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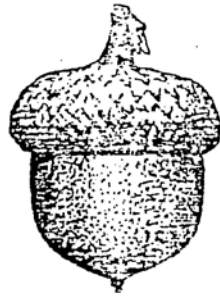


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Section 1: Program Overview



“If we hope for our children that they will become full human beings and that they will move towards actualizing the potentialities that they have, then, as nearly as I can make out, the only kind of education in existence today that has any faint inkling of such goals is art education.”

-Abraham Maslow

Goals of the Program

The main goal of the Art Docent Program is:

To introduce and familiarize elementary school children with art, great artists, and art masterpieces, by:

Encouraging them to become familiar with famous art masterpieces, artists and art history,

Helping them develop knowledge and acceptance for differences among cultures, artists, and periods of history through art,

Developing their ability to understand and speak the language of art using art vocabulary,

Applying their knowledge of art in their own creative endeavors,

Establishing and supporting the legitimacy of art as a critical part of the basic curriculum.

And finally.....

Feeling comfortable with art and **ENJOYING** it!

Everett Public Schools

JOB TITLE: Art Docent

REPORTING TO: Art Docent Coordinator

ORGANIZATION: School Site

HOURS OF WORK: Flexible, as determined by supervisor

CONTACT: Allison Larsen, Humanities Curriculum Specialist (425) 385-4063

JOB PURPOSE:

To introduce and share with elementary school children art processes, great artists and art masterpieces.

MAIN RESPONSIBILITIES:

- ★ Visit a classroom monthly (October – May) to present artwork, and possibly an art lesson/activity, for the students in the class.
- ★ Work with the Docent Coordinator to locate, checkout and return materials for the presentation according to the guidelines established at the school.
- ★ Work with the classroom teacher in developing a schedule of presentations for the year that complements classroom instruction and the teacher's objectives and schedule.
- ★ Do some basic research on the masterpiece/artist or style of art being presented before the presentation.
- ★ Attend the docent trainings offered by the district, and docent meetings at your school as held by the docent coordinator.
- ★ Be prompt and reliable about your presentation schedule. If you are unable to make a scheduled session, give the teacher as much advance notice as possible, so that they can plan alternative activities.

KEY SKILLS:

E (essential) I (important) U (useful)

Teamwork	E	Ability to work cooperatively with all colleagues
Time Management	E	Demonstrates commitment to agreed schedules, yet can be flexible as the need requires
Planning & organizing	E	Accurate administration records used to ensure all activities run with minimum error or disruption
Job knowledge	U	Demonstrates an understanding of art history and has some experience talking to groups
Communication	I	Demonstrates clear and concise verbal/written skills. Utilizes all methods of communicating i.e. telephone, e-mail, web, etc.

TRAINING:

- ★ On-the-job training on the role of an Art Docent.
- ★ Off-the-job training in liaison with the school district to increase art history knowledge.

BENEFITS:

- ★ A greater appreciation and understanding of art, and how it can contribute to the success of a student's academic career.
- ★ Increased confidence, communication skills and knowledge of art as well as a chance to work with children and develop networking opportunities.

Everett Public Schools

JOB TITLE: Art Docent Coordinator

REPORTING TO: Art Docent Program Coordinator

ORGANIZATION: School Site

HOURS OF WORK: Flexible, as determined by supervisor

CONTACT: Allison Larsen, Humanities Curriculum Specialist (425) 385-4063

JOB PURPOSE:

The Art Docent Coordinator (ADC) plays a critical role in a school's volunteer program. The ADC acts as the liaison between the art docents and Everett School District. Demonstrating administration and communication skills, the ADC ensures that suitable volunteer docents are recruited, trained and placed within the school, to give students exposure to great artists and art masterpieces and find success in school.

MAIN RESPONSIBILITIES:

- ★ Work together with school principal to establish the need for volunteer docents within the school.
- ★ Assist in the recruitment and placement of suitable volunteers utilizing PTAs, teachers, parents, etc.
- ★ Help provide orientation and training opportunities to new and established art docents in liaison with the school district.
- ★ Oversee the art materials for the docent program and ensure that suitable resources are available when needed.
- ★ Provide regular feedback to the curriculum specialist on the art docent program within the school.
- ★ Share information and knowledge relating to the art program/materials/lessons with all docents
- ★ Maintain an accurate database on all art docent activity.
- ★ Actively promote the school's docent program via newsletters, parent events etc.
- ★ Work with district to provide regular communication, recognition and appreciation to docents.

KEY SKILLS:

E (essential) I (important) U (useful)

Teamwork	E	Ability to work cooperatively with all colleagues
Time Management	E	Demonstrates commitment to agreed schedules, yet can be flexible as the need requires
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- ★ Off-the-job training in liaison with the school district to increase art history knowledge.

BENEFITS:

- ★ A greater appreciation and understanding of art, and how it can contribute to the success of a student's academic career.
- ★ Increased confidence, communication skills and knowledge of art as well as a chance to work with children and develop networking opportunities.

Other Roles

Partnering Teacher:

The Partnering Teacher is an integral part of a successful art docent experience. The art docent is a volunteer in the teacher's classroom; therefore, building a positive relationship is necessary. The partnering teacher assists the art docent to plan appropriate art lessons and provides classroom management that creates a successful lesson.

School Principal:

The School Principal can be an important supporter of the art docent program. The principal can communicate information, help art docents connect with teachers, and help solve problems.

School PTA:

While the PTA's role varies by school, the PTA can serve as an important organization to connect with volunteers, organize art shows, and provide supplemental funding for the art docent program. Often Art Docent volunteers are also active members of the PTA.

District Art Docent Program Coordinator:

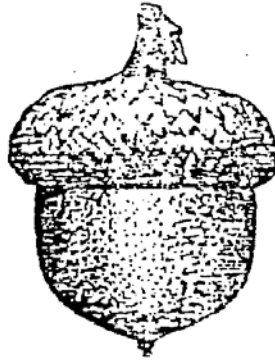
Everett Public Schools also provides a district coordinator for the art docent program. The coordinator gives information about the program, coordinates district art shows, and works with the School Art Docent Coordinators to publicize training events and connect Art Docents across our school district.

Teacher Information

- **An Art Docent is a parent or other adult from the community who has been trained to give a 15-20 minute presentation on an Art masterpiece, and to follow this up with an art activity, if desired.**
- **Hosting a parent docent in your classroom is voluntary on your part.** If you do not feel comfortable hosting this program, please decline the invitation by contacting the docent coordinator at your school.
- **Know who your docent coordinator is and how to contact him/her:** There is a docent coordinator at your school who is in charge of helping recruit docents and for keeping track of shared materials used in the program. They also function as a communications liaison for the program within your school and the district.
- **Help your classroom's docent plan their presentations:** Docents are asked to meet with you, the cooperating teacher, to plan their presentations for the year. Planning forms are included in this guide. Fill them out together so each of you has copy.
- **Bring ideas to the planning session.** Presentations can be done around specific art vocabulary and concepts, such as art elements like line and shape. They can also be done areas of curricular focus, such as historical periods, specific artists, subject matter, themes such as seasons, weather, etc. It is helpful to the parent if you have some ideas about what you would like to have presented to your students.
- **Docents can use the 'Adventures in Art' curriculum/texts to plan and prepare their presentations.** The docent coordinator at your school has copies of Teacher's Editions to check out, if the docent wants to take these home to study before a presentation. Work with the docent to make the best use of this curriculum resource.
- **Retain ultimate ownership over the Docent Handbook.** This guide has a number of resources available for anyone teaching art, included the recommended 20 core lessons in the 'Adventures in Art' curriculum for each grade level. While this is primarily a resource developed for the Docent Parent, consider it a resource for your own use in teaching art in the classroom. Make sure that it is returned to you by the end of the school year, and that it lives primarily in your classroom when not being used by the docent.

- **Try to provide space for art prints to hang in your classroom:** Once the docent has presented an art print to your class, it is helpful to let the print hang in the classroom, along with related vocabulary words, for the month. If the presentation included art activities, you might also want to provide space for student work to be displayed as well.
- **Have students wear name tags for the presentation.** Prepare students for the presentation by emphasizing that art and art appreciation is an important part of their education. Have them wear nametags so that docent can become familiar with their names.
- **Help the docent locate and prepare the art materials needed, if an art activity is planned.** Work with the docent before the presentation so that materials are assembled and ready to go before the presentation.
- **Remain in the classroom during the docent's presentation, and retain ownership of classroom management concerns.** Make sure that the parent is aware of behavior standards in your classroom and typical interventions you might make for disruptive students. Follow through to make appropriate interventions if students misbehave during the docent's presentation. Be clear with the docent from the outset that they are not responsible for managing student behavior, but that you are open to any concerns they may have.
- **Be sure the Docent Parent knows how to contact you if they are not able to give a scheduled presentation.** If a docent is unable to make a scheduled presentation, be sure that they know how to contact you so that you can plan accordingly.
- **Use the docent experience to expand your own knowledge about teaching Visual Art.** Occasionally, docent volunteers will have extensive background in art, and can be an important resource in expanding your own abilities to teach within this discipline; particularly if you don't have much background yourself. Even if the docent doesn't have much art experience, this can be a shared learning experience for everyone. Using the 'Adventures in Art' curriculum can help you design successful art learning activities. Art is all about learning to take risks—the more you try things, the more you will know. Keep your sense of humor and enjoy the process!

Section 2: Getting Started



Art

“does not reproduce the
visible, rather, it makes
it visible.”

-Norma Jean Harris

Getting Started

Each Art Docent should plan to present a monthly art lesson. Each lesson should last about 1 hour and include the following basic elements:

- A presentation about a Master Artist (5-10 minutes).
- 1 or 2 key visual arts vocabulary words.
- A demonstration and practice of a visual arts skill.
- A hands-on project where students have the opportunity to use their new skill.

An important part of learning in the visual arts is the Creative Process. During this process, students think about their experiences, gather ideas to express through their art work, practice art skills, and create, present and evaluate their art work.

As the school year progresses, the Art Docent can build on skills students learn in prior lessons. The Art Docent and Partnering Teacher can work together to determine the appropriate amount of time needed for each lesson, how to integrate the lesson with other curriculum, and how to follow-up on the lesson between Art Docent visits.

Carefully planning a lesson is essential to making it successful. The following documents are guides that Art Docents and Partnering Teachers can use to get started.

- Teacher/Docent Planning Calendar
- Lesson Planning Form
- Guidelines for Presenting in the Classroom
- Presentation Format and Techniques
- Sample Questions
- Partnering Teachers: Supporting Your Art Docent Volunteer
- Guidelines for Displaying Student Artwork

Develop Your Perceptions:

Thinking About Experience

What the

teacher does:

- * considers and encourages student individual interests
- * provides reflective time through journaling discussion, etc
- * structure a variety of learning experiences

What the

student does:

- * pursues varied interests through study, play, work, experience
- * thinks about and analyzes experience
- * recognizes aesthetic responses

Gather Ideas:

Thinking of Possibilities

What the

teacher does:

- * provides examples/time
- * establishes parameters
- * provides criteria for success

What the

student does:

- * brainstorms
- * thinks about & discusses ideas
- * writes & sketches ideas

Reflect:

Evaluating Your Work

What the

teacher does:

- * gives feedback
- * assesses

What the

student does:

- * peer evaluation
- * self-evaluation
- * reflection
- * discussion



Practice:

Refining Your Work

What the

teacher does:

- * provides structure: how to do it
- * resources & techniques
- * manages materials
- * gives feedback

What the

student does:

- * selects ideas for development
- * organizes/plans
- * creates detailed sketches/drafts
- * practices techniques

Present:

Sharing Your Work

What the

teacher does:

- * creates non-threatening evaluatory

What the

student does:

- * displays/shares
- * discusses work

Create:

Making Your Product

What the

teacher does:

- * provides technical support & feedback
- * manages materials

What the

student does:

- * completes final project
- * prepares to display/share

Art Docent /Teacher Planning Form

Docent Names(s)/ Phone:

Docent Coordinator:

Phone/ email:

Teacher name:

Phone/email:

Classroom display space available for prints/ student artwork? Yes ___ No ___

PRESENTATION SCHEDULE:

OCTOBER:

Print to be presented: _____

Optional art activity follow-up: _____

Date of Presentation: _____ Time: _____

NOVEMBER:

Print to be presented: _____

Optional art activity follow-up: _____

Date of Presentation: _____ Time: _____

DECEMBER:

Print to be presented: _____

Optional art activity follow-up: _____

Date of Presentation: _____ Time: _____

JANUARY:

Print to be presented: _____

Optional art activity follow-up: _____

Date of Presentation: _____ Time: _____

FEBRUARY:

Print to be presented: _____

Optional art activity follow-up: _____

Date of Presentation: _____ Time: _____

MARCH:

Print to be presented: _____

Optional art activity follow-up: _____

Date of Presentation: _____ Time: _____

APRIL:

Print to be presented: _____

Optional art activity follow-up: _____

Date of Presentation: _____ Time: _____

MAY:

Print to be presented: _____

Optional art activity follow-up: _____

Date of Presentation: _____ Time: _____

Notes:

District Art Docent Program Coordinator: Allison Larsen
(425) 385-4063 / email: alarsen@everettsd.org

Guidelines for Presenting in the Classroom

Plan your presentation:

- **Meet with the teacher to plan your presentations at the beginning of the year.** Ask what is studied in the classroom, and see if you can connect it with an art print. Use the Adventures in Art curriculum materials, if desired.
- **Plan your presentation to fit within the time allotted by the teacher:** Use the teacher as a resource to help decide what is realistic to do in the time allowed. Arrange ahead of time for display space to leave the print up in the classroom for display if possible.
- **Research the print you are presenting** so you know something about the work and the artist before you present it. There are resources in the reference section of the docent handbook to help you find the background information you need.
- **If you are doing an art activity as part of your presentation, coordinate with the teacher ahead of time to have the materials ready.** Make sure the activity is reinforcing some of the skills and knowledge presented through the print.

Present the Information:

- **Make sure everyone can see and hear well.** Have the kids move up and sit on the floor around the print if necessary.
- **Introduce yourself** and be enthusiastic! Maintain eye contact with your audience throughout the presentation.
- **Provide information about the artwork that is interesting for young children.** Rather than facts about the artist, focus on anecdotal stories or tidbits about the artist's life or technique/style. If you can, bring props or things that help illustrate something about the work, such as artist's tools, clothing or music of the period, pictures or slides.
- **Select some art words or concepts that are related to the print, and use them in your presentation.** If you leave the print on display in the classroom, print the art words that are related to it and leave them on display, also.
- **Your job is to help kids find "a way in" to the artwork.** Let the children discover the work by asking open-ended questions. The children will interpret it through the questions you ask and the information you give them. You shouldn't be the one doing all the talking.

- **If you do not know something, say so.** Allow the children to formulate their own answers to questions that arise.
- **Try to avoid telling a child their answer is wrong.** Everyone sees art through a different lens. Encourage them to share their observations, and emphasize that everyone's feelings and thoughts are important. A useful phrase is "Well, I never thought of it that way!"
- **The teacher will stay in the classroom during your presentation.** For the sake of consistency, allow them to handle any discipline problems that may arise.

Wrap it up:

- **When the presentation is over, compliment and give recognition to the children** for their behavior/ observations, and/or work, as appropriate. Let the children know that you enjoyed your visit to the classroom, and are looking forward to coming back.
- **Help the teacher with classroom clean-up** , if appropriate.
- **Hang the art print in the classroom**, if possible, along with any art vocabulary words you may have presented. If a related art activity was done, display student work, as space permits.
- **Thank the teacher** for their help and cooperation.

Keep your sense of humor, relax and enjoy yourself!

A Presentation Format: The Feldman Model

The following model was developed by Edmund Feldman, University Professor and influential Art Educator, as a format for helping children to find meaning in artwork. This format is used almost universally by art teachers and in art textbooks, as a strategy for talking about art with children. It encourages children to look closely at an artwork and to interpret it based on what they see. It is a model, which provides stepping stones for critical thinking and also encourages children to use art vocabulary. The model follows four general steps:

- Begin by DESCRIBING the work: The essential question here is ‘What do you see?’

A description could include an inventory of things like the medium used, the size of the work, the subject matter and placement, and the details of how the subject matter is presented to the viewer. Art historical data related to the artist and the work could be included.

- ANALYZE how the artist structured the work: The essential question here is ‘How is this work organized?’

Kids should be working towards identifying the main art elements and principles used in the work (see the art vocabulary section of handbook), and how the artist organized them to achieve certain effects, or feelings, and possibly, how they relate to a particular style of art.

- INTERPRET the work: The essential question here is ‘What is the artist trying to tell us?’

Kids should be encouraged to identify the ‘feeling’ or ‘mood’ of the work, and any visual symbols the artist has chosen to include. Furthermore, you want them to look at how the artist achieved any expressive content in the work and what the ‘message’ might be behind the symbols used. Who was the audience for the work and what do you think was the artist’s purpose in creating it?

- EVALUATE the work: The essential question here is ‘Is this a successful work of art, and why or why not?’

What makes it good or bad? Does the artwork communicate a message well? Is it technically a good piece of work? Does it tell us something about the life and times in which the artist lived? What is a good criterion for judging artwork?

Presentation Techniques

- Students will remember the pictures more if they participate in the discussion each time. Some skillful questioning will afford them the opportunity to do so. The following are some suggestions and guidelines for questioning. Good questioning can also be considered a strategy to extend student thinking.
- Avoid questions with only one right answer
- Call on students randomly, not just those with raised hands
- Utilize think-pair-share, two minutes of individual think time, two minutes discussion with a partner, then open up the class discussion.
- Ask follow-ups. Why? Do you agree? Can you elaborate? Tell me more, can you give an example?
- Do not use questions that are too vague and open-ended, for example “what do you think of this picture?” Instead, having been told by a child that a particular painting gives them a spooky feeling, a good follow-up question might be to ask the group to find all the things in the picture that created the spooky feeling.
- Ask for a summary to promote active listening, “Could you please summarize John’s point?”
- Survey the class, “How many people agree with the artist?” (thumbs up, thumbs down)
- Allow for student calling, “Richard will you please call on someone else to respond?”
- Challenge the responses by requiring students to defend their reasoning against different points of view
- Ask students to reflect on their thinking,
- “Describe how you arrived at your answer.”
- Consider letting the students develop their own questions.
- Compliment students for their answers after your presentation.

Sample Questions

Use these questions as a guide in preparing your presentation. Remember to ask 'open' questions i.e. questions that cannot be answered with simply a yes or no. Open questions usually begin with What? When? Where? Why? Who? How....?

Questions relating to the subject matter:

1. What is the subject of the painting?
2. What aspect of the story is the artist trying to tell?
3. What kind of movement/activity can you see?
4. What might have happened just before this scene?
5. What do you think will happen next?
6. Who are the people in the print?
7. When do you think they would have lived?
8. How would you describe the location or setting?

Relating to the senses:

1. What sounds would you hear if you were inside this picture?
2. What might you smell?
3. How do you think the fruit tastes?
4. How would the clothes feel?
5. If this picture made music, what kind of music would you hear? Why?

Relating to Art Elements:

1. What art element is the artist using in this painting?
2. What kinds of shapes /lines/ textures/ etc did the artist use?
3. How would you describe the lines in the painting? Thick? Thin? Fuzzy? Curved?
4. How would you describe the different textures in the painting?
5. How did the artist show space (depth /distance) in this painting?

Relating to Art Principles:

1. What is the first thing you notice in this picture? (focal point/emphasis)
2. Does the painting feel heavier on one side than the other? (balance)
3. How often are colors repeated? (Repetition)
4. What else can you find in the picture that is repeated? (repetition)
5. What is the path the artist has created for your eye to move through this picture? (movement/rhythm)
6. Has the artist deliberately made something in the picture bigger? Why? (proportion)
7. What has the artist done to make this picture interesting to look at? (variety)

Relating to color

1. What kinds of color did the artist use? Bright/Dull? Dark/ Light? Warm/Cool?
2. How do the colors contribute to the feeling or mood of the painting?
3. If the artist had used a different color how would it have changed the painting?

Questions for portraits

1. What do you do before you have your picture taken at school? Why?
2. Why do you have your picture taken?
3. Why do you think the person in the reproduction had their picture painted?
4. What do you think the artist wants you to know about this person?
5. What do the clothes in this picture tell you about the person? Rich? Poor?
6. Is there anything in this picture that tells you what this person likes to do?
7. Is there anything in this picture that tells you how this person made a living?
8. How do you think this person feels in this picture?
9. What makes you think they feel that way?
10. How would a painting of you be different from a photograph of you?

Questions for landscapes

1. If you could walk into this picture where would you start?
2. How does the landscape change as you walk?
3. Are there any people you might meet along the way?
4. What are they doing?
5. Are there any animals or birds you might see?
6. What kinds of things might you smell in this painting?
7. Is there a place near where you live that might smell the same?
8. What kind of day is it in this painting? What time of day, year? What tells you this?
9. How do you think you would feel if you were in this painting? Hungry? Cold? Tired?
10. Can you think of a place near where you live that reminds you of this painting? What one thing about that place is similar to something in this painting?

General questions

1. If you could meet the artist, what questions would you ask about this painting?
2. What would you name this picture?
3. If you could own this painting, where would you hang it?
4. Why do you think the artist painted this picture?
8. If you could change one thing about this picture what would it be?

Supporting Your Docent Volunteer

Be Clear About Your Expectations:

- **Set parameters on the time you feel comfortable allotting to the Docent Program:** Ensure that the docent understands right from the start how much class time can be devoted to this instruction, and work with them in a proactive way to help stay within your guidelines. Art projects can always be taken home to be worked on, if there is not enough class time available.
- **Be clear about who is doing the prep work for art activities.** Prepping materials for an art activity is time consuming. If you don't have the time, let your docent know this and help them to plan accordingly.
- **Be sensitive to budget constraints.** Make sure you are both clear about who is providing the materials for art projects. If special materials are not available through the PTA budget or the school, try to work out an equitable way to pay for them without expecting the docent to pick up this cost.

Help Your Docent in their Presentation:

- **Be sensitive to the fact that many docent volunteers haven't given group presentations before,** and are nervous about doing so. Help them by providing encouragement and support for their efforts.
- **Docents often feel frustrated** when they put a lot of time and energy into planning a presentation and an activity for the classroom, and then the teacher gives them little or no feedback on how it went, if it worked well, etc.
- **Give feedback, preferably in writing, on how they did.** A quick note at the end of a presentation on what they did well, with one or two suggestions for improvements next time, is helpful feedback. Make allowances for the fact that docents are novices in the classroom, not professionals.
- **Feedback might include comments on:**
 - Questioning strategies used
 - What helped kids to get engaged in the learning
 - What was learned
 - The relevance and age appropriateness of the material presented
 - How the docent recognized student contributions
 - Materials management strategies

Thank them for their time and effort.

Guidelines for Displaying Student Work

Children's artwork is often precious to the child and their family. Always treat it respectfully. When mounting artwork, preserve the integrity of the work so that it can be matted and/or framed for formal display if desired by parents following the guidelines below:

Signing the Artwork:

Have the student artist always sign the artwork:

- Edition Number
- Title in quotation marks
- Signature
- Year

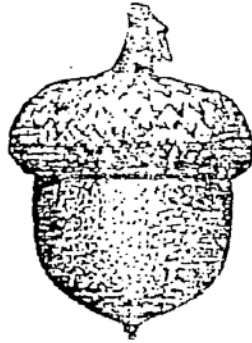
Displaying Two Dimensional Work:

- Avoid putting pinholes in the work or gluing name tags directly to an artwork.
- Do not laminate the work (unless directed by an art contest to do so).
- Center and mount work either horizontally or vertically be never diagonally. Leave an even margin around the work on all sides.
- Mount work on quality black or white paper/railroad board with past, glue sticks, or double sided tape. Place a clean sheet of newsprint over the work and keep it steady while rubbing firmly across it to ensure that it sticks evening to the mounting. White glue is not recommended because it will cause the work to cockle. Do not use staples.
- Hang artwork using Fun Tack or push pins. Attach the mounting to the wall, not the artwork.
- Do not glue student names directly onto the work, only the mounting materials.
- Art tags should include the full name of the artist, the title of the work, media, teacher and grade level age. If being displayed outside of school, include the school name.
- Do not display work publicly without parent permission.
- Consider color copying or photographing student artwork if they want to take their work home or you would like to keep the work as an example. Get copies made before preparing the work for display.

Displaying Three Dimensional Work:

- Pottery or sculpture can be set on square of neutral colored construction paper (black, white, gray or brown) as 'mats' with tags attached to the mat.
- Sculpture in the round can be formally mounted with varnished or painted wood scraps or blocks.

Section 3: Visual Arts Curriculum



“The work of the Artist is
the creation of solutions
through the exercise of
imagination.”

