



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

5

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WASHINGTON STATE ARTS COMMISSION





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ART LESSONS IN THE CLASSROOM

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ART LESSONS IN THE CLASSROOM

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ART LESSONS IN THE CLASSROOM

FIFTH GRADE

1. Converging Lines
2. Geometric and Organic Shapes
3. Color Dominance in Still Life
4. Color and Line for Mood
5. Creating Deep Space
6. Atmospheric Texture
7. Crosshatching for Value
8. Ratio and Proportion in the Human Figure
9. Recording the Printmaking Process
10. Responding to Art: Art Criticism



FIFTH GRADE LESSON ONE

CONVERGING LINES

Description Of Project:

Students create a colored pencil landscape with literature as a stimulus.

Problem To Solve:

How can an artist use descriptive language as a source for a representational setting?

Student Understanding:

Development of space inspired by descriptive language, and guided by converging lines can create a setting with depth.

LEARNING TARGETS AND ASSESMENT CRITERIA

The Student:

LT: Identifies and references descriptive language in literature to create a setting with depth.

AC: Finds passages or phrases from literature that identify specific elements throughout receding space.

LT: Uses linear perspective to show depth.

AC: Uses converging lines to a vanishing point to show receding space.

LT: Uses colored pencil technique.

AC: Layers line, creates texture, and blends with pencil.

EVIDENCE OF LEARNING

Art: Drawing

Finds passages or phrases that identify element(s) throughout receding space

Uses converging lines to a vanishing point

Layers line

Creates texture with pencil lines

Blends pencil lines

EXAMPLE



VOCABULARY

- *Converging Lines*
- *Horizon Line*
- *Illusion of Depth*
- *Linear Perspective*
- *Scale*
- *Vanishing Point*
- *Descriptive Language*

RESOURCES

Peter van Veen, *The Willows*, Frye;

Ludwig Dill, *The Birch Grove*, Frye;

Armin Landek, *City Lane*, TAM;

Georges Seurat, *The 'Maria' at Honfleur*

Childe Hassam, *World's Fair, Chicago*

ART MATERIALS

- *sketchbook*
- *2B graphite pencil*
- *6x8" 60# white sulfite drawing paper*
- *colored pencils*
- *literature with journeys*

FIFTH GRADE LESSON ONE // CONVERGING LINES

INSTRUCTIONAL STRATEGIES

TEACHER

Read passage from classroom literature that describes setting (literally or figuratively) with depth. Point out key descriptive words. Ask students to write and share words or word passages in their sketch journal.

Prompts: How does the writer describe those scape features that are close to you? Farther away? In the background? Are there metaphors or similes describing the setting? How does the writer describe the journey of walking down a path, floating down a river, driving down a road?

Introduce *The Willows* by Pieter van Veen, *The Birch Grove* by Ludwig Dill, and *City Lane* by Armin Landek or *The "Maria" at Honfleur* by Georges Seurat and *World's Fair, Chicago* by Childe Hassam and ask students to enter a work of art and mentally travel through space.

Prompts: Enter the art and travel as far as you can into the distance (by foot, boat, horseback or motorized vehicle). Can you find an object that is repeated in this scape? What is the difference between these two objects? (scale) How does the artist show you this whole journey from the point of view seen in the art? (uses converging lines to lead you into and through space)

Guide students to place three landscape components found in literature in a composition with converging lines.

Demonstrate creating a horizon and converging lines which meet at a vanishing point to guide placement and scale of elements in a setting. At least one element should be repeated twice in different scale.

Prompts: All horizontal lines in a building that are above the eye level will slant downward to a vanishing point and all lines below the eye level will slant upward to meet the vanishing point. An object is sized to match the height of the converging lines in foreground, middle ground and background.

Now you have finished a light preliminary drawing to guide your composition.

Demonstrate colored pencil techniques.

Prompts: There are many ways to build up color, texture, and surface using colored pencils. Think about what types of pencil marks best describe the part of the scape you are drawing. Think of every color as an equation of colors, layered one upon another. When you make grass in the foreground, for instance, think about making vertical strokes using many colors to describe the texture and depth of color you see. When you are working at building surface, think about how you can use marks to suggest the material of the building (brick, stucco, stone). Think about how you will want to use small smooth, lighter strokes in the background.

STUDENT

Finds key descriptive language for setting or passage through space, quotes them, and records them in their sketchbook.

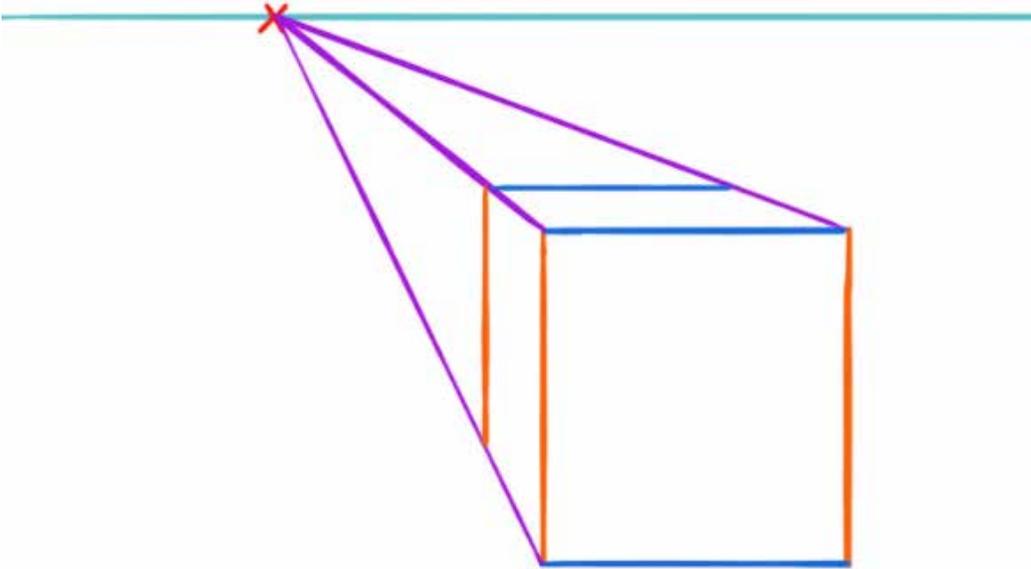
Responds by visualizing movement through receding space in art.

Establishes a horizon, vanishing point on the horizon line, and converging guidelines.

Completes colored pencil drawing applying a variety of marks and layers of marks to develop areas of color.

FIFTH GRADE LESSON ONE // CONVERGING LINES

SKILLS AND TECHNIQUES



Students establish a vanishing point on the horizon line and establish converging guidelines.

LEARNING STANDARDS

Visual Art

- 1.1.a Combine ideas to generate an innovative idea for artmaking.
- 1.2.a Identify and demonstrate diverse methods of artistic investigation to choose an approach for beginning a work of art.
- 2.1.a Experiment and develop artistic ideas and work.
- 2.2.a Demonstrate quality craftsmanship through care for and use of materials, tools, and equipment.
- 7.1.a Compare one's own interpretation of a work of art with the interpretation of others.
- 8.a Interpret art by analyzing characteristics of form and structure, contextual information, subject matter, visual elements, and use of media to identify ideas and mood conveyed.
- 10.a Apply formal and conceptual vocabularies of art and design to view surroundings in new ways through art-making.

Common Core ELA

- 5.RL.1. Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.
- 5.RL.4. Determine the meaning of words and phrases as they are used in a text, including figurative language such as meta-

ART STUDIO TIP

Converging lines serve as guidelines for size of related objects in receding space. When there are rectilinear, straight-sided objects in the scape, the converging lines serve as both guidelines and as actual edges. When there are no hard edges in the scape they become only guidelines.

LESSON EXPANSION

Students view a work of art (from the lesson) and write the beginning of a story placing a character in the setting who is moving through space.

EVERYDAY CONNECTIONS

understanding spatial relationships

FIFTH GRADE LESSON TWO

GEOMETRIC AND ORGANIC SHAPES

Description Of Project:

Students select art materials and combine geometric and organic shapes for a surprise ending in a collage, painting, or drawing.

Problem To Solve:

How can shapes imply meaning?

Student Understanding:

The combination of geometric and random (organic) shapes can suggest multiple meanings.

LEARNING TARGETS AND ASSESMENT CRITERIA

The Student:

LT: Identifies and makes geometric and organic shapes.

AC: Names and makes triangles, quadrilaterals and organic shapes.

LT: Suggests meaning through composition.

AC: Purposefully places geometric and organic shapes in relation to another to create meaning.

