



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

4

2018 revisions were made possible with support from:

The Harvest Foundation





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

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

FOURTH GRADE

1. Lines Character
2. Modeling with Color
3. Levels of Space
4. A Symbol of Yourself
5. Making a Range of Values for Setting
6. Figures in a Setting
7. Line Direction in Assemblage
8. Multiple Viewpoints for Sculpture
9. Collaboration: Printing Multiples
10. Narrative Response to Art



FOURTH GRADE LESSON ONE

LINE CHARACTER

Description Of Project:

Teach in multiple sessions

Students establish facial proportion, and then use line characteristics to vary basic facial drawing by associating line qualities with personality.

Problem To Solve:

How can words and images reflect similar character attributes?

Student Understanding:

Using line characteristics (tense, calm, erratic line) with descriptive language can reveal more about individual character attributes.

LEARNING TARGETS AND ASSESMENT CRITERIA

The Student:

LT: Makes a facial portrait.

AC: Draws their face with the eyes approximately $\frac{1}{2}$ way down the face, bottom of the nose $\frac{1}{2}$ way between the eyes and chin line, and the lower edge of the bottom lip $\frac{1}{2}$ way between the bottom of the nose and chin line.

LT: Develops a character with words.

AC: Uses descriptive language.

LT: Develops a character with line.

AC: Uses line characterization (tense, calm, etc.) to describe character attributes.

LT: Creates a range of line marks with tools.

AC: Uses lines that vary in thickness, direction, and intensity.

EVIDENCE OF LEARNING

Art: Portrait

eyes approximately half way down the face

bottom of nose approximately half way between the eyes and chin line

lower edge of the bottom lip half way between the bottom of the nose and the chin line

uses descriptive language

uses line characterization (tense, calm)

uses thick/thin, direction, and intensity with line

VOCABULARY

- characterization
- line quality
- portrait
- proportion
- nib
- quill

RESOURCES

Franz von Stuck,

Saharet, Frye;

Henry Raschen, Old

Man with Locket, Frye;

Honore Daumier,

Crispin and Scapin

ART MATERIALS

- sketchbook,
- 2B graphite pencil,
- India ink pens with drawing nibs, reeds, quills, sticks, found objects,
- (alt: diverse black pens-ballpoint, calligraphy, thin/thick),
- 9x12" 60# white sulfite drawing paper

FOURTH GRADE LESSON ONE // LINE CHARACTER

INSTRUCTIONAL STRATEGIES

TEACHER

STUDENT

Ask students to observe each other. Demonstrate creating facial proportion.

Prompts: Let's all lift our hair back to be sure we can see our foreheads. Now, in relation to the top of the head, when you draw a face it can be divided into fractions to place the eyes, the nose, and the mouth. Where are her eyes? I'm going to divide the shape of the face into one-half. Her eyes are halfway down her face. I'm going to divide the space between the eyes and the chin in one-half. The bottom of her nose is halfway between her eyes and chin. I'm going to divide the space between the nose and chin in one-half again. Her bottom lip is halfway between the bottom of her nose and the bottom of her chin.

Creates a basic facial proportion drawing with light, whisper lines.

Introduce *Saharet* by Franz von Stuck and *Old Man with Locket* by Henry Raschen and/or Honore Daumier's *Crispin and Scapin*

Prompts: What can you tell about the characters? What are they like? What types of lines did the artist use for eyebrows? Nose? Mouth? For hairline? How did the artist show that the character has distinct attributes? Compare characters in paintings.

Analyzes and responds to art and characterization within arts.

Demonstrate selecting a character from current literary resources and ask students to brainstorm, using descriptive language, character attributes associated with that person using that text as a reference.

Prompts: I'm thinking of a character who is harsh, explosive, and scruffy. Now it's your turn to select a character. Quote a passage from the literature that describes the character.

Brainstorms, identifies character, writes three descriptive words for character.

Introduce India ink and drawing tools. (Alternative: diverse black pens: calligraphy, thin/thick ball point, brush).

Prompts: Different tools make different kinds of lines. Experiment with the range of tools provided and make sketchbook notes by drawing a variety of types of marks. Note the tools that made those marks. Use a big stick; use a little stick. Use a feather quill; use a drawing nib. India ink is ideal because it makes a dark, intense line quality. As the ink dries up on the tool or stretches out on the paper, the mark-making quality changes.

Experiments with mark making tools.

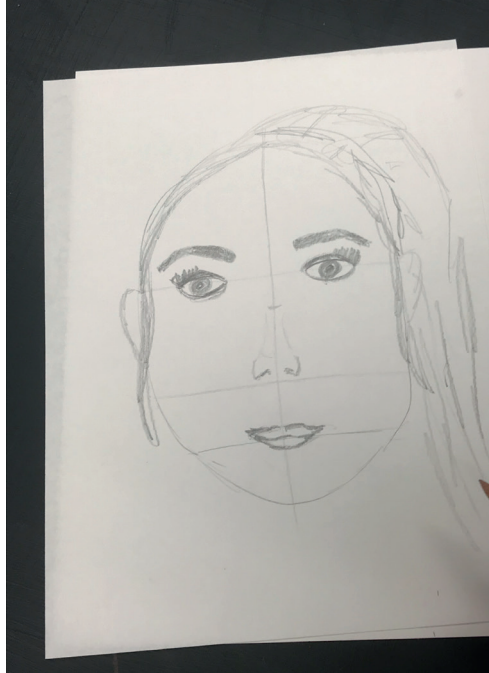
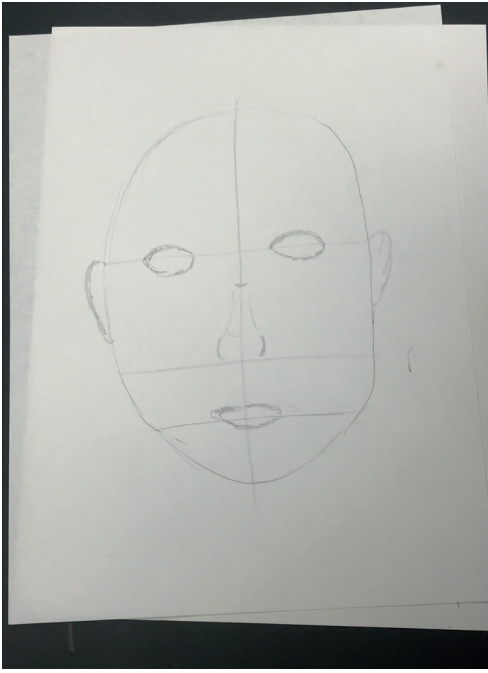
Demonstrate selecting a tool(s) for marks that best associate line with character.

Prompts: I'm looking at my basic facial drawing and wondering what lines I will change or draw over to emphasize these character attributes. I think I will use lots of thick lines going in different directions for his eyebrows. Which tool can best help me do that? Now on to other parts of the face.

Selects tools and line qualities to match descriptive language identified for character.

FOURTH GRADE LESSON ONE // LINE CHARACTER

SKILLS AND TECHNIQUES



Makes basic facial proportions and add facial attributes with line characteristics.

LEARNING STANDARDS

Visual Art

- 1.1.a Brainstorm multiple approaches to a creative art or design problem.
- 2.1.a Explore and invent art-making techniques and approaches.
- 2.2.a Document, describe and represent regional constructed environments.
- 3.a Revise artwork in progress on the basis of insights gained through peer discussion.
- 7.2.a Analyze components in visual imagery that convey messages.

Common Core Math

- 4.NF.B.3.a. Understand addition and subtraction of fractions as joining and separating parts referring to the same whole.

Common Core ELA

- 4.RL.3 Describe in depth a character, setting, or event in a story or a drama, drawing on specific details in the text (e.g. a character's thoughts, words, or actions).

ART STUDIO TIP

Drawing Tools: Almost anything with a point or an edge can be used as a drawing tool. Some found tools make specific types of line and can be selected for creating those effects. Other tools need developed control to create a wide variety of lines. ring.

Focusing on Line in Art: Using strictly black and white in making art sets one art element apart from the rest and allows the students to focus on line quality and that alone.

LESSON EXPANSION

Students invent a character and use words and images to describe their character.

EVERYDAY CONNECTIONS

recognize character in media.

FOURTH GRADE LESSON ONE // LINE CHARACTER

ASSESSMENT CHECKLIST

LEARNING TARGET	ASSESSMENT CRITERIA
Makes a facial portrait.	Draws their face with the eyes approximately $\frac{1}{2}$ way down the face, bottom of the nose $\frac{1}{2}$ way between the eyes and chin line, and the lower edge of the bottom lip $\frac{1}{2}$ way between the bottom of the nose and chin line.
Develops a character with words	Uses descriptive language.
Develops a character with line.	Uses line characterization (tense, calm, etc.) to describe character attributes.
Creates a range of line marks with tools.	Uses lines that vary in thickness, direction, and intensity.

STUDENT	FACIAL PROPORTION EYES, NOSE, AND LIP	USES DESCRIPTIVE LANGUAGE	USES LINE TO SHOW TENSE AND CALM GESTURES	SHOW USE OF THICK/THIN LINE STYLES	TOTAL POINTS

FOURTH GRADE LESSON TWO

MODELING WITH COLOR

Description Of Project:

Students create a range of colors as a color wheel and make an object appear 3-dimensional in a painting.

Problem To Solve:

How can color be used to show volume?

Student Understanding:

Understanding the relationship of tertiary colors to primary and secondary colors, along with use of tones/shades, can create volume.

LEARNING TARGETS AND ASSESMENT CRITERIA

The Student:

LT: Creates tertiary colors.

AC: Makes red-orange, yellow-orange, blue-green, yellowgreen, blue-violet, red-violet.

