

MANSFIELD PUBLIC SCHOOLS

ART CURRICULUM

REVISED 2008

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Philosophy Statement

Artistic expression is a common, deeply rooted creative impulse in humankind. From the earliest cave paintings to the abstractions of Picasso and beyond, art has been an essential vehicle for communication. Art is created to express emotions, to record history, as social commentary, to raise consciousness, for persona; expression, as a means of refining and ordering our world. Art is a part of our everyday lives and directly reflects the individual and culture of its creator.

In the earliest expressions of children, patterns of growth and development are evident; creative and intellectual thoughts become interwoven. A child's experiences in art encourage the analysis and synthesis of these various ideas, integrating them harmoniously. In a world that has become increasingly visually oriented and technologically complex, children must become more visually astute and critically aware. Art Education enables our students to make educated choices about art and media and to become effective creators and communicators.

The Mansfield Art Program is a comprehensive and sequential, yet flexible approach to teaching art. We are dedicated to increasing our student's awareness and understanding of Art and Art history and its impact on past and present cultures. We seek to develop aesthetic awareness, critical thinking and decision making skills, technical art making abilities, and ultimately an aesthetic appreciation and love for art so that art becomes an important part of their lives.

At the foundation of our art curriculum are the Elements of Art (line, shape, color, form, value, texture, and space) and the Principles of Design (movement, repetition, balance, emphasis, contrast, and unity). These are the building blocks of all visual art. These concepts are addressed using a variety of learning modalities at all grade levels and are presented to each group in a developmentally appropriate context. These art concepts are then explored through media based, problem solving activity.

Student Art Goals for K-8: Mansfield Schools

Students will:

1. Recognize that the creation of art is a universal human experience. Artistic expression is a common, deeply rooted, creative impulse found in all culture throughout history.
2. Develop and apply the understanding of composition through the elements of art and principles of design. (Standards 1, 2)
3. Develop skills to communicate ideas through the manipulation of materials.
4. Develop the ability to express ideas by the creation of images and forms for art production.
5. Demonstrate the ability to analyze, interpret, evaluate, and make judgments and shift goals as necessary during art production.
6. Develop a working arts vocabulary.
7. Develop an appreciation and understanding of the role of art and art history in culture, as well as in our daily lives.
8. Develop the necessary art criticism skills to experience; to analyze; to interpret; and to describe the qualities and characteristics of a visual work of art.
9. Have an experience working in an interdisciplinary manner in order to develop an appreciation and understanding of the connection between the visual arts, and disciplines, and the world around them
10. Students will develop the ability to synthesize and integrate their own personal response to various types of content and aesthetic choices within a work of art.
11. Learn the appropriate use and care of materials.
12. Work in a safe manner.
13. Develop an understanding of the distinction between the preference for and the appreciation of art forms.

Teaching Goals and Standards

To effectively implement The Mansfield Visual Arts Curriculum teaching will be aligned with the Connecticut Visual Arts Teaching Standards. Below is an abbreviated outline emphasizing the major components of effective teaching as put forth in the Connecticut Visual Arts Teaching Standards.

Content Knowledge

1. Effective art teachers convey meaning through skillful art making in a variety of media.
2. Effective art teachers research and respond knowledgeably to art forms, artists, and works from diverse historical and contemporary cultures
3. Effective art teachers understand the nature and significance of the visual arts and their connections to other arts, other disciplines and daily life.

Curriculum and Instruction

4. Effective art teachers design comprehensive, sequential curriculum that is developmentally appropriate.
5. Effective art teachers plan and implement instruction that reflects a knowledge of students.
6. Effective art teachers create, select, and adapt a variety of appropriate art works, technologies, and other resources to plan and support students' learning.
7. Effective art teachers use a variety of developmentally media, teaching methods, and strategies to promote a high level of understanding and artistic achievement.
8. Effective art teachers maintain a safe and positive environment conducive to learning.

Assessment, Reflection, and Professional Growth

9. Effective art teachers incorporate assessment and evaluation strategies to promote students' learning.
10. Effective art teachers pursue lifelong learning and improvement through reflective practice, artistic and professional development, and participation in art making.

Leadership and Advocacy

11. Effective art teachers articulate and enhance the role of the arts and arts education in the school and community.
12. Effective art teachers demonstrate organizational skills and take an active role in educational decision-making.

Elements of Art

- Color-** reflected light that stimulates the eye. The names of colors are referred to as their hue. The primary hues are red, yellow and blue. Secondary hues are orange, green, and purple. Color is a strong visual stimulant and can carry symbolic and emotional associations.
- Form-** refers to the three dimensional nature of objects. A cylinder, cone, cube, pyramid, and sphere are examples of geometric forms. Irregular forms are sometimes referred to as free form or organic. Two-dimensional artworks sometimes portray an illusion of form.
- Line-** is a series of connected points. Line quality can be many and varied from thin and delicate to thick and aggressive. Artists use line to express emotions, to imitate reality, to abstract reality, or to create non-objective visually stimulating works of art.
- Shape-** when line is used to enclose an area a shape is created. A shape that occupies space is a positive shape. The area around it is a negative shape and occupies negative space. Nature provides many shapes, some geometric, and some free form and irregular.
- Space-** can be experienced two and three dimensionally. A flat surface is two-dimensional and has width and height but no depth. The illusion of three-dimensional space can be achieved in two-dimensions through careful visual organization. Objects with mass take up positive space. Unoccupied space is known as negative space.
- Texture-** is the quality of a surface. Textures can be actual as in three-dimensional artworks or implied visually in two-dimensional artworks. Texture adds variety and interest to artworks and allow for a new and different art experience.
- Value-** is the variation of darkness or lightness found within an art media. A value scale is a scale from whites to black and includes all graduated shades of gray in-between. Colors may also have value. Dark red and light red are one example. The reflective quality (or brightness) of color is known as its chroma or intensity.