LT: Uses previously learned techniques appropriate to selected medium.

AC: If collage, fully adheres edges of papers;

If drawing, uses varied line types;

If painting, selects a brushstroke type and direction to match the object.

EVIDENCE OF LEARNING

Art: Collage, Painting or Drawing

Names and makes quadrilateral shapes with straight sides plus circles, ovals and ellipses and organic shapes

Purposefully places one of two shapes in obvious relation to another to create meaning

Uses previously learned techniques appropriate to selected medium: if collage, fully adheres edges of papers; if drawing, uses varied line types; if painting, selects a brushstroke type and direction to match the object

EXAMPLE



VOCABULARY

- Collage
- Geometric Shapes
- Organic Shapes
- Random Shapes
- Rectilinear Shapes
- Triangles
- Quadrilaterals

RESOURCES

Joseph Goldberg, *Black Angel*, TAM;

Harold Balazs, *Back from Egypt*, MAC;

Rene Magritte, *The Surprise Answer*

ART MATERIALS

- sketchbooks
- rulers
- protractors
- small geometric items to trace
- 2B graphite pencil
- found papers
- watercolor or color pencils
- pencils
- oil pastels
- scissors
- glue sticks

FIFTH GRADE LESSON TWO // GEOMETRIC AND ORGANIC SHAPES

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.

Identifies and compares shapes in a work of art.

Guide students in sketchbook drawing of geometric and organic shapes.

Prompts: Practice drawing multiple geometric shapes in your sketchbook on the left side of the book: quadrilaterals, triangles, ovals, circles, etc. What tools will help you do this? (straightedge, protractor, geometry templates, caps, lids, small boxes) Draw random curvy organic shapes in your sketchbook on the right side of the book.

Draws geometric and random shapes as objects as well as abstract shapes, and swaps sketchbooks with a peer to assess differentiation in shapes.

Refer to *Black Angel*, *Back from Egypt* or *The Surprise Answer* again and ask students what the artist has implied by placing the random shapes with (or on top of) a geometric shape?

Prompts: What meaning do you associate with the combination of shapes you see? What are some other ways that you could combine a random and mathematical shape to pose a question or make the viewer wonder what has happened or is going to happen?

Ask students to work in small groups or alone in sketchbook experimenting with combining shapes.

Suggests meaning seen in art and uses sketchbook or small group exercise to come up with more visual riddles or mysteries.

Review media available to class and the techniques learned thus far for each media.

Prompts: Once you have conceptualized your art and the mystery you would like to present to the viewer, think about what geometric shapes you will combine with a random shape and which media best will represent those shapes. Is this a shape that would best be created with a drawing tool, a painting tool, or a cut collage element? Does the object you create also add meaning to the art? I will be looking in your art for a mathematical shape and an organic shape that combine to make a problem for the viewer to solve.

Selects art materials/media and makes art.

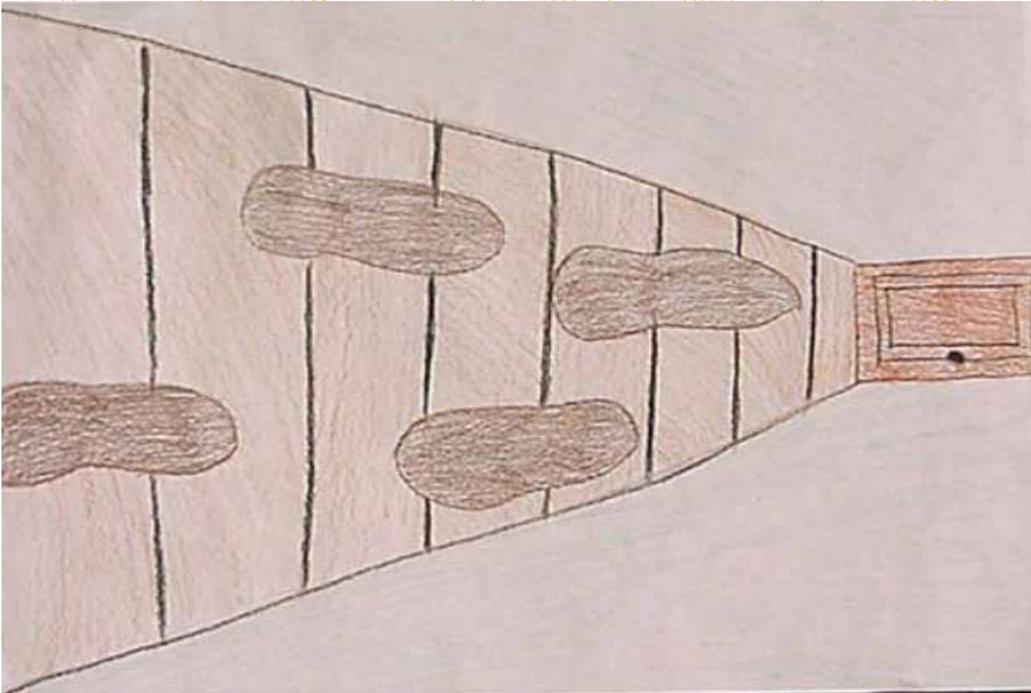
Lead group reflection. Guide students to identify and classify geometric shapes and interpret meaning in a peer's art.

Prompts: Identify the shapes seen in art: What is happening?

Identifies and classifies geometric shapes based on their attributes, shares interpretation of peer's art.

FIFTH GRADE LESSON TWO // GEOMETRIC AND ORGANIC SHAPES

SKILLS AND TECHNIQUES



Student composes a visual mystery by using geometric and organic shapes that student drew earlier.

ART STUDIO TIP

Offering Students Choices in Media

Making media choices replicates the studio experience of an artist. Students should only be offered media for which the teacher has taught definitive techniques.

Students should still be assessed on the techniques for materials they select based on established criteria.

This assessment will need to be reestablished on an individual basis and requires teachers working with individuals during the art making process.

LESSON EXPANSION

Students write about the mystery presented in their art: What is happening? What is going to happen next?

EVERYDAY CONNECTIONS

ambiguous images, digitally altered images.

LEARNING STANDARDS

Visual Art

- 1.1a Combine ideas to generate an innovative idea for art-making.
- 1.2a Identify and demonstrate diverse methods of artistic investigation to choose an approach for beginning a work of art.
- 2.1a Experiment and develop artistic ideas and work.
- 7.1a Compare one's own interpretation of a work of art with the interpretation of others.
- 8a Interpret art by analyzing characteristics of form and structure, contextual information, subject matter, visual elements, and use of media to identify ideas and mood conveyed.
- 10a Apply formal and conceptual vocabularies of art and design to view surroundings in new ways through art-making.

Common Core Math

- 5.G.B.3. Understand that attributes belonging to a category of two-dimensional figures also belong to subcategories of that category. For example, all rectangles have four right angles and squares are rectangles, so all squares have four right angles.

FIFTH GRADE LESSON THREE

COLOR DOMINANCE IN STILL LIFE

Description Of Project:

Teach in multiple sessions

Students create a still life making one object dominant through use of color.

Problem To Solve:

How are elements in a composition organized to create emphasis?

Student Understanding:

Using warm colors for shapes can create dominance in a composition.

LEARNING TARGETS AND ASSESMENT CRITERIA

The Student:

LT: Refines ideas to create painting composition.

AC: References sketchbook: drafts and redrafts, sketches composition on painting surface.

LT: Creates precise shapes using opaque painting media.

AC: Controls paint consistency to make clean edges.

LT: Creates emphasis with color.

AC: Creates dominance using warm, intense colors for a key object.

LT: Reflects on painting in writing.

AC: Describes refinement process and artistic choices from sketch to painting.

EVIDENCE OF LEARNING

Art: Painting

References sketchbook and drafts, redrafts, and sketches composition on painting surface

Creates precise shapes by controlling paint consistency to make clean edges

Creates dominance using warm, intense colors for a key object

Describes refinement process and artistic choices from sketch to painting

EXAMPLE



VOCABULARY

- Acrylic
- Cool Colors
- Dominance
- Palette
- Picture Plane
- Refine
- Still Life
- Warm Colors

RESOURCES

Karen Yurkovich, *Seeing*, 4Culture;

Alfredo Arreguin, *Rialto*, 4Culture;

Jacob Lawrence, *The Builders*, MAC;

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

ART MATERIALS

- still life objects
- sketchbook
- drawing pencils
- 8x8" scrap mat board
- mixing palettes
- water containers
- varied brushes
- acrylic paints in primary colors, white and black

FIFTH GRADE LESSON THREE // COLOR DOMINANCE IN STILL LIFE

INSTRUCTIONAL STRATEGIES

TEACHER

Demonstrate making studies of small groups (3) of still life objects from multiple points of view.

