and technologies through art making.
- 2.1.a Create personally satisfying artwork, using a variety of artistic processes and materials.
- 2.2.a Demonstrate an understanding of the safe and proficient use of materials, tools, and equipment for a variety of artistic processes.
- 3.a Elaborate visual information by adding details in an artwork to enhance emerging meaning.
- 7.2.a Determine messages communicated by an image.
- 8.a Interpret art by analyzing use of media to create subject matter, characteristics of form and mood.
- 10.a Develop a work of art based on observations of surroundings.

## Common Core ELA

- 3.SL.1.d. Explain their own ideas and understanding in light of the discussion.
- 3.W.3.b. Write narratives to develop real or imagined experiences or events using effective technique, descriptive details and clear event sequences.
- 3.L.5.b. Identify real-life connections between words and their use.

THIRD GRADE LESSON SIX // ELABORATING ON AN IDEA TO DEVELOP A CHARACTER

ASSESSMENT CHECKLIST

LEARNING TARGET	ASSESSMENT CRITERIA
Uses words to describe character.	Uses descriptive language (adjectives) to tell about age, physical attributes, and emotion in art and own characterization.
Illustrates descriptive words.	Uses shapes, lines, and detail in character sketch and final portrait to represent ideas.
Uses sketch to inform portrait.	Repeats and refines ideas from sketch in final portrait.
Uses color in portrait.	Transfers line and color from transparency film in monotype or blends and layers pastel color for invented character.

STUDENT	EXPLAINS ATTRIBUTES AND EMOTION IN ARTWORK	EXPLAINS ATTRIBUTES AND EMOTION IN OWN CHARACTER	USES SHAPES, LINES, DETAILS IN SKETCH	REFINES SKETCH IDEAS IN FINAL PORTRAIT	MAKES PRINT	TOTAL POINTS

# THIRD GRADE LESSON SEVEN

## CREATING ATTENTION WITH SCALE AND SIZE

### Description Of Project:

*Teach in multiple sessions*

Students create a drawing with color wash, and direct the viewer's eyes using size to exaggerate scale and emphasize one element of a work of art.

### Problem To Solve:

How can an artist direct the viewer's attention to one aspect of a work of art more than others?

### Student Understanding:

Using scale and size to emphasize one image more than another in a work of art can communicate meaning.

## LEARNING TARGETS AND ASSESMENT CRITERIA

### The Student:

LT: Conceptualizes a scene or event from memory.

AC: Recalls and lists specific figures, objects, and setting.

LT: Recognizes ways to create attention in art.

AC: Identifies object largest in scale.

LT: Creates and refines preliminary drawing.

AC: Creates images from words in list and changes scale of one image to communicate main idea.

LT: Creates a color wash.

AC: Changes watercolor pencil lines and tones to areas of color.

## EVIDENCE OF LEARNING

### Art: Drawing and Color Wash

Conceptualizes a scene by recalling and listing specific figures, objects, and setting

Recognizes component largest in scale in art

Creates images from words in sketch and changes scale of one image to communicate main idea

Changes hard pencil edge to areas of color wash

### EXAMPLE



### VOCABULARY

- **Main Idea**
- **Scale**
- **Setting**
- **Size**
- **Tone**
- **Wash**

### RESOURCES

Jacob Lawrence, *The Builders, MAC*;

Nicolai Dubovski, *Seascape with Figures, Frye*;

Marc Chagall, *The War*

### ART MATERIALS

- **sketch paper**
- **watercolor pencil sets**
- **11x14" student grade watercolor paper**
- **selection of 1/4", 3/8", 1/2" round and flat brushes**
- **small water containers**

## THIRD GRADE LESSON SEVEN // CREATING ATTENTION WITH SCALE AND SIZE

## INSTRUCTIONAL STRATEGIES

## TEACHER

## STUDENT

**Day One**

Brainstorm with students for scenes that include activity in a specific setting (Puyallup Fair, school playground, lunchroom, mall corridor, school fair, roller skating party, etc.). Ask students to list all the people and objects from a specific scene.

Conceptualizes all the different things they might see: people, objects, setting.

Introduce *The Builders* by Jacob Lawrence and *Seascape with Figures* by Nicolai Dubovski and/or *The War* by Marc Chagall.

Identifies the largest element in the painting.

**Prompts:** Where do you look first when you look at this art? Why? (scale/size, enlarged in relationship to other parts)

Direct students to make a preliminary drawing of a chosen, specific scene using their list as a reference.