Principles of Design

- Balance-** creates a sense of visual stability when applied to sculptures of two-dimensional works of art. Formal balance is a somewhat symmetrical distribution of visual elements around a center line or point. Informal balance is asymmetrical; visual elements are arranged without concern for an equal distribution around a center point or division line. Visual elements are balance by the use of color or area of space.
- Contrast-** implies a strong difference between visual elements: light vs. dark, large vs. small, bright vs. dull, are all examples of how contrasting visual elements lend interest to works of art.
- Emphasis-** calls attention to important areas of a composition. Emphasis creates an area of interest but does not dominate the overall visual effect or disrupt the unity of an artwork.
- Movement-** is a visual path the eye takes as it examines a work of art. Artists can control and direct the eye of the viewer through the careful designing of a composition.
- Repetition-** occurs when elements which have something in common are repeated regularly or irregularly creating, at times, a movement or rhythm. Repetition lends unity to a work of art.
- Symmetry-** is the equal distribution of elements in a design or composition. Formal symmetry creates a mirror image with a distinct division line. Asymmetry is the balancing of disparate visual elements.
- Unity-** means oneness, consistency, or integration. It is reached when all the elements of a design or composition work together harmoniously. Unity is the result of careful design and aesthetic judgment.

**Connecticut Content Standards
K-8 Scope and Sequence**

CONNECTICUT CONTENT STANDARD	I=Introduce D=Develop R=Revisit								
	K	1	2	3	4	5	6	7	8
1. Media Students will understand, select and apply media, techniques and processes.									
A. Students will experience working with a variety of media, techniques and processes.	I	I	I	I	I	R	R	R	R
			D	D	D	D	D	D	D
B. Students will be able to distinguish between the various media, techniques and processes.	I	I	I	I	I	D	D	D	D
			D	D	D	R	R	R	R
C. Students will be able to describe how the use of different media, techniques and processes affects their, and others artwork.	I	I	D	D	D	D	D	D	D
						R	R	R	R
D. Students will incorporate the use of a variety of media, techniques and processes to convey ideas, emotions, experiences and stories.	I	I	D	D	D	D	D	D	D
			R	R	R	R	R	R	R
E. Students will use art materials in a safe, responsible, and correct manner.	I	R	D	D	D	D	D	D	D
						R	R	R	R
F. Students will use technology as a means to create artwork and enhance learning.	I	I	I	I	I	I	I	I	I
					D	D	D	D	D

CONNECTICUT CONTENT STANDARD	I=Introduce D=Develop R=Revisit								
	K	1	2	3	4	5	6	7	8
2. Elements of Art and Principles of Design Students will understand, and apply the elements of art and organizational principles of design.									
A. Students will identify the different way visual characteristics are used to convey ideas.	I	I	I D	I D	I D	D	D	D	D
B. Students will be able to describe how different expressive features, and ways of organizing them, cause different responses.	I	I	I D	I D	I D	D	D	D	D
C. Students will use the elements of art to communicate ideas.	I	I	I D	I D	I D	D	D	D	D
D. Students will use the Principles of design to communicate ideas.				I	I	I	I	I	I
E. Students will implement various ways of arranging visual characteristics and reflect upon what makes them affective in conveying ideas.	I	I	I	I D	I D	I	I D	R	R
F. Students will recognize and reflect on the effects of arranging visual characteristics in their own and others work.	I	I	I	I	I D	D	D	D R	D R
G. Students will be able to select and use the elements of art and Principles of design to improve communication of their ideas.	I	I	I	I	I D	I D	I D	D R	D R

CONNECTICUT CONTENT STANDARD	I=Introduce D=Develop R=Revisit								
	K	1	2	3	4	5	6	7	8
3. Content Students will consider, select and apply a range of subject matter, symbols and ideas.									
A. Students will be exposed to different artist's styles and techniques throughout history and across cultures.	I	I	I	I	I	I	I	D	D
	D	D	D	D	D	D	D	R	R
B. Students will be able to create artwork using a variety of materials and techniques.	I	I	I	I	I	I	I	D	D
	D	D	D	D	D	D	D	R	R
C. Students will incorporate the basic elements and Principles of art in their work.	I	I	I	I	I	I	I	D	D
	D	D	D	D	D	D	D	R	R
D. Using a wide variety of sources students will be able to communicate their ideas, experiences and emotions through their artwork.	I	I	I	I	I	I	I	D	D
	D	D	D	D	D	D	D	R	R
E. Students will recognize that there are infinite ways to interpret the same subject, idea or theme.	I	I	I	I	I	I	I	D	D
	D	D	D	D	D	D	D	R	R

CONNECTICUT CONTENT STANDARD	I=Introduce D=Develop R=Revisit								
4. History and Culture Students will understand the visual arts in relation to history and culture.	K	1	2	3	4	5	6	7	8
A. Students will recognize various purposes for creating art throughout history and cultures.	I	I	I	I	I	I	I	I	I
			D	D	D	D	D	D	D
B. Students will explore major artists, styles and movements throughout art history.	I	I	I	I	I	I	I	I	I
			D	D	D	D	D	D	D
C. Students will discover the role of artists in recording history.	I	I	I	I	I	I	I	D	D
		D	D	D	D	D	D	R	R
D. Students will recognize art's role as a reflection of various cultures and periods of history as well as a means of understanding both.	I	I	I	I	I	I	I	D	D
			D	D	D	D	D	R	R
E. Students will create artwork that demonstrates knowledge of or reflects an understanding of a particular artist, art movement, or culture.	I	I	I	I	I	I	I	I	I
					D	D	D	D	D