LT: Creates tones/shades of colors.

AC: Uses complementary colors to create a range of three darker values.

LT: Creates volume with color.

AC: Uses a gradation of varying values of color and choice of colors to create appearance of a specific 3-dimensional form.

EVIDENCE OF LEARNING

Art: Painting

Makes tertiary colors: red-orange, yellow-orange, blue-green, yellow-green, blue-violet, red-violet

creates 3 darker tones through use of complementary colors

creates volume with color through gradation of varying values of color to create appearance of a specific 3-dimensional form.

EXAMPLE



VOCABULARY

- **acrylic paint**
- **colors: primary, secondary, tertiary**
- **contour**
- **gradation**
- **modeling**
- **palette**
- **tones/shades**
- **value**
- **volume**

RESOURCES

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

Karen Yurkovich, *Seeing*, 4Culture;

Paul Cezanne, *Still Life with Basket*

ART MATERIALS

- **student-grade (primary colors), acrylic paint (alt: tempera paint or oil pastels),**
- **round and flat acrylic brushes,**
- **8x8" mat board or tagboard, color wheel (individual), palettes (paper plates), water containers,**
- **2x6" tri-fold blank gradation strips from white sulfite paper, apples, grapes, pears**

FOURTH GRADE LESSON TWO // MODELING WITH COLOR

INSTRUCTIONAL STRATEGIES

TEACHER

STUDENT

Introduce *Seeing* by Karen Yurkovich and *A Wooden Basket of Catawba Grapes* by William Harnett and/or *Still Life with a Basket* by Paul Cezanne. Direct students to identify tertiary colors on the color wheel. Ask students to find those same colors in still life.

Prompts: Talk with a neighbor: find tertiary colors on the color wheel and in the painting. Share findings.

Identifies: red-orange, yellow-orange, blue-green, yellow-green, blue-violet, red-violet.

Pass out primary colors of acrylic paint (or asks students to select primary colors from oil pastel set). Demonstrate mixing (or layering to mix, if oil pastels) secondary colors from two primary colors. Then demo mixing one secondary color with one primary color to create a tertiary color.

Prompts: Make sure that as you mix your secondary colors and tertiary colors that you rinse the paint brush in water each time you mix a new color to keep all the paints pure.

Mixes secondary and tertiary colors.

Demonstrate making color tones in three increasingly darker ones by mixing complementary colors together.

Prompts: Identify a color opposite on the color wheel or your mixing palette. By adding the complement (the color opposite on the color wheel) to your color you can make a darker tone. Try adding more of the complement to make an even darker tone. Example. Start with red and add a little bit of green to darken the pure red. Add more green to make tone even darker. Embedded Assessment: Criteria-based teacher assessment

Makes darker tones of colors on a tri-fold gradation strip.

Demonstrate analyzing the colors seen on one fruit or vegetable (apple, grapes, pear); guides drawing "map" for color placement.

Prompts: I'm going to draw the contour of the fruit with whisper lines. Now I'll plot in the tertiary colors and color values to model (show volume) my fruit. I see: RO for red-orange, YO for yellow-orange, RV for red-violet and the shapes of those color areas. I'm particularly looking at the contour of the fruit as it recedes in space and noticing that often the color is darker in those areas. What color will I need to make darker through mixing with its complement to show those darker shades?

Makes a drawing map showing placement of colors as preparation for a gradated color study painting.

Demonstrate applying colors listed on the color mapping to the drawing on tagboard.

Prompts: Remember to choose small brushes for small areas and larger brushes for larger areas.

Uses tertiary colors and gradations of tone to paint a shape (fruit/vegetable) to appear 3-dimensional.

FOURTH GRADE LESSON TWO // MODELING WITH COLOR

SKILLS AND TECHNIQUES



Student uses tertiary colors and gradations of tone to paint a shape to appear 3-dimensional.

LEARNING STANDARDS

Visual Art

- 1.1.a Brainstorm multiple approaches to a creative art or design problem.
- 1.2.a Collaboratively set goals and create artwork that is meaningful and has purpose to the makers.
- 2.1.a Explore and invent art-making techniques and approaches.
- 2.2.a Document, describe and represent regional constructed environments.
- 3.a Revise artwork in progress on the basis of insights gained through peer discussion.
- 7.1.a Compare responses to a work of art before and after working in similar media.

Common Core ELA

- 4.W.8. Recall relevant information from experiences or gather relevant information from print or digital sources: take notes and categorize information, and provide a list of sources.

ART STUDIO TIP

Color Theory: Place a teaspoon of red, yellow and blue acrylic on each student's Styrofoam plate. Arrange each color to approximate the placement of the colors on the color wheel. Now students can mix their secondary colors between each primary color: orange, green, and violet. If enough planning is demonstrated by the teacher, students can also mix tertiary colors on these same plates mixing one secondary color with one primary color. This can be saved as a permanent color wheel.

Tips to conserve money and paint:

- 1) Cover paint palettes with plastic wrap after each use to preserve the paint for a few days.
- 2) After each acrylic paint use always fully wash brushes in mild soapy water.
- 3) Be sure to purchase student grade acrylics (adult grade acrylics may be toxic).

LESSON EXPANSION

Student creates a still life with multiple objects in different color values.

EVERYDAY CONNECTIONS

3-dimensional representation on a 2-dimensional surface.

FOURTH GRADE LESSON TWO // MODELING WITH COLOR

ASSESSMENT CHECKLIST

LEARNING TARGET	ASSESSMENT CRITERIA
Creates tertiary colors.	Makes red-orange, yellow-orange, blue-green, yellow-green, blue-violet, red-violet.
Creates tones/shades of colors.	Uses complementary colors to create a range of three darker values.
Creates volume with color.	Uses a gradation of varying values of color and choice of colors to create appearance of a specific 3-dimensional form (fruit).

STUDENT	IDENTIFIES THE TERTIARY COLORS	MAKES GRADATED COLOR STRIP WITH THE SAME COLOR	USES GRADATION OF COLOR AND CREATE A 3-D APPEARANCE	TOTAL POINTS

FOURTH GRADE LESSON THREE

LEVELS OF SPACE

Description Of Project:

Teach in multiple short sessions.

Students create a landscape showing foreground, middle ground, and background in scratchboard, then write a descriptive narrative about travelling through the setting and space they depicted.

Problem To Solve:

How does an artist represent multiple levels of space?

Student Understanding:

Linking the relative size of objects and compositional elements to the amount of detail can determine the placement of objects in foreground, middle ground, and background to define space.

LEARNING TARGETS AND ASSESMENT CRITERIA

The Student:

LT: Shows space in landscape setting.

AC: Records and sizes objects and elements of landscape for foreground, middle ground, and background sketchbook studies.

LT: References sketchbook studies for draft composition.

AC: Combines or refines sketches for preliminary scratchboard drawing showing foreground, middle ground and background.

LT: Links line width and detail with spatial placement.

AC: Uses thick lines and textures in foreground and thin lines in background.

LT: Uses scratchboard craftsmanship.

AC: Lifts ink from scratchboard smoothly without stressing surface.

LT: Writes descriptive narrative about landscape setting.

AC: Uses concrete words and sensory details in sequence describing a journey through foreground, middle ground, and background.

EVIDENCE OF LEARNING

Art: Scratchboard Drawing

records and sizes elements using thick and thin lines in fore and background

makes large, medium and small elements for fore, mid, and background

uses smooth gentle movements to lift off ink without stressing surface

writes descriptive journey narrative about landscape setting

EXAMPLE



VOCABULARY

- background
- detail
- foreground
- middle ground
- scratchboard
- setting
- study
- stylus

RESOURCES

Ludwig Dill, *The Birch Grove*, Frye;

Rudolph Petuel, *Stream in Winter*, Frye;

Currier & Ives, *American Farm Scenes: No. 4*

Multiple color photos of landscapes for students or access to land/cityscapes out of doors to sketch

ART MATERIALS

- sketchbook, 2B pencil, 5x7" preliminary drawing paper (alt: newsprint),
- stylus and rounded blades, 5x7" student grade scratchboard and scratchboard scraps

FOURTH GRADE LESSON THREE // LEVELS OF SPACE

INSTRUCTIONAL STRATEGIES

TEACHER

STUDENT

Introduce art: *The Birch Grove* by Ludwig Dill, *Stream in Winter* by Rudolph Petuel and/or *American Farm Scenes: No. 4* by Currier & Ives.

Prompts: What are the closest parts of this scene? What is in the middle? What do you see that is farthest away? What are some of the differences in size and detail in the objects that are closest and those farthest away? If you were to walk into this painting, what would it feel like? Warm, cold? What would your destination be? How would the sensations change as you move through the landscape?

Identifies objects in foreground, middle ground, and background. Visualizes sensory details associated with space in painting as setting.

Give students sketchbook assignment to make a landscape study showing foreground, middle ground, and background. Demonstrate mapping out layers of space and sizing objects to suggest depth, then adds thicker, more detailed lines to foreground areas.

Prompts: In your sketchbook today, observe (photo resources or out of doors) and sketch a landscape: Start by sketching light lines that define the edge of the foreground, middle ground, and background. Make foreground elements large with lots of descriptive detail using texture, patterns, lines. In showing the middle ground, remember that landscape elements will be smaller and there will be less detail. You may want to show the background simply as an edge of hills or mountains in the distance seen beyond your middle ground.

Identifies and records landscape elements for foreground, middle ground, and background through sketching from photo resources or out-of-doors.

Demonstrate referencing and refining sketch to create draft for scratchboard composition.

