

VISUAL ART

Kindergarten Table of Contents

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Key Concepts

Based on the *California State VAPA Standards*
(found in the *Core Learnings* at the end of this section)

Kindergarten Visual Art

Vocabulary: line, color, shape/form, collage, literal and expressive content, crayons, paint, clay, scissors, glue, pencil, chalk, paper, red, yellow, orange, blue, green, purple, black, white, brown, light, dark, big, small, hard, soft, tear, cut, sculpture, symbols, functional art

Name and Identify: 1.1; 1.2; 1.3; 2.1

- Patterns of repeated lines, shapes and colors
- Name direction and predict the continuation or sequence of patterns
- Recreate or replicate existing patterns using both manipulative and art materials
- Crayons, paint, clay, scissors, glue, paste, pencil, chalk, paper
- Colors: red, orange, yellow, green, blue, purple, black, white and brown
- Straight and curved lines, circles, squares, triangles and rectangles
- National and state symbols

Distinguish: 3.1, 3.3

- Light and dark, big and small, smooth, bumpy, fuzzy, sharp, hard, and soft
- Functional and non-utilitarian art.
- Similarities and differences in works of art showing people doing daily activities from different time periods.

Demonstrate Skill: 2.1; 2.2; 2.3; 2.4; 2.5; 2.6; 2.7; 5.1; 5.2

- Tear and cut paper with linear control.
- Construct 3 dimensional works of art successfully.
- Fasten and or join materials by making a collage to demonstrate dexterity, organizational skills.
- Use line, shape and color in a representational and expressive manner in drawings and paintings about self and family.
- Build clay and paper structures.
- Draw geometric shapes and everyday objects.

Use Visual Art Vocabulary: 2.5; 4.1; 4.2; 4.3; 4.4; 5.4

- Describe works of art found at home, in the school and community.
- Describe what artists do.
- Describe how art is made.
- Discuss ideas and feelings derived from works of art.

The Visual Art Classroom

Setting up the Visual Art Classroom

- Create an organized, visually rich environment
 - ✓ Reproductions of the masters, instructional posters depicting concepts and techniques
 - ✓ Word wall with visual art vocabulary
 - ✓ Variety of interesting everyday objects for still life drawing
 - ✓ Area to display student art work
- Store supplies in organized, convenient manner for easy access by students
- Create an area for storage of finished pieces of art. This may be a large portable plastic bin with a lid filled with paper portfolios or a storage unit of shelves and or drawers.
- Create a “drying” area. Use a manufactured drying rack, create your own drying rack by stacking discarded bread racks or other commercial units or hang a clothes line and use clothes pins.
- Assure plenty of “elbow” room for each student to successfully create.

Creating a Positive Art Learning Environment

- Create a safe environment physically and emotionally where ALL students and their work is honored.
- Balance the importance of following directions and creative expression.
- Praise students for following directions AND for finding new ways to create art.
- Encourage students to solve art problems uniquely and individually.
- Honor student ideas by compiling them in an individual or classroom journal or sketchbook.
- Consistently provide time for all students to tell about their artwork, their creative process and new ideas using visual art vocabulary.
- Honor student artwork by displaying work in an attractive, organized manner.
- Develop self-confidence in students’ artistic ability by refraining from drawing, painting or marking on their work in any way. Demonstrate examples for individuals on separate pieces of paper or on a white/chalk board.
- Have fun! The best way to create a safe environment for creative expression for students is to be free to creatively express yourself.
- Make mistakes gracefully and turn them into new opportunities to create art.
- Develop ways for students to comment about other students’ works of art by orchestrating positive comments only, NOT criticism.

Classroom Management and Clean Up

- Before you attempt any art project in class, create it yourself. As you are making the prototype, think like your students. Develop strategies that will eliminate or minimize failure.
- Be aware of student clothing. Parents should know which day students will be creating art and dress their children accordingly. Have paint shirts or aprons available for painting or clay work.
- Sometimes, you just have to make a mess. ☺ Be proactive. Be prepared.
- Develop a clear, easy clean up plan including storage of artwork, and supplies.
- If students need to wash hands or equipment, be prepared with buckets or basins of water or procedures to use the sink. Baby wipes can be helpful too.