CONNECTICUT CONTENT STANDARD	I=Introduce D=Develop R=Revisit								
	K	1	2	3	4	5	6	7	8
5. Analysis, Interpretation and Evaluation Students will reflect upon, describe, analyze, interpret and evaluate their own work and other's work.	K	1	2	3	4	5	6	7	8
A. Students will recognize various purposes for creating art.	I	I	I	I	I	I	D R	D R	D R
B. Students will understand how people's experiences influence the development of their artwork.	I	I	I	I	I	I	I	I	I
C. Students will develop a working art vocabulary including the elements of art and Principles of design.	I	I	I D	I D	I D	I	I D	I D	D R
D. Students will be able to intelligently discuss works of art using appropriate art terminology.	I	I	I D	I D	I D	I	I D	I D	D R
E. Students will be able to verbalize their own personal responses to artwork using appropriate art terminology.	I	I	I D	I D	I D	I	I RD	I D	D R
F. Students will be able to evaluate their work and identify ways in which is could be improved.				I	I D	D R	D R	D R	D R

CONNECTICUT CONTENT STANDARD	I=Introduce D=Develop R=Revisit								
	K	1	2	3	4	5	6	7	8
6. Connections Students will make connections between visual arts, other disciplines and daily life.									
A. Students will be able to identify the common components found in all of the arts.			I	I	I	I	I	I	I
B. Students will be able to recognize how the visual arts can connect with other areas of study within the school curriculum.		I	I	I	I	I	I	I	D
C. Students will experience art in combination with other creative venues, such as dance, music or drama.	I	I	I	I	I	I	I	D	D
D. Students will develop an understanding of how art is intricately woven into our daily lives.	I	I	I	I	I	I	I	D	D
E. Students will understand the use of art in advertising.	I	I	I	I	I	I	I	I	D
F. Students will understand the role of art in promoting ideas, opinions, etc.				I	I	I	I	I	D
G. Students will understand artists from different cultures, times and places that create artwork.	I	I	I	I	I	I	D	D	D

ART HISTORY/CULTURE SCOPE AND SEQUENCE K-4

		ARTISTS/ STYLES/ SUBJECTS	CULTURES AND TIME PERIODS
GRADE LEVEL	K	<p>As part of the K curriculum, Art form A to Z, students are exposed to a wide variety of artist and their works.</p> <p>Examples: E is for Emotion/ Picasso J is for Jungle/ Rousseau N is for Neutral Color/ Whistler, Wyeth</p>	<p>Students are also exposed to art form different cultures, M is for Masks/ masks from Africa, Mexico, Asia and the Americas F is for Form/ sculptures from ancient Greece and Rome</p>
	1	<p>Mary Cassatte Tomi, DaPaola Winslow Homer Wassily Kandinsky (line) Rousseau Eric Carl Leo Lionne</p>	<p>Native Americans Introduction to works of art involving themes students can easily relate to: sports, children at play, animals, portraits, buildings. Masterworks are viewed as examples of use of color, line, texture, shape, form, etc.</p>
	2	<p>Literature based artists Pablo Picasso(collage, cubism) Henri Matisse Claude Monet(Impressionsim) Still life</p>	<p>Ancient Egypt Impressionism Abstract Art Mexican Art (ceramics) Native American (masks)</p>
	3	<p>Van Gogh(Expressionism) Monet(Impressionism) Masters of Modern Art Unit: Miro, Mondrian, Matisse(Fauvism), Moore Abstract Still Life Landscape</p>	<p>Medieval Modern Art Panama (Molas) Greek (theatre masks)</p>
	4	<p>Alexander Caldor (mobile) Grandma Moses (landscape) Romare Bearden(collage) Still life Portraiture Native American</p>	<p>Renaissance Modern Art Surrealism Peru (arpilleras)</p>

Art Curriculum Map – Grade 5-8

	Week One	Week Two	Week Three	Week Four	Week Five	Week Six	Week Seven	Week Eight	Week Nine
Grade 5 Art Curriculum	<u>Underwater Worlds</u> Exploring Underwater life. Space: Creating Depth using shape six relationships and overlapping	<u>Underwater Worlds</u> Interaction of watercolors and crayon media	<u>Underwater Worlds</u> History: Marslew Hartley and Arther Dove	<u>Commemorative Plaques</u> Capture a personal interest or achievement in clay. Low relief/subtractive sculpture.	<u>Commemorative Plaques</u> Creating depth and painting on clay. History: Moments of historical significance from Egypt, Greece, Rome and Turkey	<u>Commemorative Plaques/Creative Kachinas</u> Create a personally meaningful Spirit doll.	<u>Creative Kachinas</u> Additive Sculpture Processes. Expressive selection of materials.	<u>Creative Kachinas</u> History: Pueblo (Hopi, Zuni) beliefs and cultural heritage.	<u>Torn Paper Illustrations or Cave Paintings</u> Torn paper: Leo Leoni “telling a story with torn paper. Cave painting: History of the Lascaux cave and primitive art.
Technology & Information Skills Embedded in Grade 5 Art	Social awareness- Respect confidentiality of password protection	Social awareness- Demonstrate responsibility in using programs and equipment without direct supervision (R)	Computer Lit- Use graphics programs (I, R) enrichment activity	Comp Lit- Demonstrate the ability to retrieve info from CD ROM and electronic databases (R)	Application of Technology- Create an original graphic with a paint program(I)				