Prompts: We will be creating a preliminary landscape composition the same size as our scratchboard to guide drawing directly on scratchboard. Think about how you can emphasize depth in space through size, detail, and thickness of line. You can edit and refine this draft by adding or subtracting parts from your sketchbook sketch. Check for depth in your landscape.

References first sketch to create preliminary draft for scratchboard landscape.

Demonstrate mark making on the practice scratchboard scraps and making a final composition directly on scratchboard. Lines for final composition can be redrawn lightly in pencil directly on scratchboards.

Prompts: Practice changing the angle between tool and the desk surface to make different thicknesses of lines. Gently remove the black part by moving the tool towards you. Think about the width of the marks for the foreground (thicker) and the background (thinner). Add more detail to the foreground objects, less detail for the middle ground, and little detail for the background objects.

Uses stylus and blade to make scratchboard landscape drawing. Uses different widths of line and amounts of detail to emphasize foreground, middle ground, and background.

Guide students in writing a short narrative describing a journey through space from foreground to background in their landscape.

Prompts: Sequence the journey from foreground to background. Use concrete words to describe how you are traveling (by air, horseback, boat, on foot...) and provide sensory details to describe the time and place and experience.

Writes a short descriptive narrative describing a journey through their landscape.

FOURTH GRADE LESSON THREE // LEVELS OF SPACE

SKILLS AND TECHNIQUES



Student uses stylus and blade to make scratchboard landscape drawing.

ART STUDIO TIP

Optional: Transferring a Preliminary Drawing to Scratchboard

Students can use a strip of masking tape to attach 5x7" preliminary draft drawings to the top of the scratchboard, then press very hard with pencil to redraw the significant lines: This can create an impression on the scratchboard that serves as a guide. Light pencil lines can also be drawn directly on scratchboard.

Mark Making on Scratchboard

Practice with scratchboard scraps in advance. Be sure to remind students to gently lift the black ink off the scratchboard, not scratch into the white cardboard under-layer. Scratchboard styluses work best if they are moved toward the artist when making marks. They usually do not work effectively if the artist tries to push the tool away from them. Demonstrate the angle to hold the tool in relation to the scratchboard, approximately 45 degrees. Adjusting that angle will create a thinner or thicker line. sharing.

LESSON EXPANSION

Students use scratchboard drawing to inform a painting. Students show layers of space in a cityscape.

EVERYDAY CONNECTIONS

levels of space

LEARNING STANDARDS

Visual Art

- 1.1.a Brainstorm multiple approaches to a creative art or design problem.
- 1.2.a Collaboratively set goals and create artwork that is meaningful and has purpose to the makers.
- 2.1.a Explore and invent art-making techniques and approaches.
- 2.2.a Document, describe and represent regional constructed environments.
- 2.3.a Document, describe, and represent regional constructed environments.
- 3.a Revise artwork in progress on the basis of insights gained through peer discussion.
- 7.2.a Analyze components in visual imagery that convey messages.
- 11.a Through observation, infer information about time, place and culture in which a work of art was created.

Common Core ELA

- 4.W.3.c. Use a variety of transitional words and phrases to manage the sequence of events.
- 4.W.3.d. Use concrete words and phrases and sensory details to convey experiences and events precisely.

FOURTH GRADE LESSON THREE // LEVELS OF SPACE

ASSESSMENT CHECKLIST

LEARNING TARGET	ASSESSMENT CRITERIA
Shows space in landscape setting.	Records and sizes objects and elements of landscape for foreground, middle ground, and background sketchbook studies.
References sketchbook studies for draft composition.	Combines or refines sketches for preliminary scratchboard drawing showing foreground, middle ground, and background.
Links line width and detail with spatial placement.	Uses thick lines and textures in foreground and thin lines in background.
Uses scratchboard craftsmanship.	Lifts ink from scratchboard smoothly without stressing surface.
Writes descriptive narrative about landscape setting.	Uses concrete words and sensory details in sequence describing a journey through foreground, middle ground and background.

STUDENT	RECORDS AND SIZES ELEMENTS FOR FORE, MIDDLE, AND BACKGROUNDS	USES THICK AND THIN LINES AND TEXTURES IN FOREGROUND AND BACKGROUND	LIFTS INK FROM SCRATCHBOARD SMOOTHLY	USE CONCRETE WORDS AND SENSORY DETAILS IN SEQUENCE-NARRATIVE WRITING	TOTAL POINTS

FOURTH GRADE LESSON FOUR

A SYMBOL OF YOURSELF

Description Of Project:

Students select a symbol representing an aspect of self.

Problem To Solve:

How can a visual symbol represent attributes of self?

Student Understanding:

A visual symbol related to attributes of self can provide insight about the individual.

LEARNING TARGETS AND ASSESMENT CRITERIA

The Student:

LT: Creates a symbol for self.

AC: Selects and draws an object representing personal traits.

LT: Simplifies representation of an object from a specific point of view.

AC: Represents object contour with no details from one angle.

LT: Creates an open composition.

AC: Draws object so that it appears to extend beyond the edge(s) of the picture plane.

LT: Activates and unifies the negative spaces in a composition.

AC: Applies same pattern or line for texture to all negative space, leaving the positive space (symbol) empty.

EVIDENCE OF LEARNING

Art: oil pastel drawing

selects an object representing personal traits

represents object contour with no details from one angle

creates an open composition by drawing the object so that it appears to extend beyond the edges of the picture plane

applies same pattern or line for texture to all negative space

EXAMPLE



VOCABULARY

- **contour**
- **figurative language**
- **negative space**
- **open composition**
- **picture plane**
- **symbol**
- **unity**
- **symbol**

RESOURCES

Fay Jones, *Reading Aloud*,
4Culture;

Pablo Picasso, *Harlequin
and Mirror*

ART MATERIALS

- **sketchbook,**
- **2B graphite drawing**
- **pencil,**
- **oil pastels,**
- **9x12" colored card stock**

FOURTH GRADE LESSON FOUR // A SYMBOL OF YOURSELF

INSTRUCTIONAL STRATEGIES

TEACHER

STUDENT

Lead a brainstorm session with students to identify symbols and list aspects of self.

Prompts: We're going to think about personality with focus on traits and ways you act. Introduces Fay Jones' *Reading Aloud* and/or Pablo Picasso's *Harlequin and Mirror*. What does seeing the clown with a mirror tell you about his personality? (vain) Or the man reading aloud? Let's think hard about other personality traits and associated symbols (curious/keyhole or magnifying glass; talkative/cell phone; energetic/tennis shoes; brash/slamming door; judgmental/gavel; insecure/blanket; goofy/funny hat or etc.).

Lists personality traits and finds more than one symbol for same trait.

Ask students to select a symbol for a work of art where the symbol is the subject and dominant in the composition.

Prompts: What personality trait best represents you? You might want to ask a friend how they would characterize you.

Identifies one personality trait and an associated symbol.

Demonstrate using a real object as a drawing resource.

Prompts: I'm making a simplified drawing rather than focusing on every detail.

Draws several variations of their symbol from different sides or different points of view in sketchbook

Demonstrate selecting one point of view of the object and drawing the object in a picture plane so that one part of the object is cut off by the boundary of the paper and dominant in the composition.

Draws object in composition with whisper (light) lines in pencil.

Lead discussion about activating negative space as background to a key object. Demonstrate using direct application of oil pastel for object and background.

Prompts: The positive is the object and the negative space is the space around the object. You could use a pattern or repeated line texture to unify all the empty space (negative space) around the object and make it more interesting. Think about how you can use the same mark direction or pattern over and over again in the negative space to activate it. Our goal will be to place no color or marks within the object itself, but rather to activate the negative space to emphasize the shape of the object. Think about building up the negative space using many strokes or blended areas where pastels overlap?

Uses oil pastel to activate negative space with pattern or textured line.

Lead art criticism where students talk about the relationship of their object to their personality with their peers. Emphasize relationship of symbols to figurative language.

Prompts: Think about your symbol as a metaphor. Write the sentence: I am a _____ because _____. Share your metaphor: Describe your symbol and what aspect of your personality it represents.

Writes and shares metaphor about choice of symbol in relation to personality traits.

FOURTH GRADE LESSON FOUR // A SYMBOL OF YOURSELF

SKILLS AND TECHNIQUES



Draws symbolic object for self.



Uses marks to define negative space.

LESSON EXPANSION

Students use metaphor (“I am a (mirror/blanket/funny hat)”) and art as a catalyst for writing a poem.

EVERYDAY CONNECTIONS

symbols in art and advertising

LEARNING STANDARDS

Visual Art

1.1.a Brainstorm multiple approaches to a creative art or design problem.

1.2.a Collaboratively set goals and create artwork that is meaningful and has purpose to the makers.

2.1.a Explore and invent art-making techniques and approaches.

3.a Revise artwork in progress on the basis of insights gained through peer discussion.

7.2.a Analyze components in visual imagery that convey messages.

8.a Interpret art by referring to contextual information and analyzing relevant subject matter, characteristics of form, and use of media.

Common Core ELA

4.SL.1.d. Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

FOURTH GRADE LESSON FOUR // A SYMBOL OF YOURSELF

ASSESSMENT CHECKLIST

LEARNING TARGET	ASSESSMENT CRITERIA
Creates a symbol for self.	Selects and draws an object representing personal traits or interests.
Simplifies representation of an object from a specific point of view.	Represents object contour with no details from one angle.
Creates an open composition.	Draws object so that it appears to extend beyond the edge(s) of the picture plane.
Activates and unifies the negative spaces in a composition.	Applies same pattern or line for texture to all negative space, leaving the positive space (object) empty.