Makes a preliminary drawing.

**Prompts:** Show as much detail as you can. Show everything you can picture in this scene. It does not need to look like a photo: it can express your own drawing style!

Demonstrate and guide selecting one figure or object, and changing the scale of that one object on preliminary drawing.

Student makes a preliminary drawing of a scene, then selects and draws one object in an enlarged scale to create attention.

**Prompts:** Of all these objects and figures, I think I would like the viewer to look at the little girl/ umbrella/cotton candy/balloon first because it is the main idea of my art: it tells us what the artist thinks is the most important part of remembering this scene—what I remember most, the reason I came to this scene in the first place. I think I would like to make the scale of this object at least three times bigger than everything else. By changing the scale of this one image it might cover up other things you already drew.

**Day Two**

Demonstrate and guide using preliminary drawing to inform a final watercolor pencil drawing on watercolor paper.

Transfers ideas from preliminary drawing to final watercolor pencil drawing.

**Prompts:** Now I am going to draw with watercolor pencils to make a final drawing. Focus on using line to draw edges of elements and adding only very light tones of color. I know what my final work of art will look like with one object in larger scale because I made the preliminary drawing. Remember to make your important object/element in your scene at least three times bigger (multiply size by three) on your watercolor paper.

Sustains large scale of largest object.

Demonstrates using water with watercolor pencils.

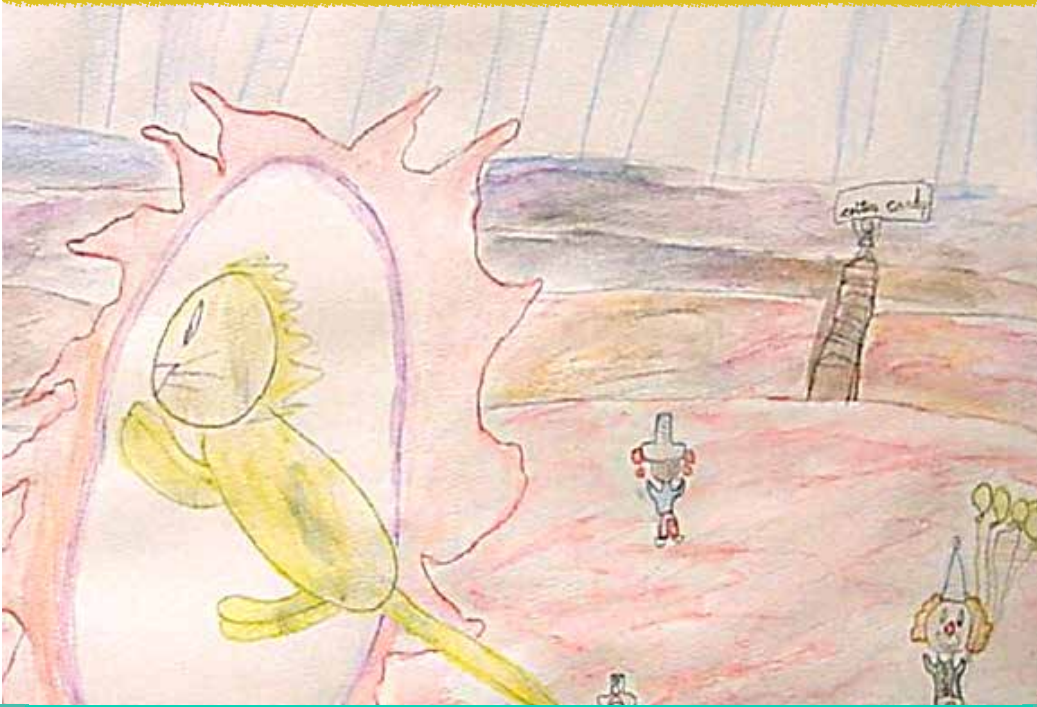
Completes drawing by creating areas of color wash.

**Prompts:** Dipping the brush in water and gently loosening up the color line and tone can create color washes over your work of art.



## THIRD GRADE LESSON SEVEN // CREATING ATTENTION WITH SCALE AND SIZE

## SKILLS AND TECHNIQUES



Creates attention by enlarging/changing the scale of only one element in the scene.

## ART STUDIO TIP

On the final drawing, draw the lines and lightly fill in color using watercolor pencil without water.