Art Curriculum Map Grade 5-8

	Week One	Week Two	Week Three	Week Four	Week Five	Week Six	Week Seven	Week Eight	Week Nine
Grade 6 Art Curriculum	<u>Descriptive Events Drawings</u> Capturing a significant personal event and communicating it through drawing. Visual organization.	<u>Descriptive Events Drawings</u> Use of color pencil. History Faith Fingold and Georges Sauvert	<u>Descriptive Events Drawings/ Portraits Through the Ages.</u> Learning the importance of proportion in realistic portraiture.	<u>Portraits Through the Ages Drawing methods for facial proportion.</u> Use of a pencil and charcoal media. History: Portraits in chronology from Greece, Raom, Durer, VanGogh and DiChirico	<u>Portraits Through the Ages/ Masks of the World</u> Cultural connections world wide through the production of masks.	<u>Masks of the World</u> Culture uses of masks. Creating masks through additive sculptural methods.	<u>Masks of the World</u>	<u>Masks of the World/ Color Theory with Picasso.</u> Understand color relationships and terminology. Learn media techniques and color mixing.	<u>Color Theory with Picasso.</u> History: The many style of Picasso with the focus on cubism
Technology & Information Skills Embedded in Grade 6 Art	Social awareness Respect confidentiality of password protection (R)	Social awareness- Demonstrate responsibility in using programs and equipment without direct supervision	Computer Lit-Use graphics programs (I, R) enrichment activity	Comp Lit- Demonstrate the ability to retrieve info from CD Rom and electronic databases (R)	Application of Technology Create an original graphic with a paint program (R)				

Art Curriculum Map Grade 5-8

	Week One	Week Two	Week Three	Week Four	Week Five	Week Six	Week Seven	Week Eight	Week Nine
Grade 7 Curriculum	<p><u>Symbolic self-portraits</u> Self reflection of values. Creating depth using visual cues to create a new reality. Depth cues, proportions and “Realism”</p>	<p><u>Symbolic self-portrait</u> <u>History:</u> Chronological progression historically from realism “DaVinci” through “Kandinsky’s abstraction”</p>	<p><u>Positive/Negative Design</u> Design as Art. Graphic Art and positive/negative images Perception and Illusion</p>	<p><u>Positive/Negative Design</u> History: M.C. Escher Creating Patterned “abstract-tions”</p>	<p><u>Pueblo Pottery</u> Composition of materials Scientific aspects of ceramics. Clay processes</p>	<p><u>Pueblo Pottery</u> Pattern and design in 3-D Pueblo culture and traditional processes</p>	<p><u>Pueblo Pottery</u> History: Maria Martines of San Idefalo</p>	<p><u>Basic Perspective or Montage</u> Creation realism through the use or vanishing points. Renaissance history and methology, Brunellecci and Alberti of Florence Geometric terminology</p>	<p><u>Basic Perspective or Montage</u> Creating depth, Proportion and space with multiple images. History: Salavidor Dali, Georgio DiChivico ‘Surrealism’</p>
Technology & Information Skills embedded in Grade 7 Art	<p>Social awareness- Respect confidentiality of password protection (R)</p>	<p>Social awareness Demonstrate responsibility in using programs and equipment without direct supervision (R)</p>	<p>Computer Lit- Use graphics of programs (I, R) <i>enrichment activity</i></p>	<p>Application of technology- Create and Original graphic with a paint program (R)</p>					

Art Curriculum Map Grade 5-8

Grade 8 Art Curriculum	Q1. Drawing and Painting Q2 Murals Q3 Graphic Design Q4 Art and Nature/Mixed Media	In-depth exploration of specific media and techniques take place in the respective quarters.					
Technology & Information Skills Embedded in Grade 8 Art	Social Awareness Respect confidentiality of password (R)	Social awareness- Demonstrate responsibility in using programs and retrieve data from online databases and the internet (R)	Application of Tech-Word process, save and print a written piece with graphic enhancements with assistance (I, R)	Application of Technology- Create an original graphic with a paint program(R)	Computer Lit- Use graphics programs (I, R) Comp Lit- Describe real world uses of graphic programs. (R)	Application of Technology- Move text and graphics among related programs (R)	Application of Technology- Effectively combine basic elements of graphic design

MEDIA/SUBJECT SCOPE AND SEQUENCE 5-8 PROCESS

		DRAWING	PAINTING	SCULPTURE	CRAFTS	MIXED MEDIA	TECHNOLOGY	PRINT MAKING	CERAMICS
GRADE LEVEL	5	Sketching Drawing in pencil and crayon	Watercolor Acrylic paint applied to 3-D projects	Papier-mâché	As decoration applied to sculptural projects	Crayon resist Painting multiple materials in 3-D projects	Art Dabblers (Metacreations CD ROM) Microsoft Paint program		Subtractive low relief clay techniques
	6	Sketching (informal perspective) pencil Colored pencil Charcoal/content Chalk pastel	Tempera Acrylic paint applied to 3-D projects	Papier-mâché Recycled materials	As decoration applied to sculptural projects	Multiple materials in 3-D projects	Art Dabblers (Metacreations CD ROM) Microsoft Paint Program	Printing with found and recycled objects	
	7	Sketching, (formal 1 pt, 2pt, perspective) Colored pencil maker collage	Painting with ceramic glazes			Collage and watercolor	Art Dabblers (Metacreations CD ROM) Microsoft Paint Program		Creating coil and pinch pottery Painting with underglazes and glazes
	8	Pencil drawing Contour and drawing from observation Charcoal	Watercolor Ink wash Tempera Acrylic/latex paint	Sculpture from found materials Cardboard Constructions		Pen and ink wash Marker and watercolor	Art Dabblers (Metacreations CD ROM) Microsoft Paint Program Microsoft Word Art	Linoleum block Scratchboard Mono printing	

Incorporation of Technology

Philosophy:

Technology exists as another tool available to the artist. As an art educator it is our goal to expose students to different ways this technology is, and can be used in the creative process.