-Julien Beck

Visual Arts Curriculum and Learning Targets

The Visual Arts in the Everett Public Schools focus on four enduring understandings that we call the 4 C's of Visual Arts: Craftsmanship, Composition, Communication and the Creative Process. These four enduring understandings incorporate the Washington State Essential Academic Learning Requirements in the Visual Arts. Art Docents and Partnering Teachers should keep these 4 C's in mind while planning Art Docent lessons.

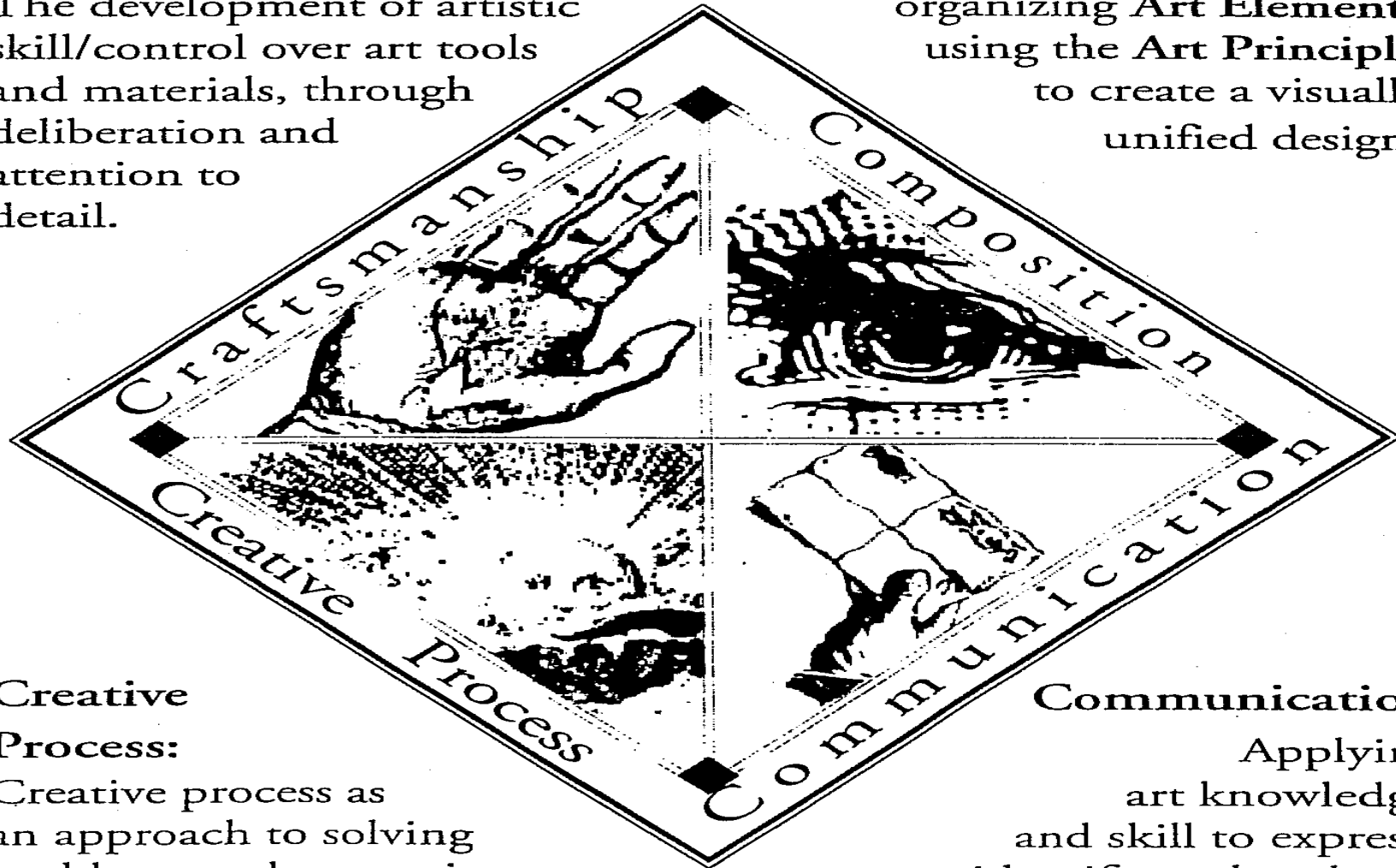
The Everett Public Schools Adopted Visual Arts Curriculum is *Adventures in Art* by Davis Publications. Please review the overview and the recommended core lessons from these materials. Each elementary school building has an inventory of these materials.

When planning visual arts instruction for elementary students, it is important to understand the developmental stages of children in the visual arts and the most important skills and knowledge students need to learn at a particular grade level. The following documents can help Partnering Teachers and Art Docents plan appropriate lessons.

Craftsmanship/Technique

The development of artistic skill/control over art tools and materials, through deliberation and attention to detail.

Composition : Intentionally organizing Art Elements using the Art Principles to create a visually unified design.



Creative Process:

Creative process as an approach to solving problems and expressing ideas in unique and personal ways.

Communication:

Applying art knowledge and skill to express, identify, and evaluate ideas and feelings in artwork.

**Washington State:
Essential Academic Learning Requirements in the Arts***

1. The student understands and applies arts knowledge and skills.

To meet this standard, the student will:

- 1.1 Understand arts concepts and vocabulary
- 1.2 Develop arts skills and techniques
- 1.3 Understand and apply arts styles from various artists, cultures and times
- 1.4 Apply audience skills in a variety of arts settings and performances

2. The student demonstrates thinking skills using artistic processes.

To meet this standard, the student will:

- 2.1 Apply a *creative* process in the arts:
 - Conceptualizes the context or purpose
 - Gather information from diverse sources
 - Develop ideas and techniques
 - Organize arts elements, forms, and/or principles into a creative work
 - Reflect for the purpose of elaboration and self evaluation
 - Refine work based on feedback
 - Present work to others
- 2.2 Apply a *performance* process in the arts:
 - Identify audience and purpose
 - Select artistic work (repertoire) to perform
 - Analyze structure and background of work
 - Interpret by developing a personal interpretation of the work
 - Rehearse, adjust, and refine through evaluation and problem solving
 - Present work for others
 - Reflect and evaluate
- 2.3 Apply a *responding* process to an arts presentation:
 - Engage actively and purposefully
 - Describe what is seen and/or heard
 - Analyze how the elements are arranged and organized
 - Interpret based on descriptive properties
 - Evaluate using supportive evidence and criteria

3. The student communicates through the arts.

To meet this standard, the student will:

- 3.1 Use the arts to express and present ideas and feelings
- 3.2 Use the arts to communicate for a specific purpose
- 3.3 Develop personal aesthetic criteria to communicate artistic choices

4. The student makes connections within and across the arts to other disciplines, life, cultures, and work.

To meet this standard, the student will:

- 4.1 Demonstrate and analyze the connections among the arts disciplines
- 4.2 Demonstrate and analyze the connections between the arts and other content areas
- 4.3 Understand how the arts impact lifelong choices
- 4.4 Understand that the arts shape and reflect culture and history
- 4.5 Demonstrate knowledge of arts careers and the knowledge of arts skills in the world of work

EALR #2 -The Creative Process of Creating, Performing and Responding, (CPR) from the NAEP and adapted with permission of Scott C. Shuler (c) 1993.

**The Arts are defined in the State of Washington to include Dance, Music, Theatre and Visual Arts.*

Using ‘Adventures in Art’

‘Adventures in Art’ is a commercial text series published by the Davis Publishing House for use in the elementary classroom. Sets were purchased for use at all elementary schools in the district in 1998. This text and the accompanying reproductions are available for you to use for your presentations in the classroom.

Each grade level text contains approximately 60 lessons in Art. To help you and the teaching staff choose which lesson to use, a committee of Art teachers in the district have identified 20 core lessons at each grade level that exemplifies the best of what these texts have to offer. They cover two-dimensional media areas such as drawing, painting, and papercrafts. Supplemental lessons are listed for the best activities in three dimensional media, such as clay.

Core lessons are listed for each grade level in this section of the handbook. It begins with an overview of all the identified core and supplemental lessons, and is followed by a more list for each grade level. Each lesson in these texts is supplemented with poster sized reproductions.

Grades three- five have one set of student texts (30) for each grade level in the school. Grades one and two have “Big Books,” a student text in a large format that the teacher uses in front of the class. Kindergarten materials come in ‘kits’ with their own set of reproductions and teacher notes. There are no texts or big books at this level. Work with the Kindergarten teacher to use these materials. Teacher texts for grades 1-5 are available to check-out from the docent coordinator at your school if you want to take them home.

Reproductions of artworks are annotated with notes on the back about the artist and the artwork. This same information is published in a booklet that comes with the set of prints. **Do not check out the artwork itself to study before your presentation.** Instead, ask your docent coordinator to check out the booklet (or copy of it) to use for study. Information about the prints and the artists are also available on the Internet at [www. Davis-art.com](http://www.Davis-art.com). There is one full set of prints for each grade level in the school available for use. Contact your docent coordinator to check them out for use in the classroom.

If your school already has Shorewood prints available for use, you will find that the Davis prints will complement these nicely. The Davis materials are more culturally diverse than the Shorewood prints, and contain more examples of work by women and contemporary artists. If you want to use the Davis curriculum as a basis for your presentations, work with your cooperating teacher to plan your lesson.

Adventures in Art: Recommended Core Lessons

The Visual Art ‘core lessons’ are a sequence of lessons from the Davis Publications ‘Adventures in Art’ text that are recommended by the district’s Visual Arts Curriculum Committee*. These lessons were selected from the 60 or so lessons contained in each grade level text for their correlation to the district scope and sequence for Art, and as being the most user-friendly for teachers with little art background.

The lessons selected were either drawing, painting or papercraft lessons, with a few exceptions, at each grade level. Core lessons are listed in their recommended sequence. If teachers attempt all the core lessons over the course of the year, it means that one art lesson would be presented approximately every two weeks in the elementary classroom. Supplemental lessons listed cover three dimensional mediums, such as clay, and include other lessons that were deemed noteworthy for those who would like to try them.

Kindergarten:

Core Lessons: U2, Lessons 1, 2, U7, lessons 2,3, U3 Lesson 1, U9, lesson 1-3, U10, lessons 1-3, U14, lessons 1-3, U11, lessons 1, 2, U12, lesson 1,2.

Supplemental Lessons: Complete above units, plus Units 1, 8, 15, 17

First Grade:

Core Lessons: 1,2,3,5,U2,9,30,28,11,12,13,14,22,23,21,51,52,53,60

Supplemental Lessons: 6,8,15,27,24,28,33,35,39

Second Grade:

Core Lessons: U2, 16,1,2,6,24,25,27,8,21,17,12,13,14,18,19,U3,26,45,60

Supplemental Lessons: 7,16,20,31-33,35,52

Third Grade:

Core Lessons: 35,U2,2,8,6,11,13,16,18,14,15,20,17,R1,1,23,26,27,R2,R4

Supplemental Lessons: 3,6,8,12,15,20, 53-55, 57-58

Fourth Grade:

Core Lessons: Make a sketchbook, 4,5,25,6,2,8,13,17,18,R2,15,16,22,26,R1,R4

Supplemental Lessons: 1-3, 9,14,U2,25,40,46,54,55,57,58

Fifth Grade:

Core Lessons: Make a Sketchbook, 2, 3, 1&22(combined),18,19,7,23,10,41,

8,25,26,27,12,15,R1,R2,R4

Supplemental Lessons: U1,3,10,16,22,28,29,33,36,46,47,54

Visual Art Committee Members: Ann Morgan, Fine Arts Curriculum Specialist, Janis Knapp, Art Specialist at Lowell Elementary, Sandra Westvang, 5th grade teacher, Mill Creek Elementary, Karen Rowe, Art Teacher at Jackson HS, Woody Russell, Art Teacher at Evergreen MS, and Sue Gaskin, 1st grade teacher at Silver Firs.

Adventures in Art: An Inventory of Materials Purchased

In 1998 the Everett Schools adopted and purchased the following materials to support the elementary art program district wide.

At that time, each school received the following materials:

- 2 Kindergarten Kits
- 1 First Grade Big Book
- 1 2nd Grade Big Book
- 30 (each) Third, Fourth and Fifth Grade student texts
- 4 Teacher's editions for each grade: 1st, 2nd, 3rd, 4th and 5th.
- 3 sets of reproductions for grades 1-3
- 2 sets of reproductions for grades 4-5
- 2 sets of overheads for grades 1-2
- 2 sets of overheads for grades 3-4
- 1 set of overheads for grade 5

Child Development in Art

Pre-School Ages 2-4

While all children grow and develop at different rates, researchers have noted that basic similarities exist in the art of most young children, even across cultures. The art of children of similar ages can be a mirror of both their physical and cognitive development.

In early childhood, usually by age 2, children begin exploring mark-making through random scribbling. As they develop more control and experiment with art tools such as pencils and crayons, the marks they make become intentional. Gradually, uncontrolled scribbles begin to show repetition and overlap made by moving a tool in one direction, rather than back and forth.

By age four, most children can name or identify the marks they make, demonstrating the symbolic thinking that underlies all human imagery.

Kindergarten: Ages 5-6

By ages 5-6, most children are familiar with a limited range of symbols that represent the world around them, such as a circle for a face or a rectangle for a car. They can use the images they make to tell stories. The use of simple repeated shapes reflect an increasing dexterity and small motor control in using tools like paint brushes and markers.

Children of this age typically choose to work in bright colors, and cite emotional reasons for their choices, associating colors as personal favorites or typifying a particular feeling.

People, usually caregivers like parents or teachers, who are the emotional center of the young child's world, are a favorite subject of children at this age.

First Grade, Ages 6-7

As a child grows into the middle childhood years, their world broadens to include many things beyond home and school. This is reflected in their artwork with an increasingly broad range of subjects represented. Fine motor skills and control of art tools continue to develop. Children are able to add more details to their artwork, and depict their subjects with more complexity and an imaginative use of line, color, and shape.

Although ground lines are starting to appear, there is still no developed concept of space or how objects exist in relationship to other objects in the picture. Although things often hang in space with little attention to relative placement, children at this age have a natural sense of design and composition that make their works visually vibrant and complete.

Second Grade: Ages 7-8

By second grade, children are generally conversant in one or more art mediums, and use them for a variety of purposes. The stories illustrated at this age include more visual elaboration, reflective of increasing small motor skill development and control.

There is a beginning interest in drawing things in spatially correct proportions; particularly the human figure, and first attempts to draw from observation rather than imagination.

By this age children are involved in the complexity of line and color in order to illustrate their vision, and begin to lose the spontaneity of color and form characteristic of their work at younger ages.

Third Grade: Ages 8-9

Third grade marks a transition point from the imaginative work of early childhood to a more detailed and realistic approach to art. Artwork at this age will often include both realistic and imaginative elements, rendered more elaborately than ever before.

Many children at this age will continue to create works that reflect little concept of naturalistic space, while others will show great sensitivity in rendering what they observe around them with some accuracy.

By now, children will have experience and some competence with a variety of art media. They can intentionally choose one best suited to a growing variety of intents or purposes in creating their work.

Fourth Grade: Ages 9-10

The increasing attention span and expanded world view of the fourth grader gives them an enlarged range of subjects and an increasing concern for accurately depicting what they see. Many have achieved a high level of control over one or more art mediums. Working with the human figure becomes problematic for the fourth grader who wants to draw realistically. Other subjects that are easier to master may become central to the fourth grader iconography, such as cartoons, animal figures and stylized alphabets. As peer approval begins to become more important to fourth graders, they sometimes work to develop expertise in drawing and painting certain subjects multiple times in stylized ways that are approved by peers.

Fifth Grade: Ages 10-11

By the time children are in fifth grade, most are highly concerned with creating realistic artworks. At this level of development, children have the longer attention span, hand/eye coordination, and experience with a variety of art media to develop as realistic artists. With appropriate instruction, children will learn to closely observe proportional relationships, and include horizon lines and spatial devices such as overlap and perspective to achieve realistic effects. These are important criteria for an artwork to be seen as successful at this age by both the fifth grader and his/her peers.

Many children become discouraged and lose interest in developing their art skills at this age if their work does not match their standard for realism, or if they have no other training or exposure to other ways of evaluating the success of their work. Guided instruction is crucial to maintaining the child's sense of competence and skill as an artist at this stage of development.

The 4 C's: Kindergarten

Creative Process:

Brainstorming

Composition:

Pattern Design

Replicates shapes and forms in two and three dimensions

Communication:

Describing an artwork

Identifying line direction (Horizontal/Vertical/ Diagonal)

Identifying line quality/type: Thick/thin, wavy/jagged. dashed, curved, etc

Identifying shapes: Geometric (Circle/Square/Rectangle/Triangle) Organic and Freeform

Distinguishes between shape and form

Identifying Textures: Actual/ Simulated

Color- Identifies primary and secondary colors and distinguishes dark from light colors

Craftsmanship/Technique:

Drawing Skills: Uses Felt pens, Pencils, Oil Pastels, Crayons and Chalk

Mark-making: Uses full arm and small motor, uses the sides and points of tools, to make a variety of kinds of lines.

Creates shapes from lines

Creates patterns with lines and shapes

Draws geometric shapes

Outlines the shape of an object and replicates it

Creates textures

Painting Skills: Uses tempera paint and watercolor

Creates shapes by finger painting

Holds and strokes brush with control

Rinses brush when changing colors

Paints a variety of lines

Paints selected shapes

Papercraft Skills:

Cuts shapes both with and without a defined line accurately.

Can apply paste and glue paper with control

Printmaking Skills:

Relief Printing with gadgets/ erasers to create patterns

Loads paint to create a clear image

3D/ Clay Skills:

Rolls, pinches and models clay to create coils and slabs

Create textured surface patterns on clay

Model figures with clay (animals/humans)

Quick Check Form: Kindergarten Visual Arts Curriculum

Big Ideas to Emphasize in Kindergarten Art

- **Artworks/Pictures tell a story/ convey meaning**
- **Artists learn to use lots of different kinds of materials and tools to make their artwork.**
- **Artists generate lots of ideas before making their work.**

By the end of Kindergarten

Students will know:

- How to identify the art elements of line, shape, texture and color
- The names of the 6 primary/secondary colors
- How to share and talk about their work
- That artists generate many ideas before starting an artwork
- How to create a pattern design in several art mediums

Students will be able to do:

- Paint with brushes
- Cut paper with scissors, paste paper to paper
- Use full arm and small motor movements with a variety of drawing materials
- Fill their paper space when creating a picture
- Create shapes, lines and textures in at least three different art mediums
- Describe what they see in an artwork in their own words.

Adventures in Art Core Lessons for Kindergartners:

Suggested sequence: Unit 2, lesson 1 & 2, Unit 7, all, Unit 3, lesson 1, Unit 9, all, Unit 10, all, Unit 14, all,

Recommended supplemental lessons: Units 1, 12, 15, 18 and 20

Integration Points for Kindergarten Art:

Math

- Line direction: horizontal, vertical, diagonal
- Identify shapes: circle, square, rectangle, triangle
- Pattern creation/ recognition
- Measurement/ space concepts: smaller/ bigger, shorter/ longer, whole,/part, half,/quarter
- Distinguishing between shape and form

Reading/ Language Arts

- Developing descriptive language
- Illustrating story elements: beginning, middle, end
- Creating pictures to illustrate stories

Science

- **Animals 2 x 2:** Art Unit 15 focuses on drawing and painting animals. Lesson 2, Drawing from Observation, is very similar in content to the 'Guiding the Investigation' for the animals presented in the Foss Kit. Observations and words can be recorded as drawings in a Science Journal.

Social Studies

- Family drawing

Performing Arts:

Patterns through sound, movement
Spatial concepts: Up/down, near/ far, inside/ outside, in front,/behind, above/ below, over,/under

Health & Fitness

Family Drawings (GBS 'Family Team)
Portraits (GBS My Body is Special)

Art Vocabulary in Kindergarten:

Art Elements: Line, shape (geometric/ organic/ free-form) texture, form, color. Primary/secondary color names, dark colors/ light colors, brushes, crayons, paint, felt pens, scissors, paste, print, painting, sculpture, drawing, pattern.

Everett Public Schools Guide to the 'Adventures in Art' Curriculum: Kindergarten

Lesson Sequence	'Adventures in Art' Lesson	Learning Target/Objectives and Key Vocabulary by Assessment Strand	EALR	Art Media Recommendations
1	<p>Unit 2, Lesson 1 Pgs 12-13</p> <p>How to Use Materials</p> <p><i>Drawing</i></p>	<p>Cr/Tech:</p> <ul style="list-style-type: none"> Mark-making: Uses full arm, and small motor movements and the points and sides of tools to create a variety of lines <p>Communication:</p> <ul style="list-style-type: none"> Identifies line direction (horizontal, vertical, diagonal) Identifies line quality 	1.1, 1.2,	<p>Provide a variety of drawing materials: felt tip pens, crayons, pencils, pastels, etc. 18 x 24" white drawing paper is recommended as a surface.</p>
2	<p>Unit 2, Lesson 2 Pgs 14-15</p> <p>Showing Feelings</p> <p><i>Drawing</i></p>	<p>Cr/Tech:</p> <ul style="list-style-type: none"> Mark-making: Uses full arm, and small motor movements and the points and sides of tools to create a variety of lines <p>Communication:</p> <ul style="list-style-type: none"> Artworks and pictures can communicate feelings 	2.1, 1.1, 3.i, 4.I	As above.
3	<p>Unit 7, Lesson 1 Pgs 50-53</p> <p>Lines and Shapes</p> <p><i>Painting</i></p>	<p>Cr/Tech:</p> <ul style="list-style-type: none"> Paints a variety of lines and shapes. Holds and strokes brush with control, paints selected shapes 	1.1, 1.2	As in the teachers guide.

Everett Public Schools Guide to the 'Adventures in Art' Curriculum: Kindergarten

Lesson Sequence	'Adventures in Art' Lesson	Learning Target/Objectives and Key Vocabulary by Assessment Strand	EALR	Art Media Recommendations
4	Unit 7, Lesson 2 Pgs 54-55 Using Two Colors <i>Painting</i>	Cr/Tech: <ul style="list-style-type: none"> • Rinses the brush when changing colors Communication: <ul style="list-style-type: none"> • Identifies primary and secondary colors by name 	1.1, 1.2	As in the teachers guide.
5	Unit 7, Lesson 3 Pgs 56-57 Using Two Brushes <i>Painting</i>	Cr/Tech: <ul style="list-style-type: none"> • Different sizes of brush make different kind of lines and shapes. Communication: <ul style="list-style-type: none"> • Identifies primary and secondary colors. 	1.1, 1.2	As in the teachers guide.
6	Unit 3, Lesson 1 Pgs 18-21 Shapes: Collecting and Pasting <i>Paper Crafts</i>	Cr/Tech: <ul style="list-style-type: none"> • Apply paste and glue with control Communication: <ul style="list-style-type: none"> • Identify common geometric shapes 	1.1, 1.2, 3.1, 4.1	As given in the teacher text-shapes can be die-cut into standard pattern block shapes. Use brightly colored papers on a contrasting color (like black) to get the most interesting art product.
7	Unit 9, Lesson 1 Pgs 66-69 Movement <i>Drawing</i>	Cr/Tech: <ul style="list-style-type: none"> • Create shapes from lines • Create patterns with lines and shapes. Communication: <ul style="list-style-type: none"> • Demonstrate/illustrate patterns through movement, lines and shapes. 	1.1, 1.2, 4.1	As in the teachers guide.

Everett Public Schools Guide to the 'Adventures in Art' Curriculum: Kindergarten

Lesson Sequence	'Adventures in Art' Lesson	Learning Target/Objectives and Key Vocabulary by Assessment Strand	EALR	Art Media Recommendations
8	Unit 9, Lesson 2 Pgs 70-71 How Artists Use Patterns <i>Discussion</i>	Communication: <ul style="list-style-type: none"> • Describing an artwork - Identifying shapes 	1.1, 3.1	Use reproductions cited in text.
9	Unit 9, Lesson 3 Pgs 72-73 Creating Pattern with Geometric Shapes <i>Paper craft/Collage</i>	Cr/Tech: <ul style="list-style-type: none"> • Apply paste and glue paper with control Communication: <ul style="list-style-type: none"> • Can identify geometric shapes • Understands vertical, horizontal, and diagonal Composition: <ul style="list-style-type: none"> • Creates a pattern design 	1.1, 1.2	As in the teachers guide.
10	Unit 3, Lesson 3 Pgs 24-25 Cutting, Tearing, and Pasting <i>Paper craft</i>	Cr/Tech: <ul style="list-style-type: none"> • Cuts, tears and pastes paper with some control Communication: <ul style="list-style-type: none"> • Identifies freeform, organic and geometric shapes 	1.1, 1.2, 3.1, 2.1	As in the teachers guide.