Then, using a paint brush and a tiny bit of water, loosen and extend lines and areas of color to create soft wash effects.

## LESSON EXPANSION

Students experiment by repeating their sketch of a scene and enlarging a different element for effect.

## EVERYDAY CONNECTIONS

recall events and identify central images

## LEARNING STANDARDS

## Visual Art

- 1.1.a Elaborate on an imaginative idea.
- 1.2.a Apply knowledge of available resources, tools, and technologies through art making.
- 2.1.a Create personally satisfying artwork, using a variety of artistic processes and materials.
- 2.2.a Demonstrate an understanding of the safe and proficient use of materials, tools, and equipment for a variety of artistic processes.
- 2.3.a Individually or collaboratively construct representations, diagrams, or maps of places that are a part of everyday life.
- 3.a Elaborate visual information by adding details in an artwork to enhance emerging meaning.
- 7.2.a Determine messages communicated by an image.
- 8.a Interpret art by analyzing use of media to create subject matter, characteristics of form and mood.
- 10.a Develop a work of art based on observations of surroundings.

## Common Core ELA

- 3.W.8. Recall information from experiences or gather information from print and digital sources.
- 3.SL.2. Determine the main idea and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively



# THIRD GRADE LESSON EIGHT

## SETTING THE SCENE

### Description Of Project:

Students observe and compare landscapes and make a watercolor scene.

### Problem To Solve:

How can placement of horizon and shapes create depth and setting?

### Student Understanding:

Horizon line and overlapping shapes can create depth and define place and space.

## LEARNING TARGETS AND ASSESMENT CRITERIA

### The Student:

LT: Identifies horizon line and overlapping for depth.

AC: Names placement of where the sky meets the ground and placement in front of or behind in art.

LT: Uses a range of brushstrokes.

AC: Varies the direction and size/shape of brushstrokes to correspond with subject.

LT: Creates a setting that shows depth.

AC: Creates horizon line and overlaps elements in landscape painting.

## EVIDENCE OF LEARNING

### Art: Watercolor painting with notes, Watercolor Painting

Identifies horizon and overlap for depth in art

Uses a variety of directions and shapes of brushstrokes in practice and links with landscape textures

Uses a variety of directions and shapes of brushstrokes to correspond with subject in painting in final watercolor painting

Creates setting by placing horizon

Creates setting by placing one subject in front of another

### EXAMPLE



### VOCABULARY

- **Brushstroke**
- **Depth**
- **Horizon Line**
- **Landscape**
- **Overlap**
- **Point of View**
- **Setting**
- **Texture**
- **Viewfinder**

### RESOURCES

**Franz Xaver Hoch, *In the Roman Compagna*, Frye;**  
**Georg Geyer, *View of Reichenau*, Frye;**  
**John Constable, *Wivenhoe Park, Essex***

### ART MATERIALS

- **2B pencil**
- **6x6" and 11x14" watercolor paper**
- **watercolor paints**
- **1/4", 1/2", 3/4" flat and round brushes**
- **viewfinders**
- **varied photos of landscapes**

## THIRD GRADE LESSON EIGHT // SETTING THE SCENE

## INSTRUCTIONAL STRATEGIES

## TEACHER

## STUDENT

Take students outside (or introduces multiple photos of landscapes as resources) to find the horizon and places where shapes overlap in space. Use viewfinder to establish different points of view.

**Prompts:** Where is the horizon when you are standing up? Where is the horizon when you look through your viewfinder while sitting down? How does moving your body and your viewfinder change the placement of the horizon? Imagine how changing the horizon line and overlapping shapes changes the way you see a setting (far and broad, close and personal).

Introduce *In the Roman Campagna* by Franz Xaver Hoch, *View of Reichenau* by Georg Geyer and/or *Wivenhoe Park in Essex* by John Constable. Ask the students to find the horizon line and overlapping shapes.

**Prompts:** Where is the horizon line (where land meets sky) in relation to the center of the picture: Imagine how the image would change if it was higher or lower? What do the trees overlap? (Hills in the background?) Compare paintings.

Review watercolor painting techniques: dabs, strokes. Demonstrate practicing making brushstrokes in different sizes and directions on small practice watercolor paper.