Review contour and positive/negative space concepts.

Encourage drawing in sketchbooks to stimulate the creative process.

Demonstrate referencing sketchbook work to select and draw a composition from the sketchbook with three still life objects.

Prompts: Refinement in making art is a kind of editing: Choose and simplify one of your still life drawings. Draw your objects big and bold, filling the space.

Review warm, intense colors from color wheel.

Introduce color dominance in art portraying different subjects: *Seeing* by Karen Yurkovich, *Rialto* by Alfredo Arreguin, and *The Builders* by Jacob Lawrence and/or *Still Life, Lobster and Jug*.

Prompts: Which colors are perceived as coming forward? (warm) Which colors are perceived as receding in space? (cool) Artists often use warm color to emphasize certain objects as dominant in composition. Decide which object in your still-life composition will be a warm dominant color.

Demonstrate controlling the consistency of the paint to create clean edges, and selecting one object to be dominant by painting it a warm color in contrast to neutral or cool surrounding colors.

Prompts: Controlling the consistency of paint affects how precisely the edges of objects can be defined. Make sure that you have added enough water to your paint, and mixed it up well, to be able to apply a fluid stroke with a clean edge. Shake out your hand and use a whole arm movement rather than trying to paint with just your fingers and wrist. Leave a very small space between your brush edge and the edge you want to create to allow the paint to flow to the edge. It is also important to work different areas of the painting so edges have a chance to dry before you paint the edge that is adjacent. It is important to turn the picture plane as you work in order to access new painting areas.

Present self-reflective journal questions for student writing response.

Prompts: Describe your choices in creating one dominant object. How does using color draw the viewer's attention to that object? Describe your draft, redraft and refinement process in creating your composition.

STUDENT

Makes studies of still life objects.

Refines design, draws on mat board or watercolor paper.

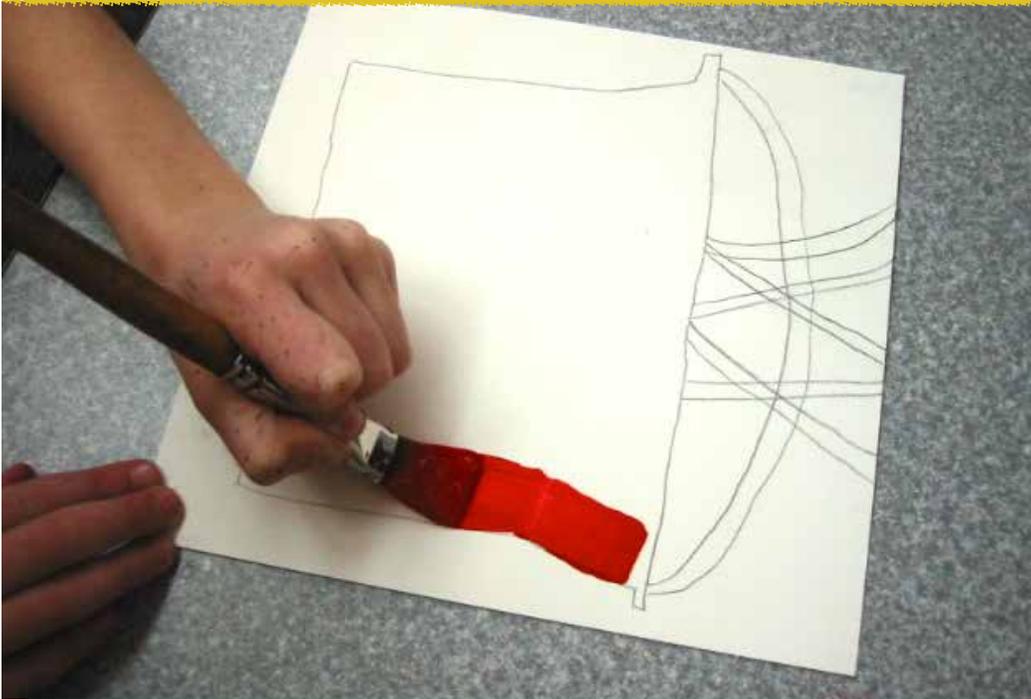
Responds to color wheel interaction of warm and cool colors. Designates one object to be dominant through color in their composition.

Completes composition by painting.

Reflects on dominance in a composition and the painting process.

FIFTH GRADE LESSON THREE // COLOR DOMINANCE IN STILL LIFE

SKILLS AND TECHNIQUES



Painting to a line

ART STUDIO TIP

1. Manage the palette so that paint is conserved for mixing. Clean brushes between colors so they do not contaminate palette colors.
2. Controlling consistency of paint through adding small amounts of water at a time to help paint "flow" (using a wet brush).
3. Being aware of timing by painting edges next or on top of areas of the painting that are fully dry.

LESSON EXPANSION

Students make an abstract painting of shapes using warm colors for dominance.

EVERYDAY CONNECTIONS

color choice in interiors, ads

LEARNING STANDARDS

Visual Art

- 1.1.a Combine ideas to generate an innovative idea for art-making.
- 1.2.a Identify and demonstrate diverse methods of artistic investigation to choose an approach for beginning a work of art.
- 2.1.a Experiment and develop artistic ideas and work.
- 3.a Create artist statements using art vocabulary to describe personal choices in art-making.
- 7.1.a Compare one's own interpretation of a work of art with the interpretation of others.
- 8.a Interpret art by analyzing characteristics of form and structure, contextual information, subject matter, visual elements, and use of media to identify ideas and mood conveyed.
- 10.a Apply formal and conceptual vocabularies of art and design to view surroundings in new ways through art-making.

Common Core ELA

- 5.W.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting or trying a new approach. (Students engage in parallel artistic process)

FIFTH GRADE LESSON FOUR

COLOR AND LINE FOR MOOD

Description Of Project:

Students write poems stimulated by prompts to inspire metaphor in student writing, and then translate their metaphors to abstract paintings.

Problem To Solve:

How can color and line communicate mood or emotion abstractly?

Student Understanding:

Selection of a specific palette can create associations with emotional states in the viewer.

LEARNING TARGETS AND ASSESMENT CRITERIA

The Student:

LT: Uses descriptive language to communicate emotion.

AC: Uses metaphors, similes, reference to color and line to express feelings.

LT: Uses color and line to express a specific emotion.

AC: Identifies a specific emotion and describes artistic choices in oral or written presentation.

LT: Uses watercolor techniques.

AC: Selects to work wet-on-wet or dry brush with specific brushstrokes for line quality.

EVIDENCE OF LEARNING

Art: Poem, Abstract Painting

Uses metaphors, similes, reference to color and reference to line

Identifies a specific emotion and describes artistic choices in oral or written presentation

Uses wet-on-wet or dry brush with specific brushstrokes for line quality

EXAMPLE



VOCABULARY

- **Abstract**
- **Broad Palette**
- **Color**
- **Dry on Dry**
- **Intensity**
- **Limited Palette**
- **Wet on Wet**
- **Metaphor**
- **Simile**

RESOURCES

Keiko Hara, *Verse from the Sea #8*, 4Culture;

J.M.W. Turner, *Rockets and Blue Lights*

ART MATERIALS

- **11x14" watercolor paper**
- **primary watercolor pans**
- **1/4", 1/2" & 3/4" round and flat brushes**
- **water containers**
- **paper towels**

FIFTH GRADE LESSON FOUR // COLOR AND LINE FOR MOOD

INSTRUCTIONAL STRATEGIES

TEACHER

STUDENT

Guide students in writing a poem using metaphors and similes to develop descriptive language.

Prompts to stimulate writing:

I'm (what time of day) and I ...; I'm (what day of the week) and I...; I'm (what day of the month) and...
I feel like a...; I sound like a...I'm as (emotion: confused, wondering, tired, etc.) as a... I'm (color[s] and types of line (curvy, spiraling, jagged, scratchy)) and I...

Generates writing using three metaphors and three similes based on prompts, concluding with a title associated with color and line.

Introduce *Verse from the Sea #8* by Keiko Hara and/or *Rockets and Blue Lights* by J.W. Turner.

Prompts:

What colors did the artist use? How does the palette of this painting compare to palettes (colors) of other paintings you have seen? Is it a limited palette or a broad palette?

Guide students to associate the artist's choice of color with various emotions communicated by the painting. Talk about how color can mean different things to different people.