Ways in which technology is used:

Grades K-4:

- **Research using computers**
- **Use of websites to enhance student learning**
 - *Kids Castle/* grade 3 castle unit
 - *You Wouldn't Want to be an Egyptian Mummy/* grade 2 unit on ancient Egypt
 - *Mr. Potato head/* grade 3
 - MOMA website/ art appreciation
- **Power point presentation of student art work**
 - As part of town meetings or art displays
- **Use of computer programs**
 - Kid Pix
- **Use of CDs and Videos to enhance instruction**
 - *Getting to Know the Artist* series
 - *Dropping in on the Artist* series
 - *Castle and Pyramid* by David Macauley
 - *Linnea in Monet's Garden*
 - *I Can Fly* series

Grades 6-8:

- **Use of computer programs**
 - Photoshop
 - Corel
 - Flash
- **Computers used for research**
- **Scanning artwork into the computer**
- **Use of CDs and Videos**
 - *Southwest Pueblo Pottery/* grade 7
 - *Life of Alexander Caldor/*grade 6
 - *Masks of Many Cultures/*grade 6

ART FROM A TO Z

Lesson Overview

AN ART CURRICULUM FOR KINDERGARTEN

TABLE OF CONTENTS

Lesson 1: A is for Art (1 week)	Lesson 17: Q is for Quilt (pattern)
Lesson 2: B is for Body (1 week)	Lesson 18: R is for repetition (pattern)
Lesson 3: C is for Color (1 week)	Lesson 19: S is for Shape
Lesson 4: D is for Drawing (1 week)	Lesson 20: T is for Texture
Lesson 5: E is for Emotion (1 week)	Lesson 21: U is for Underwater
Lesson 6: F is for Form (2-3 weeks)	Lesson 22: V is for Value
Lesson 7: G is for Geometric	Lesson 23: W is for Wire Sculptures
Lesson 8: H is for Holiday (Thanksgiving)	Lesson 24: X is for X-ray
Lesson 9: I is for Imagination	Lesson 25: Y is for You (self portraits)
Lesson 10: J is for Jungle (Rousseau)	Lesson 26: Z is for Zoo
Lesson 11: K is for Kinetic Art (mobiles)	
Lesson 12: L is for Line	
Lesson 13: M is for Mask	
Lesson 14: N is for Neutral Colors	
Lesson 15: O is for Ocean	
Lesson 16: P is for Puppets	

Kindergarten Lesson Example

Kindergarten: Art from A to Z: B is for Body (Lesson 2)

- Objective** To look at the importance and use of the figure in art
To develop a better awareness of the structure of our bodies and use this learning in our portraying of the figure in art.
- Lesson:** Students will create a person (figure) using the technique of torn paper, and add details with construction paper crayons.
- Materials:** construction paper scraps
glue
construction paper crayons
wallpaper scraps
12 x 18 lt. blue construction paper
9 x 12 manila paper
- Introduction:** Begin by looking at some artwork of people. Suggestions include *The Miniaturist* by F. Gerard and *Girl Reaching for Rose*, by P. D'Amato.
- Questions to ask:** What are the people doing? How were the pictures made? Do the people in these pictures live in the same place, or time? How do you know? Why do you think artists like to do pictures of people? How do artists learn to do pictures of people? (this is an opportunity to have students look at themselves and how their body is put together) Have you ever drawn a picture of a person? What parts of the body do we need to include when we do a picture of a person? If we want to show action what parts of our body can bend or move?
- Demonstration:** Using the blue construction paper as a background and the manila paper for your figure, demonstrate how the paper can be torn to create shapes that can represent the different body parts. As you demonstrate emphasize how and where each part is connected to the other. Start with the head and then the neck. You can do one shape for the body or do the upper part of the body to the waist (chest) and the abdomen (from the waist to the tops of the legs) separately, which allows for the figure to bend at the waist. Make your arms and legs out of two rectangularish shapes so that they can bend at the elbows and knees. Add feet and hands (fingers can be drawn in with crayon). Now it is time to dress your person. This can be done simply by coloring, or by tearing colored paper and wallpaper scraps and gluing them on. If there is time, color in a background.
- Activity:** Once you are done demonstrating, students can go to their seats to begin themselves. I recommend having everyone work in unison to begin with, following the teacher's lead. In other words, the teacher will call out and

demonstrate again which body part to make and then everyone will work on that part starting from the head (make sure their head is glued towards the top of the paper so there is room for the rest of the body), this way you'll be reasonably assured that no body parts will be missed. Students will need the reminder of where the body parts go as well (arms out of the shoulders, not the waist). Once everyone has their body completed they can finish their picture as they choose using the crayons and paper scraps.

Assessment/Closure:

As time allows students can share their finished works. The teacher can see how well each student did 'assembling' their figure correctly. Did anyone make their person move, or show them in action? What kinds of details did the students add?

Grade 4 Lesson Example

Grandma Moses: A Lesson in Landscape Painting

Duration: 4 one-hour classes

Materials: white oak tag, 12 x 18 or 14 x 18
tempera paints: yellow, turquoise, magenta, black, white, brown,
½ egg cartons; used to hold paints
brushes: # 2, 7 & 10 suggested
water containers
small sponges

Introduction: This lesson was developed after I took my fourth grade classes on a field trip to see the Grandma Moses exhibit at the Wadsworth Athenian in Hartford. Along with a docent lead tour; there also was short video on Grandma Moses that the students were able to view. Back in the classroom I read my classes a short biography on her life and works by Adam Schaefer. There is a childlike quality to her works to which the students readily relate. Her process of painting, beginning with the background, is a process that is easily understood by young artists and provides a logical base from which they can explore painting. I had preceded this lesson with a lesson on color mixing (students had made their own color wheels) and highly recommend doing this first.