**Prompts:** Notice how the amount of water and color on the brush affect the paint stroke. Try using wet and dry strokes. To change colors, rinse the brush in water, blot on paper towel, and start again in a new color. Use brushstrokes to show the textures they see rather than painting solid, flat areas of color in your landscapes. When you think about what we observed in landscapes, what strokes would best show the textures of tall grass, smooth water, choppy water, trees that are close, trees that are far away, sky.

Direct students to make notes on their practice paper about the kinds of strokes they made and where they might apply those strokes in their landscape.

Demonstrate and guide lightly sketching landscapes outside, or from photos of landscapes, and then painting landscape. Guide preliminary sketching.

**Prompts:** Reference the brushstrokes you practiced and use them to represent your landscape. Quickly and lightly sketch your horizon line as a guide on your larger watercolor paper. Include landscape features that are overlapped somewhere in your light sketch.

Remember you have a wide variety of brushstrokes in your sketchbook to use for different subjects in your landscape: long thin strokes for grass, dabs for leaves on trees, dry, soft brushstrokes for clouds, etc. Let your brushstrokes tell us about the textures you see!

Guide a student critique.

**Prompts:** Point to a landscape where you see parts that are very far away. How did the artist accomplish that? Where do you see brushstrokes that give us information about the textures in landscapes?

Observes natural landscape, horizon line, and overlapping shapes.

Analyzes art.

Makes a variety of brushstrokes and familiarizes self with paintbrush and watercolors. Links brushstrokes with landscape textures and features.

References sketchbook, uses viewfinder to identify placement of horizon line, and paints landscape with a variety of brushstrokes and overlapped shapes.

Talks about own art and the art of others using criteria.

## THIRD GRADE LESSON EIGHT // SETTING THE SCENE

## SKILLS AND TECHNIQUES



Student uses a variety of brushstrokes and rinses brush between each color to keep each color pure.



Student links brushstrokes with landscape textures and features.

## ART STUDIO TIP

Viewfinders can be made by cutting a 1x1 inch window out of a piece of heavy paper.

## LESSON EXPANSION

Students experiment by changing their point of view, the placement of their horizon line, and the position of certain subjects.

Additional references: Renoir's *Monet Painting in his Garden*.

## LEARNING STANDARDS

**Visual Art**

1.1a Elaborate on an imaginative idea.

1.2a Apply knowledge of available resources, tools, and technologies through art making.

2.1a Create personally satisfying artwork, using a variety of artistic processes and materials.

2.3a Individually or collaboratively construct representations, diagrams, or maps of places that are part of everyday life.

3a Elaborate visual information by adding details in an artwork to enhance emerging meaning.

8a Interpret art by analyzing use of media to create subject matter, characteristics of form and mood.

10a Develop a work of art based on observations of surroundings.

**Common Core ELA**

3.SL.1.d Explain their own ideas and understanding in light of the discussion.

3.W.8. Recall information from experiences or gather information from print and digital sources, take brief notes on sources and sort evidence into provided.



# THIRD GRADE LESSON NINE

## WALKING IN THE ARTIST'S SHOES

### Description Of Project:

Students study a landscape painting, and use it as a stimulus for use of visualization for descriptive writing.

### Problem To Solve:

How can visualization inform writing?

### Student Understanding:

Observation and recall of sensory information can support elaboration, clear imagery, and the reflective writing process.

## LEARNING TARGETS AND ASSESMENT CRITERIA

### The Student:

LT: Describes landscape.

AC: Elaborates on a specific setting with vivid imagery.

LT: Describes weather.

AC: References what is felt.

LT: Writes in a variety of forms: song/poetry.

AC: Writes in a series of lines that lead from one to another.

LT: Recounts a journey.

AC: Reflects upon experience or makes inferences.

## EVIDENCE OF LEARNING

### Art: Descriptive Writing

Describes a specific setting with vivid imagery

References what is felt

Writes lines that lead from one to another

Reflects upon experience or makes inferences

### EXAMPLE

*I feel mist, wind and the breezes from the trees.*

*I see a field, the ocean and the night sky.*

*Clouds, white as snow.*

*It's dusk now*

*I sit by the water,*

*Soon it will be morning.*

by Audrey

### VOCABULARY

- **Color**
- **Imagery**
- **Landscape**
- **Line**
- **Setting**
- **Shape**
- **Description**
- **Elaboration**
- **Imagery**
- **Setting**

### RESOURCES

**Franz Xaver Hoch, Mountain Brook in the Snow, Frye;**

**Victoria Adams, Morning Shimmer, TAM;**

**Edward M. Bannister, Sabin Point, Narragansett Bay**

### ART MATERIALS

- **pencils**
- **writing journals**
- **sketchbook**

## THIRD GRADE LESSON NINE // WALKING IN THE ARTIST'S SHOES

## INSTRUCTIONAL STRATEGIES

## TEACHER

Introduce students to Franz Xaver Hoch's *Mountain Brook in the Snow* or Edward M. Bannister's *Sabin Point, Narragansett Bay*. Lead a guided visualization writing exercise and stops between each prompts so that students can respond.