Everett Public Schools Guide to the 'Adventures in Art' Curriculum: Kindergarten

Lesson Sequence	'Adventures in Art' Lesson	Learning Target/Objectives and Key Vocabulary by Assessment Strand	EALR	Art Media Recommendations
11	<p>Unit 10, Lesson 1 Pgs 74-77</p> <p>Rubbings</p> <p><i>Paper crafts</i></p>	<p>Cr/Tech:</p> <ul style="list-style-type: none"> • Creates textures <p>Communication:</p> <ul style="list-style-type: none"> • Identifies actual and simulated textures 	1.1, 1.2,	Have children use copier paper or lightweight drawing paper for their rubbings, rather than newsprint. Use a variety of colors.
12	<p>Unit 10, Lesson 2 Pgs 78-79</p> <p>How Artists Use Texture</p> <p>Discussion</p>	<p>Communication:</p> <ul style="list-style-type: none"> • Distinguishes between actual and simulated textures • Describes an artwork 	1.1, 3.1	Use Audubon's hare reproduction as designated in the text. If possible, bring in a sample of rabbit fur to help kids distinguish between actual and simulated texture.
13	<p>Unit 10, Lesson 3 Pgs 80-81</p> <p>Collage</p> <p><i>Paper Crafts</i></p>	<p>Cr/Tech:</p> <ul style="list-style-type: none"> • Cuts shapes accurately/applies paste to paper with control <p>Composition:</p> <ul style="list-style-type: none"> • Outlines a shape (the figure) and replicates it by organizing cut shapes <p>Communication:</p> <ul style="list-style-type: none"> • Identifies textures/uses them in design. 	1.1, 1.2	Encourage children to add drawn details to their design when assembled, such as hair, facial features, etc, in crayon or soft leaded pencils (6B).

Everett Public Schools Guide to the 'Adventures in Art' Curriculum: Kindergarten

Lesson Sequence	'Adventures in Art' Lesson	Learning Target/Objectives and Key Vocabulary by Assessment Strand	EALR	Art Media Recommendations
14	Unit 14, Lesson 1 Pgs 106-09 Stamp Printing <i>Printmaking</i>	Cr/Tech: <ul style="list-style-type: none"> Controls paint load on object to create a clear stamped image Composition: <ul style="list-style-type: none"> Creates a pattern design that fills the page 	1.1, 1.2	Foam bath toys make great stamps for printing geometric shapes. Use high quality tempera paint for good clear colors.
15	Unit 14, lesson 2 Pgs 110-12 Patterns Around Us Printmaking	Cr/Tech: <ul style="list-style-type: none"> Controls paint load on object to create a clear stamped image Uses materials appropriately Composition: <ul style="list-style-type: none"> Organizes cut shapes to replicate an object./fills paper space with design 	1.1, 1.2	Use drawing/construction paper and good quality tempera paint. Details can be drawn over the print in oil or chalk pastel and sharpie pens when paint dries for a richer/more-detailed image.
16	Unit 14, lesson 3 Pgs 113-15 Printing Patterns over Patterns <i>Printmaking</i>	Cr/Tech: <ul style="list-style-type: none"> Paints selected shapes Composition: <ul style="list-style-type: none"> Creates pattern designs Communication: <ul style="list-style-type: none"> Identifies and uses geometric/organic or free form shapes Identifies and uses light/dark colors 	1.1, 1.2	Use dark and light colors for contrast (dark colors for shapes, light for the printing, or vice-versa).

Everett Public Schools Guide to the 'Adventures in Art' Curriculum: Kindergarten

Lesson Sequence	'Adventures in Art' Lesson	Learning Target/Objectives and Key Vocabulary by Assessment Strand	EALR	Art Media Recommendations
17	Unit 11, Lesson 1 Pgs 82-85 Experimenting (with clay) <i>3D/Clay</i>	Cr/Tech: <ul style="list-style-type: none"> Rolls coils (snakes) and slabs, pinches pulls and stacks forms 	1.1, 1.2	A re-usable modeling clay or dough works well for this lesson and minimizes cleanup. This lesson can also be used to help kids understand the difference between shape and form.
18	Unit 11, Lesson 2 Stacking Forms <i>3D/Clay</i>	Cr/Tech: <ul style="list-style-type: none"> Creates geometric forms in varying sizes. Models formed by pinching, pulling and rolling Composition: <ul style="list-style-type: none"> Identifies geometric forms that make up select objects. Stacks and/or attaches forms to create a sculpture 	1.1, 1.2	This lesson can be used as a vehicle to teach space words relevant to Math: above/below/behind/in front of, etc.
19	Unit 12, Lesson 3 Pgs 88-89 Creating Textured Surfaces <i>3D/Clay</i>	Cr/Tech: <ul style="list-style-type: none"> Creates actual textures on clay surfaces 	1.1, 1.2	Use the sculpture in the last lesson as a basis for this.

The 4 C's: Grade 1 Summary

Creative Process:

The difference between an original and a copy: 30

Develops original ideas: Should be embedded in all lessons after 30

Composition:

Discussion of composition/arrangement of art elements: 28

Explores common subject matters: Landscape/ portraits: 22, 23, U2

Creates pattern Designs 14

Identifies art elements in works of art:

Color (11/ 12) Shape (3) Texture (33) Line (1/2) Form (27) Value (22) Space (51-53)

Identifies the art principles: Emphasis (28)

Works with different formats: 21

Identifies warm and cool colors: 11

Uses symmetrical balance: 35

Communication:

Describes artworks using art language: 15

Identifies and uses colors expressively: 11

Uses imagery to tell themselves and where they live: 5

Compares two artworks and discusses artist's choices: U2

Presents work to peers for discussion: Should be embedded in all lessons (60)

Craftsmanship/Technique: Demonstrates and consolidates control over media; distinguishes one media from another.

Drawing Skills: Uses felt tip pens, pencils, oil & chalk pastels, colored pencils and crayons

Uses expressive lines: 1 & 2

Creates textures with lines and shapes: 9

Mark-making skills: Embedded in drawing lessons

Varies pressure with the drawing tool

Works back and forth

Outlines an object

Identifies and uses warm and cool colors: 11

Painting Skills: Uses tempera paint

Mixes secondary colors: 12

Experiments with light and dark colors: 22

Paints with wet-on-wet technique: 13

Uses color expressively: 24

Varies brushstrokes and pressure on the brush: 14

Papercraft Skills:

Uses glue appropriately- applying glue to shape to be glued, not the background: 3

Cuts in various directions to create shapes with accuracy: 3/21/33

Tears paper to create shapes: 5

Fold paper into halves, quarters and eighths: 35/27

3D/ Clay Skills:

Models small figures: 39/ 40

Quick Check Form: First Grade Visual Arts Curriculum

Big Ideas to Emphasize in First Grade Art

- **Artworks/Pictures can tell about feelings through colors, shapes lines and textures.**
- **Artists think about how to make their work better while they are making it and after they are done.**
- **The difference between copying and originality in artwork.**

By the end of First Grade:

<ul style="list-style-type: none"> • Students will know: • They can use lines, textures and colors to show feelings • The difference between an original and a copy • How to identify the art elements of line, shape, form, color, texture in their work. • That artwork can tell about themselves and where they live. • That artists think about their work and make deliberate choices to make their work better. 	Students will be able to do: <ul style="list-style-type: none"> • Mix colors in painting • Fold paper to create 3 D forms • Use brushes with control to create an image or feeling. • To cut and tear paper with some accuracy • To generate several ideas to work from • Identify different art mediums used.
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'Adventures in Art' Sequenced Core Lessons for First Grade:

1, 2, 3, 5, U2, 9, 30, 28, 11, 12, 13, 14, 22, 23, 24, 21, 51, 52, 53, 15, 60
 Recommended Supplemental lessons: 6 (pattern), 8 (texture rubbings- do before 9) 39&40 (Clay sculpture/ animals – do between 28 and 11) 4 (Cut Shape Collage, after 5 or before 21) 27 (Folded paper forms-do before 52)

Integration Points for First Grade Art:

Math Difference between two and three dimensions: shape vs form (51-53) Identifies geometric shapes (51) Makes patterns (6)	Reading/ Language Arts Develops descriptive language- talking about art Revise and Edit- in artwork and in writing Sequencing by making simple books
Science New Plants: Adventures in Art Lessons numbers 1, 2, 4, 8, 9, and 10 relate directly to observing and recording lines, shapes and textures for use in the Science notebook.	Social Studies Study of Community/ making models of the community, school or neighborhood: Ad in Art lessons 21, 51-53
Health & Fitness My body is extra special (GBS)- Correlate with portraits/ figure drawings Talk and Listen/ Happy, Sad...(GBS)- Ways artists communicate feelings in artwork through color, lines, etc	Performing Arts Expressing feelings through sounds and movement The role of practice, and having many ideas in performance. The role of originality in music, theater and dance.
Technology Can draw straight lines w/ mouse using shift key Can create geometric shapes with shape tools. Can fill shape with colors using paint bucket tool	Key Art Vocabulary: Art Elements: Shape, Line, Color, Texture, Form Emphasis/ Center of Interest, Warm/ Cool , Primary / Secondary, Light and Dark (tints and shades) Copy/ Original, Landscape/ Portrait,/ Self-Portrait, Details, Format

Everett Public Schools Guide to 'Adventures in Art' Core Curriculum Grade: 1

Lesson Sequence	'Adventures in Art' Lesson	Learning Target/Objectives And Assessment Strand Key Vocabulary in bold	EALR	Art Media and Reproduction Recommendations
1	Lesson 1: Pgs 8-9 Kinds of Lines <i>Drawing</i>	Cr/Tech/Communication: <ul style="list-style-type: none"> Learning to make and identify (in artworks) different line qualities 	1.2	A variety of felt tip pens, ink pens, colored pencils, pencil (graphite) or chalk Reproductions: Posters: 17, 23 Ohds: 4, 5, 14, 19
2	Lesson 2: Pgs 10-11 Lines Show Motion <i>Drawing</i>	Communication: <ul style="list-style-type: none"> Different line qualities can imply motion or emotion Composition: <ul style="list-style-type: none"> Trace lines of movement in an artwork 	1.1, 3.1	A variety of felt tip pens, oil pastel or colored pencils Reproductions: Posters: 16, 8 Ohds: 6/6a, 15/15a, 23/23a
3	Lesson 3: Pgs 12-13 A Shape Collage <i>Paper Crafts: Collage</i>	Communication: <ul style="list-style-type: none"> Understanding Collage as art medium Working collaboratively in groups Mural making: Audience and purpose Craftsmanship/Technique: <ul style="list-style-type: none"> Cutting, tearing accurately Pasting paper 	1.1, 1.2 3.2	Tru-ray construction paper, multiple colors, glue sticks or paste. Use the same color background (ground) for all parts of the mural. Reproductions: Posters: 19 (mural example) Ohds: 11, 19

Everett Public Schools Guide to 'Adventures in Art' Core Curriculum Grade: 1

Lesson Sequence	'Adventures in Art' Lesson	Learning Target/Objectives And Assessment Strand <small>Key Vocabulary in bold</small>	EALR	Art Media and Reproduction Recommendations
4	Lesson 5: Pgs 16-17 Shapes and Faces <i>Paper Crafts:</i> <i>Collage</i>	Craftsmanship: <ul style="list-style-type: none"> • Seeing and recording details in an artwork • Tearing paper with accuracy • Pasting paper Communication: <ul style="list-style-type: none"> • Portrait as a subject 	1.1, 1.2	Tru-ray construction paper, multiple colors, glue sticks or paste. Reproductions: Posters: 14, 21 Ohds: 17
5	Lesson U2: Pgs 38-39 Expressing Your Ideas: Exploring Art <i>Drawing</i>	Communication: <ul style="list-style-type: none"> • Portrait vs. Self-Portrait Cr/Technique: <ul style="list-style-type: none"> • Drawing from observation 	1.1, 1.2	Felt tip pens, pencil (graphite), colored pencils, oil or chalk pastel Reproductions: Posters: 18, 14 Ohds: 17
6	Lesson 9: Pgs 24-25 Drawing Animals <i>Drawing</i>	Cr/Technique: <ul style="list-style-type: none"> • Creating texture with shapes and lines 	1.1, 1.2	Use fine line felt tip pens if available, or colored pencil/pencil on drawing paper. Emphasize creating detailed texture drawings. Limiting the size of the paper to 6x9 will shorten the time required for this assignment. Reproductions: Posters: 17, 13 Ohds: 2

Everett Public Schools Guide to 'Adventures in Art' Core Curriculum Grade: 1

Lesson Sequence	'Adventures in Art' Lesson	Learning Target/Objectives And Assessment Strand <i>Key Vocabulary in bold</i>	EALR	Art Media and Reproduction Recommendations
7	Lesson 30: Pgs 68-69 Expressing Your Ideas <i>Discussion</i>	Creative Process: <ul style="list-style-type: none"> • Difference between an original and a copy. Communication: <ul style="list-style-type: none"> • Comparing/contrasting artworks with similar subjects 	1.1, .2.1, 3.1	Reproductions: Posters: 23 & 16 (horses) 6 & 8 (birds) Ohds: 5 & 6 (eagles) The art project with this lesson is NOT recommended.
8	Lesson 28: Pgs 64-65 Pets We Like <i>Drawing</i>	Cr/Technique: <ul style="list-style-type: none"> • Creating details in artworks Cr Process: <ul style="list-style-type: none"> • Planning an artwork Composition: <ul style="list-style-type: none"> • Creating a center of interest (emphasis) 	1.2, 2.1	Oil or Chalk pastels on colored paper. Felt tip pens, colored pencils on white paper. Reproductions: Posters: 6 Ohds: 21, 13
9	Lesson 11: Pg 28-29 Warm and Cool Colors <i>Drawing</i>	Communication: <ul style="list-style-type: none"> • Identifying warm and cool colors • Associating color with moods and feelings 	1.1. 3.1	Oil pastels or crayons Reproductions: Posters: 17 Ohds: 8, 10, 21, 22
10	Lesson 12: Pgs 30-31 Painting a Rainbow	Cr/Technique: <ul style="list-style-type: none"> • Learning to mix secondary colors from primary colors. • Rinsing the brush between color applications 	1.1, 1.2	Use Tempera Paints: Magenta for red, turquoise for blue, and yellow as primaries. See instructions for color mixing in the 'painting with kids' handout.

Everett Public Schools Guide to 'Adventures in Art' Core Curriculum Grade: 1

Lesson Sequence	'Adventures in Art' Lesson	Learning Target/Objectives And Assessment Strand <i>Key Vocabulary in bold</i>	EALR	Art Media and Reproduction Recommendations
	<i>Painting</i>			
11	Lesson 13: Pgs 32-33 Painting on Wet Paper <i>Painting</i>	Cr/Technique: <ul style="list-style-type: none"> • Painting with a wet-on-wet technique Communication: <ul style="list-style-type: none"> • Using color to express feelings and emotions 	1.2, 3.1	Use tempera paints in magenta, turquoise and yellow as the primary colors. Reproductions: Ohds: 16
12	Lesson 14: Pgs 34-35 Exploring Brushstrokes <i>Painting</i>	Cr/Technique: <ul style="list-style-type: none"> • Learning to control paintbrushes • Learning that different sized brushes create different kinds of lines and shapes and textures Composition: <ul style="list-style-type: none"> • Incorporating patterns in design 	1.1, 1.2	Work in layers: Create shapes and lines with tempera paint and different sized brushes. When dry, add pattern designs with more paint or oil/chalk pastel. You can further refine these by going over the lines with 'sharpie'-type black felt pens. Reproductions: Posters: 15, 4 Ohds: 19, 18
13	Lesson 22: Pgs 52-53 Colorful Places: Mixing tints and shades <i>Painting</i>	Cr/Techniques and Communication: <ul style="list-style-type: none"> • Identifying, mixing and using light colors (tints) and dark colors (shades) in painting (color value) 	1.1, 1.2	Use tempera paint in magenta, turquoise, yellow and black and white. Work on white drawing paper is best, with several different sizes of brush. Reproductions: Posters: 11 Ohds: 7

Everett Public Schools Guide to 'Adventures in Art' Core Curriculum Grade: 1

Lesson Sequence	'Adventures in Art' Lesson	Learning Target/Objectives And Assessment Strand <i>Key Vocabulary in bold</i>	EALR	Art Media and Reproduction Recommendations
14	Lesson 23: Pgs 54-55 Changes in Seasons <i>Painting</i>	Communication: <ul style="list-style-type: none"> • Landscape as a subject in artwork • Color to portray seasonal mood/feeling 	1.1, 1.2	Same as lesson 22 Reproductions: Ohds: 15
16	Lesson 21: Pgs 50-51 Where We Live <i>Collage</i>	Composition: <ul style="list-style-type: none"> • Choosing a Format to work in (landscape or portrait) Communication: <ul style="list-style-type: none"> • Identifying Geometric Shape 	1.1, 1.2	Use Tru-ray colored paper in a wide assortment of colors, and work on black or colored paper as a ground (background color). Fancy edged paper trimmer scissors, if available, will add additional variety and interest to these collages. Reproductions: Ohds: 10, 11, 8
17	Lesson 51: Pgs 114-15 Shapes in Buildings <i>Collage</i>	Communication: <ul style="list-style-type: none"> • Perceiving geometric shapes • Using geometric shapes • Architecture as an art career 	1.1, 1.2, 4.5	Tru-ray construction paper, paste or glue stick. Have students draw and cut out their own geometric shapes to practice cutting skills. Reproductions: Ohds: 9, 24, 8

Everett Public Schools Guide to 'Adventures in Art' Core Curriculum Grade: 1

Lesson Sequence	'Adventures in Art' Lesson	Learning Target/Objectives And Assessment Strand <i>Key Vocabulary in bold</i>	EALR	Art Media and Reproduction Recommendations
18	Lesson 52: Pgs 116-17 Forms in Buildings <i>Paper Crafts</i>	Communication: <ul style="list-style-type: none"> • Understanding the difference between shape and form • Cr/Technique: • Creating geometric forms through folding, cutting and pasting paper 	1.1, 1.2	Tru-ray construction paper and paste. Paper clamps or clothespins will help to hold forms together until paste hardens. 'Towns' can be spray painted one overall color by an adult after construction, and cut-outs/colored paper details (doors/windows, etc) applied on top for greater visual impact, if desired.
19	Lesson 53: Pgs 118-19 City Spaces <i>Paper Crafts</i>	Communication: <ul style="list-style-type: none"> • Identifying different geometric forms Composition: <ul style="list-style-type: none"> • Developing spatial skills to conceptualize and create forms for model town building 	1.1, 1.2, 3.1, 4.3, 4.4	Same as lesson 52
20	Lesson 60: Pgs 132-33 Mount/Label Artwork	Cr Process: <ul style="list-style-type: none"> • Presentation of work Communication: <ul style="list-style-type: none"> • Audience skills • Responding to artwork 	1.1, 1.2, 1.4, 2.1, 2.2, 3.3	Mount all 2D work on black or white paper with paste, glue sticks or double sided tape. No staples!! (see handout on presenting student artwork) Hang artwork using Fun Tack or push pins.

The 4 C's: Grade 2 Summary

Creative Process:

Introduce a sketchbook and it's use to record/ generate images- 15/16*

Keeps a portfolio of work- (embedded) 45, 60

Mounts and displays artwork -60

Reflects on/ discusses the effectiveness of an artwork –embedded 3, 60

Composition:

Depicts realistic space using; ground line, overlap and high/low in composition- 11, 17, 24, 25

Makes full use of the paper space-embedded

Uses still life, portrait/ self-portrait and landscape as a subject- 18, 25,21

Identifies positive and negative space- 8

Identifies and uses the art principles of repetition and emphasis in a composition- 26,27

Communication:

Understands that symbols are used to communicate in various cultures-U3, 26

Uses symbols in an artwork; Lion for courage, etc- U3, 26

Narrative storytelling through images- an emphasis on creating details- 26, 45, 27

Depicts action/motion in work- 2, 20, 27

Uses line/color and brushwork for expressive purposes- 13, 14, 19

Identifies still life, portrait/ self-portrait and landscape as a subject- 18, 25,21

Uses a color wheel/ identifies warm/cool colors and color values (tints and shades)

Craftsmanship/Technique: Demonstrates and consolidates control over all media:

Drawing Skills:

Draws from observation: 1, 16, 21, 25

Draws textures 6/ 27

Layers medias- 6,14,

Selects appropriate tools- 2/ 21/ 19

Varies lines- 1/ 2/ 14

Painting skills: Uses tempera paint and watercolor

Works with color value- 18

Creates washes-13

Mixes colors –12/ 18

Blending- 13/ 14

Papercraft Skills:

Uses large and small shapes in collage-8/ 26

Simple bookbinding U2

Cuts complex/ freeform shapes-8/ 24/ 26

Optional 3D/ Clay Skills:

Textures clay 33

Makes simple attachments 32

Assembles forms 35/ 36

Quick Check Form: Second Grade Visual Arts Curriculum

Big Ideas to Emphasize in Second Grade Art

- **Artists use sketchbooks as a way to practice and develop their ideas**
- **Artists reflect on their work to improve it over time, and keep portfolios of their work to see their progress.**
- **Artists tell stories and show feelings using lines, colors, shapes, and symbols.**

By the end of Second Grade:

Students will know:

- How to use lines and colors expressively
- Two ways to show realistic space in an artwork
- How to identify the art elements of line, shape, form, color, texture and value and space in their work.
- How to use a sketchbook.
- How to identify a portrait, self-portrait, landscape and still life as art subjects.

Students will be able to:

- Mix secondary colors, tints and shades in painting
- Create textures in several art mediums
- Paint with control.
- Cut and fold paper with accuracy.
- Keep a portfolio of their artwork.
- Form opinions about what makes an artwork ‘good’
- Draw from observation.
- Create complex/ freeform shapes.