STUDENT	SELECTS AND DRAWS AN OBJECT REPRESENTING PERSONAL TRAITS	REPRESENTS OBJECT CONTOUR WITH NO DETAILS FROM ONE ANGLE	CREATE AN OPEN COMPOSITION THAT APPEARS TO EXTEND BEYOND THE EDGES	APPLIES SAME PATTERN OF LINE FOR TEXTURE TOO ALL NEGATIVE SPACE	TOTAL POINTS

FOURTH GRADE LESSON FIVE

MAKING A RANGE OF VALUES FOR SETTING

Description Of Project:

Students use a range of values to create a watercolor wash that suggests a setting.

Problem To Solve:

How can value suggest setting?

Student Understanding:

Use of a range of values can suggest time, place, and mood.

LEARNING TARGETS AND ASSESMENT CRITERIA

The Student:

LT: Washes color on paper.

AC: Applies watercolor to wet paper in large areas with soft edges.

LT: Creates sense of area or subject using brushstrokes.

AC: Applies watercolor wash using horizontal, diagonal, vertical or random strokes to imply subject.

LT: Creates a range of values.

AC: Makes areas with light, middle and dark values of the same color.

EVIDENCE OF LEARNING

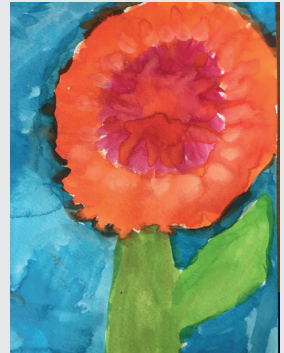
Art: Painting

paints wet on wet creating soft edges

uses directional strokes to imply subject area

creates value: light, middle, dark

EXAMPLE



VOCABULARY

- color wash
- intensity
- setting
- value
- wet on wet
- setting

RESOURCES

Johann B. Jongkind, *Moonlight Scene*, Frye; Diaz de la Peña, *Landscape at Barbizon*, Frye; Edouard Manet, *Music at the Tuileries*, J.M.W. Turner, *Rockets and Blue Lights*
Story (teachers choice)

ART MATERIALS

- single pan of watercolor hue (pans removed from strips if possible),
- water containers, sketch paper, 2B pencil, 2-3" flat brushes, 1/8" & 1/4" round watercolor brushes, 12x18" watercolor paper (alt: 12x18" 80# white sulfite paper)

FOURTH GRADE LESSON FIVE // MAKING A RANGE OF VALUE FOR SETTING

INSTRUCTIONAL STRATEGIES

TEACHER

Introduce paintings: *Moonlight Scene* by Johann B. Jongkind and *Landscape at Barbizon* by Diaz de la Peña or *Music at the Tuileries* by Edouard Manet and *Rockets and Blue Lights* by J.M.W. Turner.

Prompts: Describe the setting you see in the art. Identify time, place and mood. What types of colors does the artist use (dark values of blue, green, brown)? Where are the lightest areas of the painting? Where are the middle value areas of the painting? Where are the darkest areas of the painting? How does value communicate mood in these paintings?

Read excerpt from story (of teacher's choice) and guide student analysis of text. Students write and sketch ideas relating to time, place, and mood of story at that moment. Demonstrate making watercolor wash to suggest those setting elements: forest, hill, water, mountains, city, etc.

Prompts: Write down words from the text that tell us about the setting of this story: time, place, and mood. Make a sketch of the big areas or shapes of light and shadow you see in that setting. Using the cool colors mixed with water, lay in an area that represents the biggest shapes in your setting. Now think about which areas will be the darkest value, the lightest, and which will be in-between. Don't worry about details, think about areas of values. Now I'm painting an area of dark color, dark shadows; now I'm painting a medium value of color for trees; now I'm painting an area of light value for mountains, moonlight, or reflections in water. Remember that adding more water reduces the intensity of the color.

Direct students to set aside their paintings to dry on a flat surface.

Prompts: Watch for the way watercolor forms hard and soft edges. Our papers should have mostly soft edges between colors because we painted wet-on-wet.

STUDENT

Analyzes use of darker values to emphasize the mood of a setting.

Notes words that suggest setting in literature.
Sketches shapes for setting.
Paints a color wash in three values: light, medium, and dark values with soft edges.

Places painting aside to dry.

FOURTH GRADE LESSON FIVE // MAKING A RANGE OF VALUE FOR SETTING

SKILLS AND TECHNIQUES



Watercolor Flower

LEARNING STANDARDS

Visual Art

- 1.1.a Brainstorm multiple approaches to a creative art or design problem.
- 1.2.a Collaboratively set goals and create artwork that is meaningful and has purpose to the makers.
- 2.1.a Explore and invent art-making techniques and approaches.
- 2.2.a Document, describe and represent regional constructed environments.
- 7.1.a Compare responses to a work of art before and after working in similar media.
- 7.2.a Analyze components in visual imagery that convey messages.
- 8.a Interpret art by referring to contextual information and analyzing relevant subject matter, characteristics of form, and use of media.

Common Core ELA

- 4.RL.3. Describe in depth a character, setting, or event in a story or a drama, drawing on specific details in the text the sequence of events.
- 4.W.3.d. Use concrete words and phrases and sensory details to convey experiences and events precisely.

ART STUDIO TIP

Preparing Watercolor Pans: Watercolor pans need to be primed. Begin by placing the watercolor brush in the water container, then trickle a few drops of water onto a color pan. Rinse the brush and repeat the process until there is a puddle of water within each watercolor pan you will use. This process softens the color and allows the artist to move and control the amount of color in the pan. The more water in the pan the lighter the color will be. Test the color intensity by dabbing the brush gently onto a test strip before painting.

Wet on Wet Watercolor Techniques: Take a large flat brush (2-3") and gently wash water over the entire surface of the paper. The paper should have a sheen of uniform wetness, but no puddles. Then you will want your student to paint their color washes right away so that they don't get any hard edges. Establishing the direction of stroke with these large brushes is very important because it determines the relationship of the shapes they paint to the subject they represent: horizontal brushstrokes for water and ground areas; vertical brushstrokes for forest areas, and diagonal brushstrokes for lighter values that might suggest streams of light.

LESSON EXPANSION

Students create a watercolor wash for setting with a range of values in warm colors.

EVERYDAY CONNECTIONS

shadow and light play with materials.

FOURTH GRADE LESSON FIVE // MAKING A RANGE OF VALUE FOR SETTING

ASSESSMENT CHECKLIST

LEARNING TARGET	ASSESSMENT CRITERIA
Washes color on paper.	Applies watercolor to wet paper in large areas with soft edges.
Creates sense of area or subject using brushstrokes.	Applies watercolor wash using horizontal, diagonal, vertical or random strokes to imply subject.
Creates a range of values.	Makes areas with light, middle, and dark values of the same color.

STUDENT	PAINTS WET ON WET CREATING SOFT EDGES	USES DIRECTIONAL STROKES TO IMPLY SUBJECT AREA	CREATES VALUE: LIGHT, MIDDLE, DARK	TOTAL POINTS

FOURTH GRADE LESSON SIX

FIGURES IN A SETTING

Description Of Project:

Students create gesture drawings as resources for creating figures in a specific setting or place.

Problem To Solve:

What resources can help us create the human figure in art?

Student Understanding:

Observation of pose and gesture of the human figure can inform drawing/painting people in a scene or setting.

LEARNING TARGETS AND ASSESMENT CRITERIA

The Student:

LT: Makes gesture drawings.

AC: Uses loose continuing line to show different positions of the human figure.

LT: Shows human activity in space.

AC: Selects and draws poses for foreground and background in a specific story setting.

EVIDENCE OF LEARNING

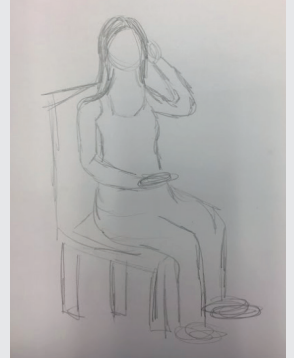
Art: Gesture Drawings

uses loose continuing line to create a human figure

shows different positions of the human figure

selects and draws poses for foreground and background in a specific story setting

EXAMPLE



VOCABULARY

- **background**
- **figure**
- **foreground**
- **gesture drawing**
- **scale**
- **space**
- **setting**

RESOURCES

Vanessa Helder, Jackhammer Crew, MAC; Douglas Cooper, From These Hills, 4Culture; Aert van der Neer, Skating on the Dike

Story referenced in prior lesson #5 (teachers choice)

ART MATERIALS

- **4B graphite drawing pencil,**
- **3x5" and 5x7" preliminary drawing papers, fine medium line black markers**

FOURTH GRADE LESSON SIX // FIGURES IN A SETTING

INSTRUCTIONAL STRATEGIES

TEACHER

STUDENT

Introduce *Jackhammer Crew* by Vanessa Helder and *From These Hills* by Douglas Cooper and/or *Skating on the Dike* by Aert van der Neer. Ask students to identify the different poses and gestures they see in the figures. Asks one or more students to model the pose and gesture of one of the figures in the paintings.

Prompts: Place yourself in the same position as a figure in this painting. Let's add students to represent the poses of other figures engaged in that activity.

Ask students to reflect on the settings they created with their watercolor washes (see prior lesson #5). Ask them what activity or event would be taking place in their setting based on the story: swimming, running, hiking, working, etc.

Prompts: How would you describe your setting? What would people be doing in that setting at that point in the story? What would the people who are closest to you (foreground) be doing? What are the people in the background doing?

Demonstrate gesture drawing. Direct students to pair up to create 4-6 gesture drawings and model poses associated with story setting.

Prompts: "Wrap the figure with string"... no details, just capturing poses... Each of your drawings should take no longer than 60 seconds, and your eyes should spend more time on the figure than looking at your paper. You are capturing the body position of the figure while doing a specific activity chosen for the story and setting.