**Prompts:** I would like to invite you to enter this painting. We are going to the place it represents and we will be joining the artist as he works.

- Where are we? Describe it.
- The weather is changing. Feel it on your cheeks, in your hair. Describe the weather.
- The painter lifts his nose to the breeze and sniffs. What does he smell? Where's it coming from? He also hears something in the distance. What is it?
- The painter goes back to painting. He's so pleased that he sings a song, a song he's made up. Write down the first few lines of the song.
- Now, how will you get back home? What are some of the challenges you will face?

Ask students to share their visualization writing with the class. Each student reads writing sample over a period of a few days.

## STUDENT

Follows teacher's guided prompts one by one.

Shares writing with class.



## THIRD GRADE LESSON NINE // WALKING IN THE ARTIST'S SHOES

## SKILLS AND TECHNIQUES



## ART STUDIO TIP

**Art as a Catalyst for Writing**

A second landscape painting (such as *Morning Shimmer* by Victoria Adams) representing a very different setting

(time, place, season) can become the stimulus for another visualization/writing exercise using the same prompts.

The class can then compare the two writing samples.

## LESSON EXPANSION

Students can create their own landscape and use it as a stimulus for descriptive writing.

## LEARNING STANDARDS

**Visual Art**

- 1.1.a Elaborate on an imaginative idea.
- 7.2.a Determine messages communicated by an image.
- 11.a Recognize that responses to art change depending on knowledge of the time and place in which it was made.

**Common Core ELA**

- 3.W.3.b. Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.
- 3.W.8. Recall information from experiences or gather information from print or digital sources: take brief notes on sources and sort evidence into categories.
- 3.W.10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes and audiences.



# THIRD GRADE LESSON TEN

## CREATING A TIME AND PLACE

### Description Of Project:

*Teach in multiple sessions*

Students use colors, textures, and shapes to make a collagraph print.

### Problem To Solve:

How can an artist communicate setting?

### Student Understanding:

Artistic choice of descriptive color, texture and shape can evoke a specific time, place and mood.

## LEARNING TARGETS AND ASSESMENT CRITERIA

### The Student:

LT: Describes time and place.

AC: Uses color, shape, and texture to record a specific moment and location.

LT: Makes a collagraph plate.

AC: Selects, layers, affixes, and seals shapes and textures.

LT: Prints a collagraph print.

AC: Transfers textures and shapes from plate to paper.

## EVIDENCE OF LEARNING

### Art: Print

Uses color, shape, and texture to communicate a specific moment, location, and mood

Selects and layers shapes and textures

Securely affixes shapes and textures

Seals shapes and textures

Transfers textures and shapes from plate to paper in print

### EXAMPLE



### VOCABULARY

- Brayer
- Collagraph
- Collagraph Plate
- Mood
- Relief Print
- Setting
- Texture

### RESOURCES

Diaz de la Peña, *Landscape at Barbizon*, Frye;

Pieter van Veen, *The Willows*, Frye;

Kiyonaga, *Girl Under a Willow*

### ART MATERIALS

- 5x7" tagboard
- white glue
- glue brushes
- corrugated papers
- textural fabrics
- scissors
- acrylic medium (alternative: 50/50 ratio white glue and water)
- brayers
- water soluble color block printing ink
- plexi plates
- newsprint

## THIRD GRADE LESSON TEN // CREATING A TIME AND PLACE

## INSTRUCTIONAL STRATEGIES

## TEACHER

## STUDENT

Demonstrates 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.

Guides 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.

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

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

Demonstrates 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.

Demonstrates 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?