‘Adventures in Art’ Sequenced Core Lessons for Second Grade:

U2, 16, 1, 2,6,27, 8, 21, 24, 25, 17, 12, 13, 14, 18, 19, U3, 26, 45, 60

Recommended Supplemental lessons: 7 (printed patterns) 30 (drawing flowers) 49 (book illustration) 52 (paper forms) 31 (clay sculpture) 33 (texturing clay sculpture)

Integration Points for Second Grade Art:

<p>Math Working with proportion/ scale (21/24) Symmetry / Asymmetry (34 50 60) Pattern making (7) 3D Forms (52)</p>	<p>Reading/ Language Arts Develops descriptive language Uses images to tell/ sequence stories Develops visual symbols from stories Notes/ journaling in the sketchbook</p>
<p>Science Butterflies: Ad in Art lessons 1,8, 12, 16, 27 teach color mixing, symmetrical shape, observational drawing in a sketchbook and drawing animals.</p>	<p>Social Studies Multicultural (lesson U3/ 45)</p>
<p>Health & Fitness How You Think / Visual learning/ Spatial Intelligence (GBS)</p>	<p>Performing Arts Translating feelings from music into images The role of practice & reflection in creative work.</p>
<p>Technology Word processing simple statements/ placards to display with their work. Creates shapes, lines, colors and textures in simple paint programs (e.g. Kid Pix/)</p>	<p>Key Art Vocabulary: Art Elements: Shape, Line, Color, Texture, Space, Value, Form Principles: Emphasis/ Center of Interest, Repetition, Movement , Color Wheel, Color value (tints and shades) Positive and Negative space, Freeform shape, Landscape/ Portrait,/ Self-Portrait,/Still Life Sketchbook. Mounting, Symbol,</p>

Everett Public Schools Guide to the 'Adventures in Art' Curriculum Grade: 2

Lesson Sequence	'Adventures in Art' Lesson	Learning Target/Objectives by Assessment Strand <i>Key Vocabulary in bold</i>	EALR	Art Media and Reproduction Recommendations
1	<p>Lesson U2: Page 38</p> <p>Make A Sketchbook</p> <p><i>Paper Crafts</i></p>	<p>Creative Process:</p> <ul style="list-style-type: none"> Explain the purpose of a sketchbook, and how artists use them to make notes and practice drawings <p>Craftsmanship/Technique</p> <ul style="list-style-type: none"> Paper folding, punching, pasting and simple stitching 	1.1, 1.2, 2.1	<p>Pre-cut materials. Use legal size copier paper for pages, folded to make pages 7 x 8 1/2" - 4 sheets per kid. Covers can be made of 12x 18" construction paper trimmed to 9x15". Use hand held, one hole paper punches to make two holes for binding- secure with raffia or twine, and knot on the outside of the cover. Have children make a cover drawing on a contrasting color of paper, sized smaller than the actual cover, centered and pasted down. See handout for more specific instructions. Reproductions: Ohds: 14</p>
2	<p>Lesson 16: Page 40</p> <p>Using a Sketchbook</p> <p><i>Drawing</i></p>	<p>Creative Process:</p> <ul style="list-style-type: none"> Identify more specifically the purpose of a sketchbook Sketching helps artists to carefully observe and learn to see the world around them Sketching helps artists practice drawing and develop ideas, before doing a final work Observing and recording details in drawing 	1.1, 1.2, 2.1	<p>Have students do one or two observational drawings in their sketchbook in pencil or fine tip felt or roller ball pen. Plants and leaves are a good subject for these drawings. Reproductions: Ohds: 14</p>

Everett Public Schools Guide to the 'Adventures in Art' Curriculum Grade: 2

Lesson Sequence	'Adventures in Art' Lesson	Learning Target/Objectives by Assessment Strand <i>Key Vocabulary in bold</i>	EALR	Art Media and Reproduction Recommendations
3	Lesson 1: Page 8 Drawing a Favorite Tree <i>Drawing</i>	Craft/Tech: <ul style="list-style-type: none"> • Creating varieties of lines • Drawing from observation - seeing and recording details Communication: <ul style="list-style-type: none"> • Discussing student work 	1.1, 1.2, 2.1	Have kids work in pencil or fine tip felt pen- NOT crayon, and from a real tree. You could have them do their drawings in their sketchbooks at home. Follow up with the assess' ('CLOSE') discussion in the teacher's text. Reproductions: Posters: 8 & 16 Ohds: 13, 14, 15
4	Lesson 2: Page 10 Lines Show Motion <i>Drawing</i>	Composition: <ul style="list-style-type: none"> • Demonstrate the use of line to show movement (name the qualities-wavy, zig-zag, etc) Communication: <ul style="list-style-type: none"> • How different drawing materials can imply different qualities of movement, or feelings of movement 	1.1, 1.2	Allow several types of drawing media - different kinds of pens, pencils, colored pencils, pastels, crayons, etc. Discuss how the different medium chosen influenced how well the work conveyed a sense of movement. Reproductions: Posters: 10, 16, 20 Ohds: 7, 13, 14, 21
5	Lesson 6: Page 18 Lines, Textures and Spaces <i>Drawing</i>	Craft/Tech: <ul style="list-style-type: none"> • Use Lines to create textures Composition: <ul style="list-style-type: none"> • Use all the paper space 	1.1, 1.2	Use fine tip pens (roller balls/Niji- types) on white paper. Color can be added after completion by lightly transferring colored chalk from finger to the paper, or with colored pencils. Watercolor can be used if the ink pens are not water-soluble. Reproductions: Posters: 11 & 19 Ohds: 5 & 15

Everett Public Schools Guide to the 'Adventures in Art' Curriculum Grade: 2

Lesson Sequence	'Adventures in Art' Lesson	Learning Target/Objectives by Assessment Strand <i>Key Vocabulary in bold</i>	EALR	Art Media and Reproduction Recommendations
6	Lesson 27: Page 62 Drawing Animals <i>Drawing</i>	Craft/Tech: <ul style="list-style-type: none"> • Creating details/texture in drawings Composition: <ul style="list-style-type: none"> • Creating an area of emphasis (Center of Interest) in an artwork • Choosing a format for drawing Communication: <ul style="list-style-type: none"> • Depicting motion/movement 	1.1, 1.2, 3.1	Use markers, pens or colored pencils for this drawing. You can allow children to select from an assortment of drawing tools. Reproductions: Posters: 8, 16, 23 Ohds: 1, 2, 21, 22
7	Lesson 8: Page 22 Shapes Make Spaces <i>Collage/Paper Crafts</i>	Composition: <ul style="list-style-type: none"> • Identifying positive shapes (space) and negative shapes (space) Craft/Tech: <ul style="list-style-type: none"> • Cutting complex (freeform) shapes 	1.1, 1.2	Use Tru-ray colored construction paper in a wide variety of bright colors. Use paste or glue sticks as an adhesive. Emphasize cutting and pasting skills and neatness. Reproductions: Posters: 8 & 17 Ohds: 5, 22, 23, 24
8	Lesson 21: Page 50 Portraits and Self-Portraits <i>Drawing</i>	Composition: <ul style="list-style-type: none"> • Understands the difference between a portrait and a self-portrait Cr Process: <ul style="list-style-type: none"> • Selects drawing tools and materials Cr/Tech: <ul style="list-style-type: none"> • Drawing from observation 	1.1, 1.2, 3.2, 3.3	Allow children to select from several drawing mediums. Use white drawing paper. They can do practice drawings in their sketchbooks for this assignment, and do portraits of family members at home. Stress careful observation. Reproductions: Posters: 9, 10, 13, 14 Ohds: 20

Everett Public Schools Guide to the 'Adventures in Art' Curriculum Grade: 2

Lesson Sequence	'Adventures in Art' Lesson	Learning Target/Objectives by Assessment Strand <i>Key Vocabulary in bold</i>	EALR	Art Media and Reproduction Recommendations
9	<p>Lesson 24: Page 56</p> <p>People, Near and Far</p> <p><i>Drawing/Collage</i></p>	<p>Composition:</p> <ul style="list-style-type: none"> Using overlap, size/scale and high/low to show space in an artwork <p>Cr/Tech:</p> <ul style="list-style-type: none"> Cutting complex/freeform shapes 	1.1, 1.2, 3.1	<p>Use drawing paper, and one colored drawing medium throughout: crayons, oil pastels or felt tip pens for the figures in the mural. Background details can be put in with oil pastel (after the figures are glued) or tempera paint/collage(before the figures are glued). Reposition-able double-sided tape or Fun Tack will help you to plan the figure placement with the children before gluing/pasting.</p> <p>Reproductions: Posters: 9 & 10 Ohds: 10, 11, 22</p>
10	<p>Lesson 25: Page 58</p> <p>Drawing a Still Life</p> <p><i>Drawing</i></p>	<p>Communication:</p> <ul style="list-style-type: none"> Identifying 'Still Life' as an artist's subject. <p>Cr/Tech</p> <ul style="list-style-type: none"> Observing and drawing details <p>Composition:</p> <ul style="list-style-type: none"> Using overlap and size/scale to show space 	1.1, 1.2	<p>Set up a still life in class of interesting and colorful things, such as flowers, plants, fruit, vases, etc. An AV/overhead cart draped with butcher paper, or a cloth works well, and can be wheeled aside if necessary. Children do preliminary drawings in their sketchbooks to work out the composition. Use drawing paper and oil pastels or colored pencils for the final drawing.</p> <p>Reproductions: Posters: 13 & 17 Ohds: 12 & 13</p>

Everett Public Schools Guide to the 'Adventures in Art' Curriculum Grade: 2

Lesson Sequence	'Adventures in Art' Lesson	Learning Target/Objectives by Assessment Strand <i>Key Vocabulary in bold</i>	EALR	Art Media and Reproduction Recommendations
11	Lesson 17: Page 42 Using Warm and Cool Colors <i>Drawing</i>	Communication: <ul style="list-style-type: none"> Identifies and uses warm and cool colors in a landscape. Comp: <ul style="list-style-type: none"> Creates a ground line in their landscape/uses overlap 	1.1, 1.2	Use crayons, oil pastels, felt pens or colored pencils on drawing paper. Reproductions: Posters: 4, 6, 8, 13, 17 Ohds: 7, 13, 16
12	Lesson 12: Page 30 Mixing Colors of Paint <i>Painting</i>	Cr/Tech: <ul style="list-style-type: none"> Mixing secondary colors from primary colors. Comm: <ul style="list-style-type: none"> Using a color wheel 	1.1, 1.2	Use tempera paint, white drawing paper, #7 brushes and generously sized water containers for rinsing brushes (large yogurt containers work well). See the handout on 'Painting With Kids' for specifics on organizing this lesson. Reproductions: Posters: 2, 6, 17 Ohds: 7, 8, 16
13	Lesson 13: Page 32 Painting wet-in-wet <i>Painting</i>	Cr/Tech: <ul style="list-style-type: none"> Creating color washes Controlling wetness in painting Blending colors Communication: <ul style="list-style-type: none"> Using color for expression to create a mood or feeling 	1.1, 1.2, 3.1	Use tempera or watercolor on white drawing paper with flat and round brushes. Caution children about getting the paper too wet, which results in muddy colors. If one patch of wet color touches another wet area, they will bleed together and blend. The object is to teach them to control the wetness to get the colors they want. Too much water can be blotted off the paper with Kleenex. Reproductions: Posters: 10, 19, 20 Ohds: 16

Everett Public Schools Guide to the 'Adventures in Art' Curriculum Grade: 2

Lesson Sequence	'Adventures in Art' Lesson	Learning Target/Objectives by Assessment Strand <i>Key Vocabulary in bold</i>	EALR	Art Media and Reproduction Recommendations
14	Lesson 14: Page 34 Exploring Brushstrokes <i>Painting</i>	Cr/Tech: <ul style="list-style-type: none"> • Using expressive line/brushwork • Blending colors • Layering media 	1.1, 1.2, 1.3	Work on top of the painting done in lesson 13. Encourage students to use different sizes/types of brushes to find different effects. When paintings are dry, they can draw on them again for further enhancement of the image with oil or chalk pastels. Reproductions: Posters: 9, 10, 11, 17 Ohds: 7, 8, 13, 19
15	Lesson 18: Page 44 Color Value: Mixing Tints and Shades <i>Painting</i>	Cr/Tech: <ul style="list-style-type: none"> • Mixing color tints (adding white to make lighter values) • Mixing color shades (adding black to make darker values) Comp: <ul style="list-style-type: none"> • Painting a Landscape 	1.1, 1.2	Have children work on white drawing paper in tempera with a variety of brush types. Have them work in layers over several days to establish the background colors first. When dry, add more detailed trees, bushes, etc on top. Paints should be mixed on white palettes with generously sized rinsing cups available. If desired, Final touches can be added in chalk or oil pastel when the painting is dry. Reproductions: Posters: 9, 10, 13 Ohds: 7, 10, 11, 13
16	Lesson 19: Page 46 Moods of Weather <i>Painting</i>	Communication: <ul style="list-style-type: none"> • Expressive use of art elements in a painting Composition: <ul style="list-style-type: none"> • Planning a composition 	1.1, 1.2, 3.1, 2.1	Same as above, with more emphasis on planning the composition, and expressing a mood or feeling. Have students use their sketchbooks to plan their design before beginning, if desired. Reproductions: Posters: 10 & 13 Ohds: 9, 8, 16

Everett Public Schools Guide to the 'Adventures in Art' Curriculum Grade: 2

Lesson Sequence	'Adventures in Art' Lesson	Learning Target/Objectives by Assessment Strand Key Vocabulary in bold	EALR	Art Media and Reproduction Recommendations
17	Lesson U3: Page 70 Why People Make Art: Symbols in Art <i>Drawing</i>	Communication: <ul style="list-style-type: none"> • Symbols are things an artist shows to tell about an invisible quality, such as love (heart) courage (lion) or loyalty (dog). 	1.1, 3.1; 3.2	This lesson can be paired with a district owned video on totem poles or animal fables, such as the tortoise and the hare. Reproductions: Posters: 3, 7, 12 Ohds: 1, 6
18	Lesson 26: Page 60 A Story Collage <i>Collage</i>	Communication: <ul style="list-style-type: none"> • Story telling with Images Composition: <ul style="list-style-type: none"> • Using freeform shapes to create repetition in an artwork. 	1.1, 1.2, 3.1	Use Tru-ray colored construction paper in bright colors on butcher paper backgrounds as a whole class project, or have kids work in groups, with different stories. Break up the background with large areas of color, as in the Matisse example, before gluing down the freeform shapes. Use glue sticks or paste. Reproductions: Poster: 12 Ohds: 10, 11, 22
19	Lesson 45: Page 100 Art From Many Lands <i>Drawing</i>	Communication: <ul style="list-style-type: none"> • Artwork tells us about the things people value the most Cr Process: <ul style="list-style-type: none"> • Artists keep their work and choose the best for display. 	1.1, 2.1, 3.1, 3.2, 3.3	Use white drawing paper and allow students to choose a medium for their drawing. Follow up with an examination of their portfolio. Extend this portion of the lesson into lesson 60. Reproductions: Posters: 3 & 12 Ohds: 1, 18, 23
20	Lesson 60: Page 132 Mounting Artwork <i>Paper crafts</i>	CR Process: <ul style="list-style-type: none"> • Artists exhibit their best work for others to see. • Developing criteria for selecting their best work. • Mounting Artwork for Presentation 	1.2, 2.1, 2.2, 3.1, 3.2, 3.3	See handout on "Presenting Student Work" Hang artwork using Fun Tack or push pins. See handout on "Presenting Student Work"

The 4 C's: Grade 3 Summary

Creative Process:

Uses sketches to plan work and draw from observation U2/ 1/ 8
Introduce the steps of the Creative Process and apply to an art project embedded
Mounts and displays work R4

Composition:

Basic guidelines for composition 11
Applies the art principle of Proportion to portrait/ figure drawing 26/ 23
Identifies and begins to use the Art Principles: Balance, rhythm, repetition 6
Uses overlap to depict space 11

Communication:

Compares and Contrasts two artworks in discussion setting R1 and R2
Develops criteria for judging art R2/ R4
Adapts designs from historical/cultural sources for their work –embedded, using reproductions
Identifies the expressive use of line-/color- 2/ 3/ R1 /18

Craftsmanship/Technique:

Drawing Skills:

Draws from observation and imagination 2/ U2
Draws textures 8
Blends media 14
Selects appropriate tools 14
Uses simple contour line 1, 23
Uses ink 8
Mixes media 14

Painting Skills: Uses tempera paint and watercolor

Creates washes/ Blends colors- 14, 17
Creates edges 14
Expanded color theory: Analogous, color value (tints/ shades)
mixing intermediate /tertiary colors 12/ 13/ 16/ 18
Understands the difference between transparent/opaque paints: 17
Selects brushes for desired effects/ practices and extends use of brushstrokes for additional control: 15
Understands the difference between working wet and dry in painting 14/ 15

Papercraft Skills:

Selects and combines edge treatments in collage (torn/ cut/ decorative. etc) 6

Quick Check Form: Third Grade Visual Arts Curriculum

Big Ideas to Emphasize in Third Grade Art

- Artists use the color wheel as a way to understand color mixing and develop color relationships in their artworks.
- Artists use a creative process that incorporates a sketchbook and a portfolio to develop original work.
- Artists carefully observe the world around them to draw what they see.

By the end of Third Grade:

Students will know:

- How to mix color and plan color schemes, using a color wheel.
- To plan the use of space in an artwork, using the art principles (balance/ repetition/ emphasis)
- Appropriate set-up/ clean up behavior/ procedures for painting.
- How to compare and contrast artwork, using art language
- How to see proportional relationships

Students will be able to:

- Mix intermediate colors and flesh tones.
- Select brushes appropriate to achieving intentional effects in painting.
- Control over paint, scissors, glue.
- Keep a sketchbook and a portfolio of artwork.
- Can work wet or dry to achieve different effects in painting.
- Draw from observation, using proportional relationships.

'Adventures in Art' Sequenced Core Lessons for Third Grade:

35, U2, 2, 8, 6, 11, 13, 16, 18, 14, 15, 20,17, R1, 1,23, 26,27, R2, R4

Recommended Supplemental lessons: 39 (Shapes in buildings)33 (messages from pictures) 25 (space and expression) 22(Making a Relief Print) 53, 56, 57, 58 (clay sculpture)

Integration Points for Third Grade Art:

<p>Math Working with proportion (23, 26, 27) Symmetry / Asymmetry (34 50 60)</p>	<p>Reading/ Language Arts Develops descriptive language/ writing Writes about artwork Notes/ journaling in the sketchbook</p>
<p>Science Structures of Life: Ad in Art Lessons 4, 8, emphasize seeing and recording shapes and textures fro science notebooks. Lessons 12 and 13 teach color use.</p>	<p>Social Studies The importance of rules (use of art tools/ color mixing, etc) Artwork as a historical document- describing/ analyzing Art as a reflection of traditions/ cultural practices)</p>
<p>Health & Fitness Safe use of art tools and materials The Better to See You With' (GBS)</p>	<p>Performing Arts Creative process applied to other arts</p>
<p>Technology/ Info Literacy Visually organizes information (word webs/ posters, etc) Inserts graphics into documents Understands the difference between developing original work and using copied work in a document.</p>	<p>Key Art Vocabulary: All Art Elements, plus color terms: intermediate colors, monochromatic, analogous, tints & shades, color scheme. Art Principles: Emphasis/ Center of Interest, Balance (symmetrical/ asymmetrical) Proportion, Rhythm and Repetition. Cityscape, Creative Process, wash. blend</p>

Everett Public Schools Guide to the 'Adventures in Art' Core Curriculum: Grade 3

Lesson Sequence	'Adventures in Art' Lesson	Assessment Strand/Objectives and Key Vocabulary (in bold)	EALR	Art Media and Reproduction Recommendations
1	<p>Lesson 35: Pgs 84-85</p> <p>Making a (Sketch) Book</p> <p><i>Paper Crafts</i></p>	<p>Craftsmanship:</p> <ul style="list-style-type: none"> • Proper paper folding technique. Accuracy in measurement • Page alignment & pasting <p>Creative Process:</p> <ul style="list-style-type: none"> • Understand how/why artists use sketchbooks as a lead in to the next lesson 	1.1, 1.2, 2.1	<p>Have children make this folded book form, and follow-up by using it as a sketchbook: Use 2 strips of 6 x 24" white drawing paper for each child. Have the kids measure in 1" on the 6" side of one strip, and lightly draw a line across in pencil. Fold on the line to create a flap. Stress accuracy in folding and measuring. Assemble the two pages with glue/paste as shown in the text. One strip will be longer than the other: Trim off the excess with a scissors and fold both strips accordion fashion <i>one panel at a time</i> to make pages approx 6"x 6". Create a cover by cutting a colored sheet of 12 x 18 construction paper in half, (6 x 18" strips). Fold the cover around the text block- aligning the cover page with the text pages- and paste it into the cover. Fold the overlapping side in half, punch, and secure by wrapping with a ribbon /string.</p> <p>Reproductions: Posters: 6 & 21 Ohds: 2</p>
2	<p>Lesson U2: Pgs 40-41</p> <p>How Artists Work</p> <p><i>Drawing</i></p>	<p>Craftsmanship:</p> <ul style="list-style-type: none"> • Drawing from observation; using line to define form (contour) <p>Creative Process:</p> <ul style="list-style-type: none"> • Using a sketchbook as part of the creative process to plan work 	1.1,1.2, 2.1	<p>Have kids use the sketchbook made in the previous lesson, and draw in pencil. Have erasers handy-vinyl erasers are best. Emphasize using line to define the forms they see. Animals can be an alternative subject (work from photos).</p> <p>Reproductions: Poster: 17</p>

Everett Public Schools Guide to the 'Adventures in Art' Core Curriculum: Grade 3

Lesson Sequence	'Adventures in Art' Lesson	Assessment Strand/Objectives and Key Vocabulary (in bold)	EALR	Art Media and Reproduction Recommendations
3	<p>Lesson 2: Pgs 10-11</p> <p>Drawing Imaginary Places</p> <p><i>Drawing</i></p>	<p>Communication:</p> <ul style="list-style-type: none"> • Drawing/creating images from imagination • Uses different kinds of line for expressive purposes 	<p>1.2, 2.1 3.1</p>	<p>See the 'Studio Master' on making viewfinders. Have the kids use various types of black pens to make their lines- wedge tip, fine point, etc. Encourage them to use several types of pens to explore the line qualities they make. Add color later with colored felt pens or pencils. Drawing to music can help kids to work for specific expressive qualities.</p> <p>Reproductions: Posters: 6 & 10 Ohd: 13</p>
4	<p>Lesson 8: Pgs 22-23</p> <p>Invented Textures</p> <p><i>Drawing</i></p>	<p>Craftsmanship:</p> <ul style="list-style-type: none"> • Creating texture with line using ink <p>Creative Process:</p> <ul style="list-style-type: none"> • Using sketches to plan work/draw from observation 	<p>1.1, 1.2. 2.1</p>	<p>Have students use fine point ink pens for this drawing. Use small paper, (9x9 or smaller) and encourage them to fill their paper space and work for details-carefully drawing their textures using many different kinds of lines. They can practice making different kinds of textures in their sketchbooks. It is helpful to have photos of animals (<u>Zoo Books</u> etc) to work from.</p> <p>Reproductions: Posters: 20 & 21 Ohd: 9</p>

Everett Public Schools Guide to the 'Adventures in Art' Core Curriculum: Grade 3

Lesson Sequence	'Adventures in Art' Lesson	Assessment Strand/Objectives and Key Vocabulary (in bold)	EALR	Art Media and Reproduction Recommendations
5	<p>Lesson 6: Pgs 18-19</p> <p>Balance and Rhythms</p> <p><i>Paper Crafts</i></p>	<p>Composition:</p> <ul style="list-style-type: none"> Identify and use the Art Principles of Balance (symmetry) Rhythm and Repetition <p>Craftsmanship:</p> <ul style="list-style-type: none"> Control over scissors; selecting and combining shapes/edge treatments 	1.1, 1.2, 2.1,	<p>Use Tru-ray colored paper for best effect, with paste or glue sticks. Have kids work in a square format (9x9) if you want to tile the projects together into one large design when finished. Fancy edged scissors and hand-held paper punches in a variety of shapes can add more visual interest to this project.</p> <p>Reproductions: Posters: 3& 12 Ohds: 6 & 24</p>
6	<p>Lesson 11: Pgs 28-29</p> <p>Picture a Crowd</p> <p><i>Drawing</i></p>	<p>Composition:</p> <ul style="list-style-type: none"> Using rhythm to create repetition Using overlap to depict space 	1.1, 1.2	<p>Use oil pastels or colored pencils on 9x12" white drawing paper. Have kids plan their composition first in pencil, and then color it in.</p> <p>Reproductions: Posters: 6, 10, 17 Ohds: 12</p>
7	<p>Lesson 13: Pgs 32-33</p> <p>Mixing Colors of Paint</p> <p><i>Painting a color wheel-landscape optional</i></p>	<p>Craftsmanship:</p> <ul style="list-style-type: none"> Mixing intermediate/tertiary colors <p>Communication:</p> <ul style="list-style-type: none"> Using a Color Wheel to make colors 	1.1, 1.2	<p>Use tempera paint, using turquoise (for blue), yellow, and magenta (for red) as your primary colors. Use 80# white drawing paper and #6 brushes. Have generous sized water containers for rinsing brushes. Rinse/change water often to avoid contaminating colors. Have kids start by working with yellow and mixing the oranges, since these are the most easily contaminated colors. Have kids make a color wheel. The landscape portion of this lesson is optional, or can be for kids who finish early.</p> <p>Reproductions: Posters: 6, 14, 20 Ohd: 24</p>

Everett Public Schools Guide to the 'Adventures in Art' Core Curriculum: Grade 3

Lesson Sequence	'Adventures in Art' Lesson	Assessment Strand/Objectives and Key Vocabulary (in bold)	EALR	Art Media and Reproduction Recommendations
8	Lesson 16: Pgs 42-43 Mixing Tints and Shades <i>Painting</i>	Craftsmanship/Technique: <ul style="list-style-type: none"> Mixes tints and shades (color value) for expressive use Communication: <ul style="list-style-type: none"> 'City scape' as a subject in art. 	1.1, 1.2, 3.1	Use tempera paint on white paper-three primaries plus black and white. When mixing tints, have kids add little dabs of color to white, not vice-versa. When mixing shades, have kids add dabs of black to color- not vice-versa. This saves paint and gives greater control over the color mixed. Reproductions: Ohd: 15
9	Lesson 18: Pgs 46-47 Seasons and Spaces: Colors and Moods <i>Painting</i>	Communication: <ul style="list-style-type: none"> Using 'Color Schemes' to plan expressive work Identify monochromatic/analogous color schemes Composition: <ul style="list-style-type: none"> Planning the use of space in an artwork 	1.2, 1.2, 2.1, 3.1	Materials as above-emphasize the use of analogous colors in painting or drawing a picture to make local color richer-such as adding a little blue/purple and yellow to green when drawing trees or plants. Use the Monet example in the text to illustrate this. Use a color wheel to show how to find analogous colors. Reproductions: Posters: 4, 6, 10, 17 Ohds: 7, 16, 24
10	Lesson 14: Pgs 34-35 Experimenting with Paint <i>Painting</i>	Craftsmanship/Technique: <ul style="list-style-type: none"> Understands the difference between working wet and dry in painting Dilutes, washes and blends colors Communication: <ul style="list-style-type: none"> Expressive use of color 	1.1, 1.2	Materials as above-use tempera/white paper. Demonstrate how paints will bleed together when one wet edge touches another. The key to learning to control paint is to understand and control wetness/bleeding. To build on the previous lesson, you can encourage them to choose a color scheme that expresses a specific mood or feeling in their work. Reproductions: Posters: 6 & 20 Ohd: 21