Responds to color and line in painting.

Lead brainstorming with students to select color(s) and line(s) for a specific expressive purpose.

Prompts:

Read your poem to yourself again and see if the color you selected for the last sentence and title of your poem reflects the mood you established with at least one of the other sentences of your poem.

Select one sentence and use it to inspire a painting. When you think of the emotion referenced in that line what is the first color that comes to mind? Will you need other colors to express that particular emotion? As you think of a type of line that goes with that emotion, what would it be? Remember to consider width, length, curved, straight, jagged as all choices you could consider. Our pictures will only be abstract: color and line only with no representation.

Selects a line or two from their poem, a color(s) associated with those feelings or emotions, and a type of line(s) to express the feeling.

Guides students to find the brushstrokes that will be combined with the color to evoke an emotion.

Prompts: As you think about how you are going to lay down the color, think about how that emotion comes over you. Does it slowly seep into you? Does it jab you? Does it explode inside of you or does it wash over you? As we begin working with colors, don't forget that you could choose to work wet-on-wet or with wet and dry brushstrokes for specific line quality. As you begin to paint, use the same energy you feel with the emotion as direction for the way you will approach the picture plane, from top to bottom, from the middle out, sharp edges/fuzzy edges...

Fills the picture plane with color and line.

Ask students to identify and document the emotion or feeling that is associated with their painting by writing it on the back of the painting. Guide students in supporting and describing their choices of line and color for a particular emotion in a class critique setting.

Supports choice of color and line in association with a specific emotional quality.

FIFTH GRADE LESSON FOUR // COLOR AND LINE FOR MOOD

SKILLS AND TECHNIQUES



Student fills the picture plane with color and line. Students keeps colors pure by cleaning brushes.



Student chooses line from poem associated with emotions, then chooses brushstrokes to express them.

ART STUDIO TIP

Clean brushes frequently.

Pause often to step back and evaluate if "enough is enough" before colors get muddy.

EVERYDAY CONNECTIONS

color choice in advertising

LEARNING STANDARDS

Visual Art

1.1a Combine ideas to generate an innovative idea for art-making.

1.2a Identify and demonstrate diverse methods of artistic investigation to choose an approach for beginning a work of art.

2.1a Experiment and develop artistic ideas and work.

2.2a Demonstrate quality craftsmanship through care for and use of materials, tools, and equipment.

3a Create artist statements using art vocabulary to describe personal choices in art-making.

8a Interpret art by analyzing characteristics of form and structure, contextual information, subject matter, visual elements, and use of media to identify ideas and mood conveyed.

10a Apply formal and conceptual vocabularies of art and design to view surroundings in new ways through art-making.

Common Core ELA

5.SL.1.c. Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.

5.L.5.a. Interpret figurative language, including similes and metaphors, in context.

FIFTH GRADE LESSON FIVE

CREATING DEEP SPACE

Description Of Project:

Students create a drawing of a landscape with deep space and start a story referencing that setting.

Problem To Solve:

How can an artist represent deep space or great distance?

Student Understanding:

Rapid diminishment of scale in close proximity to another like object gives the viewer the perception of great distance.

LEARNING TARGETS AND ASSESMENT CRITERIA

The Student:

LT: Recognizes deep space.

AC: Points out landscape components that diminish quickly in scale.

LT: Represents objects seen in great distance.

AC: Diminishes scale of a repeating landscape element as it recedes into distance to represent deep space.

LT: Uses oil pastel techniques.

AC: Makes strokes, blends and layers color to describe setting.

LT: Writes beginning of story with deep space setting.

AC: Invents and introduces character and describes their relationship to setting using concrete words and sensory details.

EVIDENCE OF LEARNING

Art: Oil Pastel Drawing

Points out landscape components that diminish quickly in scale

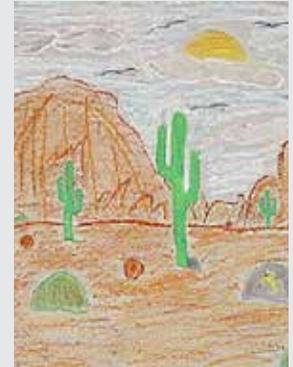
Diminishes scale of a repeating landscape element as it recedes into distance to represent deep space

Makes strokes, blends and layers color to describe setting

Invents and introduces character and describes their relationship to setting using concrete words and sensory details

Makes minimum marks for maximum descriptive purpose

EXAMPLE



VOCABULARY

- Deep Space
- Horizon
- Landscape
- Scale
- Setting
- Whisper Lines

RESOURCES

Franz Xaver Hoch, *In the Roman Campagna*, Frye;

Rudolph Petuel, *Stream in Winter*, Frye;

Victoria Adams, *Morning Shimmer*, TAM;

Aert van der Neer, *Skating on the Dike*

ART MATERIALS

- 12"x18" white construction paper
- oil pastels

FIFTH GRADE LESSON FIVE // CREATING DEEP SPACE

INSTRUCTIONAL STRATEGIES

TEACHER

STUDENT

Introduce *In the Roman Campagna* by Franz Xaver Hoch, *Stream in Winter* by Rudolph Petuel, *Morning Shimmer* by Victoria Adams, and/or Aert van der Neer's, *Skating on the Dike*. Lead brainstorming on the types of landscape where deep space is seen (Eastern Washington, large flat valleys, Great Plains, expanses of water).

Prompts: Where do we see landscape elements repeated? Notice how quickly they become smaller as they recede in space. Notice placement vertically on the picture: When deep space is portrayed, often we see much smaller elements, just barely above larger foreground elements.

References art (other Dutch landscapes) and photographs of flat landscapes to see other instances of change in scale as a reference for making art.

Prompts: I'm looking for examples of objects that are repeated again, once in the foreground and again at great distance (a building spire, a specific type of tree, barn, rocks etc.).

Guide students to focus on a landscape idea that they want to represent and select two objects/ landscape elements they will repeat with rapid change of scale to show deep space.

Demonstrate placing chosen elements of landscape multiple times to show rapidly diminishing scale.

Prompts: I am drawing a larger building in the foreground, using whisper lines. Now I'm drawing a much smaller building of the same type just slightly above my first building on the picture plane. By doing this I will be communicating deep space or great distance. Note where the horizon was in the art you referenced. Typically drawings of deep space include a horizon which is not above the mid-line of the paper, leaving a large amount of sky.

Demonstrate using oil pastels.

Prompts: Layering and blending oil pastel using finger or tissue are ways to create rich color for the parts of your landscape. Remember too that just a few marks give a lot of information: Use a minimum amount of marks for maximum descriptive purposes.

Guide visualizing own art (deep space) as a story setting featuring an invented character.

Prompts: What emotional impact might a huge setting with deep space have on a character? Are they overwhelmed? Must they travel across it? Is it a surprise on an exploratory journey? Does the setting represent a destination and/or journey? Is encountering this landscape positive or negative: a gift or a punishment? Imagine a character: male or female, old or young, alone or with others.. what are they doing there? What does it feel like? What circumstances brought them to this place and what happens next? Write it down!

Observes components of an art landscape and notices rapid change in scale to represent great distances.

Conceptualizes, gathers information, and develops an idea for a drawing of deep space.

Draws elements of landscape using whisper lines. Places two objects repeated twice each, once larger and once just above the larger element with a rapid diminishment of scale.

Represents deep space with oil pastels.

Uses concrete words and sensory details to describe in writing an invented character encountering the deep space setting that they created.

FIFTH GRADE LESSON FIVE // CREATING DEEP SPACE

SKILLS AND TECHNIQUES



Student layers oil pastels. This creates richer color.



Student uses finger to blend oil pastels. This creates a soft look for contrast to layered look.

LESSON EXPANSION

Students find examples of deep space in other art and own environment, then imagine human actions in those settings.

EVERYDAY CONNECTIONS

perspectives on regional land formations

LEARNING STANDARDS

Visual Art

1.1.a Combine ideas to generate an innovative idea for art-making.

1.2.a Identify and demonstrate diverse methods of artistic investigation to choose an approach for beginning a work of art.

2.1.a Experiment and develop artistic ideas and work.

2.2.a Demonstrate quality craftsmanship through care for and use of materials, tools, and equipment.

8.a Interpret art by analyzing characteristics of form and structure, contextual information, subject matter, visual elements, and use of media to identify ideas and mood conveyed.

Common Core ELA

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

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

FIFTH GRADE LESSON SIX

ATMOSPHERIC TEXTURE

Description Of Project:

Students control the amount of detail in texture to suggest depth in a water soluble colored pencil landscape.