Ask your model (classmate) to pose in a very specific way based on what you know is happening in the story. Give them a prompt. It is up to you to guide your model to give you the information you will need. Sometimes you may need two or more models engaged in an activity to show what is happening in a story. Switch roles of artist/model so that each of you gathers the information you need.

Demonstrate selecting different gesture drawings as resources to help draw figures participating in a specific activity within the story setting (watercolor created in prior lesson #5).

Prompts: Select the gesture drawings you will use to help guide your placement and drawing of figures in the story setting. I need a person running in the foreground so I want to choose this one as my resource for drawing a final figure. I may be able to draw it again the same size, but I might need to make it larger or smaller. This is called changing the scale. Sketch your foreground and background figures lightly on prior watercolor setting painting in pencil, then fill in figure shapes with black marker. Also, this is an opportunity to add defining lines in marker that can add detail to your watercolor setting.

Identifies different poses and gestures and models that pose independently and in groups.

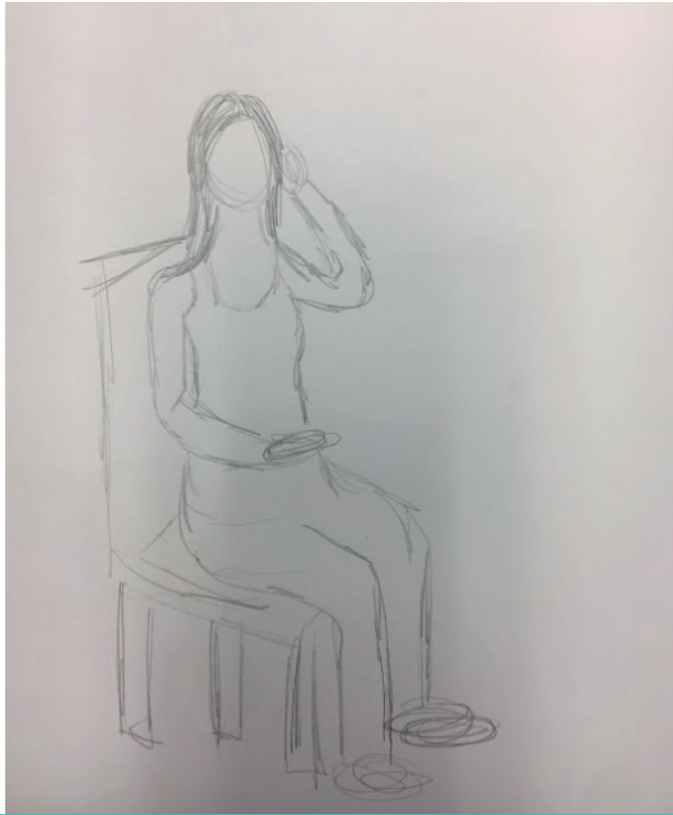
Brainstorms for the figural arrangement in their art and selects one or two activities that will take place in their setting based on the story. Considers one activity for the foreground and one activity for the background.

Draws 4-6 quick studies of a classmate in different body positions on two different sizes of preliminary drawing paper. Draws small figures for the activity that happens in the background and larger figures for the activity that happens in the foreground.

Selects figures to show activity in story setting and draws in different scale for foreground and background.

FOURTH GRADE LESSON SIX // FIGURES IN A SETTING

SKILLS AND TECHNIQUES



Student works to capture the body position of the figure.

ART STUDIO TIP

Gesture Drawing as a Resource: When adding figures to a work of art, studies of the various poses and gestures reflecting an activity inform the artist as they work. Asking someone to strike a pose that intentionally recreates a body position provides the information necessary to create an accurate human figure in art.

LESSON EXPANSION

Students work collaboratively on a mural and use their collective gesture drawings as resources for the people in the mural.

EVERYDAY CONNECTIONS

pose and gesture of the body while participating in different activities.

LEARNING STANDARDS

Visual Art

- 1.1.a Brainstorm multiple approaches to a creative art or design problem.
- 1.2.a Collaboratively set goals and create artwork that is meaningful and has purpose to the makers.
- 2.1.a Explore and invent art-making techniques and approaches.
- 3.a Revise artwork in progress on the basis of insights gained through peer discussion.
- 7.2.a Analyze components in visual imagery that convey messages.
- 8.a Interpret art by referring to contextual information and analyzing relevant subject matter, characteristics of form, and use of media.

Common Core ELA

- 4.RL.3. Describe in depth a character, setting, or event in a story or a drama, drawing on specific details in the text, of the sequence of events.
- 4.W.3.d. Use concrete words and phrases and sensory details to convey experiences and events precisely.

FOURTH GRADE LESSON SIX // FIGURES IN A SETTING

ASSESSMENT CHECKLIST

LEARNING TARGET	ASSESSMENT CRITERIA
<p>Makes gesture drawings.</p> <p>Shows human activity in space.</p>	<p>Uses loose continuing line to show different positions of the human figure.</p> <p>Selects and draws poses for foreground and background in a specific story setting.</p>

STUDENT	USES LOOSE CONTINUING LINE TO SHOW GESTURE DRAWING	SELECTS AND DRAWS POSES FOR FOREGROUND IN A SPECIFIC SETTING	TOTAL POINTS

FOURTH GRADE LESSON SEVEN

LINE DIRECTION IN ASSEMBLAGE

Description Of Project:

Students create an assemblage using line to direct the viewers' eyes in three different directions.

Problem To Solve:

How can line create direction?

Student Understanding:

Use of vertical and horizontal balance emphasized with directional line can direct the viewer's eye through multiple areas of a composition.

LEARNING TARGETS AND ASSESMENT CRITERIA

The Student:

LT: Identifies line directionality.

AC: Names vertical, horizontal, and radial/diagonal lines in art.

LT: Composes using line directionality.

AC: Repeats parallel, perpendicular, and angle lines/objects in vertical, horizontal, and radial balance using whole space.

LT: Uses craftsmanship in assemblage.

AC: Glues objects securely to background.

EVIDENCE OF LEARNING

Art: Assemblage

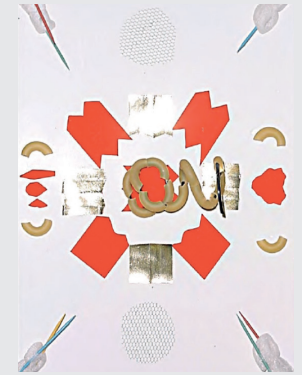
names and creates vertical, horizontal, and radial/diagonal lines

repeats parallel, perpendicular, and angle lines/objects in vertical, horizontal, and radial

balance using whole space

glues objects securely to background

EXAMPLE



VOCABULARY

- angle
- assemblage
- composition
- diagonal
- horizontal balance
- parallel
- perpendicular
- radial balance
- repetition

RESOURCES

Harold Balazs, *Museum Piece*, MAC; Ross Palmer Beecher, *Feathered World Without End*; Adriene Cruz, *Going Through the Motions*, 4Culture; Henri Matisse, *Interior with Egyptian Curtain*

ART MATERIALS

- 9x9" newsprint; pencils; scissors; found materials with linear textures or patterns: ribbon, string, fabric, found papers, sticks, molding; corrugated cardboard; 9x9" mat board (alt: heavy cardboard); tacky glue for each student

FOURTH GRADE LESSON SEVEN // FIGURES IN A SETTING

INSTRUCTIONAL STRATEGIES

TEACHER

STUDENT

Introduce *Museum Piece*, by Harold Balazs, *Going Through the Motions* by Adriene Cruz, *Feathered World Without End* by Ross Palmer Beecher and/or *Interior with Egyptian Curtain* by Henri Matisse.

Prompts: What lines and shapes are emphasized to tell you which way to look in the composition? Where do your eyes move first? Where do your eyes move next? Why? Where do we see vertical, horizontal and vertical lines? Where do we see parallel, perpendicular, and angle lines? Do we see radial balance (rotation of shape or line around a center point)?

Demonstrate and guide making a preliminary drawing (on 9x9" newsprint the same size as assemblage background) as a plan for an assemblage—a dimensional artwork in relief made of found objects. Emphasize organizing line in vertical, horizontal and diagonal/radial directions and repeating parallel, perpendicular, and angle lines.

Prompts: I am sketching lines that are vertical, horizontal and diagonal. I am also creating radial balance by drawing angle lines that radiate and repeat as they rotate around a center point in one area of my composition. Notice how I am repeating parallel lines to emphasize line direction and am creating perpendicular lines for horizontal and vertical balance. Balance means equal, so I am working to use the whole space of my paper/composition. My composition might be symmetrical or asymmetrical. It can still be balanced either way.

Demonstrate and guide selecting and arranging found materials that match directional line in preliminary drawing.

Prompts: I'm looking for paper or materials that already are linear (strips or lines) or have a line pattern or direction within them. Here is a radial pattern printed on paper that I can use. Also I think I will use several pieces of string to make vertical, parallel lines. I can cut most materials down with scissors as needed. Now I am arranging materials right on top of my drawing.

Demonstrate and guide arranging and gluing materials on background support surface. Direct students to leave art undisturbed to dry.

Prompts: Once you have established your composition by altering and layering materials on your preliminary drawing, carefully arrange your composition again on the heavy mat board background paper. Object by object, squeeze pea-sized blobs or ribbons of glue on background to make sure that all surfaces are securely adhered. Leave art undisturbed overnight to dry.

Guide criteria-based reflection.

Prompts: Point to vertical, horizontal, and diagonal/radial line in your composition. Also identify places where you have used parallel, perpendicular, and angle lines. Describe a peer's composition that moves your eye and seems balanced.