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Lesson Sequence	'Adventures in Art' Lesson	Assessment Strand/Objectives and Key Vocabulary (in bold)	EALR	Art Media and Reproduction Recommendations
11	<p>Lesson 15: Pgs 36-37</p> <p>Exploring Brushstrokes</p> <p><i>Painting</i></p>	<p>Craftsmanship/Technique:</p> <ul style="list-style-type: none"> Selects brushes/practices brush strokes-understands that different brushes give different effects in a painting 	1.1, 1.2, 2.1, 3.1	<p>Materials as above. Use the painting from the last lesson, if kids are willing. Give kids a variety of brushes-different sizes and types, to work with.</p> <p>Reproductions: Poster: 20 Ohd: 13</p>
12	<p>Lesson 20: Pgs 50-51</p> <p>Animal Expressions</p> <p><i>Painting</i></p>	<p>Craftsmanship/Technique:</p> <ul style="list-style-type: none"> Creating value and texture in a painting <p>Creative Process</p> <ul style="list-style-type: none"> Planning a painting 	1.1, 1.2, 3.1, 2.1	<p>Use tempera again, have kids work from photos of animals, or they can take their sketchbooks home and sketch their own pets for this project. Have kids plan their composition in pencil, and observe the textures they are trying to duplicate. Have them consider what kind of brushes would they use to get the effect of the texture they see? What kind of colors do they see, and how will they mix them?? Have them work in layers. Lay down a wash. Let it dry. Then paint details/textures on top.</p> <p>Reproductions: Posters: 20 & 21 Ohds: 2 & 8</p>

Everett Public Schools Guide to the 'Adventures in Art' Core Curriculum: Grade 3

Lesson Sequence	'Adventures in Art' Lesson	Assessment Strand/Objectives and Key Vocabulary (in bold)	EALR	Art Media and Reproduction Recommendations
13	<p>Lesson 17: Pgs 44-45</p> <p>When the Wind Blows</p> <p><i>Painting</i></p>	<p>Craftsmanship/Technique:</p> <ul style="list-style-type: none"> Understand the difference between working in an opaque paint medium (tempera) and a transparent medium (watercolor). 	1.1, 1.2, 3.1	<p>Have kids work in watercolor on white paper. Explain the difference between watercolor and tempera: Tempera is opaque-will cover up mistakes-with watercolor they show through. With watercolor you add water to get tints, not white paint, like in tempera. Emphasize the importance of working in layers in watercolor- one layer must dry completely before adding another on top to prevent bleeding/running. You might want to schedule several short sessions for doing this painting over 2-3 days, rather than one long one, to allow for drying time.</p> <p>Reproductions: Ohd: 3</p>
14	<p>Lesson R1: Pgs 38-39</p> <p>Seeing and Creating Art</p> <p><i>Discussion/writing drawing is optional</i></p>	<p>Communication:</p> <ul style="list-style-type: none"> Compare and contrasting artworks to analyze expressive content and technique, using art language. <p>Composition:</p> <ul style="list-style-type: none"> Identify a 'center of interest' (emphasis) in an artwork 	2.3	<p>This lesson can be done as a discussion lesson only, to review the painting unit and analyze works by other artists. Use the teacher evaluation guide in the upper right hand corner of the text to guide the discussion. Encourage students to apply art language they have learned in their discussion. They could write about the images shown in the student text, as well, as a basis for the discussion.</p>

Everett Public Schools Guide to the 'Adventures in Art' Core Curriculum: Grade 3

Lesson Sequence	'Adventures in Art' Lesson	Assessment Strand/Objectives and Key Vocabulary (in bold)	EALR	Art Media and Reproduction Recommendations
15	<p>Lesson 1: Pgs 8-9</p> <p>Drawing People who Pose</p> <p><i>Drawing- link with the next lesson (23)</i></p>	<p>Craftsmanship/Technique:</p> <ul style="list-style-type: none"> • Drawing human figure from observation. <p>Creative Process:</p> <ul style="list-style-type: none"> • Using a sketchbook for practice/planning. 	1.1, 1.2, 2.1	<p>One of the most difficult tasks the artist must master is learning to draw people. Artists acquire this skill only after many years of practice, through sketching. Use the sketchbook students made earlier in the year as a basis for this lesson. Stress that drawing people from observation is difficult, should be done slowly and carefully, and takes lots of practice through sketching. Have kids work in pencil with vinyl erasers handy.</p> <p>Reproductions: Ohd: 18</p>
16	<p>Lesson 23: Pgs 56-57</p> <p>Drawing People</p> <p><i>Drawing</i></p>	<p>Composition:</p> <ul style="list-style-type: none"> • Using proportion to draw the figure from observation 	1.1, 1.2	<p>Use good quality drawing paper, pencils and vinyl erasers. Explain the principle of proportion as per teacher directions (link to math, if appropriate). Encourage kids to look carefully, take their time and NOT TALK while drawing. Talking engages a different part of the brain, which makes drawing with any accuracy more difficult</p> <p>Use the previous sketchbook drawings from lesson one as a basis of comparison with the finished work. Does using the concept of proportion help to draw people more realistically???</p> <p>Reproductions: Ohds: 8, 9, 10, 12, 18</p>
17	Lesson 26: Pgs 62-63	Composition:	1.1, 1.2	Build on the previous two lessons to review

Everett Public Schools Guide to the 'Adventures in Art' Core Curriculum: Grade 3

Lesson Sequence	'Adventures in Art' Lesson	Assessment Strand/Objectives and Key Vocabulary (in bold)	EALR	Art Media and Reproduction Recommendations
	<p align="center">Faces of People</p> <p align="center"><i>Portrait Drawing</i></p>	<ul style="list-style-type: none"> Using proportion & symmetrical/asymmetrical balance to draw portraits from observation 		<p>concepts of proportion in drawing, and how that applies to the face. Point out that a 'full face' drawing like the one by Jaramillo in the text, is symmetrical. Artists can also make asymmetrical portraits, like the student work shown. Have them think about what kind of balance they want in their portrait drawing.</p> <p>Have kids to work with a partner who poses while they draw from observation. Their drawing can be used as the basis of the portrait painting in the next lesson.</p> <p>Reproductions: Posters: 13 & 14</p>
18	<p>Lesson 27: Pgs 64-65</p> <p align="center">Portraits and Self-Portraits</p> <p align="center"><i>Painting</i></p>	<p>Composition:</p> <ul style="list-style-type: none"> Painting a portrait from observation, using proportion and balance to plan the composition. <p>Craftsmanship:</p> <ul style="list-style-type: none"> Mixing flesh tones. <p>Communication:</p> <ul style="list-style-type: none"> Portraits and self-portraits as a subject in art. <p>Creative Process:</p> <ul style="list-style-type: none"> Understands that planning an artwork in one of the steps of the Creative Process 	1.1, 1.2, 2.1	<p>This is a culminating assignment, which brings together all kids have learned about drawing from observation, creative process and painting/color theory.</p> <p>Introduce the steps of the creative process: In this lesson they will be doing the first four steps.</p> <p>Using the portrait drawing from the last lesson as a basis, have kids prepare a drawing on good quality white sulfite paper. To mix flesh tones, have them add <u>small</u> dabs of primary colors to white paint, mixing from eye to duplicate the color of skin.</p> <p>Reproductions Posters: 13 & 14</p>

Everett Public Schools Guide to the 'Adventures in Art' Core Curriculum: Grade 3

Lesson Sequence	'Adventures in Art' Lesson	Assessment Strand/Objectives and Key Vocabulary (in bold)	EALR	Art Media and Reproduction Recommendations
19	<p>Lesson R2: Pgs 72-73</p> <p>How Artists Work</p> <p><i>Discussion/ drawing is optional</i></p>	<p>Communication:</p> <ul style="list-style-type: none"> Originality in art, compares and contrasts two artworks, develops criteria for artistic preferences <p>Creative Process:</p> <ul style="list-style-type: none"> Uses the steps of the creative process 	1.1, 1.4, 2.1, 3.3	<p>This lesson can be done as a class discussion, possibly with a written follow-up for assessment purposes. You can use the portraits as well as the text as a basis for discussion of originality, explaining that they are using the last two steps of the Creative Process: Present/Reflect. Compare and contrast the works in the text, stressing the originality of the various treatments of one subject. Emphasize having kids describing the differences in the pictures, using art language. Talk about preferences, and what makes one example more attractive or likable than another, and how this influences people's choices about what artworks they like.</p> <p>Reproductions: (Comparatives) Posters: 13/14 & 4/22</p>
20	<p>Lesson R4: Pgs 140-41</p> <p>Judging and Displaying Art</p> <p><i>Paper Crafts/discussion</i></p>	<p>Craftsmanship:</p> <ul style="list-style-type: none"> Preparing art for display/ formal presentation <p>Creative Process:</p> <ul style="list-style-type: none"> Preparing art for presentation/display 	1.1, 1.2, 1.4, 2.1	<p>See the handout on preparing student for display. Follow guidelines in teacher text for having kids mount their work and create labels captions for it. Stress craftsmanship when cutting and gluing. Use Fun-tack (available through KCDA) to hang work on finished walls if bulletin board space is not available.</p>

The 4 C's: Grade 4 Summary

Creative Process:

Keeps a Portfolio of work: embedded
Understands and practices all the steps of the Creative Process- embedded
Uses a sketchbook for observational drawing and to plan work: 4, 5, 14, 15
Reflects on the effectiveness of their work and the work of others R2, R1, R
Mounts work for exhibition/ displays work R4

Composition:

Works with positive and negative space 8
Creates emphasis using contrast / color 2, 22
Understands Foreground/Middle ground and Background in landscape/ still life 13, 26
Incorporates pattern elements into their work 13
Depicts space using overlap 13

Communication:

Understands 'techniques' are ways of using art tools and materials to create different effects.
Can recognize abstract and realistic styles R2, 15, 16, 14, 26
Recognizes and identifies portrait views 26
Identifies common art subjects 25, 6, 13, 17, 15, 26
Critiques art using a responding model (description, analysis, interpretation, judgement) R1, R2, R4

Craftsmanship/Technique:

Drawing Skills:

Uses Charcoal 5
Develops shading techniques: Sees and records shadows and light 5
Identifies light sources, highlights, core shadows and cast shadows 5
Uses lines to create value (hatching/ cross hatching) 5
Uses proportion to draw realistically 4, 25

Painting Skills: Uses tempera paint and watercolor

Mixes tints, shades, and tones 17
Paints in a particular style 15/ 16, 26
Identifies and uses specific color schemes in an artwork 18, 22
Controls wetness/washes in painting to create an image 13

Quick Check Form: Fourth Grade Visual Arts Curriculum

Big Ideas to Emphasize in Fourth Grade Art

- **Artists use the Creative Process to develop their best and most original work.**
- **Artists can work in many different ‘styles’ to communicate different things.**
- **Artists develop many different ‘techniques’ to achieve the styles they like.**

By the end of Fourth Grade:

Students will know:

- What an art technique is.
- How to identify both realistic and abstract styles of art.
- How different styles of working require an artist to develop different techniques.
- The steps of the creative process, and how it applies in their own work.
- How to mix and use all colors, and that artists often work with color schemes.

Students will be able to:

- Analyzing and shading an object to make it look 3D.
- Control washes/ wetness in painting to create a recognizable image.
- Work in several different styles.
- Use art language to state their aesthetic preferences.
- Communicate ideas and feelings through images.
- Use proportion to draw from observation.

‘Adventures in Art’ Sequenced Core Lessons for Fourth Grade:

Recommended sequence: Sketchbook, 4, 5, 25, 6, 2, 8,13,17,18, R2, 15, 16, 22, 26, R1, R4

Recommended Supplemental lessons: 3 (design) U2 (using colors expressively), 29 (scientific illustration), U4 (Art in traditional cultures) 23 (relief printing) 40 (clay relief) 46 (pinch pot) 54 ,55 & 57 (clay sculpture)

Integration Points for Fourth Grade Art:

Math

Working with proportion/ scale
Symmetrical/ Asymmetrical balance
Flips slides and rotations in design/ pattern designs.

Reading/ Language Arts

Developing descriptive language
Correlating the writing process with the creative process
Compare and contrast artworks (see overheads)
Art Criticism as persuasive writing

Science

Reading the Environment: Ad in Art lessons 3, 4,5,6, 9 all emphasize observational drawing for recording terrarium life.

Social Studies

Multicultural /Exploring Native American art/ traditions

Health & Fitness (based on GBS)

Creating health posters: Healthy food, digestive system, anti-smoking, etc
Expressing emotions through art

Performing Arts

Translating feelings from music into images
The role of practice & reflection in creative work.

Technology

Slide Shows with a theme
Using clip art in a design
Use of a digital camera
Cutting a pasting digital images
Researching/ accessing imagery to draw or paint from

Key Art Vocabulary:

Art Elements and Principles: Positive and Negative Space, Creative Process, Style, Technique, Realism, Abstraction, Color Schemes, Analogous colors, Complementary colors, Foreground, Middle Ground and Background, Light source/ Highlight,/Core Shadow,/Cast Shadow, Wash,

Everett Public Schools Guide to the 'Adventures in Art' Curriculum, Grade: 4

Lesson Sequence	'Adventures in Art' Lesson	Learning Target/Objectives By Assessment Strand (Key Vocabulary in bold)	EALR	Art Media and Reproduction Recommendations
1	(Not in the Text) Make a Sketchbook <i>Paper Crafts</i>	Craftsmanship/Technique: <ul style="list-style-type: none"> Paper Craft Skills Creative Process: <ul style="list-style-type: none"> Sketching/sketchbook use as part of the Creative Process. Review: Originality in Art 	1.1, 1.2, 2.1	Use a simple book form to create a sketchbook for every student, that contains 8-10 Pages for use over the course of the year. Use this project to introduce the steps of the 'Creative Process' (you can relate this to the writing process). Make sure students understand that artists use a sketchbook as part of the 'creative process' to help them plan their work and develop original ideas.
2	Lesson 4: Pgs 14-15 Making Sketches <i>Drawing</i>	Creative Process: <ul style="list-style-type: none"> Review: Emphasize careful observation of forms to be drawn Review: Keeping a sketchbook record observations as part of the Creative Process Composition: <ul style="list-style-type: none"> Using Proportion to sketch a realistic image 	2.1, 1.1, 1.2	Use the sketchbook made in the previous lesson for this activity. Have kids use pencils (artists refer to it as 'graphite') and erasers to complete sketches. Use trees or plants/plant materials for these drawings. This could be done as a homework assignment, after instruction. Reproductions: Posters: 1 & 3 Ohd: 24
3	Lesson 5: Pgs 16-17 Seeing Light and Shadow <i>Drawing</i>	Cr/Tech: <ul style="list-style-type: none"> Observational drawing Use of value-to create realistic drawings through shading techniques Communication: <ul style="list-style-type: none"> Identify a light source, highlight, core shadow and cast shadows 	1.1, 1.2, 3.1	Show large reproduction #6 - <u>4 Pears</u> . Help kids to identify the light source, highlights, etc. Demonstrate by setting up some simple forms, like eggs or fruit, on a sheet of white paper- and shining a flashlight/strong directional light source on them to show the shadows and light. Be sure the classroom lights are turned off. These drawings can be done in their sketchbooks. Reproductions: Poster: 6

Everett Public Schools Guide to the 'Adventures in Art' Curriculum, Grade: 4

Lesson Sequence	'Adventures in Art' Lesson	Learning Target/Objectives: By Assessment Strand (Key Vocabulary in bold)	EALR	Art Media and Reproduction Recommendations
4	Lesson 25: Pgs 60-61 Drawing Portraits <i>Drawing</i>	Composition: <ul style="list-style-type: none"> • Review: Portrait/Self-Portrait as a Subject in art • Using proportion to draw a face realistically 	1.1, 1.2	Use the guidelines in the lesson. Students can shade their portraits, based on the last lesson, to show the contours of the nose and cheeks, if desired. Reproductions: Posters: 11, 14, 15, 20 Ohd: 21
5	Lesson 6: Pgs 18-19 Drawing Textures in Scenes <i>Drawing</i>	Cr/Tech: <ul style="list-style-type: none"> • Using lines to create value and texture • Review: Creating details and filling the paper space Communication: Review: Landscape as a subject	1.1, 1.2, 2.1	Use this as drawing lesson, to build skills used in the previous lesson. Have kids work in fine point ink pen or graphite on good quality paper (60-80#). Give them half sheets of paper if you want the lesson to go faster. They could start in pencil, then add outlines/textures in ink, erasing the pencil lines last. Black and White landscape photos are helpful to work from (Ansel Adams photos, photocopied, would be a good source). Reproduction: Poster: 1 & 2
6	Lesson 2, Pgs 10-11 Movement, Line and Shape <i>Drawing/Design</i>	Communication: <ul style="list-style-type: none"> • Expressive Drawing Creative Process: <ul style="list-style-type: none"> • Reflection as part of the Creative Process Composition: <ul style="list-style-type: none"> • Review: Creating emphasis in a composition 	1.1, 1.2, 2.1, 3.1, 3.3	This can be done to music, using contrasting moods, or themes to express a particular feeling. Encourage children to create an area of emphasis in their composition-using contrasting colors, shapes, sizes, textures, etc. Provide time for them to reflect on their work (this can be done in writing or as a whole group) as directed in step 3 under 'Create' in the teacher's edition. Reproductions: Poster: 12

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Lesson Sequence	'Adventures in Art' Lesson	Learning Target/Objectives By Assessment Strand (Key Vocabulary in bold)	EALR	Art Media and Reproduction Recommendations
7	Lesson 8: Pgs 22-23 Shapes Around Shapes <i>Drawing/Design</i>	Composition: <ul style="list-style-type: none"> Using Positive and Negative Shapes to create a composition 	1.1, 1.2	Use felt pens or oil pastels on white paper. Limit the colors to three or four, including black, for best effect. Remind students that their works can have a very different 'feel', depending on the colors, shapes and lines they choose, referencing the previous lesson. Encourage them to fill their paper space, and to think carefully about which spaces they choose to color, to get the best design. Reproductions: Posters: 13 & 19 Ohd: 16
8	Lesson 13, Pgs 32-33 Planning a Still Life <i>Drawing</i>	Composition: <ul style="list-style-type: none"> Review: Still Life as a subject in Art Creating Foreground, Middle Ground and Background to define Space in an artwork Incorporating pattern/texture into an artwork 	1.1, 1.21, 2.1	Use oil pastels for this drawing. Work in several sittings. Begin by having kids draw the outline of their still life in pencil. Add color later, and the texture/pattern last. To preserve your still life set-up, place it on a cart (an overhead cart works well) so it can be moved out of the way between working sessions. Reproductions: Posters: 5 & 7 Ohd: 23
9	Lesson 17, Pgs 45-46 Mixing Tints and Shades: Paintings About the Sea <i>Painting</i>	Cr/Tech: <ul style="list-style-type: none"> Review: Mixing color values: Tints and Shades Communication: <ul style="list-style-type: none"> Seascape as a Subject in Art 	1.1, 1.2	Review and check for student understanding of color mixing before doing this lesson. If they do not understand the color wheel/mixing primary/secondary and intermediate colors, go back and do lesson 14 (pg 34-35) first. Reproductions: Poster: 12 Ohd: 3

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Lesson Sequence	'Adventures in Art' Lesson	Learning Target/Objectives By Assessment Strand (Key Vocabulary in bold)	EALR	Art Media and Reproduction Recommendations
10	Lesson 18: Pgs 46-47 Using Color Schemes: Sparkling Landscapes <i>Painting</i>	Communication: <ul style="list-style-type: none"> • Artist often use special combinations of colors in their work called Color Schemes • Analogous colors as a color scheme 	1.1, 1.2, 1.3	The emphasis in this lesson should be on color mixing and the use of combinations of colors by artists. Use the overhead transparencies from the 5 th grade set to illustrate the concepts of analogous and Impressionism (if desired). Use #21, by Cezanne, to illustrate analogous colors. Use #17 by Van Gogh to illustrate Impressionism as a type of realism. Additional reproductions by impressionists are available at the center on request. Email Ann Morgan to have them sent to your classroom. Use tempera paint for this activity. Reproductions: Posters: 1 & 2 Ohd: 24
11	R2: Pgs 72-73 Expressing Ideas in Art <i>Discussion</i>	Communication: <ul style="list-style-type: none"> • Defining Art Styles: Realism, Abstraction and Fantasy Art • Review: Subjects in Art 	1.1,1.2,3 .13.3	Use this lesson as a discussion only, to introduce the concept of style in art, which encompasses the general categories of realism, abstraction, and fantasy (which combines elements of realism and abstraction). Let children know that they will be creating some artwork in each of these categories in the coming lessons. Reproductions: Posters: 5, 12, 20 to show examples of each style Ohds: ¼ Grade level – 3 (Realism), 16 (Abstract), 13 (Fantasy) or 24 (Realism vs. Abstract)
12	Lesson 15: Pgs 36-37	Communication:	1.1, 1.2,	In the 'explore' part of this lesson, extend the

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Lesson Sequence	'Adventures in Art' Lesson	Learning Target/Objectives By Assessment Strand (Key Vocabulary in bold)	EALR	Art Media and Reproduction Recommendations
	<p>Abstract and Realistic Art : Painting a Still Life</p> <p><i>Painting</i></p>	<ul style="list-style-type: none"> Identify and use Abstract/realistic styles Artists use different techniques to achieve abstract or realistic effects in their work Review: Still Life as a subject in art 	1.3, 3.1	<p>discussion of the two artworks in the text to having kids speculate on how artists use art materials (paint, brushes, etc) differently in creating abstract or realistic effects. Define 'Technique' as the different ways an artist can use their tools /materials.</p> <p>Reproductions: Posters: 5, 6, 7 Ohds: 15 & 16</p>
13	<p>Lesson 16: Pgs 42-43</p> <p>Painting About Moods</p> <p><i>Painting</i></p>	<p>Communication:</p> <ul style="list-style-type: none"> Color as a way to express moods/feelings (Abstract Expressionism) <p>Cr/Tech:</p> <ul style="list-style-type: none"> Review: Transparent vs Opaque paints Review: Creating a Wash (diluting paint) 	1.1, 1.2, 1.3, 3.1	<p>Show kids how artists sometimes work to express moods/feelings using colors and textures in their work- this is called 'Abstract Expressionism'. Show examples (large reproduction #12, OH #15 from the 5th grade set)</p> <p>Remind kids that they are working with a transparent medium (colors show through) They have to carefully control the wetness of the paper (only wet parts of their paper at a time) to get the effects they want. How much water they add to the paint will determine the intensity of the colors. Work for clear colors that do not turn 'muddy'.</p> <p>Reproductions: Poster: 17 Ohds: 10, 23, 24</p>
14	Lesson 22: Pgs 54-55	Communication:	1.1, 1.2,	Have kids use their sketchbooks to do some

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Lesson Sequence	'Adventures in Art' Lesson	Learning Target/Objectives By Assessment Strand (Key Vocabulary in bold)	EALR	Art Media and Reproduction Recommendations
	<p>Using Colors for Emphasis: Feelings About Animals</p> <p><i>Drawing</i></p>	<ul style="list-style-type: none"> • Expression/Expressionism in Art • Complementary color schemes <p>Composition:</p> <ul style="list-style-type: none"> • Review: Emphasis/Center of Interest <p>Cr Process:</p> <ul style="list-style-type: none"> • Review: Using a sketchbook to plan an Artwork 	1.3,2.1, 3.1	<p>practice drawings of an animal they like. Encourage them to draw the animal in a typical gesture (dog sniffing the air, cat licking it's fur, etc) <u>ZooBooks</u> can provide good visual sources for this lesson. Their drawing can be done on top of the watercolor they did in their last lesson (#16), using felt pens, oil pastel, chalk pastels, colored pencils or paint.</p> <p>Reproductions: Poster: 20 Ohd: 5</p>
15	<p>Lesson 26: Pgs 62-63</p> <p>Styles of Art: Paintings About People</p> <p><i>Painting</i></p>	<p>Communication:</p> <ul style="list-style-type: none"> • Portrait as a subject in art and portrait views: full-face vs profile • Review: Expressionistic/Realistic Style <p>Composition:</p> <ul style="list-style-type: none"> • Review: Foreground Middle Ground and Background to define space 	1.1. 1.2, 1.3, 3.1, 2.1	<p>This project requires several sittings to develop and complete. Have kids use their sketchbooks to develop their image and their composition. They could work from photos, if that is easier. Use tempera paint and have kids plan and paint the background first. In the second sitting, have them add the middle ground and foreground elements. Finish by adding details. Their painting should be allowed to dry completely between sittings. If the painting is poorly done/defines, allow them to use felt markers for the final details, to further define the forms.</p> <p>Reproductions: Posters: 13, 14, 20 Ohds: 1, 7, 8, 16</p>

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Lesson Sequence	'Adventures in Art' Lesson	Learning Target/Objectives By Assessment Strand (Key Vocabulary in bold)	EALR	Art Media and Reproduction Recommendations
16	<p>R1: Pgs 38-39</p> <p>Communicating Through Art</p> <p><i>Discussion</i></p>	<p>Communication:</p> <ul style="list-style-type: none"> • Use the Art Criticism Process to evaluate artwork (relate this to the 'reflect' step of the Creative Process) • Develop Criteria for evaluating artwork • Identify the art elements and principles (emphasis, repetition/pattern, balance, and proportion) in an artwork 	1.1, 2.1, 3.1, 3.3	<p>This lesson and activities are a preparation for the art show in the following/final activity, R4, on pages 140-141. Review this lesson before proceeding, so you can combine and coordinate these activities.</p> <p>For the discussions, use the 'Art Criticism Guide' in the teacher's text (blue box) to structure your discussions with kids about artwork. Have kids do some writing on which of their works they choose from their portfolios, and why. You can use the related Davis worksheets, 'Analyzing an Artwork' and 'You Can Be an Art Critic', if desired. If you don't have these, contact the Curriculum Specialist for copies.</p>
17	<p>R4: Pgs 140-141</p> <p>Planning an Art Show</p> <p><i>Discussion/Presentation of Work</i></p>	<p>Cr Process:</p> <ul style="list-style-type: none"> • Presentation of work as part of the Creative Process • Developing criteria for selecting artwork to go into the show • Mounting and labeling artwork 	1.1, 1.2, 2.1 3.1, 3.2, 3.3, 4.3, 4.6	<p>See Guidelines for Mounting and Displaying Artwork' supplement.</p>

The 4 C's: Grade 5 Summary

Creative Process:

Knows and follows the steps of the creative process to plan compositions-embedded

Composition:

Balance: Symmetrical/ Asymmetrical and Radial 41

Perspective, including vanishing point and horizon line and overlap 12

Analyzes compositions 41 27 7 1

Landscape- Depicts details (FG/MG/ BG) 12, 15

Observational drawing- still life/ portrait 2 18 19/ 8, 25, 26, 27

Identifies Art Styles 7 10 28 15 19

Uses proportion drawing and painting 8 25

Introduction to figure drawing 27

Communication:

Compares and contrasts artworks 15

Understands the use of simple symbol systems in artwork 10 22

Creates expressive work using art elements 7, 22,23, 25, R2

Interprets imagery R1, R2, 25

Identifies common subject matter in artwork – embedded

Craftsmanship/Technique:

Drawing Skills: Uses felt tip pens, Charcoal, Pencils, Oil Pastels, Crayons and Chalk

Refines shading/ texturing techniques 3/ 18/ 19

Draws from observation 2 18 19

Applies principles of perspective drawing 12 18

Practices hatching/stippling techniques to create value 3

Layers color/ works with various color schemes 19, 22, 23

Painting Skills: Uses tempera paint and watercolor

Paints using value 19, 26

Controls Bleeding 23, 26, 27

Quick Check Form: Fifth Grade Visual Arts Curriculum

Big Ideas to Emphasize in Fifth Grade Art

- Artists carefully observe the world around them to create realistic images.
- Artists develop many ways to use art elements in expressing their ideas and feelings.
- Deciding what is ‘good art’ and ‘bad art’ is based on a thinking/ responding process, called ‘art criticism’.