Problem To Solve:

How can use of texture create the illusion of space?

Student Understanding:

Control of line and pattern for texture can communicate depth in space.

LEARNING TARGETS AND ASSESMENT CRITERIA

The Student:

LT: Analyzes use of detail to represent texture.

AC: Identifies high detail in foreground, reduced detail in middle ground, and little or no detail in background.

LT: Creates a composition with depth represented by texture.

AC: Creates high detail in foreground, reduced detail in middle ground, and little detail in background.

LT: Creates atmospheric perspective.

AC: Uses a drawing/painting tool to reduce detail and soften areas in the distance.

EVIDENCE OF LEARNING

Art: Drawing/Painting

Identifies high detail in foreground, reduced detail in middle ground, and little or no detail in background

Creates high detail in foreground, reduced detail in middle ground and little detail in background in a repeated landscape element

Creates atmospheric perspective by changing definition of marks with loosened marks to show reduced detail

EXAMPLE



VOCABULARY

- *Atmospheric Perspective*
- *Background*
- *Depth*
- *Foreground*
- *Ground Line*
- *Illusion*
- *Middle Ground*
- *Texture*

RESOURCES

Georg Geyer, *View of Reichenau*, Frye;

Dániel Somogyi, *View of Königssee*, Frye;

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

ART MATERIALS

- *photographs of landscapes*
- *sketchbooks*
- *8x10" watercolor paper*
- *water soluble colored pencils*
- *1/8", 1/4, 1/2" paint brushes*
- *water containers*

FIFTH GRADE LESSON SIX // ATMOSPHERIC TEXTURE

INSTRUCTIONAL STRATEGIES

TEACHER

STUDENT

Introduce Georg Geyer's *View of Reichenau*, and Dániel Somogyi's *View of Königssee*, or Edward M. Bannister's *Sabin Point, Narragansett Bay* with focus on the artist's use of textural detail.

Prompts: Work with a partner to analyze how the artist used texture to create the illusion of space in the paintings: What do you see in the foreground? How do the trees or grass appear to feel? How much detail did the artist show to communicate the texture of the grass? What do you see in the middle ground? How does the textural quality of landscape elements change as things become farther away? (less detail) Finally do we see trees or other landscape elements in the distance? How does the weather/distance (atmosphere) change ability to see detailed texture from a distance? How would you describe the color and texture of the elements farthest away? (faded, lighter, no detail)

Report out, with your partner, about your findings, citing aspects of art work to support your observations.

Analyzes and shares ideas with a partner about use of detail to represent texture in foreground, middle ground, and background. Reports findings to class.

Demonstrate using a photograph to guide placement of foreground, middle ground, and background.

Prompts: Establish the ground lines for layers of space (edge of trees, edge of shrubbery, grass lines, hill lines), then identify an element of landscape that repeats in foreground, middle ground, and background. Think about how the texture of this repeating element, weather, trees, rocks, or even the surface of water receding in space will change when it is seen from far away.

Selects photograph and begins to sketch foreground, middle ground and background areas of space.

Selects a landscape element that repeats itself.

Guide students to use their sketchbook as a planning tool for differing degrees of detail in a landscape element: high detail when that element is in the foreground, less detail when that element is in the middle ground, and little or no detail when it is in the background.

Practices making lines and patterns of lines to represent a textural surface with high detail, less detail, and little detail.

Demonstrate and guide using water soluble color pencils to develop landscape textures in space, then introduce water and brush for creating atmospheric texture. Guide students to develop their landscape using larger pencil strokes/marks for foreground textures then smaller, less obvious textures for middle ground.

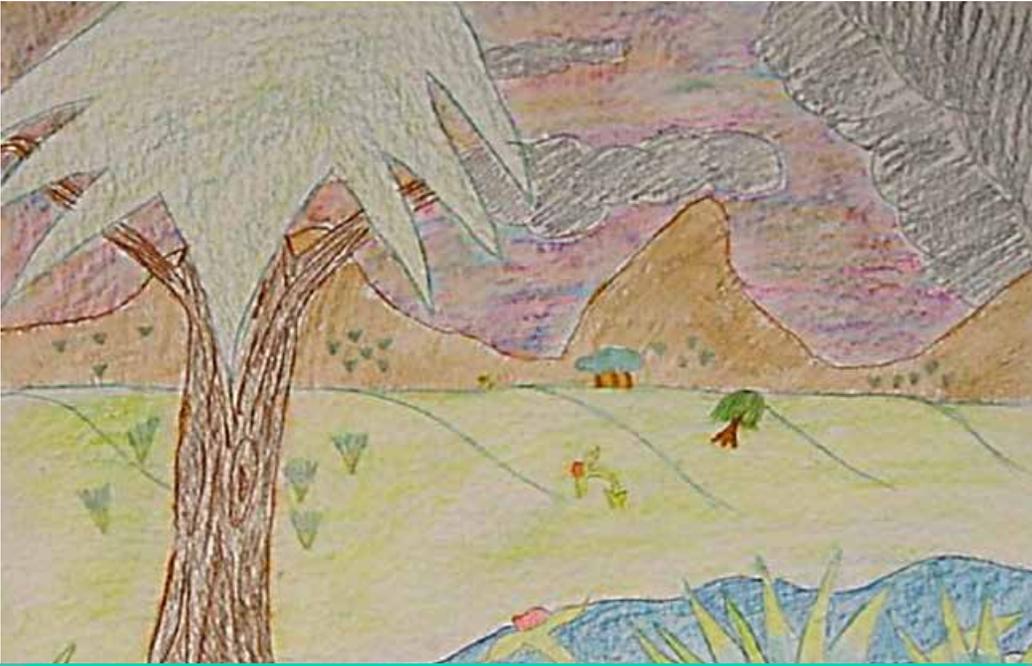
Prompts: Use directional strokes to show the most defined textures of trees, rocks, bushes in the foreground. In showing those same elements in middle ground and background, diminish the size and detail for those same textures. Build up your colors using textural strokes.

Now, use a slightly damp brush to soften marks and color in the back-ground to create atmospheric texture.

Creates qualities of texture showing space in a final drawing with water soluble pencils. Uses a damp brush to softly create atmospheric effects in background.

FIFTH GRADE LESSON SIX // ATMOSPHERIC TEXTURE

SKILLS AND TECHNIQUES



Student uses lines to make patterns to represent a textural surface. Student uses three detail texture qualities: highdetail, less detail, and little detail.

ART STUDIO TIP

Water Soluble Pencil Techniques

Focus on the drawing aspects exclusively in the development of the imagery.

Complete the painting with a paint brush and water, keeping focus on creating soft areas (especially in the distance) to suggest the illusion of space.

Areas that get too wet can be blotted with paper towel. To add detail back in, watercolor pencil lines can be drawn on top of wet or dry painting areas.

LESSON EXPANSION

Students work as groups to repeatedly observe the same landscape near the school and sketch the changing definition of textural surface created by the atmospheric conditions.

LEARNING STANDARDS

Visual Art

- 1.1.a Combine ideas to generate an innovative idea for art-making.
- 1.2.a Identify and demonstrate diverse methods of artistic investigation to choose an approach for beginning a work of art.
- 2.1.a Experiment and develop artistic ideas and work. 2.2.a Demonstrate quality craftsmanship through care for and use of materials, tools, and equipment.
- 2.3.a Identify, describe and visually document places and/or objects of personal significance.
- 3.a Create artist statements using art vocabulary to describe personal choices in art-making.
- 7.1.a Compare one's own interpretation of a work of art with the interpretation of others.
- 8.a Interpret art by analyzing characteristics of form and structure, contextual information, subject matter, visual elements, and use of media to identify ideas and mood conveyed.
- 10.a Apply formal and conceptual vocabularies of art and design to view surroundings in new ways through art-making.

Common Core ELA

- 5.SL.1.c. Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.
- 5.SL.4. Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes: speak clearly at an understandable pace.

FIFTH GRADE LESSON SEVEN

CROSSHATCHING FOR VALUE

Description Of Project:

Students use line to create value in a still life.

Problem To Solve:

How does use of line create a range of value?

Student Understanding:

Layering lines in multiple directions can create a range of value from light to dark.

LEARNING TARGETS AND ASSESMENT CRITERIA

The Student:

LT: Recognizes and identifies a range of values.

AC: Identifies areas in art with lighter values and darker values.

LT: Creates a value scale.

AC: Makes a white, light, medium, darker gray, and darkest value in sequence.

LT: Applies understanding of a range of value to show effect of light on a spherical or cylindrical object using crosshatching.