Identifies shapes and line direction in composition.

Makes a preliminary drawing of composition with vertical, horizontal, and radial balance. Repeats parallel, perpendicular, and angle lines.

Selects, alters, and organizes materials that match line in preliminary drawing of composition.

Arranges composition on final background support and glues securely.

Students reflect.

FOURTH GRADE LESSON SEVEN // LINE DIRECTION IN ASSEMBLAGE

SKILLS AND TECHNIQUES



Student organizes materials using preliminary sketch.

ART STUDIO TIP

Found Materials That Support Directional Line: Collecting and placing found materials that have a distinct linear quality (vertical/horizontal and radial pattern or texture) reinforces the movement of the viewer's eye through the composition. Individual lengths and combinations of linear materials (string, wire) can function as lines in a composition.

LESSON EXPANSION

Students find directional lines in another art example: *Echoes* by Harold Balazs or *The Maria at Honfleur* by Georges Seurat.

EVERYDAY CONNECTIONS

line direction in graphics, advertisements.

LEARNING STANDARDS

Visual Art

- 11.a Brainstorm multiple approaches to a creative art or design problem.
- 12.a Collaboratively set goals and create artwork that is meaningful and has purpose to the makers.
- 21.a Explore and invent art-making techniques and approaches.
- 22.a When making works of art, utilize and care for materials, tools, and equipment in a manner that prevents danger to oneself and others.
- 71.a Compare responses to work of art before and after working in similar media.
- 8.a Interpret art by referring to contextual information and analyzing relevant subject matter, characteristics of form, and use of media.

Common Core Math

- 4.G.A.1. Draw points, lines, line segments, rays, angles, and parallel and perpendicular lines. Identify these in two dimensional figures.

FOURTH GRADE LESSON SEVEN // LINE DIRECTION IN ASSEMBLAGE

ASSESSMENT CHECKLIST

LEARNING TARGET	ASSESSMENT CRITERIA
Identifies line directionality.	Names vertical, horizontal, and radial/diagonal lines in art.
Composes using line directionality.	Repeats parallel, perpendicular, and angle lines/objects in vertical, horizontal, and radial balance using whole space.
Uses craftsmanship in assemblage.	Glues objects securely to background.

STUDENT	NAMES VERTICAL, HORIZONTAL, AND RADIAL/DIAGONAL LINES	REPPEATS PARALLEL, PERPENDICULAR, AND ANGLE LINES	GLUES OBJECTS SECURELY TO BACKGROUND	TOTAL POINTS

FOURTH GRADE LESSON EIGHT

MULTIPLE VIEWPOINTS FOR SCULPTURE

Description Of Project:

Students construct planar sculpture with a focus on repetition of shape for unity, relationship of sculpture to environment, and multiple viewpoints.

Problem To Solve:

How does composition in 3-dimensions differ from composition in 2-dimensions?

Student Understanding:

Consideration of multiple viewpoints, environmental context, and spatial unity can affect the visual impact of a sculpture.

LEARNING TARGETS AND ASSESMENT CRITERIA

The Student:

LT: Creates 3-D form using design principle of unity.

AC: Makes art with height, width, and length using repetition of shape.

LT: Uses additive paper sculpture techniques to create sculpture.

AC: Folds, notches, and joins materials to create 3-dimensional form from 2-dimensional materials.

LT: Selects size and scale for sculpture.

AC: Visualizes and describes environment and relative size relationships of sculpture to space.

EVIDENCE OF LEARNING

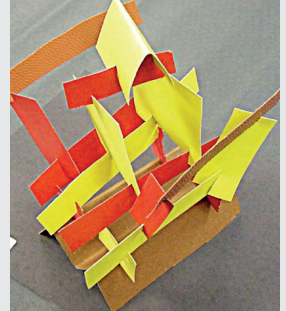
Art: 3-dimensional sculpture

makes art with height, width, and length using repetition of shape

folds, curls, notches, and joins materials to create 3-D form

visualizes and describes environment and relative size relationships of sculpture to space

EXAMPLE



VOCABULARY

- 2-dimensions
- 3-dimensions
- additive
- balance
- environment
- geometric shape
- scale
- sculpture
- size
- space

RESOURCES

Scott Fife, *Leroy the Big Pup*, TAM;

Tom Otterness, *Wild Life*, ArtsWA

ART MATERIALS

- diverse cardstock weight papers (alt. addition: sculpting mesh), scissors

FOURTH GRADE LESSON EIGHT // MULTIPLE VIEWPOINTS FOR SCULPTURE

INSTRUCTIONAL STRATEGIES

TEACHER

STUDENT

Show examples of sculpture: LeRoy the Big Pup by Scott Fife and Wild Life by Tom Otterness and asks students to identify other sculpture in their community.

Prompts: What distinguishes two-dimensional from three-dimensional art? (addition of depth to length and width) How does 3-dimensionality impact artistic choices? (gives viewers multiple viewpoints) Notice size, scale, and shape/form in these sculptures. What shapes did the artist repeat? (curved organic shapes for animal forms) How does environment affect the viewer's perception of sculpture? (scale/size, attributes of place...indoors, outdoors).

Recognizes public art, identifies repeated shapes, discusses multiple points of view, and relates examples about the impact of the environment.

Demonstrate selecting and cutting geometric shapes to repeat from multiple viewpoints within a sculpture. Emphasize the concept of repetition of shape for balance and unity. Encourage students to manipulate shapes through folding.

Prompts: The selected shape can be made from different materials, oriented in different ways and in different sizes, but always possessing the same attributes: having/not having parallel and/or perpendicular sides or having/not having angles of a specific size.

Observes demonstration, selects shapes, and cuts shapes to create sculpture.

Demonstrate simple construction techniques for notching and joining. Emphasize the importance of the creation of a stable base. Focus on repetition of shape and balancing each addition on the base.

Prompts: Begin by creating a base from a larger shape for stability. Bend the larger shape so that it stands independently. Hold and move shapes around the base to determine where you will attach them. When you are ready to attach a shape, notch the shape by cutting a slot on both the base and the attached shape where they will join. Keep adding shapes by notching and joining edges of both surfaces being careful to maintain the balance and stability of the sculpture. Continue to rotate the sculpture as you build it. Test its stability: can you jiggle or shake it and have it stay together?

Constructs sculpture repeating selected geometric shape.

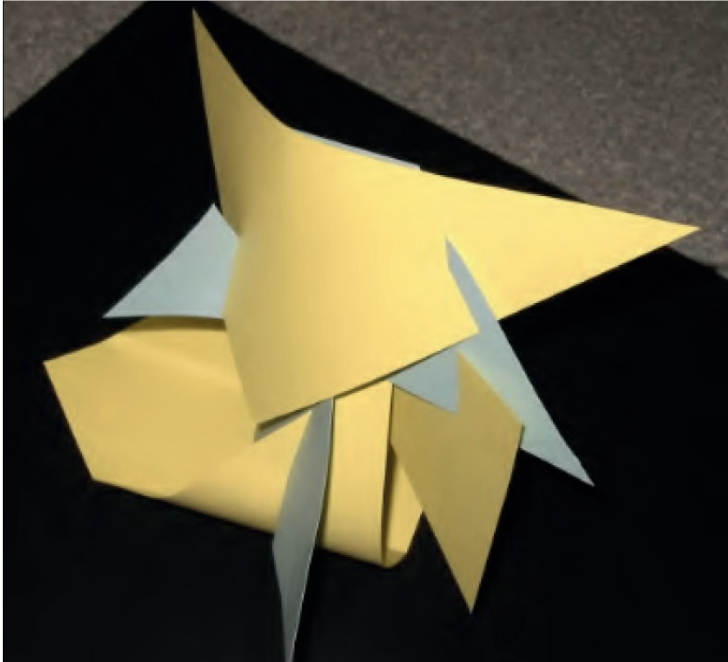
Lead discussion visualizing paper sculpture as a full size form by reflecting on the relationship of sculpture to environment: consideration of scale and site attributes.

Prompts: Imagine your sculpture full-size in an environment that you select. Would you place your sculpture next to a huge complex building in a busy cityscape, or would you place it on a hill in a park with sky as the background? Why? Write down and share your ideas: How big is your sculpture? Where is it? Guides students to consider outdoor, indoor, urban, and rural environments. Guides students in discussion about their work in a larger scale. Guides students to identify the attributes of repeated shapes in other's sculptures.

Participates in discussion sharing ideas and notes about visualizing own sculpture in a larger scale and space.

FOURTH GRADE LESSON EIGHT // MULTIPLE VIEWPOINTS FOR SCULPTURE

SKILLS AND TECHNIQUES



Student looks at sculpture from varying viewpoints and shares thoughts about the sculpture in a proposed environment.

ART STUDIO TIP

Construction of Sculpture: Create the first shape for the sculpture by bending a shape for the base. It should be large enough to support other shapes. Once the base is established, shapes can then be held in varying positions to see if placement at that position sustains the unity of the sculpture. Keep turning the sculpture to view it from all sides: top, sides.

LESSON EXPANSION

Students create a second sculpture and vary shapes, while using same color or texture for the unifying element.

EVERYDAY CONNECTIONS

consider sculpture from multiple viewpoints and in differing environments.

LEARNING STANDARDS

Visual Art

- 1.1.a Brainstorm multiple approaches to a creative art or design problem.
- 1.2.a Collaboratively set goals and create artwork that is meaningful and has purpose to the makers.
- 2.1.a Explore and invent art-making techniques and approaches.
- 2.2.a When making works of art, utilize and care for materials, tools, and equipment in a manner that prevents danger to oneself and others.
- 5.a Analyze the various considerations for presenting and protecting art in various locations, indoor or outdoor settings, in temporary or permanent forms, and in physical or digital formats.
- 7.2.a Analyze components in visual imagery that convey messages.
- 9.a Apply one set of criteria to evaluate more than one work of art.
- 10.a Create works of art that reflect community cultural traditions.
- 11.a Through observation, infer information about time, place, and culture in which a work of art was created.