By the end of Fifth Grade:

Students will know:

- The steps of the creative process and how to apply them to create original work.
- Rules and guidelines for organizing compositions in common art subject matter, such as still life, landscape, portrait.
- How to identify several different styles of art.
- The difference between working realistically and expressively.
- How to use a responding process to evaluate artwork, under teacher direction.

Students will be able to:

- Draw and paint from observation.
- Blend and shade with several art mediums to show form.
- Work in several different styles.
- Use art language to develop criteria for evaluating artwork.
- Communicate ideas and feelings through images.
- Uses basic principles of perspective to show space.

‘Adventures in Art’ Sequenced Core Lessons for Fifth Grade:

Recommended sequence: Sketchbook, 2,3,1/22, 18, 19,7,23,10,41,8,25,26,27,12,15, R1, R2, R4.

Recommended Supplemental lessons: 1 (design) 5 (tessellation/design) 29(Historical Mural), 30 (Art as a Cultural record), 33 (Architectural models in clay) 36 (paper sculpture) 42 (photo collage) 50 (clay sculpture) 54 (Coil pot in clay)

Integration Points for Fifth Grade Art:

Math

Working with proportion/ scale
Symmetrical/ Asymmetrical balance
Flips slides and rotations in design/ pattern designs.
Converging lines (linear perspective)

Reading/ Language Arts

Developing descriptive language/ writing
Correlating the writing process with the creative process
Compare and contrast artworks (see overheads)
Art Criticism as persuasive writing

Science

Motion and Design: Ad in Art lessons emphasizing technical drawing/ illustration include 12, 35, 38, 40

Social Studies

Identifying American art/ artists
Depicting American art/ traditions

<p>Health & Fitness (based on GBS) Creating health posters: Healthy food, body systems, anti-smoking, etc Expressing emotions through art</p>	<p>Performing Arts Role of balance, repetition and emphasis across art forms. The role of practice & reflection in creative work.</p>
<p>Technology Slide Shows with a theme Creating designs using draw and paint tool bars Use of a digital camera: Composition/ using a viewfinder Cutting a pasting digital images Researching/ accessing imagery to draw or paint from</p>	<p>Key 5th Grade Art Vocabulary: Creative process (steps), Drawing from observation/ careful observation, Composition, expression/ expressionism, implied movement, warm (advancing) colors and cool (receding) colors, color schemes, motif, scaffolding, radial balance, flesh tones, blending, perspective, horizon line, vanishing point, Art Criticism, criteria</p>

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Lesson Sequence	'Adventures in Art' Lesson	Learning Target/Objectives and Key Vocabulary (in bold) by Assessment Strand	EALR	Art Media and Reproduction Recommendations
1	(Not in the Text) Make a Sketchbook <i>Paper Crafts</i>	Cr/Tech: <ul style="list-style-type: none"> • Paper craft skills Cr Process: <ul style="list-style-type: none"> • Sketching/sketchbook use as part of the Creative Process 	1.1, 1.2, 2.1	Use a simple book form to create a sketchbook for every student, that contains 8-10 Pages for use over the course of the year. Use this project to review the steps of the 'Creative Process' (you can relate this to the writing process). Make sure students understand that artists use a sketchbook as part of the 'creative process' to help them plan their work and develop original ideas. Reproductions: Posters: (Level ¼) 6 & 21 Ohd: (Level ½) 14
2	Lesson 2: Pgs 10-11 Why Artists Sketch <i>Drawing</i>	Cr/Tech: <ul style="list-style-type: none"> • Review: Careful observation of forms to be drawn Cr Process: <ul style="list-style-type: none"> • Review: Keeping a sketchbook record observations as part of the Creative Process 	2.1, 1.1, 1.2	Use the sketchbook made in the previous lesson for this activity. Have kids use pencils (artists refer to it as 'graphite') and erasers to complete sketches. Use trees or plants/plant materials for these drawings. This could be done as a homework assignment, after instruction. Encourage them to record the details they see in their drawings. Reproductions: Posters: 6 & 15 Ohds: 3 & 19

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Lesson Sequence	'Adventures in Art' Lesson	Learning Target/Objectives and Key Vocabulary (in bold) by Assessment Strand	EALR	Art Media and Reproduction Recommendations
3	<p>Lesson 3: Pgs 12-13</p> <p>Exploring Lines and Textures</p> <p><i>Drawing</i></p>	<p>Cr/Tech:</p> <ul style="list-style-type: none"> • Review: Technique, defined as the way artists use their materials to create different visual effects • Practice and refinement of shading/texturing techniques 	1.1, 1.2	<p>You can work from the drawings in the previous lesson, or have kids do new drawings from observation. Make sure the subject used for this activity has lots of detailed linear qualities. As they work on the etching, encourage them to fill their paper space.</p> <p>Reproductions: Posters: (Level 1/2/3) 11 & 19 Ohds: (Level ½) 5 & 15</p>
4	<p>Lesson 1 & 22: Pgs 8-9 and Pgs 54-55</p> <p>Composing Pictures/ Close-up Views</p> <p><i>Drawing</i></p>	<p>Composition:</p> <ul style="list-style-type: none"> • Review: Making and using viewfinders as an aid Composition <p>Communication:</p> <ul style="list-style-type: none"> • Review: Using art elements for expressive purposes <p>Cr/Technique:</p> <ul style="list-style-type: none"> • Layers colors/blends media 	1.1, 1.2, 3.1, 2.1	<p>Combine this lesson with the one that comes after it, (#22, Close-up Views). Emphasize and assess the use of the viewfinder to establish a composition, the use of expressive line, color, and texture in the use of the oil pastels. Large reproduction examples are #5, #6, and #7. It's OK if the composition 'runs' off the page, as in 5. Have the students do several preliminary drawings in pencil, and then do the final drawings with Oil Pastel. Show students several ways to use the pastels, as described in 2 (Create) in the Teacher's Edition. Have actual plant materials or detailed photos for students to work from. Sunflowers make an excellent subject.</p> <p>Reproductions: Posters: 1 & 5 Ohds: 5, 14, 23</p>

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Lesson Sequence	'Adventures in Art' Lesson	Learning Target/Objectives and Key Vocabulary (in bold) by Assessment Strand	EALR	Art Media and Reproduction Recommendations
5	<p>Lesson 18:</p> <p>Drawing a Still Life</p> <p><i>Drawing</i></p>	<p>Cr/Technique:</p> <ul style="list-style-type: none"> • Refining Shading skills/using value • Drawing from Observation. <p>Communication:</p> <ul style="list-style-type: none"> • Review: Still Life as a subject 	1.1, 1.2, 2.1	<p>Use this to continue building skills used in the previous lesson. They can use viewfinders to establish their composition. Have kids work in graphite and/or charcoal on good quality paper (60-80#) from a still life set-up. They could start in pencil to establish the contours (outlines) of the objects being drawn, and then add shadows. Be sure to turn off the classroom lights.</p> <p>Reproductions: Posters: 5, 6, 7 Ohds: 23</p>
6	<p>Lesson 19: Pgs 48-49</p> <p>Painting a Still Life</p> <p><i>Drawing/Design</i></p>	<p>Comp:</p> <ul style="list-style-type: none"> • Review: Foreground, Middle Ground and Background <p>Cr/Tech:</p> <ul style="list-style-type: none"> • Layering paint/controlling bleeding • Painting from observation 	1.1, 1.2, 2.1	<p>Use tempera paint on white paper. Use drawings from the previous lesson to establish the composition. Work in stages, as shown in the text, letting each layer dry before starting the next to control bleeding. Establish large areas of color first, working with smaller brushes last to put in details. You may want to work in two or three sittings.</p> <p>Reproductions: Poster: 5 Ohds: 1 & 23</p>

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Lesson Sequence	'Adventures in Art' Lesson	Learning Target/Objectives and Key Vocabulary (in bold) by Assessment Strand	EALR	Art Media and Reproduction Recommendations
7	Lesson 7,: Pgs 20-21 Designs Express Motions Drawing/Design	Communication: <ul style="list-style-type: none"> • Review: Creating Expressive work using art elements. • 'Non-objective' Art Composition: <ul style="list-style-type: none"> • Identifying implied movement in an artwork. • Using advancing (warm) and receding (cool) colors 	1.1, 1.2, 3.1	Felt tip pens or good quality colored pencils will work best for this assignment. If you use 9x12 or smaller paper, the work will go faster. Have kids work on 60 or 80# white drawing paper. It is important to have kids attach descriptive words /feelings to the designs they create. Have them title their work. Reproductions: Poster: 12 Ohd: 15
8	Lesson 23: pg 56-57 Using Color for Expression Painting	Communication: <ul style="list-style-type: none"> • Review: Uses art elements for expressive purposes. • Works with Color Schemes • Expressionist art style 	1.1, 1.2, 2.1, 3.1	Build on lesson 7. This could be a drawing, painting, or collage lesson. Photos of animals or ZooBooks might be helpful when designing for this work. Use the color wheel to help kids identify a color scheme for this work. Reproductions: Ohds: 19 & 20
9	Lesson 10, Pgs 26-27 Patterns from Many lands Design	Cr/Tech: <ul style="list-style-type: none"> • Pattern vocabulary: Motif, scaffolding /network. • Review: Creating Pattern designs Communication: <ul style="list-style-type: none"> • Review: 'Symbols' • Using Organic/Geometric Lines and shapes. 	1.1, 1.2, 1.3, 3.1	I recommend NOT using modeling clay for this assignment. Eraser stamps or found objects will work better. Use square erasers carved in simple designs with linoleum block cutters. Stamp from office type stamp pads, available through KCDA. See the attached handout on pattern design. Reproductions: Posters: 13 & 16 Ohds: 18
10	Lesson 41, Pgs 96-97	Composition:	1.1, 1.2	Use reproductions to show students the

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Lesson Sequence	'Adventures in Art' Lesson	Learning Target/Objectives and Key Vocabulary (in bold) by Assessment Strand	EALR	Art Media and Reproduction Recommendations
	<p align="center">Creative Designs</p> <p align="center"><i>Paper Crafts/Design</i></p>	<p>Understand and use Symmetrical/Asymmetrical and Radial Balance in a design</p> <p>Communication: Review: Using a color scheme</p> <p>Cr/Tech: Paper craft/collage skills</p>		<p>different types of balance (large reproductions 3 (asym), 19, and 22 (sym), plus overhead #12 for radial balance. Make sure they can identify all three. Have kids work in pencil/sketch ideas for their design. Use Tru-ray colored construction papers and paste for the final collage. Reproductions: Posters: 13, 16, 17 Ohd: 4</p>
11	<p>Lesson 8: Pgs 22-23</p> <p align="center">Portraits</p> <p align="center"><i>Drawing</i></p>	<p>Composition: Review: Using Proportion to make a realistic portrait</p> <p>Communication: Review: Portrait views: 'full-face' and profile</p> <p>Cr/Tech: Drawing from observation</p>	1.1, 1.2,	<p>Use good quality drawing paper (60-80# white) and erasers. Emphasize the use of proportions and careful observation in creating their portrait. School photos (larger is better) can be helpful to work from. Reproductions: Posters: 11, 14, 20 Ohds: 2 & 9</p>
12	<p>Lesson 25: Pgs 60-61</p> <p align="center">A Moody Portrait</p> <p align="center"><i>Drawing</i></p>	<p>Communication:</p> <ul style="list-style-type: none"> • Expressive use of Art Elements • Expression in Portraiture 	1.1,1.2, 3.1	<p>Have kids select the drawing media they want to use from one the following: Graphite, Charcoal, Oil Pastels, Soft (chalk) pastels, Felt Pens, Ink Pens. Reproductions: Posters: 14 & 20 Ohd: 5</p>

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13	Lesson 26: Pgs 62-63 Painting a Portrait <i>Painting</i>	Cr/Tech: <ul style="list-style-type: none"> Review: Paints using value/mixing tints and shades Mixes flesh tones Controls bleeding/layers paint Blends paint for realistic effects. 	1.1, 1.2, 1.3, 3.1	Have kids work from photos, if possible, or drawings they did in the previous lessons. School pictures would work well, the larger the better. Use tempera paint and 80# drawing paper. Remind kids to control the wetness of the paint to achieve effects, letting an area dry before adding more paint is helpful. Reproductions: Posters: 11 & 20 Ohds: 2 & 4
14	Lesson 27: Pgs 64-64 Capturing Moods of People <i>Painting</i>	Cr/Tech: <ul style="list-style-type: none"> Introduction to figure drawing Composition: <ul style="list-style-type: none"> Review: Creates a path of Implied Movement in a composition. (see lesson 7) Using positive and negative space in planning a composition. 	1.1, 1.2, 1.3, 3.1	Have kids practice drawing the figure as described in 'engage' using pencils and erasers. For a final drawing, have kids use their choice of drawing media, sketching out their final design first. Emphasize the role of +/- space in their design. Reproductions: Poster: 15 Ohd: 5
15	Lesson 12: Pgs 30-31 Creating Illusions of Space <i>Drawing</i>	Composition: <ul style="list-style-type: none"> Introduction to Perspective drawing: Horizon Line/Vanishing Point Review: Using overlap to show space 	1.1, 1.2, 1.3, 2.1, 3.1	Use pencils, rulers and good quality drawing paper (9x12") as dictated in the lesson. Reproductions: Posters: 2, 3, 4 Ohds: 17, 21, 22

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Lesson Sequence	'Adventures in Art' Lesson	Learning Target/Objectives and Key Vocabulary (in bold) by Assessment Strand	EALR	Art Media and Reproduction Recommendations
16	Lesson 15: Pgs 36-37 A View Out the Window <i>Drawing</i>	Composition: <ul style="list-style-type: none"> • Review: Warm and Cool Colors • Review: Use of Foreground Middle Ground and Background to define space Communication: <ul style="list-style-type: none"> • Review: Art Styles: Expressionism/Impressionism 	1.1, 1.2, 1.3, 2.1	This project may require two sittings to develop and complete. You can have kids use their sketchbooks to develop their image and their composition. List the design elements and Principles as in "Creative Thinking" on the board and refer to them as kids work. Use oil pastels and good quality paper to complete the drawing. To begin, have them define their foreground, middle ground and background in pencil. Color with oil pastels, using a warm/cool color scheme. Reproductions: Poster: 2 Ohd: 14
17	R1: Pgs 38-39 Discussing Artworks <i>Discussion</i>	Communication: <ul style="list-style-type: none"> • Practicing the Art Criticism Process: Description, Analysis, Interpretation, Judgement 	1.1, 3.3	Use the detailed guidelines established for this lesson in the text. This lesson directly correlates to State/District Standard 3.3. Assessment Masters 18-23 may be helpful in teaching and assessing this lesson.
18	R2: Pgs 72-73 Exploring Subjects and Themes <i>Discussion/Drawing</i>	Communication: <ul style="list-style-type: none"> • Review: Developing criteria for evaluating/selecting artwork • Identifying and describing design elements in an artwork 	1.1, 2.1, 3.1, 3.3	This lesson and activities are a preparation for the following/final activity, R4. Review that lesson before proceeding, so you can combine and coordinate these activities. You can use the related Davis worksheets, if desired. If you don't have these, contact the Curriculum Specialist for copies.

Everett Public Schools Guide to the 'Adventures in Art' Curriculum, Grade: 5

Lesson Sequence	'Adventures in Art' Lesson	Learning Target/Objectives and Key Vocabulary (in bold) by Assessment Strand	EALR	Art Media and Reproduction Recommendations
19	R4: Pgs 140-141 Mounting and Labeling Artworks <i>Discussion/Display</i>	Communication: <ul style="list-style-type: none"> • Developing criteria for selecting artwork to go into the show Creative Process: <ul style="list-style-type: none"> • Presentation of work as part of the Creative Process Cr/Tech: <ul style="list-style-type: none"> • Mounting and labeling artwork 	1.1, 1.2, 2.1 3.1, 3.2, 3.3, 4.3, 4.6	See 'Guidelines for Mounting and Displaying Artwork' supplement.

Section 4: Teaching the Visual Arts



Art is a higher type
of knowledge than
experience.”

-Aristotle, 322 BC

Art Vocabulary: The Art Elements

The Art Elements are the basic visual building blocks of any artwork.

LINE: A mark left in the path of a moving point.

Horizontal, Vertical and Diagonal

Types: Dotted, zigzag, thick, thin, wavy, curvy, etc.

In drawing:

Contour lines, hatching and cross-hatching, gestural lines

In composition:

Horizon Line- A horizontal line indicates where the sky and the land meet at the edge of the horizon in a landscape.

Ground line- A horizontal line that indicates the plane an object is sitting on, such as a table or other flat surface.

SHAPE: A closed space made when a line turns to meet itself.

Geometric Shape: The shape's area can be determined by mathematical formula, such as squares, rectangles, circles, etc.

Organic Shape: A shape with curvy sides and an irregular shape.

Freeform Shape: A shape that combines organic and geometric elements.

FORM: A shape that is, or appears to be, three-dimensional; having height, width and depth.

Geometric Form: A form's area can be determined by mathematical formula, such as sphere, cone, cube, etc.

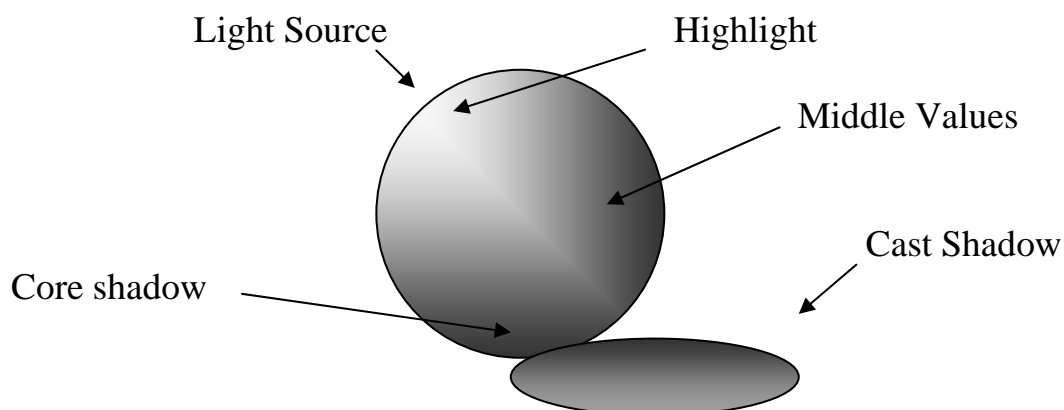
Organic Forms: A form that is irregular and curvy in configuration.

VALUE: The lightness or darkness of a surface. 'Lights and Darks'

Contrast and Gradation

In color: Lights and darks.

Related vocabulary in drawing: *Highlights, middle values, core shadows, and cast shadows.*



SPACE: The area around, above, below and within an artwork. ‘Near and Far’
Positive space/negative space- Refers to the visual relationship between the space occupied by subject matter in an artwork (positive space) and the unoccupied space that surrounds it (negative space).

To depict three-dimensional space on a two-dimensional picture plane, artists use a number of devices. Such devices used are Linear Perspective, including Foreground/Middle Ground/Background, Overlap, Relative size, Placement in the picture plane (high/low), details/ lack of details. The use of color includes bright/dark (to make things appear closer) vs. dull/light (to indicate they are farther away).

TEXTURE: A surface that can be seen or felt.

Actual- A texture that can be seen and felt.

Simulated- An illusionary texture that can be seen but not felt.

COLOR: The visible spectrum of reflected light, which is classified by a colors hue, value and intensity.

Hue: Refers to color families

Primary Colors: Red (Magenta), Blue (Cyan or Turquoise) & Yellow

Secondary Colors: Made by mixing two primaries to make Orange, Green and Violet

Tertiary/ Intermediate Colors: A combination of a primary and secondary color, such as yellow-green.

Value: Refers to the lightness or darkness of a color.

Adding black to a color makes ‘shades or dark values’ of a color. Adding white makes ‘tints, or light values’ of a color. Mixing both black and white to a color results in a ‘tone’.

Intensity: Refers to the brightness or dullness of a color.

Color intensity is dulled by mixing a color with it’s complement (the color across from it on the color wheel).

Complementary Colors: Colors that are across from each other on the color wheel.

Complementary pairs are Red/Green, Blue/Orange and Yellow/Violet. Mixing complements together make neutral colors, like browns and grays.

Warm colors- Warm colors are colors like fire: Red, orange and yellow.

Cool colors- Cool colors are colors like ice or the forests: Blue, green and violet.

Art Vocabulary: The Art Principles

The Art Principles are Basic guidelines for organizing the Art Elements to create a unified design.

- **Balance:** The arrangement of elements in an artwork to create a sense of visual stability. There are two types of Balance: *Symmetrical* (Formal) and *Asymmetrical* (informal).
- **Proportion:** Refers to the relationship of the parts of an artwork to the whole, or one part to another in size, location or amount. Artists sometimes exaggerate proportions of a subject in order to emphasize its importance to the meaning of the work.
- **Emphasis/Focal Point:** An area of contrast in an artwork that immediately attracts the eye. It functions as a doorway into an artwork for the eye of the viewer. Sometimes this is called 'Dominance'.
- **Movement:** The use of art elements to create a sense of visual flow in the design. Movement creates a visual pathway that draws the eye smoothly through the artwork.
- **Rhythm:** The use of art elements to create a repeating pattern of visual interest that jumps the viewer's eye through the artwork.
- **Variety:** The use of art elements to create differences in an artwork that add visual interest. Without some variety, the artwork is too boring to create any visual interest. Too much variety makes it too chaotic to see.
- **Repetition:** The repeated use of art element(s) to enhance the unity in an artwork. Too much repetition can make an artwork boring. Repetition must be balanced with variety to create a strong design.
- **Unity:** A successful combination of art elements to create a sense of wholeness and visual completion in an artwork.