AC: Uses curved, layered line that gradually changes from 0-4 in a value scale.

LT: Uses pen and ink techniques.

AC: Creates lines that are consistent in width.

EVIDENCE OF LEARNING

Art: Print

Shows areas in art with lighter values and darker value

Shows a white, light, medium, and dark value in sequence

Uses curved layered line to create crosshatched value

Creates ink lines that are consistent in width

EXAMPLE



VOCABULARY

- *3-Dimensional*
- *Crosshatching Line*
- *Cylinder*
- *Gradation/Range of Value*
- *Rectangular Prism*
- *Sphere*
- *Still Life*
- *Value Volume*

RESOURCES

Verna Haffer, 11th Street Bridge, TAM;

M.C. Escher, drawings, SAM;

ART MATERIALS

- *sketchbooks*
- *fine-tip Sharpies*
- *9x12" and 1x4" white tagboard or cardstock*
- *still life objects with little detail and no color*
- *lamp*

FIFTH GRADE LESSON SEVEN // CROSSHATCHING FOR VALUE

INSTRUCTIONAL STRATEGIES

TEACHER

Ask students to observe value and analyze how it is represented in *11th Street Bridge* by Verna Haffer or M.C. Escher drawings. Shows single individual object non-lighted and then lighted in a darkened room with a strong spotlight. Ask students to identify 3-dimensional solids using math names.

Prompts: What does volume mean? In art it refers to creating the illusion of 3-dimensionality on a 2-dimensional surface. How did the artists show value: light or dark tones? Using line? What are the math names of forms you see in art and in front of us? (cylinder, sphere, rectangular prism) Do they appear 3-dimensional? Where do you see light areas? Where do you see dark areas? How does the form change when you light it? (the form looks more 3-dimensional) Identify different values from light to dark. Where is it the darkest? (away from the light) Where is the lightest area? How are the value changes different on a rounded object vs. a square object?

Demonstrate making a value scale.

Prompts: Line density is one way to create value. Later we may change the pressure of the tool or the proximity of lines. Make a four square strip of 1-1/2 in. squares in your sketchbook. Start by leaving the first square white. Then in the second square draw horizontal lines. In the third square make lines that move horizontally, then cross over those lines with vertical lines. Keep all the lines close together, but not touching. In the fourth square, make horizontal lines, cross over them with vertical lines, and then cross over them with diagonal lines.

Demonstrate crosshatching as a drawing technique for spheres. Place two objects (one with curved and one with flat surfaces) under a strong directed light. Ask the student to notice the difference in effect of the light on the object (light to dark is gradated (gradually darkening) on the spherical object and defined with hard edges on the cube). Students then draw an object with curved surfaces.

Prompts: Draw a sphere or cylinder. The type of line you choose to create value with should reflect the object you are drawing. I'm drawing an object with curved edges, so I choose to use curvilinear lines. Your cross hatching lines should follow the contour of the object. Let's start with the sphere. When you are starting to record the values, leave the lightest area blank. Think of building value by building layers of line. Start on the dark side and gradually stop making hatch marks. Then come from another direction and once again layer over your previous marks, and then gradually stop making marks. You should see a natural pattern emerging of light to dark.

STUDENT

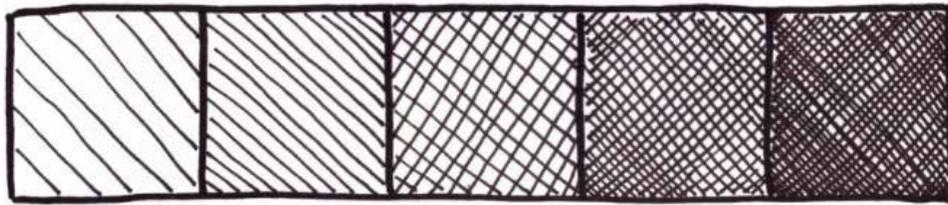
Respond orally by recognizing value and effect of sources of light on flat and rounded surfaces.

Creates a four-value scale, one value being zero.

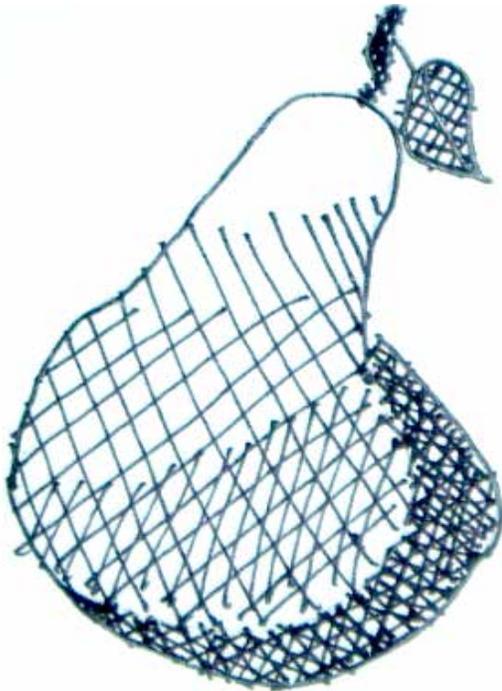
Makes a range of light to dark values using cross-hatching to show a spherical/cylindrical object.

FIFTH GRADE LESSON SEVEN // CROSSHATCHING FOR VALUE

SKILLS AND TECHNIQUES



Graduated value strips: create a crosshatching scale.



Student's pear crosshatch

ART STUDIO TIP

Alternate: Pen and India Ink
Use pen nibs and styluses. Ink continues to flow from pen if the pen is not moving. It is important to lift the pen off the paper as soon as the line is complete. Sustain the intensity of the line with a nib, dip and dap, then draw.

LESSON EXPANSION

Students analyze the values seen on a rectangular prism and draw planes of selected values.

EVERYDAY CONNECTIONS

shadows, rounded surfaces

LEARNING STANDARDS

Visual Art

- 1.1.a Combine ideas to generate an innovative idea for art-making.
- 1.2.a Identify and demonstrate diverse methods of artistic investigation to choose an approach for beginning a work of art.
- 2.1.a Experiment and develop artistic ideas and work.
- 3.a Create artist statements using art vocabulary to describe personal choices in art-making.

Common Core ELA

- 5.SL.1.c. Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.

Common Core Math

- 5.MD.C.3. Recognize volume as an attribute of solid figures and understand concepts of volume measurement.

FIFTH GRADE LESSON EIGHT

RATIO AND PROPORTION IN THE HUMAN FIGURE

Description Of Project:

Teach in multiple sessions

Students represent the human figure proportionally using two different art media (drawing and assemblage).

Problem To Solve:

How can an artist represent the human figure in proportion?

Student Understanding:

Using specific ratio (7:1; 6:1) of body to head can show the human figure in representational scale in 2-dimensional or 3-dimensional art forms.

LEARNING TARGETS AND ASSESMENT CRITERIA

The Student:

LT: Makes a gesture drawing.

AC: Loosely draws figure pose in approximate proportion (7:1) or for child (6:1).

LT: Represents the human figure proportionately for adult or child.

AC: Shows the human figure in approximate proportion (7:1) or for child (6:1) in an assemblage.

LT: Presents the similar/identical ratio in different art forms.

AC: Shows the human figure in same approximate proportion for 2D drawing and 3D assemblage.

LT: Uses craftsmanship 3-dimensional construction assemblage).

AC: Adheres securely with little glue residue.

EVIDENCE OF LEARNING

Art: Drawing and Assemblage

Make a gesture drawing of figure in approximate proportion

Represents the human figure in approximate proportion (adults: 7:1; children: 6:1) in an assemblage

Presents the same proportion in different materials: 2D and 3D

Adheres securely to board

EXAMPLE



VOCABULARY

- **3-Dimensional**
- **Assemblage**
- **Figural**
- **Fraction**
- **Gesture Drawing**
- **Proportion**
- **Ratio**

RESOURCES

Mark Tobey, Folk Dance on Independence Day, MAC;

Elizabeth Dwight, Untitled, MAC;

George Hayes, Bare Knuckles

ART MATERIALS

- **9x12" 60# white sulphite paper**
- **2B graphite drawing pencils**
- **small caps, lids, tiny boxes, etc**
- **white glue**
- **9x12" heavy cardboard or poster board**

FIFTH GRADE LESSON EIGHT // RATIO AND PROPORTION IN THE HUMAN FIGURE

INSTRUCTIONAL STRATEGIES

TEACHER

Introduce *Folk Dance on Independence Day II* by Mark Tobey and *Untitled* by Mary Elizabeth Dwight and/or *Bare Knuckles* by George Hayes and leads discussion about human proportion. (Students can use a ruler interpret human proportion.)

