



ARTS LESSONS IN THE CLASSROOM

A COMPREHENSIVE K-6 VISUAL ART CURRICULUM

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

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WASHINGTON STATE ARTS COMMISSION





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ART LESSONS IN THE CLASSROOM

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THANK YOU!



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ART LESSONS IN THE CLASSROOM

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ARTS EDUCATION FOR ALL

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.