Objectives:

To introduce students to the life and works of Grandma Moses through the creation of their own landscape paintings. Discuss how an artist gets their inspiration and chooses their subject matter. (CT Standards 4a, 4b, 1c, 5a, 5c, 3b)

To apply students knowledge of color theory: mixing primary colors to make secondary colors, combining primary and secondary colors to make intermediate colors, as well as the creation and use of varying values. (CT Standards 2a, 2c)

To successfully create a space, using foreground, middleground and background, overlapping, etc. (CT Standards 2a, 2c)

To add interest in their work by incorporating texture and pattern. (CT Standard 2c)

To work on improving painting technique, brush control, etc. (CT Standards 1d, 5e)

Week 1: We looked at various paintings by Grandma Moses. We discussed how she painted what she knew such as scenes from her childhood or the countryside where she lived and raised her family. I talked about her process of painting, beginning with only the background, land and sky, waiting to add other objects and details until later.

Students were instructed to paint what they knew, places they had been or things they had done. We brainstormed ideas for a while...soccer games, my backyard, the playground, days at the beach, etc. The only other direction was that paintings were to be of the out-of-doors.

I demonstrated beginning their paintings using white paint to draw the contours of the land, dividing my paper into areas of foreground, middleground and background. Students could incorporate hills, mountains or oceans as they chose. At this point we were working in large areas, no clouds, buildings, streams etc. (also, no pencils were used to discourage students moving into too much detail). Students were then instructed to paint in each area of land they had created with a *different* color or value. Thus, for example, grassy areas would not all be the same green. We discussed that values become lighter as objects move further away and student were encouraged to use darker, brighter values up close and lighter, softer values further away to help create a 3-D sense to their pictures. I gave students only 6 colors to work with to promote their mixing their own colors and values.

Week 2: We quickly reviewed last week's objectives. I continued my painting demonstration. This week students were allowed to add water, (lakes, streams), clouds, sun, trees and other plants as well as buildings. For the building I asked that they simply paint the basic shapes and save the details for the next lesson. We were constantly reviewing the need to paint the background colors first and save the details for last. I tried to drive home the point that painting wet paint on top of wet paint is not a very successful way of working. Having the patience to wait and plan ahead is a challenge for this age. I also worked on having them think ahead concerning the size brush to use and how much paint you need on your brush. If you are painting something small you do not want to use your largest brush and load it with gobs of paint. Although this makes sense, many children do not readily see the logic in this approach. To them, more must always be better, whether using paint or glue... In adding larger objects we also discussed planning out a balanced composition, as well as making some things closer (larger) and others further away (smaller). I demonstrated painting a road to look like it is going off in the distance and a pond so that it looks like it is lying flat on the ground and not tilted sideways (as is a typical way of perceiving things at this age)

Week 3: Again, we began by reviewing past objectives. This week we add our final details. We looked more closely at the works of Grandma Moses concentrating on how she used texture and pattern, and also how she painted people and animals. I demonstrated how texture could be created using small sponges. We looked at how Grandma Moses used lines and patterns to create different textures on buildings, and even on the ground to show where there were gardens or plowed fields. In painting people she used simple shapes, a red shape for a shirt, a blue shape for pants. Facial features were minimal. Now that we were working with smaller details the need to control the amount of paint used on the brush was stressed even further. At this point in the unit I taped the students paintings up on the chalkboard before class so we can see how everyone is doing, offer encouragement and suggestions, before they moved on to the final phase of their painting.

Week 4: Most students will need this one last hour to complete their paintings. Paintings may still be too wet for a final critique at this point, but if you can find time to do one later it would be a great opportunity to assess the lesson, and get feedback from the students. Some things to discuss would be how successful they felt they were, challenges and how they were solved, what new things they learned, review of objectives and vocabulary, etc. You could also choose to have students fill out a personal evaluation sheet reflecting on their painting experience.

Grade 6 Lesson Example Surrealism Game of Exquisite Corpse

Objective: Students will:

- a. Understand the Surrealist art movement.
- b. Work as a group and cooperate on a painting
- c. Critique other student's project
- d. Develop and improve visual thinking
- e. Recognize effect of collaboration through experimentation
- f. Recognize effect of skill of artist on product

Materials: pencils, drawing paper, brushes, water and rags, palettes, wax crayon, markers, pencil

Preparation: I will tape 3 pieces of paper together in the back. One extra piece is added as a cover.

Transition: (5 min) Teacher will check for attendance after student's transition into room.

Initiation: (5 min) Initiation: Teacher will initiate a discussion on the characteristics of surrealists as it applies art to assess prior knowledge. Teacher will ask students to share some of the images they remember from scary dreams. Do any of the images have something in common?

Procedure: Teacher will introduce verbally and write on the board: Surrealist art movement: *a group of artists who explored the realm of dreams and the subconscious*. Teacher will show slides of Salvador Dali. Teacher will lead a discussion on Dali and his painting. Teacher will ask: What first captures your attention in this artwork? What images can you identify? How would you describe the mood of this painting? (10 min) Teacher will lead students through the process of collaborating on a drawing. Teacher will divide the class in thirds and make drawing assignments.

Group A: Head; Group B: Body; Group C: legs and the feet
Students will fold their drawing under and leave the section for the next student to draw. Each student must tell the next student what section he or she is to draw.