Demonstrate making a gesture drawing of a standing human.

Prompts: What is the size relationship of head to body? I am estimating sizes of parts of the body relative to one another. The proportion or ratio of body to head for adults is 7:1. Seven units of measurement for the body and one unit of measurement for the head (a whole figure=approximately 8 heads tall). For kids your age it would be closer to 6:1.

If my head is one inch tall, how tall should the body be? I would like for one of you to model for me while I draw. You will just need to stand with your hands on your hips in the center of the room.

Now it's your turn to draw while I model. (Use 9x12" white paper.)

Demonstrate making a figure (composed of found materials) for an assemblage (a dimensional work of art composed of found materials) using the same mathematical proportions.

Prompts: I just drew the figure in approximate proportion.

Now I want to represent the human figure in another material: found objects. First I need to find a head shape about the same size as the one in my gesture drawing. Now I'm going to create a body in the same proportion as my figure drawing. How will searching, comparing, and measuring help me find the combinations of objects that will best represent my figure proportionally? Now that I have a head shape, what could I add to show the rest of the body in proportion? Lay all of your objects out on 9x12" mat board or poster board and arrange. Check with a partner and a ruler to confirm proportions.

To glue using craftsmanship, carefully remove each object that you have arranged one by one and add one or two dime-sized glue dabs, then push object into glue securely. Add and securely glue other details for face, arms, etc.

Lead class discussion on the different ways that artists use mathematical information to create art.

Prompts: How can understanding ratios help us be better artists? When you measure/compare head size to body size in your drawing and assemblage, where were you able to be most accurate? What strategies helped you create accurate proportion?

STUDENT

Responds to art by guessing at the ratio of the heads of the men vs. their bodies.

Observes teacher doing gesture drawing; makes gesture drawing of standing classmates approximating (6:1) or another adult for 7:1 ratio.

Makes a 3-D assemblage (by selecting, arranging, comparing, and gluing found objects to mat/poster board) representing the proportion of a standing human figure.

Shares and compares drawing and assemblage. Reflects on ratios in math and art.

FIFTH GRADE LESSON EIGHT // RATIO AND PROPORTION IN THE HUMAN FIGURE

SKILLS AND TECHNIQUES



Gesture drawing: students use 2D gesture drawing as a guide to make 3D figures keeping the same proportions. Students use materials to construct 3D figure. Scary clown face optional.

LEARNING STANDARDS

Visual Art

- 1.1.a Combine ideas to generate an innovative idea for art-making.
- 1.2.a Identify and demonstrate diverse methods of artistic investigation to choose an approach for beginning a work of art.
- 2.1.a Experiment and develop artistic ideas and work.
- 3.a Create artist statements using art vocabulary to describe personal choices in art-making.
- 7.1.a Compare one's own interpretation of a work of art with the interpretation of others.
- 8.a Interpret art by analyzing characteristics of form and structure, contextual information, subject matter, visual elements, and use of media to identify ideas and mood conveyed.
- 10.a Apply formal and conceptual vocabularies of art and design to view surroundings in new ways through art-making.

Common Core Math

- 6.RP.3.d. Use ratio reasoning to convert measurement units; manipulate and transform units appropriately when multiplying or dividing quantities.

ART STUDIO TIP

Gesture Drawing

Guiding students as they draw can be helpful.

Start at the top of the head and just work your way down.

Draw a continuous line in loops, like winding string around the figure.

Your drawing will show how much space the figure takes up and its approximate proportions.

Try not to look down at your paper while you work; trust your eyes to tell you what you see.

Try it more than once.

Draw in less than one minute.

LESSON EXPANSION

Students study and apply ratio/fractions to accurately draw the proportions of the face.

EVERYDAY CONNECTIONS

varied proportions of people

FIFTH GRADE LESSON NINE

RECORDING THE PRINTMAKING PROCESS

Description Of Project:

Teach in multiple sessions

Students make a print and record the process.

Problem To Solve:

What contributes to the printmaking process?

Student Understanding:

Following a technical sequence of steps from design to printed image is essential to the effective production of a print.

LEARNING TARGETS AND ASSESMENT CRITERIA

The Student:

LT: Creates a geometric composition with numerals/letters.

AC: Organizes mathematical shapes and print symbols.

LT: Designs and aligns one plate to create meaningful negative space.

AC: Creates design with two lines of symmetry that make new shapes when one image is adjacent to another.

LT: Makes a printing plate.

AC: Incises lines and spaces into Styrofoam.

LT: Transfers and registers print.

AC: Transfers ink from plate to paper and aligns prints so lines and shapes flow from one to the other.

LT: Documents the printmaking process.

AC: Records and sequences printmaking process in concrete language.

EVIDENCE OF LEARNING

Art: Painting

Organizes a geometric composition with mathematical shapes and print symbols

Makes two lines of symmetry, creating new shapes to make meaningful negative space

Incises lines and spaces into Styrofoam

Transfers ink from plate to paper

Aligns print so lines and shapes flow from on print to the other to mirror original design

Records and sequences printmaking process in concrete language

EXAMPLE



VOCABULARY

- Brayer
- Geometric Shape
- Incising
- Negative Space
- Print
- Printing Plate
- Procedure
- Register
- Sequence
- Symmetry
- Symbol

RESOURCES

Richard Elliot, *Crossroads*, ArtsWA;

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

Robert Indiana, *The X-5*

ART MATERIALS

- sketchbook
- pencils
- rulers
- 4x4" Styrofoam printing plate
- 12x12" plexi plates
- water soluble block printing ink
- brayers
- 5x5" newprint squares
- 12x12" white or color paper
- crayons

FIFTH GRADE LESSON NINE // RECORDING THE PRINTMAKING PROCESS

INSTRUCTIONAL STRATEGIES

TEACHER

STUDENT

Guide students in creating an image for a print. Introduces *Crossroads* by Richard Elliot and *Feathered World Without End* by Ross Palmer Beecher and/or *X-5* by Robert Indiana.

Prompts: Describe where you see repeating math shapes, letters, or numbers. Do we see places where shapes interlock like a puzzle to create even more designs or patterns? Point them out. What geometric compositions could we create? How could we combine them with an easily-read graphic image like a letter or a number? We're going to repeat an image more than once to create a print composed of repeated printed images. We will need to consider the way the negative spaces around the image will intersect with the same image when placed next to each other. Think about how new shapes will be created as you will repeat your image.

Distribute 4x4" Styrofoam plates and rulers (shape templates are optional also).

Prompts: One way to create designs that connect or flow together like *Feathered World Without End* is to create two lines of symmetry. Trace around your plate in your sketchbook and use a ruler to create two lines of symmetry: corner to corner (diagonally) or vertically/horizontally. Integrate a letter or a number into the geometric shapes you have created.

Guide students in making a printing plate out of the 4x4" Styrofoam.

Prompts: Remember that we will be recreating our drawing on the Styrofoam shape you used as a template for planning in your sketchbook. We will ink this plate several times and print the image multiple times in a larger composition. Transfer your image by aligning your drawing with the perimeters of the printing plate. (Tape drawing on Styrofoam with blue tape hinge if needed). Draw over the lines you have drawn hard enough to make a very clear, deep impression on the plate. Remove the drawing and then go over your lines again with pencil directly into the Styrofoam, so that you can feel the texture of your design easily.

If you choose to have any larger areas of white, then you can open up any areas by taking a pencil end and pressing on the foam for areas that will not pick up the ink. You may choose to add texture by making lines or dots with different widths of points and in different patterns. Mark the top of your plate with an arrow on the back.

Show strategy of creating a crayon rubbing of plate and then repositioning it adjacent to the first rubbing and making another rubbing of the plate to evaluate the flow of design (secondary shapes created by placing designs together) from one image to another.

Prompts: Make a crayon rubbing of your plate, then make another adjacent to your first. Does your plate create secondary shapes when repeated? Refine as needed and test design again with crayons as needed.

Responds to art and gathers information and develops ideas for a print.

Creates printing plate.

Makes rubbings of design, refines plate as needed.

FIFTH GRADE LESSON ONE // LINES IN BUILDINGS

INSTRUCTIONAL STRATEGIES

TEACHER

STUDENT

Guide students in inking plate.

Prompts: Roll out your ink evenly in different directions with a brayer on Plexiglas until you have an even layer of ink. When the Plexi inking is complete some printmakers look for an orange peel surface or listen for a certain sound: a sticky sound. Roll ink (from Plexi plate) onto the printing plate until it has an even opaque ink layer with that same orange peel texture.