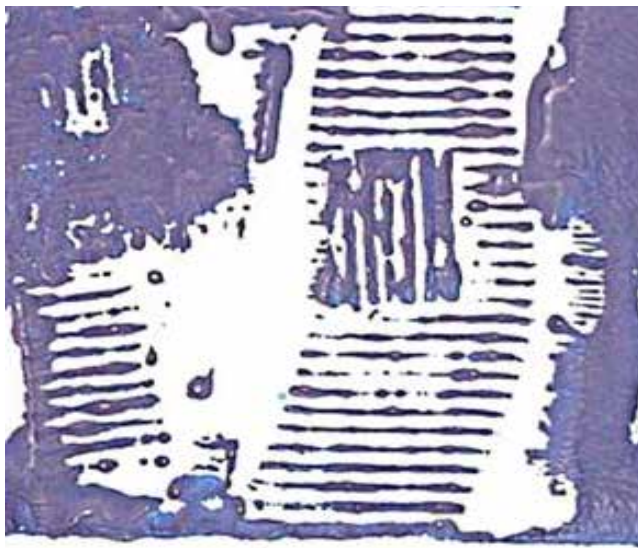
Makes building details with only vertical, horizontal, and diagonal lines.

## THIRD GRADE LESSON TEN // CREATING A TIME AND PLACE

## SKILLS AND TECHNIQUES



Students select a time of day or year and creates an image using shape and texture.



Time is a flowing river

Whoa BAM

## ART STUDIO TIP

Sealing a collagraph with acrylic medium or a glue/water mix-ture helps prepare the surface for ink application.

## LESSON EXPANSION

Students develop figurative language for time and place in poems about their own prints.

## EVERYDAY CONNECTIONS

literary references using setting; setting in media

## LEARNING STANDARDS

**Visual Art**

1.1a Elaborate on an imaginative idea.

1.2a Apply knowledge of available resources, tools, and technologies through art making.

2.1a Create personally satisfying artwork, using a variety of artistic processes and materials.

2.2a Demonstrate an understanding of the safe and proficient use of materials, tools, and equipment for a variety of artistic processes.

7.2a Determine messages communicated by an image.

8a Interpret art by analyzing use of media to create subject matter, characteristics of form and mood.

**Common Core ELA**

3.RL.7. Explain how specific aspects of a text's illustrations contribute to what is being conveyed by the words in the story (e.g., create mood, emphasize aspects of a character or setting).





## THIRD GRADE

## REFERENCED VISUAL ART RESOURCES

LEVEL	LESSON	ARTIST	ARTIST RESOURCE	COLLECTION
1-1	Lines in Buildings	Vanessa Helder	<b>Neighbors</b>	MAC
		Max Liebermann	<b>Dutch Courtyard</b>	Frye
		Pierre Auguste Renoir	<b>Monet Painting in his Garden</b>	
1-2	Lines in Balance	Pam Beyette	<b>Impressions in Time, Adorned Cornice Fragment</b>	Public Safety Building Lobby, Redmond WA
		Akan people	<b>Kente Cloth</b>	SAM
1-3	Observing and Describing Shapes	Michael Brophy	<b>Entrance</b>	4Culture
		Karen Yurkovich	<b>Seeing</b>	4Culture
		Abraham van Beyeren	<b>Still Life, Lobster and Jug</b>	
1-4	Shapes Within Shapes	Claire Cowie	<b>Three Floating Villages</b>	4Culture
		Rene Magritte	<b>The Surprise Answer</b>	



## THIRD 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](https://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: full sets	1 per student
	liquid tempera: primary colors	16 oz bottles (red/yellow/blue)
Brushes	synthetic brushes: 1/2" 3/4"	12+ of round and flat 12+ of round and flat
Drawing	LYRA colored pencils color crayon blocks oil pastels 4B Drawing pencils	3 sets of 12 to share 3 sets of 12 to share 1 per 2 students 1 per student
Papers	newsprint, 12x18" sulfite drawing paper, 12x18" sulfite drawing paper, 9x12" white construction, 18x24" assorted colored Kraft paper or large origami	ream ream ream six 40-sheet packages six 40-sheet packages
Printmaking	9x12"	Where to Now, St. Peter? Kite Angles Mallarme's Swan
Sculpture	Alexander Max Koester Mary Hinkson Abraham van Beyeren	Moulting Ducks  Plums Still Life, Lobster and Jugs
Collage	David Franklin  Gloria Bernstein Yoruba Peoples	The Upper Willapa Valley Walk to the Mountain Royal Twin
Tools	Faith Ringgold  Jacob Lawrence Jacob Lawrence Henri Matisse	Dancing at the Louvre The Builders Games Interior with Egyptian Curtain