Common Core Math

- 4.G.A.2. Classify two-dimensional figures based on the absence of parallel or perpendicular lines, or the presence or absence of angles of specified size. Recognize right triangles as a category and identify right triangles.

FOURTH GRADE LESSON EIGHT // MULTIPLE VIEWPOINTS FOR SCULPTURE

ASSESSMENT CHECKLIST

LEARNING TARGET	ASSESSMENT CRITERIA
Creates 3-D form using design principle of unity.	Makes art with height, width, and length using repetition of shape.
Uses additive paper sculpture techniques to create sculpture.	Folds, notches, and joins materials to create 3-dimensional form from 2-dimensional materials.
Selects size and scale for sculpture.	Visualizes and describes environment and relative size relationships of sculpture.

STUDENT	MAKES ART WITH HEIGHT, WIDTH, AND LENGTH USING REPETITION OF SHAPE	FOLDS, NOTCHES, AND JOINS MATERIALS TO CREATE 3-DIMENSIONAL FORM	VISUALIZES AND DESCRIBES ENVIRONMENTAL AND RELATIVE SIZE SCULPTURE	TOTAL POINTS

FOURTH GRADE LESSON NINE

COLLABORATION: PRINTING MULTIPLES

Description Of Project:

Teach in multiple sessions

Students draw, cut, and arrange individual buildings to combine in a composite collagraph print.

Problem To Solve:

How can a group make and present art together?

Student Understanding:

Collaboratively combining geometric shapes representing buildings can create a cityscape images.

LEARNING TARGETS AND ASSESMENT CRITERIA

The Student:

LT: Creates a building with detail.

AC: Selects, draws, and cuts geometric shapes for a house and architectural elements.

LT: Participates in the collaborative process.

AC: Takes part in equal voicing of opinions, reaching consensus, and supporting consensus.

LT: Makes a collagraph plate.

AC: Cuts, layers, and securely glues shapes.

LT: Prints a collagraph print.

AC: Transfers image from plate to paper.

EVIDENCE OF LEARNING

Art: Collagraph

selects, draws, and cuts geometric shapes for a house and architectural elements

equal voicing

votes

reaches consensus

supports consensus

cuts, layers, and securely glues

transfers image for a collagraph

EXAMPLE



VOCABULARY

- architecture
- brayer
- cityscape
- collaboration
- collagraph
- geometric shape
- overlap
- printing plate
- triangle

RESOURCES

Vanessa Helder, *Neighbors*, MAC; Armin Landek, *City Lane*, TAM; Pierre Auguste Renoir, *Monet Painting in His Garden*

ART MATERIALS

- 8x10" tagboard, 1-3" x 6-10" precut tag board strips (approx. 2 per student), 2x2"-6x6" precut squares and rectangles (approx. 2 per student), 2B graphite pencil, scissors, glue sticks, 16x22" tagboard print base, 6 tubes black water soluble block printing ink, 4 brayers, 18x24" white paper for prints (one per student), inking surface: plexi or plastic tray (alt: crayons for rubbings as printmaking alternative)

FOURTH GRADE LESSON NINE // COLLABORATION: PRINTING MULTIPLES

INSTRUCTIONAL STRATEGIES

TEACHER

STUDENT

Introduce *Neighbors* by Vanessa Helder and *City Lane* by Armin Landek and/ or Pierre Auguste Renoir's *Monet Painting in His Garden*. Focuses on merge of art and math seen in architecture.

Prompts: Architecture is the art of designing buildings. Math is essential to architecture. Find and classify the geometric shapes you see in the art: quadrilaterals, triangles? What types of quadrilaterals and triangles do you see? How do we know that this is a village or town? (density through overlap) Where do we see overlapping?

Direct students to look at local or school buildings to help generate ideas.

Prompts: First, I'm going to look at some architectural components. I'm gathering information about the shapes of roofs, doors, windows, etc. How can you make your house/building uniquely yours? Change the roofline? Arrangement of shapes of windows? Shape of door?

Demonstrate and guide creating a house/building through cutting, layering, and gluing geometric/ architectural shapes. This building will be combined with other's in a cityscape collagraph plate in the next step.

Prompts: Start by drawing the shape of your house/building using a ruler on tagboard or selecting and altering a pre-cut tagboard strip or shape. Cut out shapes precisely; use the pre-cut shapes to help you create straight lines through folding. You can also cut off strips or corners to make shapes. Add no more than 2 more layers of tag on top of your basic building shape. Turn shapes over on newsprint and run glue stick around outside edges so edges will glue flat and securely.

Divide class into groups of five students each and guide students in the collaborative process: equal voicing of opinions, reaching consensus, and supporting consensus. Direct students to collaboratively combine buildings into one composition. Demonstrate arranging buildings by overlapping them.

Prompts: How much of each building should be overlapped in order to 'build' a town yet still allow the significant details of each building to be seen. Look at possible arrangements that are vertical, horizontal or random. Note or make a sketch of the placement and methodically take it apart and glue it back down.

Guide reflection on art and math of cityscapes. Weights to dry.

Prompts: Describe the shapes that you see in another group's cityscape. What are their attributes? Share the challenges and successes of collaborating in your group. Weight the entire composition to dry by covering it with newsprint paper and placing a flat, heavy object on the entire composition. As an alternate to printmaking, students can make crayon rubbings of their collaborative cityscape (one per student).

Demonstrate inking and printing a collagraph. 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 collagraph plate by rolling the ink on the plate with the brayer. Center the 18 x24" paper on the inked plate. Cover with a piece of newsprint and prints on paper by rolling over the cover paper with an additional clean brayer. Pull print by pulling the paper from one side to the other while lifting it up. Make 5 prints: one for each student group member.

Responds by identifying and classifying geometric shapes and overlapping seen in art.

Gathers architectural information.

Cuts building shape and building details from tagboard and glues the details onto the building.

Collaborates to arrange and glue buildings in composition. *Students can make crayon rubbings of collagraph printing plate (when dry) as an alternative process if printmaking materials are unavailable.

Names and classifies shapes in collagraphs based on their attributes. Weights surface.

Observes complete printmaking process. Prints in collaborative groups with the supervision of an adult.

FOURTH GRADE LESSON NINE // COLLABORATION: PRINTING MULTIPLES

SKILLS AND TECHNIQUES



Students work collaboratively on inking a large-scale collagraph print.



Detail from printing plate created through gluing and layering tag board shapes.

ART STUDIO TIP

Inking a Plate: Consistency of ink after it is rolled out on the plate should be opaque and have the texture of orange skin. An even application of ink each time the collagraph is printed is essential.

LESSON EXPANSION

Students write about collaboration.

EVERYDAY CONNECTIONS

Home/Community References: community planningnes

LEARNING STANDARDS

Visual Art

1.1.1 Elements: Geometric shape Elements:

1.1.5: Overlapping space

Common Core ELA

4.SL.1.b. Follow agreed upon rules for discussions and carry out assigned roles.

Common Core Math

4.G.A.2. Classify two-dimensional figures based on the absence of parallel or perpendicular lines, or the presence or absence of angles of a specified size. Recognize right triangles as a category and identify right triangles.

FOURTH GRADE LESSON NINE // COLLABORATION: PRINTING MULTIPLES

ASSESSMENT CHECKLIST

LEARNING TARGET	ASSESSMENT CRITERIA
Creates a building with detail.	Selects, draws, and cuts geometric shapes for a house and architectural elements.
Participates in the collaborative process.	Takes part in equal voicing of opinions, reaching consensus, and supporting consensus.
Makes a collagraph plate.	Cuts, layers, and securely glues shapes.
Prints a collagraph print.	Transfers image from plate to paper.

STUDENT	SELECTS, DRAWS, AND CUTS GEOMETRIC SHAPES FROM AN ARCHITECTURAL ELEMENT	REACHES AND SUPPORTS CONSENSUS	COLLABORATION SKILLS: EQUAL VOICING	TRANSFERS IMAGE FROM PLATE TO PAPER	TOTAL POINTS

FOURTH GRADE LESSON TEN

NARRATIVE RESPONSE TO ART

Description Of Project:

Students use an historical/cultural object to stimulate a written narrative with character relationships and a beginning, middle and end.

Problem To Solve:

How can visual analysis provide information to support a narrative?

Student Understanding:

Using inference based on figural relationships in art can create the basis for a narrative response to a cultural work of art.

LEARNING TARGETS AND ASSESMENT CRITERIA

The Student:

LT: Takes a visual inventory of a cultural work of art.

AC: Describes what is seen by identifying figures, objects, and detail.

LT: Infers meaning and writes a narrative.

AC: Using visual information, creates an interpretation by writing a story with a main character, supporting characters, and a beginning, middle, and end.

LT: Researches cultural significance of work of art.

AC: Compares known facts to own writing.

EVIDENCE OF LEARNING

Writing: list of vsual details, story

describes what is seen by identifying figures, objects, and detail

infers meaning and writes a narrative by creating a story with main character, supporting characters, and a beginning, middle, and end

compares known facts to own writingt

EXAMPLE

Beatrice was a beautiful poor slave...her father was sent by Princess Patamil to the other side of the kingdom... She always gave her orders... One day a prince came to the palace...and fell in love...she sneaked into the gardens where the Prince was waiting. they married and named their baby Patries which means freedom.