Teaching Paper Arts

Teaching Visual Arts with paper allows students to create a wide variety of projects. Techniques to focus on are:

- 2-Dimensional Paper Cutting
 - Geometric Shapes
 - Organic Shapes
 - Layering
 - Overlapping
 - Positive and Negative Space
 - Revealing Lines
 - Hole-punching
 - Weaving

- 3-Dimensional Sculpting
 - Folding and Cutting
 - Rolling
 - Bending and Creasing
 - Looping
 - Pleating
 - Curling
 - Spiraling
 - Fringing
 - Scoring
 - Creating Masks

Paper Tools and Recommendations

Paper Type	Best Art Uses
Tissue Paper	Collage Paper Mache Paper Cuts: Snowflakes, Chinese/Mexican paper cuts
Newsprint	Protective layers for artwork – particularly pastels. Masking/covering surfaces when gluing, painting, etc. Short term notes, sketches
Origami Paper	Origami Collage
Copy Paper: Text weight	Sketching Pen and ink Book making
Kraft Paper	Any dry art medium that requires a darker ground: printmaking, drawing, etc.
White (Sulfite) Drawing Paper	Drawing/erasing with pencils, felt pens, colored pencils, pastels or crayons. Watercolor/Tempera (80#only).
Construction Paper	Collage All glued and pasted projects
Butcher Paper	Murals, backgrounds, and group projects, such as paper quilts.
Copy Paper: Card Stock Weight	Paper Sculpture Book covers
Tag Board	Book covers Portfolios Dividers
Railroad Board	Portfolios Mounding Artwork
Chip Board	Book covers Portfolios Packaging Supports/armatures for sculpture
Mat Board	Mounting or Matting Artwork Supports/armatures for sculpture Book covers

Teaching Drawing

Students can first develop drawing skills around drawing basic shapes.

Two-Dimensional Shapes:

- Geometric Shapes – Square, Triangle, Circle
- Organic Shapes

Three Dimensional Shapes:

- Cube
- Cone
- Sphere

Shading Techniques:

- Hatching
- Cross-Hatching
- Blending
- Stippling
- Contouring and Outlining
- Looping

Drawing Tools and Recommended Uses

Tool	Types	Uses	Tips
Graphite Pencils	<p>Pencils are rated by hardness or softness of the graphite (lead) they contain.</p> <ul style="list-style-type: none"> • ‘Hard’ graphite leads gives a light line, and the lead itself if durable, keeps its point when sharpened, and is slow to wear down. Hard leads range from 2H to 7H (hardest). • ‘Soft’ graphite leads are most often used by artists. Soft lead pencils give a very dark line, tend to break more easily and wear down quickly – particularly the points. Soft leads range from 2B to 9B (softest). 	<ul style="list-style-type: none"> • Artists often use a range of graphite pencils depending on the desired effect or technique. • Artists use soft graphite for shading and creating dark values. • Standard 2B pencils work fine for quick sketches or linear types of work 	<ul style="list-style-type: none"> • A heavy weight of paper is best for this kind of work. • Because the points wear down quickly on soft lead, use a hand held pencil sharpener or a sandpaper block for sharpening points.
Charcoal	<p>Charcoal comes in several forms: Vine charcoal and compressed charcoal being the most common.</p> <ul style="list-style-type: none"> • Compressed charcoal is the best to use with young students. 	<ul style="list-style-type: none"> • Compressed charcoal gives inky blacks which can be blended to make a gradation of values on white drawing paper. 	<ul style="list-style-type: none"> • Give each child ½ a stick and use fingertips, an eraser or small scrap of drawing paper to blend. • Each child should have a damp paper to wipe their fingers on while they work. • Kneaded erasers are best for erasing and blending. Charcoal will be difficult to remove from erasers after use.
Ink	<ul style="list-style-type: none"> • Fine points black ink pens (such as roller ball or precise point) are particularly good for adding details and texture. • Black “sharpies” are also good tools for teaching drawing. 	<ul style="list-style-type: none"> • Ink pens and sharpies can be used over paint or watercolor to add details, textures or re-define shapes after painting. 	
Liquid ‘India’ Ink		<ul style="list-style-type: none"> • Liquid ‘India’ Ink is a good medium for exploring types of line qualities and learning to control pens/tools. 	<ul style="list-style-type: none"> • Have children use ink with spill-proof bottles and on trays to catch spills or drips. • Have children wear paint shirts when using liquid ink.
Erasers	<p>Erasers are an essential tool when learning to draw.</p>		<ul style="list-style-type: none"> • White vinyl erasers are the most effective.

Tool	Types	Uses	Tips
Colored Pencils	<ul style="list-style-type: none"> Colored pencils are a versatile, non-messy and easily controlled art medium for the classroom. Quality is directly related to cost of pencil sets – the best quality is Prismacolor pencils. 	<ul style="list-style-type: none"> Colors can be layered, blended and textured. 	<ul style="list-style-type: none"> Encourage students to sharpen colored pencils with a hand-held sharpener instead of a mechanical sharpener to help the pencils last longer.
Felt Tip Pens	<ul style="list-style-type: none"> Felt Tip pens render rich and brilliant color with minimum effort or mess. 	<ul style="list-style-type: none"> They allow for a variety of line qualities and effects. Unlike pencils, they cannot be readily layers, changed or erased. Some types (such as Vis-à-vis pens) can be used with a water wash to create watercolor-like effects. 	<ul style="list-style-type: none"> Non-permanent types are recommended for use by children.
Oil Pastels	Oil pastels are a great alternative to crayons for brilliant color.	<ul style="list-style-type: none"> Layer and blend to produce softened edges and brilliant fields of color and texture. One layer can cover another like paint. Combines effectively with graphite. Use over paintings or drawings to re-define shapes, forms and colors. Use as a color resist under water based paints. Start their oil pastel drawing with a pencil sketch, and then apply the pastel over the top. Use fingers or a scrap of paper to rub and smear the pigment when blending. Scratch through with a pencil or pen point when layering to reveal the color underneath or to add texture. 	<ul style="list-style-type: none"> Use heavy weight drawing paper or construction paper as a background. To get a cleanly defined edge, lay a piece of newsprint down along the edge to be defined and then color over it onto the artwork. <i>Keeping Clean:</i> have students keep damp paper towels at their seat to keep their fingers clean as they work. Keep protective sheets of newsprint under student work and on top of it to protect desks, sleeves and the work itself from smears.
Soft (Chalk) Pastels	Soft Pastels are an opaque art medium. <ul style="list-style-type: none"> Quality is directly related to price. 	<ul style="list-style-type: none"> Use on colored papers to achieve softly blended textural effects with a chalky, matte-like quality. Begin drawing with a pencil sketch. Lay down one or two layers of blended colors and finish with a layer of textured effects. Encourage students not to overwork the pastel by blending it too much. Use on top of dried paint to refine work with additions of color and texture. 	<ul style="list-style-type: none"> Follow same “<i>Keeping Clean</i>” guidelines as above. Use heavy weight drawing paper or construction paper.

Teaching Painting: Getting Started

Learning to paint with water-based paints is all about controlling the wetness of the paper to get different painting effects.

Wetness can be controlled by:

- Using different kinds/sizes of brush, which apply varying amounts of water applied at any one time.
- Learning to load the brush with paint in different ways.
- Blotting paper with tissues or paper towels (tissues work best-keep them on hand).
- Using papers with varying absorbencies as a support (for instance: rice paper vs. water color paper).
- Controlling Bleeding: If one patch of wet color touches another wet area, they will bleed together and blend. Careful control of wet areas, and planning which colors will combine and where they will touch is important in using this technique.
- Applying materials to the surface of the painting to seal off areas/mix with or absorb paint, such as coarse salt, clear wax crayons, rubber cement, etc.

All of these are examples of 'techniques' artists use to achieve different visual effects. Technique is directly related to an artist's style or characteristic way of working. Artists choose to create different visual effects for expressive purposes, and the techniques they use are a direct outgrowth of their artistic/expressive purpose.

Steps in Creating a Painting:

1. Decide the direction of the paper (horizontal or vertical).
2. Lay-out basic shapes and composition with a light color of paint using a #10 or #12 brush.
3. Lay in large areas of color.
4. Add details, patterns, and textures by over-painting.
5. Use a #1 or #2 detail brush to add highlights and small details.

Teaching Painting: Color Mixing and Color Theory

Always check to see if you have color blind students, or partially color blind students (red/green color blindness is the most common) in your class before doing color mixing exercises. Assign these students sympathetic partners who can help them to identify and mix colors.

- **Supports:** Always use white paper as a background when student are learning to mix their colors and making color wheels. The colors will show truer on a white background.
- **Brushes:** Us a #6 or #7 round brush for these exercises.
- **Using Tempera:** Using tempera paint for color mixing exercises has advantages over watercolor paint. With tempera, students can easily correct mistakes by re-mixing the color and painting over the mistake. When using tempera, use the primary colors that designers use for color mixing, rather than the traditional red, blue and yellow to get clearer, brighter secondary and intermediate colors. Designer primary colors are: magenta for red, cyan (labeled as turquoise) for blue, and the traditional yellow.

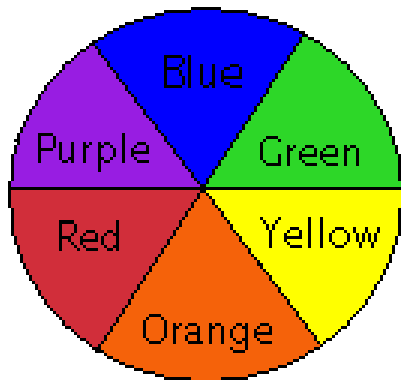
Recommended Procedures for Teaching Color Mixing:

- Provide a color wheel or color examples so students can visually match the colors they are mixing.
- Partner students to conserve materials and ease clean-up. Use one paint palette per pair of students while allowing every student to have their own brush, paper and rinse container.
- If students are creating color wheels, have the label the wheel with the color name in each section before starting to mix the paints.
- Teach students to mix their lightest colors first (such as yellow) and add darker colors to the lighter color in little 'dabs' until the correct color is achieved. For instance, when mixing tints by adding white, have students add the color to the white. When mixing shades by adding black, have students add the black to the color.
- Provide generously sized water containers for rinsing brushes between colors. One quart plastic yogurt or cheese containers work well for this. Change rinse water often so that colors stay clear and bright.

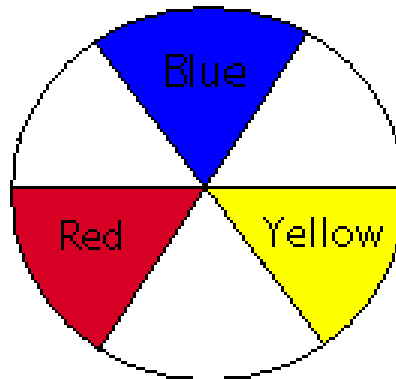
Color Theory:

- Primary Colors – basic required colors (red, yellow and blue).
- Secondary Colors – two primary colors mixed (orange, green, and purple).
- Neutral Colors – black, grey and white
- Value – light and dark of color.
 - Tint when white is added.
 - Tone when grey is added.
 - Shade when black is added.
- Intensity – brightness or dullness of color

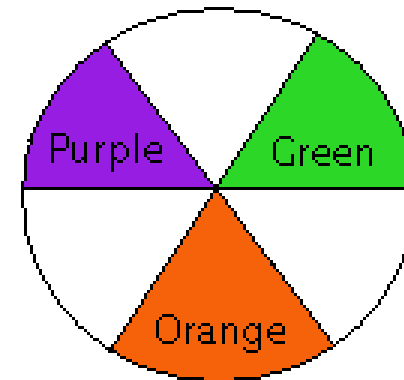
The Color Wheel



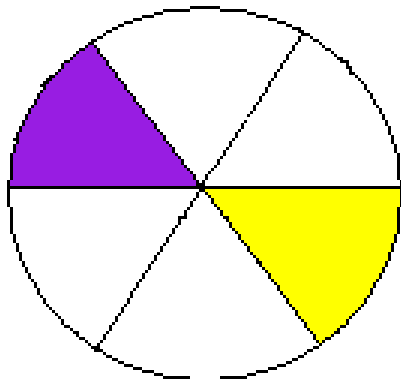
The Color Wheel



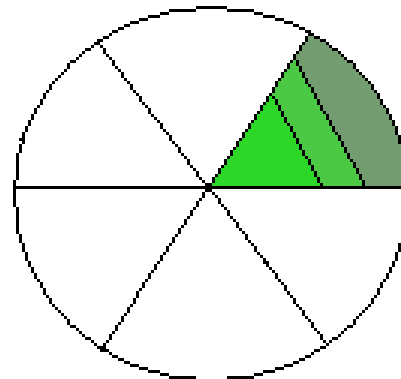
Primary Colors



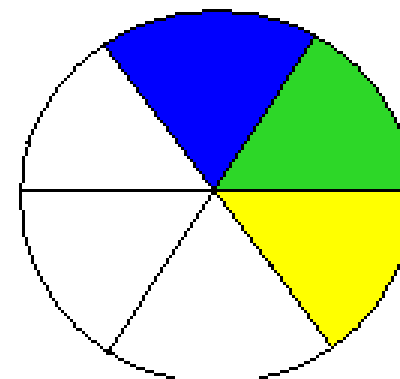
Secondary Colors



Complimentary Colors
(opposite each other)



Mono-Chromatic Colors
(one color plus white,
grey and black)



Analogous Colors
(next to each other)

Painting Materials and Recommended Uses

Tool	Types	Uses	Tips
Paint	Tempera (poster paint) <ul style="list-style-type: none"> • Opaque Watercolor <ul style="list-style-type: none"> • Transparent Both are water based.	<ul style="list-style-type: none"> • Tempera - Can paint over mistake with addition layer of paint. • Watercolor - Each layer of paint will show through the one on top of it. 	<ul style="list-style-type: none"> • Easy to clean up.
Palettes	Always use white palettes.	Used to mix colors before applying them to a painting.	<ul style="list-style-type: none"> • Styrofoam butcher trays make great palettes. • Styrofoam egg cartons cut in half make great paint dispensers.
Brushes	The basic brush is a #7 round brush.	<ul style="list-style-type: none"> • #10 round brushes for basic work. • 0-#2 round brushes for detail work. • Flat brushes for washes and covering large areas. 	
Supports	The surface an artist paints on (paper, canvas, board, etc.) <ul style="list-style-type: none"> • White drawing paper is most common. • Heavier (80#) weight is recommended. • Watercolor paper is very expensive and should be reserved for special project only if used at all. 		

Teaching Painting: Classroom Management and Clean-up Strategies

Organizing Your Classroom for Painting:

To avoid long and chaotic clean-ups, be proactive in organizing your class for ‘paint days.’

- Think about the traffic patterns in your classroom and figure out the best way for students to access supplies, water for hand-washing and desk clean-up, and trash cans.
- Be sure you have enough trash cans and towels available in strategic areas for faster and easier clean-up.
- Cover surface areas with butcher paper or newspaper in areas where paint will be distributed or used.
- Paint bottles should stay in a designated area rather than passed around the classroom. Plan to give out paint to a small group of students at a time.
- Assign designated ‘helpers’ to pass out paper, brushes, etc.
- Assign designated ‘helpers’ who will take used palettes, brushes and water containers to the sinks for cleaning at the end of the lesson.
- Create a designated area for students to get brushes, palettes and water.
- Determine what kinds of clean-up jobs will be needed, and assign them to students on a rotating basis before painting starts.

Supplies:

For painting lessons, have two students share a container (like an egg carton cut in half) of the basic paint colors you are using. In addition, each student will need:

- A brush or brushes.
- A palette for mixing their colors.
- A water container (preferably 16 oz. or more)
- Paper

Cleaning up:

The teacher’s role during clean-up is to supervise students doing the clean-up. Organize your classroom so students have clear roles and responsibilities during clean-up, and then monitor procedures to make sure they are done efficiently and students are on task. A well organized clean-up procedure can be done in 5-10 minutes.

Clothing and Paint Stains:

To avoid paint stains on clothing, always have students wear paint shirts and have their sleeves rolled up. Paint will sometimes stain, but usually not, if stain remover is applied to the stain immediately. It is recommended to have a ‘stain stick’ handy to apply to paint stains before the students leave class.

Drying Student Work:

To avoid paint running and dripping, student work should be stored flat until dry. The most efficient way to deal with 30 wet paintings is to put them on a drying rack. A drying rack is a wheeled wire rack with 30-60 shelves an inch or so apart for drying wet papers. They are space efficient, and can be wheeled out of the way when projects are finished. Ideally, every school should have a drying rack to

share among classrooms. If you don't have a drying rack, placing projects on newspaper along the walls in hallways or in the classroom is also a good way to get paintings out of the way while drying.

Keeping surfaces clean to minimize clean-up:

Cover surfaces where paint will be used with butcher paper or newspapers. Have a large trash can handy in strategic areas for papers to be thrown out during clean-up. Teachers who do art projects often can create re-usable desk covers by laminating sheets of heavy paper.

One Sink (or no sink at all) & 30 Students...How to Cope???

An organized painting set-up and clear clean-up procedures can make this situation workable. The trick to an organized clean-up is to avoid the chaos of having multiple students crowding the sink areas all at once. Some organizational suggestions:

- When working without a sink, you will need one or two extra empty buckets available to dump waste water from brush rinse containers.
- **Assign Sink Clean-up Helpers.** Only designated sink clean-up helpers are allowed in the 'sink' area during clean-up. The sink helpers' job is to clean dirty dishes (palettes/water containers) at the sinks, and to wash/rinse them clean. A thrift store dish rack is helpful so that containers can be stacked to air-dry. If you don't have a sink, use buckets on a cart that can be wheeled to a sink area for final clean-up.
- **Hand-Washing Station.** Designate a place for hand-washing. Most kids will want to use the sink to wash their hands. You can either send them to the bathrooms, or have a 'hand-washing bucket/tub' set up, with soap, towels and waste basket at one station in the classroom.
- **Surface Clean-up Helpers and Cleaning Station.** Have another station set up with a bucket and sponges for wiping off tables and cleaning floors. Before painting, demonstrate how to use a sponge (rinse and squeeze out excess water before wiping). Designate one student responsible for surface clean-up in each area of the classroom on a rotating basis.

Teaching Clay

Time:

Allow plenty of lead time for clay projects, especially if they are being produced for a special occasion. Give yourself at least 3-4 weeks from start to your estimated completion date.

Class Time on Projects:

Work time on clay projects should be limited. Primary children in particular, tend to overwork their clay and ruin their projects as a result.

Grades K-2	Projects should be done in one sitting, ranging from 15-40 minutes of work time. Take their projects as the finish without allowing time for further refinement to prevent overworking the clay. Provide water sparingly, if at all.
Grades 3-5	Can work for extended periods or days. Carefully cover clay overnight to prevent drying.

Drying Time:

As children completed their projects, set them aside to dry gradually under plastic sheets or bags.

- Slower drying time will result in less cracking and breakage.
- Clay projects with attachments should be wrapped tightly for 24 hours, and then dried out gradually to minimize cracking and breakage.
- Make sure that no clay project is more than three quarters to one inch thick in any one place.

Since unfired clay (greenware) is very fragile before firing, store projects for drying directly on the cart used to wheel them to the kiln in an area where they will not be disturbed. The less handling greenware undergoes, the more likely it will stay in tack and unbroken before firing.

Glazing:

When projects are finished, they should be 'bisque-fired' in the kiln before glazing. This will help prepare the clay surface to accept the glaze and minimize further explosions/breakage during glaze firing. Glaze is most easily applied by children with small sponges/pieces of sponge. Take care that glaze is kept off the bottom of the pot or any surface that will contact the kiln. Glaze that touches the kiln or kiln shelves will fuse to them during firing.

Teaching Clay

Sequencing Experiences with Clay in the Elementary Classroom

Suggested Grade Level	Pinch/Modeling and Sculptural Constructions	Slab Constructions	Coil Constructions	Skills/Techniques
Kindergarten	Animal sculptures – emphasis on simple forms such as turtles, bears, birds, pigs, etc. Pinch pots.	Cookie cutter projects: Wind Chimes/Pendants with stamped textural designs.	Rolling coil ‘snakes’ creating coasters, spook rests or flowers.	Basic manipulations: rolling slabs and balls, pinching, poking, rolling, pulling and pressing. Texturing clay by stamping, drawing, poking, etc.
1st Grade	Same as above. Group sculptures – farms, zoos, etc.	Tiles with textured or painted decorations (leaves/shells). Wall hung pockets.	Small bowl with one or two stacked coils. Making textured beads	Texturing, blending and making clay additions to form. Cutting out clay shapes with a tool. Controlling coil shape and size.
2nd Grade	Animal sculptures with more extended forms and using additive features. Combining slab and coil techniques in sculpture.	Slab vases – rolled around a cardboard tube. Slab constructed animal forms.	Attaching handles to coiled constructions. Simple coiled animals molded over paper tubes.	Rolling a slab between two flat sticks. Using water to smooth sides and edges. Making attachments, varying coil shapes.
3rd Grade	Additive sculpture using a variety of construction methods. Joining pinch post to make sculptural forms.	Hump/drape molded slab bowls with applied textures and added foot attached.	Coiled forms created in a mold/bowl.	Adding features and attachments with slurry/slip. Controlling moisture in the clay.
4th Grade	Subtractive sculpture – relief projects.	Clay masks, fish or figures based on slab vase form, attachments made with slurry and slip.	Coil pot made by blending coils together – up to 4” in height.	Blending coils, making attachment with slip./slurry. Planning constructions and construction methods. Controlling moisture.
5th Grade	Using additive and subtractive methods. Smoothing and finishing surfaces, incorporating a variety of textures.	Clay boxes/containers	Adding coil attachments of twisted or braided clay.	Planned construction of complex forms using a variety of methods. Controlling moisture.