Clean up: (5 min) Teacher will prompt students for clean up. Teacher will assign cleanup details for each table. Students will clean up according to group assignment. All materials will be cleaned up except for drawings.

Closure: (8 min) Teacher will prompt students to look at the final results of their drawings. Teacher will prompt each group of students for oral response:

- a. Hold up your painting up.
 - i. Point out areas in your work where the drawing appears dreamlike. Point out the area where the drawing is cohesive.
- b. Explain what effect your group had on the painting? Would the painting have been as surreal if only individuals painted?

Final Clean up: (2 min) Teacher will prompt students for final clean up. Students will store their paintings in the drying rack. Portfolio's will be put away.

Forms of Assessment/Assessment Grades K-8

Assessment is an integral part of the art program. Various assessment tools may be implemented depending on the developmental level of the student and/or the objectives to be assessed.

Forms of assessment used in grade K-4

Teacher observation
Portfolios
Student exhibits
Critiques
Interview dialogues
Short answers
Quizzes
Student self-evaluation

Forms of assessment use in grades 5-8

Teacher observation
Portfolios
Rubrics
Numerical rating scales
Writing assignments
Critiques
Interview dialogues
Checklist/ grids/scoring guides
Short answers
Self-evaluations
Tests/quizzes

Assessment Example, Grades 3-4

WHAT DO YOU KNOW ABOUT MONET AND VAN GOGH?

NAME _____

Circle the correct answer.

1. I was born and worked in France.

Claude Monet Vincent Van Gogh

2. I was born in the Netherlands, also known as Holland.

Claude Monet Vincent Van Gogh

3. Both Monet and Van Gogh liked to paint pictures of the out of doors called
portraits landscapes still life

4. I loved to paint pictures of water like lakes, rivers, the ocean and even my own pond!

Claude Monet Vincent Van Gogh

5. In my painting there is lots of movement. I like to show my emotions, or feelings in my artwork too.

Claude Monet Vincent Van Gogh

6. When people first saw my artwork they thought it was all just blobs and smears. It took time for them to get used to my impressionist style.

Claude Monet Vincent Van Gogh

7. During my lifetime I sold only one painting. It was a good thing that my brother Theo helped support me.

Claude Monet Vincent Van Gogh

8. I had trouble controlling my feelings. Because of this I didn't have many friends.

Claude Monet Vincent Van Gogh

9. I was married and had a family. You can visit the house I used to live in Giverny and see the beautiful garden I planted there!

Claude Monet Vincent Van Gogh

Assessment Example, Grade 3

CASTLE EVALUATION

NAME _____

Evaluate your castle using the following scale:

- 1=awesome!
- 2=really good!
- 3=okay
- 4=could be better

Construction: You used lots of different materials to create your castle and tried to make it interesting from all sides. Your design makes sense and everything is well attached

Papier-mâché: You did a neat and careful job papier-mâché your castle.

Details and Decorations: You incorporated lots of details to your castle such as flags, banners, painting, windows, doors, people, etc. The details make your castle come alive! You worked neatly!

What do you like best about your castle?

What do you think you could have done better?

Can you name three parts of a real castle that you have on your castle?

Assessment Example

Student Self Evaluation and Teacher Assessment

Circle each score if you have completed it as a self-evaluation of your work. Teacher will fill out the Teacher Assessment for your final grade.

Student Assessment	Student	Teacher
<u>Drawing (20 points Total):</u>		
<ul style="list-style-type: none"> • Research on animals • Proportional drawing includes a combination of a real animal and mythical animal • front and side view • Title, materials, color 	(20 points)	_____
_____	_____	_____
<u>Mask Construction</u>		
<ul style="list-style-type: none"> • Craftsmanship: uses 2 layers of paper and one • Layer of brown paper for papier-mâché • Creates an interesting form by additional structural • Material such as paper pulp or cardboard 	(20 points)	_____
_____	_____	_____
<u>Texture for visual interest</u>		
<ul style="list-style-type: none"> • Applies acrylic paint (blending and value) • Uses a variety of materials for decoration 	(20 points)	_____
_____	_____	_____
<u>Effort (Total 20 Points):</u>		
<ul style="list-style-type: none"> • Prepared for class; uses class time effectively; • high level of creativity; cooperative with clean up 	(20 points)	_____
_____	_____	_____
<u>Reflection (Total 20 points)</u>		
<ul style="list-style-type: none"> • All reflection questions have been answered in complete sentences. 	(20 points)	_____
_____	_____	_____

Final Score: _____ out of 100 points

A+ (100 – 97); **A** (96 – 93); **A-** (92 – 90); **B+** (89 – 87); **B** (86 – 83); **B-** (82 – 80); **C+** (79 – 77); **C** (76 – 73); **C-** (72 – 70); **D+** (69 – 67); **D** (66 – 63); **D-** (62 – 60); **U** (59 – 0)

GUIDELINES FOR THE SAFE USE OF ART AND CRAFT MATERIALS

Art and craft supplies that contain toxic substances, including potential human carcinogens, pose a significant danger to the health and safety of schoolchildren. Art instruction is part of the standard school curriculum, and as a result, many children may be exposed to toxic chemicals in the materials used. In recent years, a number of art and craft supplies containing toxic materials have been used in California schools. Asbestos, heavy metals, organic solvents, and other toxic ingredients found in some art and craft materials present risks to the health and safety of individuals using them. These hazards may be greater for a child who is unaware of the dangers and may misuse the products. The following information is presented to assist school personnel in selecting and using safe art and craft products in the classroom.