By Idan

VOCABULARY

- **beginning**
- **character**
- **end**
- **interpretation**
- **middle/climax**
- **narrative**

RESOURCES

Velino Shije Herrera, *Buffalo Dance*, MAC; Roman, Late Severan Period, *Sarcophagus Front: The Return of the Body of Meleager to Kalydon*,

ART MATERIALS

- **journal/sketchbook**
- **pencils**

FOURTH GRADE LESSON TEN // NARRATIVE RESPONSE TO ART

INSTRUCTIONAL STRATEGIES

TEACHER

STUDENT

Guide students to focus on details in a work of art: *Buffalo Dance* by Velino Shije Herrera or *Roman Sarcophagus* through analyzing shapes, line, and color.

Prompts: Take a few minutes to just take in everything you are seeing. Make notes in your journals.

Takes a visual inventory of the art. Makes lists of what is seen in journal.

Guide students to look more closely.

Prompts: What's going on here? Who are the people? What can we know about them just by looking at them? What are these people doing? Where are they going?

Shares the details listed from their journal.

Guide students to write a story based on the activity in the picture. Encourage students to develop an introduction, characters, relationships between characters, an event or two, and an ending.

Prompts: Does there seem to be a leader or a direction? How will you introduce each of the groups of figures in your story? What relationship do you believe each of the figures has to the central character? What's happening? What are the people doing? What transition sentence could we write that we all use in our stories, such as, "On our journey we left..... and arrived at....."

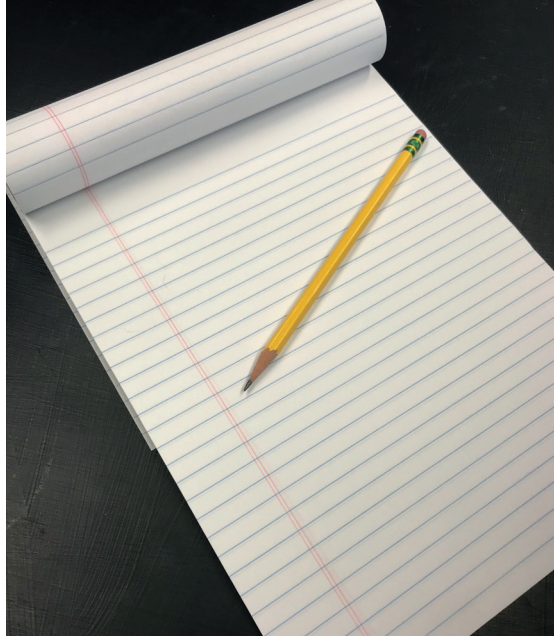
Writes a story using an introduction, a climax, and an ending. Develops characters and uses a shared transition sentence created by the class.

Lead students as they share their individual narratives with other classmates. Guide students to research work of art and its historical/cultural significance.

Reads stories from journal to classmates. Researches historical significance of art.

FOURTH GRADE LESSON TEN // NARRATIVE RESPONSE TO ART

SKILLS AND TECHNIQUES



GUIDE STUDENTS TO WRITE A STORY

LEARNING STANDARDS

Visual Art

2.3.1 Responding Process: Engages, describes, communicates

Common Core ELA

4.W.3.a. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.

4.W.3.c. Use a variety of transitional words and phrases to manage the sequence of events.

4.W.3.d. Use concrete words and phrases and sensory details to convey experiences and events precisely.

LESSON EXPANSION

Ask student groups to research a specific time and place in history, and the cultural groups from that time and place.

Then introduce students to a specific object from that time in history like Yoruba Peoples (Africa), Epa Cult Mask or Spruce Root Hat, Killer Whale Design in the online resources.

Asks students to describe the use for the object during that time in history and its journey all the way to the museum.

EVERYDAY CONNECTIONS

exploration of cultural narratives

FOURTH GRADE LESSON TEN // NARRATIVE RESPONSE TO ART

ASSESSMENT CHECKLIST

LEARNING TARGET	ASSESSMENT CRITERIA
Takes a visual inventory of a cultural work of art.	Describes what is seen by identifying figures, objects, and details.
Infers meaning and writes a narrative.	Using visual information, creates an interpretation by writing a story with a main character, supporting characters, and a beginning, middle, and end.
Researches cultural significance of work of art.	Compares known facts to own writing.

STUDENT	DESCRIBES WHAT IS SEEN BY IDENTIFYING FIGURES, OBJECTS AND DETAIL	INFERS MEANING IN NARRATIVE BY USING CHARACTERS	WRITES A BEGINNING, MIDDLE, AND END	COMPARES KNOWN FACTS ABOUT ART TO OWN WRITING	TOTAL POINTS

FOURTH GRADE

REFERENCED VISUAL ART RESOURCES

LEVEL	LESSON	ARTIST	ARTIST RESOURCE	COLLECTION
4-1	Line Character	Franz von Stuck	<i>Saharet</i>	Frye
		Henry Raschen	<i>Old Man with Locket,</i>	Frye
		Honore Daumier	<i>Crispin and Scapin</i>	
4-2	Modeling with Color	William Harnett	A Wooden Basket of Catawba Grapest	Frye
		Karen Yurkovich	Seeing	4Culture
		Paul Cezanne	Still Life with Baskete	
4-3	Levels of Space	Ludwig Dill	The Birch Grove	Frye
		Rudolph Petuel	Stream in Winter	Frye
		Currier & Ives	American Farm Scenes: No. 4	
4-4	A Symbol of Yourself	Fay Jones	Reading Aloud	4Culture
		Pablo Picasso	Harlequin and Mirror	
4-5	Making a Range of Values for Setting	Johann B. Jongkind	Moonlight Scene	Frye
		Diaz de la Peña	Landscape at Barbizon	Frye
		Edouard Manet	Music at the Tuileries	
		J.M.W. Turner	Rockets and Blue Lights	

FOURTH GRADE

REFERENCED VISUAL ART RESOURCES

LEVEL	LESSON	ARTIST	ARTIST RESOURCE	COLLECTION
4-6	Figures in a Setting	Vanessa Helder Douglas Cooper Aert van der Neer	Jackhammer Crew From These Hills Skating on the Dike	MAC 4Culture
4-7	Line Direction in Assemblage	Harold Balazs Ross Palmer Beecher Adriene Cruz Henri Matisse	Museum Piece Feathered World Without End Going Through the Motions Interior with Egyptian Curtain	MAC 4Culture
4-8	Multiple Viewpoints for Sculpture	Scott Fife Tom Otterness	Leroy the Big Pup Wild Life	TAM ArtsWA
4-9	Collaboration: Printing Multiples	Vanessa Helder Armin Landek Pierre Auguste Renoir	Neighbors City Lane Monet Painting in His Garden	MAC TAM
4-10	Narrative Response to Art	Velino Shije Herrera Roman, Late Severan Period	Buffalo Dance Sarcophagus Front: The Return of the Body of Meleager to Kalydon	MAC

FOURTH GRADE

SUPPLY LISTS

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

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

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

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

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

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

	ART SUPPLIES	AMOUNTS PER CLASS
Painting	Watercolor Sets: Primary colors: red/yellow/blue only sets or refills (alternate: full sets)	1 per student
	Student grade acrylics: Primary colors (alternate: liquid tempera)	16 oz bottles of each color
Brushes	Synthetic brushes: Round: 1/4", 3/8", 1/2, 3/4" Flat: 5/8", 1"	6 each size 6 each size
	Foam brushes: 1", 2", 3"	
Drawing	Fine black Sharpies (alternate: fine tip markers)	1 per student
	Boxes of 12 or 24 oil pastels 2B drawing pencils (alternate: #2 pencil, preferably without eraser)	1 for each student (or for 2 students to share)
	4B drawing pencils (alternate: Kindergarten wide diameter pencils)	1 per student
	India Ink: 8oz bottle (alternate: black liquid tempera)	1 per student
Printmaking	Black water soluble block printing ink	5 small tubes
	9x12" Plexiglas (alternate: lunchroom trays, flat plates)	4 to roll ink out on
	Acrylic gloss medium (for sealing collagraphs)	1 quart
Sculpture	Colored poster board (alternate: colored card stock)	6x 24x30 in. sheets
	Colored tag 8.5x11" file folders	one half per student

FOURTH GRADE

SUPPLY LISTS

	ART SUPPLIES	AMOUNTS PER CLASS
Papers	18x24" bogus paper (alternate: white construction paper)	ream
	Newsprint 12x18"	ream
	11x14" tag board	ream
	22x30" tag board	10 sheets, cut into 4 pieces
	Colored card stock 8.5x11"	40 sheets
	60# sulfite drawing paper 12x18"	1 ream
	80# sulfite drawing paper 12x18"	1 ream
	Student grade watercolor paper 22x30"	8 sheets (cut to 11x15")
	black charcoal paper 12x18" (alternate: black construction paper)	40 sheets
	Absorbent blotter paper (alternate, paper towels)	
	Scratchboard 24x30"	2 sheets cut to 5x7 2 packages 12x18"
Assorted colored fadeless Kraft paper or large origami (alternate: colored butcher paper or copy paper)		
Colored butcher paper		
Scrap mat board 8x8"		
Tools	Fiskars, children's scissors	one per student
	Handles for stylus and nib tools	one per student
	Drawing nibs for India ink	one per student
	Stylus points, curved blades, for scratchboard	one per student
	Block printing brayers	8 for printmaking station (accommodating 4 children)
	Color wheel	
Water containers, trays or plates for palettes		
Collage	White school glue bottles	one per student
	Glue sticks	one per student
	Found linear objects, patterned paper, and textiles, string, ribbon, corrugated cardboard	
	Tacky glue	
	Mat board 9x12" (alternate: heavy cardboard)	