Inks printing plate.

Guide students in positioning multiple prints for one composition.

Prompts: Printmakers register prints (position them). Print the image that will be in the middle of your composition first. Turn your printing plate upside-down and position it (your arrow will tell you which side is the top). Carefully place newsprint over the top of the Styrofoam plate. Transfer by rolling a clean brayer over the 5x5" newsprint in multiple directions. Lift the print off the paper. As you ink up and transfer for the second adjacent image, you will need to be careful since it is next to a print that is still wet. Try to confine your brayer rolling to the small area of the print, while still making sure the edges of the print have been rolled.

Prints multiples of the same plate in a single composition.

Ask students to document/record the printmaking process.

Prompts: Using clear language and arts vocabulary, explain the printmaking process step by step.

Documents the printmaking procedure in sequence.

FIFTH GRADE LESSON NINE // RECORDING THE PRINTMAKING PROCESS

SKILLS AND TECHNIQUES



Look for the orange peel texture to know that there is an even layer of ink.

ART STUDIO TIP

Printmaking Techniques

If you are inking and printing a plate repeatedly in the same session, you need to roll out more ink and reapply the ink to the printing plate surface each time.

Look for an orange peel texture or sparkly even sheen that tells you the plate has an even layer of ink.

Styrofoam printing plates are fragile. Carefully lift the printing plate off the paper each time an image is transferred.

Optional:

Adding a second color ink, wash and thoroughly dry printing plate after printing with first color of ink. Incise further details into open areas of plate (they will reveal the first color of ink.) Ink plate with second color of ink, register plate (align) perfectly with first print and print second color of ink on top.

LESSON EXPANSION

Have students teach students from a different class how to make prints.

LEARNING STANDARDS

Visual Art

- 1.1a Combine ideas to generate an innovative idea for art-making.
- 1.2a Identify and demonstrate diverse methods of artistic investigation to choose an approach for beginning a work of art.
- 2.1a Experiment and develop artistic ideas and work. 2.2a Demonstrate quality craftsmanship through care for and use of materials, tools, and equipment.
- 3a Create artist statements using art vocabulary to describe personal choices in art-making.
- 7.2a Identify and analyze cultural associations suggested by visual imagery.
- 10a Apply formal and conceptual vocabularies of art and design to view surroundings in new ways through art-making.

Common Core ELA

- 5.W.2.b. Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic.
- 5.W.2.d. Use precise language and domain-specific vocabulary to inform about or explain the topic.

FIFTH GRADE LESSON TEN

RESPONDING TO ART: ART CRITICISM

Description Of Project:

Students describe and analyze the artist's compositional choices and interpret a work of art.

Problem To Solve:

How can descriptive language express the artist's message?

Student Understanding:

Taking a visual inventory and analyzing the artist's compositional decisions can lead to an informed interpretation of a work of art.

LEARNING TARGETS AND ASSESMENT CRITERIA

The Student:

LT: Describes, analyzes, and interprets a work of art.

AC: Lists colors, textures, shapes, lines; defines the decisions the artist made; and arrives at and supports a subjective interpretation about ideas and feelings based on objective description and analysis.

EVIDENCE OF LEARNING

Art: Journal Entry

Lists colors and values

Lists textures

Lists shapes and lines

Defines the decisions the artist made in choices of elements of art, subject matter, and composition

States interpretation

Supports interpretation



VOCABULARY

- **Composition**
- **Elements of Art**
- **Analysis**
- **Art Criticism**
- **Description**
- **Interpretation**
- **Setting**

RESOURCES

Mihály de Munkácsy, *The Prisoner*, Frye;

Edward Hopper, *August in the City*

ART MATERIALS

- **journal/sketchbook**
- **pencil**

FIFTH GRADE LESSON TEN // RESPONDING TO ART: ART CRITICISM

INSTRUCTIONAL STRATEGIES

TEACHER

STUDENT

Introduce *The Prisoner* by Mihály de Munkácsy or *August in the City* by Edward Hopper and begins the art criticism process.

Description Prompts: Taking a Visual Inventory

What do you see? What is being depicted? What colors? Lines? Textures? Shapes? Values? Objects that all agree they see? What materials did the artist use?

Note to teacher: Be careful students don't jump to conclusions or stereotypes, but instead talk in generalities: "I see a figure/woman" not "I see a young, crying woman."

Lists the elements of art and identifiable objects that all students agree as the same in personal journal.

Lead Art Criticism

Analysis Prompts: The Artist's Choices

Is there a part of the art that directly stimulates one of the five senses? Which one? What is the point of view of the artist? Would you characterize the art as harmonious or discordant? Why? How would you describe the light? (natural, theatrical) What does the light tell us about time? How does the artist use space? How does the artist use value? What is the relationship of one part of the art to another part? What size relationships have been established?

Describes relationships among things in a work of art, identifying problems, analyzing situations.

Leads Art Criticism

Interpretation Prompts: The Artist's Intent and Viewer's Response

Now we're ready to reach an interpretation about the artist's intent OR your view of the art. What was the artist trying to emphasize? What were your first feelings as you viewed the art? Does the title help you to understand more about the art? Was the art meant to communicate a message or is it just a representation of a place? Support your interpretation of the art with objective observations from Description and Analysis.

Responds by forming and supporting an interpretation.

FIFTH GRADE LESSON TEN // RESPONDING TO ART: ART CRITICISM

SKILLS AND TECHNIQUES



The Prisoner by Mihály de Munkácsy

ART STUDIO TIP

Art criticism is just 'talk about art'. Whether interpreting student art or professional art, learning the responding process begins with a structured approach which over time becomes fluid.

Strive to start students responding to a work of art objectively through description and analysis, that then leads to an interpretation and evaluation which can be supported or defended.

LESSON EXPANSION

Students compare interpretations of a work of art and support their interpretations with objective criteria.

EVERYDAY CONNECTIONS

responding to public art and museums

LEARNING STANDARDS

Visual Art

7.2.a Identify and analyze cultural associations suggested by visual imagery.

8.a Interpret art by analyzing characteristics of form and structure, contextual information, subject matter, visual elements, and use of media to identify ideas and mood conveyed.

9.a Recognize differences in criteria used to evaluate works of art depending on styles, genres, and media as well as historical and cultural contexts.

11.a Identify how art is used to inform or change beliefs, values, or behaviors of an individual or society.

Common Core ELA

5.RI.3 Explain the relationships or interactions between two or more individuals, events, ideas, or concepts in a historical, scientific, or technical text based on specific information in the text.

5.W.1.a Introduce a topic or text clearly, state an opinion, and create an organizational structure in which ideas are logically grouped together.

FIFTH GRADE

REFERENCED VISUAL ART RESOURCES

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

FIFTH GRADE

SUPPLY LISTS

	ART SUPPLIES	AMOUNTS PER CLASS
Painting	Watercolor Sets Acrylic gesso Student grade acrylics Primary colors plus white and black <i>Alternate: liquid tempera</i>	1 for each student 1 quart bottles 16 oz bottles each color
Brushes	Multi-media synthetic brushes: Round: 1/4", 1/2", 3/8", 3/4" Flat: 5/8", 1"	6 each size
Drawing	Fine point black Sharpies Water soluble colored pencils Colored pencils, (Lyra suggested) Boxes of 12 oil pastels 2B drawing pencils <i>Alternate: #2 pencil</i> 4B drawing pencils India Ink . <i>Alternate: black liquid tempera</i>	one per student 8-12 sets 8-12 sets 1 per student 1 per student 1 per student 8oz bottle
Papers	18x24" bogus paper <i>Alternate: white construction paper</i> White tagboard 24x30" 60# sulfite drawing paper 12x18" Student grade watercolor paper 22x30 Scrap mat board 8x8"	1 ream 10 sheets (cut to 12x12") 1 ream 8 sheets (cut to 11x14 or smaller) 5 per class
Printmaking	Black soluble block printing ink Styrofoam plates 9x12" Plexiglas <i>Alternate: lunchroom trays, desks with a layer of cling wrap taped on them</i>	4 tubes 4 to roll ink out on
Sculpture	Small found objects: cardboard tubes, toothpaste boxes, small wooden blocks, Styrofoam balls Model magic, white	one pound tub or less
Collage	White school glue bottles Glue sticks Found papers and textiles	one per student one per student
Tools	Scissors Block printing brayers Handles for nibs Drawing nibs for India ink Color wheel Water containers trays or plates for palettes Rulers Protractors	one per student 8 for printmaking station one per student one per student