Special Concerns Regarding Children in Kindergarten and Grades 1-6 (K-6)

There are unique factors associated with the use of art and craft materials by children that may increase health risks and should be considered in evaluating the suitability of products for use in schools. For example, young children cannot be expected to follow instructions for the proper use of art and craft materials; it is only reasonable to expect that the use of these materials by children will result in contact with the skin, eyes, mouth, hair, and clothing. Such contact provides ample opportunity for inhalation, ingestion, or skin absorption of potentially toxic compounds. The possibility of children being adversely affected by exposure is compounded by the fact that children are generally less able to tolerate exposure to hazardous substances than are adults because of the children's smaller size, higher metabolic rates, and immature organ immune systems.

General Precautions for All Students

1. How Exposure Occurs

Exposure to hazardous substances in art supplies occurs by three routes: inhalation, ingestion, and skin contact. Dusts, powders, vapors, gases, and aerosols may be readily inhaled and, therefore, they present a health hazard. Direct damage to the lungs may result from silica or asbestos present in dry earth clays. Organ damage may occur following inhalation of solvent vapors and subsequent absorption into the bloodstream.

Ingestion of hazardous substances can occur by eating and drinking food that has been contaminated or more directly through oral contact with hands or tools used in art projects. This route of exposure is an important concern since children tend to experiment and put things in their mouths.

Lastly, skin contact with hazardous materials may result in local or internal effects. Caustic substances or solvents may cause local skin damage. Certain solvents can also pass through the skin into the bloodstream, resulting in damage to other organs.

2. Possible Illness from Exposure to Hazardous Materials

Exposure to toxic materials may result in either acute or chronic illness. An acute illness may result from a relatively large exposure over a short period of time. An example would be the intoxication-like symptoms following deliberate or inadvertent ingestion of toxic solvents. A

chronic illness may result from relatively small exposure over a long period of time as, for example, degeneration of the nervous system from exposure to lead-containing products. While the symptoms of an acute illness are immediately apparent, this is not necessarily the case for a chronic illness. Chronic illness may arise at a later time due to the concentration of substances in the body (for example asbestos or lead), accumulated damage to the body, or the sensitization to a substance after repeated exposure.

3. Limiting Exposure

Considerable protection from exposure to toxic materials can be achieved by promoting good hygiene in the classroom. Safe storage and proper labeling of art and craft supplies, keeping dust to a minimum by damp mopping rather than sweeping, and thorough cleanup after use of art and craft materials will help prevent exposures. Personal hygiene also plays a role in the prevention of potentially harmful exposures. Students should refrain from eating or drinking while engaged in art projects, and they should wash their hands thoroughly when finished. Another general safety practice is to ensure proper ventilation in the art classroom so that contaminants may be diluted and eventually removed from the air. Exposure to hazardous dusts and fumes will be minimized if the instructor premixes dry materials with water (for example, temperas, wheat paste, and so forth) and fires ceramic products when students are away from the kiln area. If an art material has been transferred to an unlabeled container and its identity is unknown, it should be disposed of. For specific information on the proper disposal of art and craft materials, please contact your local county health department.

4. Purchasing Safe Products for Grades K-6

In purchasing products for a particular application, alternative or substitute products should always be considered and preference given to the least-toxic product. The following list describes general types of art materials that are likely to be hazardous and suggests substitute products. Although the law does not prohibit the use of all of these materials, it is suggested that they be used with discretion and that substitutes be used whenever possible.

Art and Craft Materials to Avoid and Recommended Substitutes

1. **AVOID:** Products that may generate an inhalation hazard. Examples include clay in dry form, powdered paints, glazes, pigments, wheat paste, and aerosols (for example, spray paints, fixatives).

SUBSTITUTE: Wet or liquid non-aerosol products. (If dry products are used, they should be mixed while young children are not present.)

2. **AVOID:** Hazardous solvent-based products. Examples include rubber cement and its thinner, turpentine and other paint thinners, and solvent-based markers.

SUBSTITUTE: Water-based glues, paints, markers.

3. **AVOID:** Materials that contain lead or other heavy metals. Examples include some paints, glazes, and enamels.

SUBSTITUTE: Products that do not contain heavy metals.

4. AVOID: Cold water dyes or commercial dyes.

SUBSTITUTE: Vegetable dyes (onion skins and so forth).

5. AVOID: Instant papier-mâché which may contain asbestos fibers or lead or other metals from pigments in colored printing inks.

SUBSTITUTE: Papier-mâché made from black and white newspaper and library or white paste (or flour and water paste).

Some art and craft projects involve processes that are inappropriate for young children. Some examples are airbrushing, enameling, photo developing, and soldering. Instructors are encouraged to avoid projects that would involve these processes.

Purchasing Art and Craft Materials for Grades 7-12

Art and craft supplies purchased for use in grades 7-12 must bear a label disclosing the presence of hazardous ingredients, the potential health effects, and instructions for the safe use of the product. The rationale for labeling assumes that students in grades 7-12 are capable of reading and understanding hazard labels on art products, and once aware of the hazard, they can take the necessary precautions to minimize exposure. Although products bearing "toxic" warning labels (for example, "harmful if swallowed," "use with adequate ventilation," "avoid skin contact") may be purchased for use by older children, it is recommended that exposure to toxic materials be limited as much as possible. When they are used, care should be taken to ensure that the products are used in accordance with the label direction and that all cautions are observed. While not mandated by law, purchasing products that do not contain toxic ingredients or products on the list of "Art and Craft Materials Which Cannot Be Purchased for Use in Kindergarten and Grades One through Six" and "Products Acceptable for use in Grades 7-12" will provide an additional measure of safety in the classroom.

In some instances art and craft materials will not bear hazardous ingredient labels. If a product is not properly labeled, contact the Connecticut Department of Health Services, Food and Drug Branch for information as to whether the materials are in compliance with the labeling requirements.