Recommended Tools and Tips

Tool	Types	Uses
Low-fire Clay	Terra Cotta (fires brown) Wolf Creek (first white)	
Washable Desk Cover	Canvas Sheeting Laminated paper	Keeps desk clean.
Clay Modeling Tools	Can also use: Craft sticks Pencils Safe kitchen cutlery Old Combs	Scoring Texturing Piercing Smoothing Making attachments.
Sponge	Small pieces of sponge Large Sponges for Clean-up	Applying glaze or slurry
Other found Objects	Some examples: Legos Forks Feathers Pieces of Rubber sole form a shoe	Adding texture
Rolling Pins	Can also use: Plastic Pipe Wooden Curtain Rods	Rolling
String or Wire		Cutting clay from the block
Sinks or Buckets		Washing and Cleaning-up
Glaze	Low-fire glazes labeled for cone range 06-04 for brighter colors	

ARTIST'S PRONUNCIATION GUIDE

BAROCCI, Federica Italian Painter	(bah*rot*chee)	1535-1612
BAZILLE, Frederic French Painter	(bah*zee)	1841-1870
BENOIS, Aleksandr Nikolayevich Russian Painter best known as a costume and set designer for the Ballets Russes	(ben*wah)	1870-1950
BOCKLIN, Arnold Swiss artist	(burk*lin)	1827-1901
BRAQUE, Georges French painter	(brock, zhorzh)	1882-1963
BRUEGEL, Peter the Elder Flemish painter	(broy*gull)	1525-1569
CAILLEBOTTE, Gustave French painter and art patron	(caw*yuh*but)	1848-1894
CARAVAGGIO, Michelangelo Merisi da Italian painter	(cara*vah*joe)	1573-1610
CASSATT, Mary American painter	(kuh*sat)	1847-1926
CEZANNE, Paul French Painter	(say*zahn)	1839-1906
CHAGALL, Marc Russian-born painter and designer	(shaw*gall)	1889-1985
CHIRICO, Georgio Italian painter	(Key*ree*co, jorjoe)	1888-1978
CIMA da Conegliano Italian painter	(chee*ma)	1459-1517
CIMABUE Italian painter. Real name: Cenni de Pepi	(Cgee*ma*boo*ay)	1240-1302
CLAESZ, Pieter Dutch painter	(claws)	1597-1661
COCTEAU, Jean French novelist, playwright, poet, painter, designer and film maker	(cock*toe)	1889-1963
COROT, Jean Batiste Camille French painter	(co*roe)	1796-1875

CORREGGIO Italian painter, real name: Antonio Allegri	(Co*red*joe)	1489-1534
COURBET, Gustave French painter	(coor*bay)	1819-1877
COUTURE, Thomas French painter	(coo*tour)	1815-1879
COZENS, Alexander English landscape painter	(cousins)	1717-1786
CRANACH, Lucas the Elder German painter	(craw*knock)	1472-1553
CUYP, Aelbert Dutch painter	(coyp, al*bairt)	1620- 1691
DAUBIGNY, Charles Francois French painter	(doe*been*yee)	1817-1878
DAUMIER, Honore French painter and sculptor	(dome*ee*ay)	1808-1879
DAVID, Jacques Louis French painter	(daw*veed)	1748-1825
DEGAS, Edgar French painter	(du*gah)	1834-1917
DELACROIX, Eugene French painter	(de*law*craw)	1798-1863
DELAUNAY, Robert French painter	(duh*low*nay, row*bare)	1885-1941
DELVAUX, Paul Belgian painter	(dell*vo)	b. 1897
DEMUTH, Charles American artist	(day*mooth)	1883-1935
DENIS, Maurice French painter	(duh*knee)	1870-1943
DERAIN, Andre French painter	(duh*ran)	1880-1854
DIEBENKORN, Richard American Painter	(dee*ben*corn)	b. 1922
DORE, Gustave French artist famous for wood-engraved illustrations	(door*ay, goose*tahv)	1832-1883

DEBUFFET, Jean French painter	(do*boo*fay)	1901-1985
DUCHAMP, Marcel French painter	(do*shom)	1887-1968
DUFFY, Raoul French painter	(do*fee, rah*ool)	1887-1953
DUER, Albrecht German artist famous for his woodcuts and engravings	(Dyur*ur, all*brek)	1471-1528
ERTE Romain de Tiroff Russian-born French artist	(air*tay)	1892-1990
FANTIN-LATOURE, Henri French painter	(fawn*tan law*tour)	1836-1904
FEININGER, Lyonel American artist	(fie*ning*ur)	1871-1956
FRAGONARD, Jean Honore French painter	(fraw*go*nar)	1732-1806
FRELICHER, Jane American artist	(fril*icker)	b. 1924
GAUGIN, Paul French painter	(go*gan)	1848-1903
GAULLI, Giovanni Battista Italian painter	(gah*ool*lee)	1639-1709
GERRICAULT, Theodore French painter	(zhay*re*co, tay*o*door)	1791-1824
GEROME, Jean Leon French painter and sculptor	(ahay*roam, zhon lay*on)	1824-1904
GIORGIONE Italian painter	(Johr*joan*ay)	1477-1510
GIOTTO di Bondone Italian painter	(Joht*toe, dee bon*doe*nay)	1267-1337
GIOVANNI de Paolo Sienese painter	(joe*vah*knee dee pow*low)	1403-1482
GLEIZES, Albert French designer and painter	(glez)	1881-1953
GOGH, Vincent van Dutch painter	(van*go){	1853-1890

GRIS, Juan Spanish painter	(grees, whon)	1887-1927
GROS, Antoine Jean, Baron French painter	(grow)	1771-1835
GROSZ, George German-American painter	(gross)	1893-1959
GUERIN, Pierre Narcisse, Baron French painter	(gay*ran)	1774-1833
GUYS, Constantin French painter	(goys)	1805-1892
HABERLE, John American painter	(haberly)	1856-1933
HALS, FRANS Dutch painter	(halls, frons))	1580-1666
HECKEL, Erich Germain painter	(heckle, ay*rick)	1883-1970
HELION, Jean French painter	(ale*yon)	1904-1987
HEYDEN, Jan Van der Dutch painter	(high* din)	1637-1712
HOLBEIN, Hans, the Elder Germain painter	(hole*bine)	1465-1524
HOOCH, Pieter de Dutch painter	(hock)(1629-1684
INGRES, Jean Auguste Dominique French painter	ang*gruh)	1780-1867
JAWLENSKY, Alexey von German expressionist painter	(yow*len*ski)	1864-1941
KANDINSKY, Wassily Russian-born painter	(kun*dean*ski, vah*see*lee)	1866-1944
KIENHOLZ, Edward American artist	(keen*holtz)	b. 1927
KLEE, Paul Swis-born painter	(clay)	1879-1940
KLIMT, Gustav Austrian painter	(kleemt)	1862-1918

KOKOSCHKA, Oskar Austrian-born painter, poet and playwright	(co*cosh*kuh, ohs*kur)	1896-1980
KOLLWITZ, Kathe German graphic artist	(kawl*vits, kay*tuh)	1867-1945
LANDSEER, Sir Edwin English painter	(lan*seer)	1802-1873
LEGER, Fernand French painter	(lay*zhay, fiar*non)	1881-1955
LICHTENSTEIN, Roy American artist	(lick*ten*steen)	b. 1923
LURCAT, Jean French painter and designer	(lure*sah, zhawn)	1892-1966
MAGRITTE, Rene Belgian painter	(muh*greet)	1898-1967
MANET, Edouard French painter	(maw*nay, ay*dwahr)	1832-1883
MARISOL American pop artist of Venezuelan ancestry. Full name: Marisol Escobar	(mare*eye*sull)	b. 1930
MICHELANGELO Italian sculptor and painter, last name: Buonarrotti	(mickle*an*jullo)	1475-1564
MILLAIS, Sir John Everett British painter	(mil*ay)	1829-1896
MILLET, Jean Francois French painter	(me*lay)	1814-1875
MINNE, George Belgian painter and sculptor	(min,zhorzh)	1866-1941
MIRO, Joan Spanish painter	(me*roe, hoe*on)	1893-1983
MODIGLIAI, Amadeo Italian painter and sculptor	(mo*deal*ee*ah*knee)	1884-1920
MOHOLY-NAGY, Lazlo Hungarian-born painter, sculptor, stage designer, photographer and filmmaker	(mo*holy*nod*yuh,laws*low)	1895-1946
MONDRIAN, Piet Dutch painter	(moan*dree*on, peet)	1872-1944
MONET, Claude French painter	(mow*nay, cload)	1890-1926

MORISOT, Berthe French painter, the first woman associated	(more* eezoh , biart) with impressionism	1841-1895
MUNCH, Edward Norwegian Painter	(moonk, ed*vart)	1863-1944
PAOLOZZI, Edyardi Scottish artist	(pow* lot*see)	b. 1924
PECHSTEIN, Max German painter and print maker	(peck*shtine)	1881-1955
RAPHAEL Italian painter	(rah*fah*ed)	1483-1520
RAUSCHENBERG, Robert American artist	(row [as in brow]*shan*burg)	b. 1925
ROUAULT, George French Painter	(roo* oh)	1871-1958
Ruscha, Edward American artist	(roo* shay)	b. 1937
SCHIELE, Egon Austrian painter	(se* luh)	1890-1918
SCHWITTERS, Kurt German artist	(shvit* urs)	1887-1948
SEURAT, Georges French painter	(sir* ah)	1859-1891
SIGNAC, Paul French painter	(seen*yawk)	1863-1935
SISLEY, Alfred French painter	(sees* lay)	1839-1899
SOULAGES, Pierre French painter	(sue* lawzh)	b. 1919
SOUTINE, Chaim Russian-born painter	(sue* teen , kye*im)	1893-1943
TANGUY, Yves French painter	(tawn* gee [as in geek], eve)	1910-1955
TOULOUSE-LAUTREC, Henri de French artist	(too* looz , low* trek)	1864-1901
UTRILLO, Maurice French painter	(oo*tree** oh)	1883-1955

VAN GOGH, Vincent Dutch painter	(van go)	1853-1890
VASSARELY, Victor Hungarian artist	(vah*zah*ray*lee)	b. 1908
VELAZQUEZ, Diego Spanish painter (Spanish: vay*lawth*kayth)	(veh*lass*kez)	1599-1660
VERMEER, Jan Dutch painter	(ver*mayr)	1632-1675
VERONESE, Paolo Italian painter	(vay*roh*nay*zay)	1528-1588
VUILLARD, Edouard French artist	(vwee*yar)	1868-1940

Western Art History Chronology: Period and Movements

Greece	Archaic Period	800-500 BC
	Classical	500-350 BC
	Hellenistic	350 BC-100 AD
Rome	100 BC – 450 AD	
Early Christian	200 AD – 500 AD	
Byzantine	500-1450	
Early Medieval (Dark Ages)	500 – 100	
Romanesque	1000 – 1200	
Gothic	1150 – 1500	
Renaissance	1400 – 1600	
Baroque	1600 – 1770	
Nineteenth Century		
Neo- Classicism	1770 – 1820	
Romanticism	1790 – 1850	
Realism	1830 – 1870	
Impressionism	1870 – 1900	
Post-Impressionism	1880 – 1910	
Twentieth Century		
Fauvism	1905 – 1910	
Cubism	1907 – 1920	
Expressionism	1905 – 1930	
Surrealism	1930 – 1940	
Abstract Expressionism	after 1940	

Period names as ‘Romanesque’ ‘Gothic’ or ‘Renaissance’ are nothing more than convenient labels. Each period covers a span of time within which art was dominated by a distinctive style. Naturally, these periods did not begin or end suddenly. Old styles gradually faded, new ones came into being slowly; the old and the new overlapped. The development was often so gradual and so continuous that no one notices it at the time; however, looking back, we can clearly distinguish between the different period styles.

TWENTIETH CENTURY WESTERN ART MOVEMENTS

The following are the most prominent and most often categorized movements of painting between 1875 and today in America and Europe:

Impressionism	Pisarro Monet	
Post Impressionism	Seurat Cezanne ----- } Gauguin, Van Gogh }	
Fauvism	Matisse } Roualt } Vlaminck, Derain, Dufy } Expressionism	
German Expressionism	Kirschner } Kokoschka, Kollwitz }	
	Kandinsky ----- }	
Cubism	Picasso, Braque	
Futurism	Boccioni	
Dadaism	Duchamp Ernst	
Surrealism	Dali Magritte Miro	
Abstract Expressionism	Pollock, Motherwell De Kooning	
Pop	Warhol Lichtenstein	
Op	Poons Riley	
Kinetics	Len Lye Rickey / Tinguley	

Western Art Periods and Movements

Period	Description	Key Artists
RENAISSANCE 1400-1600	<ul style="list-style-type: none"> • Artists saw classical antiquity as peak era of mans' creative genius interrupted by barbaric invasion of Roman Empire. • Authenticity in clothing, draping, architecture and perfection of body. 	
FLORENTINE 1400 <i>Early Renaissance, Italian/Southern</i>	<ul style="list-style-type: none"> • Exact imitation of nature with "return to classics." • Open window perspective, precise surface detail and texture. 	Ghirlandaio Uccello
FLEMISH 1400 <i>Netherlands/North</i>	<ul style="list-style-type: none"> • Overly detailed realism, airy vastness of landscape, perspective. • Honest expression in faces. 	Metsys Van Eyck
HIGH RENAISSANCE 1450-1500 <i>Central and Northern Italy</i>	<ul style="list-style-type: none"> • Artist as sovereign genius not devoted to craftsman. • 3-D bodies made visible not by outlines but incidence of light (chiarocurro). • Emotional continuity of gestures/faces. • Dramatic, sculpturally solid, ample yet intimate, glowing light. 	Da Vinci Michelangelo
LATE RENAISSANCE/ "MANNERISM" 1500-1600	<ul style="list-style-type: none"> • Mannering works after high renaissance geniuses. • Anticlassical elegance. 	
BAROQUE 1600-1750 <i>Rome</i>	<ul style="list-style-type: none"> • Final, irregular phase of Renaissance. New Style of worldly splendor born in Catholic Church who wanted to make Rome the richest, prettiest city in the world. • Dynamic, moving bodies burst framework and draw viewer in. • Theatrically brilliant light. • Massive scale appealing to sense of touch. Emphasis on the dramatic moment. • Artist's embraced it as a movement against Mannerism's lack of emotion. 	Hals Hogarth Rembrandt early Gainsborough Goya Lorrain La Tour Canaletto
ROCOCO Mid-1700 <i>French</i>	<ul style="list-style-type: none"> • Less Cumbersome than Baroque and more refined, sometimes called "miniature Baroque." • Intimate in scale and manual. Playful decoration, floating grace of forms, spontaneous feel. 	Fragonard Watteau

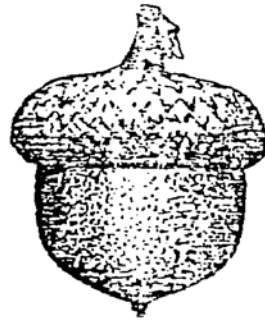
Period	Description	Key Artists
NEO-CLASSICISM and ROMANTICISM 1750 – 1850 <i>England</i>	<ul style="list-style-type: none"> • Emphasis on feelings and imagination. A nostalgia for the past. A kind of romantic revival of classic antiquity. • A desire to feel emotions intensely and tear down bars to “return to nature.” • Nature becomes sublime, picturesque, unbounded and ever-changing. • Taken from the term “Romances” for romance novels popular at the time which were daring adventures that stirred emotions and imagination. 	England – Constable, Turner Spanish – Goya French – Cezanne, Daurmier, David, Delacroix, Millet American – Bingham, Sully
REALISM 1830 – 1870	<ul style="list-style-type: none"> • Solid and matter-of-fact delivery. • Expressing heroism of modern life. • Artist relies on own direct experience and cannot paint things he has not seen (such as angels). • Belief in everyday life as worthy subject for art. Refutes “ideal” art. 	Early Manet (“art for art’s sake”) Currier and Ives Edward Curtis
EXPRESSIONISM 1874-1900	<ul style="list-style-type: none"> • Luminous and flickering color patches. • Color, not line seems to make the forms. • Non-neutral, hazy backgrounds. Interplay of reality and reflections. • “Slice of Life” subject matter. • Not “reality” per se, but the artist’s impression of the reality he sees. • Usually painted outside capturing the impressions of the moment. Dabs of color, often straight from the tube. Color as light. • Manet’s “Luncheon on the Grass” started the movement, but Manet did not associate himself with Impressionists. 	French – Degas, Monet, Morinot, Renoir, Cezanne. American – Homer, Whistler English – Turner
POST-IMPRESSIONISM 1880-1910	<ul style="list-style-type: none"> • Renewed concern with problems of form; more formal concepts of art and emphasis on subject matter. • Groups of artists who passed through Impressionism but became dissatisfied with limitations of style. Not anti-Impressionism, more like late Impressionism. • Shadows are treated like shapes in their own right, solid and clearly bounded. • Balance of 2-D with 3-D. 	Cezanne Gauguin Rousseau Seurat Toulouse-Latrec Van Gogh

Period	Description	Key Artists
EXPRESSIONISM 1905-1930	<ul style="list-style-type: none"> Stresses artist's emotional attitude toward himself and the world. Concern with human community. Free expression of the artist rather than representation of the reality of the subject. Exaggeration and distortion of line and color. 	
FAUVISM <i>French</i>	Flat, vivid color planes and heavily outlined, primitive feeling in distorted forms. (Came from the French word for "beast," a critic's interpretation of the art.	Matisse Rouault
BRUCKE <i>German</i>	From the German word meaning "bridge."	Kokoschka
BLUE RIDER <i>German</i>	Rich, unnatural colors	Marc Kandinsky
FANTASY 1920	Explores realm of imagination, irrationalism.	Dali's surrealism
AB: ACT 1907	<ul style="list-style-type: none"> Stresses formal structure of the work; concern with structure of reality, analyzing and simplifying obscured reality. Generalized and universal as opposed to concrete and realistic. 	Kandinsky Miro Mondrian
CUBISM 1907-1920	<ul style="list-style-type: none"> Prevalence of sharp edges and angles. Natural forms replaced by geometric shapes. 	Picasso Braque Demuth
FUTURISM	<ul style="list-style-type: none"> Rejects past, exalts beauty of the machine. Mechanized, angularized subjects. 	Stella Duchamp
ABSTRACT EXPRESSIONISM M\ after 1940	<ul style="list-style-type: none"> Something general rather than specific. Created images by manipulating paint. 	Tobey Davis
DADAISM	All-purpose word for "non-art, non-sense." Duchamp pulled the word from a French dictionary haphazardly (it means hobbyhorse).	

American Schools of Art

Period	Description	Key Artists
PRIMITIVE Mid-1800s	<ul style="list-style-type: none"> • Artisan rather than artist. • Naive yet innate decorative sense. • Some itinerant portrait painters how disappeared with advent of camera. 	Hicks
HUDSON RIVER SCHOOL 1850-1890	<ul style="list-style-type: none"> • Romantic, majestic views of American landscapes. • Rooted in Impressionism 	Bierstadt
19 TH CENTURY WESTERN ART	<ul style="list-style-type: none"> • Western life portrayed as worthy subject matter for artist. • Depictions of cowboys, Indians, and settling of the west. 	Remington Russell
ASH CAN SCHOOL 1890-1910	<ul style="list-style-type: none"> • Named by critic who did not like their work. • Also called “The 8” after eight Philadelphia artists who founded it. • Formed to champion native themes as worthy of subject matter. • Spontaneous depictions sketched like “newspaper artist” • Depicted life “as she is led.” • Appreciated qualities of light used by Impressionists. 	Bellows
AMERICAN SCENE 1930-1945	<ul style="list-style-type: none"> • Social Realism/Urban Realism • Reflected character of American people, especially working class. 	Davis Evergood Hopper Hassam’s cityscapes
PRECISIONISTS	<ul style="list-style-type: none"> • Depicted rural and small town life realistically in form and content 	Wyeth Rockwell
POP 1950-1960	<ul style="list-style-type: none"> • Reaction again abstract expressionism. • Portrayal of aggressively contemporary objects taken from media. • Art comes down to earth and back to manner 	

Section 5: Resources and Forms



“Art
is the life
we image.”

-Lord Byron

Training Opportunities

The Arts Council of Snohomish County provides a yearly training opportunity for all Art Docents in Snohomish County. These trainings usually are presented in the fall, and are hands on. Art Docents leave the training with lesson ideas and can use the opportunity to meet other art docents.

For further training information, please visit the Arts Council of Snohomish County website at

<http://www.artscouncilofsnoco.org/education/teacher.htm>.

Art Docent /Teacher Planning Form

Docent Names(s)/ Phone:

Docent Coordinator:

Phone/ email:

Teacher name:

Phone/email:

Classroom display space available for prints/ student artwork? Yes ___ No ___

PRESENTATION SCHEDULE:

OCTOBER:

Print to be presented: _____

Optional art activity follow-up: _____

Date of Presentation: _____ Time: _____

NOVEMBER:

Print to be presented: _____

Optional art activity follow-up: _____

Date of Presentation: _____ Time: _____

DECEMBER:

Print to be presented: _____

Optional art activity follow-up: _____

Date of Presentation: _____ Time: _____

JANUARY:

Print to be presented: _____

Optional art activity follow-up: _____

Date of Presentation: _____ Time: _____

FEBRUARY:

Print to be presented: _____

Optional art activity follow-up: _____

Date of Presentation: _____ Time: _____

MARCH:

Print to be presented: _____

Optional art activity follow-up: _____

Date of Presentation: _____ Time: _____

APRIL:

Print to be presented: _____

Optional art activity follow-up: _____

Date of Presentation: _____ Time: _____

MAY:

Print to be presented: _____

Optional art activity follow-up: _____

Date of Presentation: _____ Time: _____

Notes:

District Art Docent Program Coordinator: Allison Larsen
(425) 385-4063 / email: alarsen@everettsd.org



Everett Public Schools

Volunteer Application

Completion of one application will allow you to volunteer or work as a community partner in all Everett schools.

School/Office Use Only	
Date to Expiry	_____
School/Dept	_____
Code	Date Approved _____
Previously screened	<input type="checkbox"/>

(Please use block print.)

Have you completed a volunteer application for any Everett school in the past three years? Yes No

Legal name _____
First Last

List all previous names (including previous work addresses, etc.) _____

Your date of birth _____ E-mail _____

Address _____ City _____ State _____ Zip _____

Telephone (day/cell) _____ (evening) _____

Business/Company (if applicable) _____ Title _____

Emergency contact _____ (phone) _____

Please check one:

parent of a student grandparent/relative of a student non-parent/community member

If you have a child attending an Everett school please list:

Child(ren), full name(s) _____ School(s) _____ Grade _____

Please list the location(s) where you will be volunteering, either now or in the future:

child's school(see above) no preference potentially all schools other (listed below)

Please check the areas in which you may be volunteering:

Field Trip Chaperone Presentation Panelist Mentor Matters (perhaps in Big Brothers/Big Sisters)

Classroom Helper Reading Tutor Math Tutor Culminating Exhibition Mentor

Walkabout Program Other (please list): _____

(OPTIONAL) Please indicate the days and hours you are available to volunteer:

Monday hours _____ Wednesday hours _____ Friday hours _____

Tuesday hours _____ Thursday hours _____

I understand that a State Criminal History Background Clearance is required and that my service as a volunteer and/or community partner depends on approval. I release the Everett School District from any liability as a result of receiving any information.

Signature _____ Date _____

Revised August 2007

Everett Public Schools, Communications/Volunteers
P.O. Box 2098 • Everett WA • 98213-0098 • (425) 385-4041

VO LUNTEER APPLICANT DISCLOSURE STATEMENT PURSUANT TO CHAPTER 43.43 RCW

Please answer YES or NO to each listed item. If the answer is YES to any item, explain in the area provided, indicate the charge or finding, the date, and the court(s) involved. If you do not understand the following questions or if you are uncertain as to your answer to those questions, do not complete this form until such time as you are certain as to your response.

1. Have you ever been convicted of any crime? The term "convicted" means all adverse dispositions, including a finding of guilty, a plea of guilty, a plea of guilty or not to be contended, an Alford plea, stipulation to the facts, a deferred or suspended sentence, or a deferred prosecution.

Yes No. If yes, explain:

2. Have you ever had findings made against you in any civil adjudicative proceeding? "Civil adjudicative proceeding" means any judicial or administrative adjudicative proceeding that results in a finding of, or upholds an agency finding of, domestic violence, abuse, sexual abuse, neglect, or exploitation of financial exploitation of a child or vulnerable adult under Chapters 13.34, 26.44, or 74.34 RCW, or rules adopted under Chapters 18.51 and 74.42 RCW. "Civil adjudicative proceeding" also includes judicial or administrative orders that become final due to the failure of the alleged perpetrator to timely exercise a right afforded to him or her to administratively challenge findings made by the Department of Social and Health Services or the Department of Health under Chapters 13.34, 26.44, or 74.34 RCW, or rules adopted under Chapters 18.51 and 74.42 RCW.

Yes No. If yes, explain:

3. Have you ever been the subject of a complaint made to the Office of the Superintendent of Public Instruction regarding whether you have committed an act of unprofessional conduct, as defined in WAC 181-187, or whether you are a person of good moral character and dependable as defined in WAC 181-79A-155?

Yes No. If yes, explain:

I agree that if I have provided false, misleading, or incomplete information, the District may, in its sole discretion, disqualify me from volunteering or terminate my opportunity to volunteer with the District. I further agree that if at any time in the future I am convicted of any crime, have findings made against me in a civil adjudicative proceeding, or become the subject of a complaint made to the Office of the Superintendent of Public Instruction, I will immediately notify the Everett Public Schools Volunteer Coordinator.

Pursuant to RCW 9A.72.085, I certify under penalty of perjury under the laws of the State of Washington that the foregoing is true, correct, and complete. It is understood that this statement and record become the property of the Everett School District. A criminal history check on volunteer applicants may be requested through the Washington State Patrol or federal law enforcement agencies.

Print Name _____ City/State _____

Volunteer Signature _____ Date _____

THANK YOU FOR YOUR WILLINGNESS TO VOLUNTEER IN EVERETT PUBLIC SCHOOLS.
FOR LEGAL PURPOSES, THIS INFORMATION WILL BE MAINTAINED BY THE DISTRICT.

Revised: April 7, 1997
Revised: July 2004
Revised: February 2005
Proposed: December 2008

Online Resources

Arts Council of Snohomish County

<http://www.artscouncilofsnoco.org/>

Provides training opportunities for art docents, art trunks, field trips to the gallery and support materials for visual arts education.

Seattle Art Museum

http://www.seattleartmuseum.org/Learn/SchoolTeacher/online_resources.asp

Provides trainings, art trunks, online visual arts lessons, field trips, and support materials for visual arts education.

Metropolitan Museum of Art Heilbrunn Timeline of Art History

http://www.metmuseum.org/toah/hd/anat/ho_17.50.16.htm

An online encyclopedia that provides information about Art History by World Region, Timeline, Thematic Essay and Works of Art. An excellent source for images.

Smithsonian American Art Museum

<http://americanart.si.edu/exhibitions/online/>

Provides information about American Artists and has online exhibits of art works.

The Getty

<http://www.getty.edu/education/>

Provides lessons plans and teacher resources.

Wikimedia Commons

http://commons.wikimedia.org/wiki/Main_Page

Provides public domain images of works of art.

Davis Publications

<http://www.davisart.com/Portal/Home/HomeDefault.aspx>

Provides support for our currently adopted Adventures in Arts curriculum.

Smithsonian Cooper-Hewitt National Design Museum

http://www.educatorresourcecenter.org/view_lesson_plans.aspx

Provides Lesson Plan ideas in design for every grade level.

PBS American Masters Series

<http://www.pbs.org/wnet/americanmasters/category/episodes/by-topic/visual-arts/>

Provides information about American masters of many genres, including the visual arts.

National Gallery of Art

<http://www.nga.gov/onlinetours/index.shtm>

Provides online tours including images of famous American Art.