VISUAL ART-KINDERGARTEN LINE

Understanding Line Lesson 1

CONTENT STANDARDS

1.3 Identify the elements of art (line, color, shape/form, texture, value and space) in the environment and in works of art, emphasizing line, color and shape/form.

4.1 Discuss personal works of art, using appropriate art vocabulary (e.g., color, shape/form, texture).

TOPIC QUESTIONS

- What is the difference between straight and connected lines?
- What does the direction and quality of a line tell me about intended meaning?
- How can I use line, shape and color to create unique shapes?
- How do I make meaning from the use of lines and shapes?
- How do I add detail and color to make my perception clear?

OBJECTIVES & STUDENT OUTCOMES

- Demonstrate understanding of line by creating straight, connected lines.
- Use line, shape and color to create meaning from a unique shape.

ASSESSMENT *(Various strategies to evaluate effectiveness of instruction and student learning)*

- **Feedback for teachers:**
 - Informal assessment of student skills by observation
 - Formal Assessment: Lesson One Classroom Checklist "Understanding Line"
- **Feedback for students:**
 - Informal verbal feedback from teacher

WORDS TO KNOW

- **straight line:** a point moving through space in a uniform, single direction
- **curved line:** a point moving through space in deviation from a straight path
- **shape:** two-dimensional area or plane that may be open or closed, free-form, geometric or natural
- **zigzag:** joined diagonal lines; a line having abrupt right and left turns
- **background:** the part of the picture plane that seems to be farthest from the viewer

MATERIALS & PREPARATION

- 4 foot pieces of rope, string or yarn, enough for the class divided into pairs
- Crayons
- 18" x 12" paper

REFERENCES

- *Portfolios, Grade: Kindergarten*, by Robyn Montana Turner, Barrett Kendall Publishing
 - Line: pages 2-3, 4-5
 - Shape: page 6
 - Form: page 42-43

WARM UP *(Engage students, access prior learning, review, hook or activity to focus the student for learning)*

- Divide the class into pairs of students and give each pair a four-foot length of yarn, string or rope.
- Allow students to **create straight lines** in space by pulling the lengths of yarn, string or rope taut.
- Point out that a line (segment) has a beginning and an end.
- Pairs of students will create **curved lines** in space and on the floor by creating slack in the lengths of yarn, string or rope.
- Ask students to discuss similarities and differences between straight and curved lines.

* "Dot to Dot" activities including numbered dots may be added to this Warm Up.

MODELING *(Presentation of new material, demonstration of the process, direct instruction)*

- Place a 12" x 18" piece of paper on the board or on an easel to demonstrate this lesson.
- Distribute a 12" x 18" piece of paper and crayons to each student.
- Demonstrate (using marker) how and instruct students (using crayon) to, place 10 dots randomly on the paper using crayon.
- Demonstrate how and instruct students to connect any two of the dots by creating a straight line between.
- Choose a third dot and demonstrate how to extend or connect the line to the third dot.
- Continue demonstrating and instructing students to connect the line to each of the remaining dots on the paper.
- When all dots have been connected to the line, close the line to create a **shape** by connecting the line to the first dot used.
- Avoid outlining or using the outer dots in succession. Use a variety of directions when connecting the dots, including **zigzag**.
- Examine the unique shape created in your demonstration by turning the paper in various directions. "What does the shape look like? An animal? A vehicle? A face? A building?"
- Choose an image seen in the unique shape and add lines and shapes to make that idea more clear.
- Demonstrate how to add, colors and textures to the "dot to dot" shape to communicate the chosen image.

*Students who have created "Dot to Dot" activities prior to this lesson may be even more successful if each dot is identified with numbers. Just make sure that the numbers are assigned to the dots randomly.

GUIDED PRACTICE *(Application of knowledge, problem solving, corrective feedback)*

- Allow students to examine their unique "dot to dot" shape and choose an image that it represents to them.
- Instruct students to add lines, shapes and colors to the inside of the image to communicate their idea.
- Use lines, shapes and colors to create an appropriate **background** to communicate their idea.

DEBRIEF & EVALUATE *(Identify problems encountered, ask and answer questions, come up with solutions, discuss learning that took place and review)*

- When students have completed their unique image, hang the works of art in a large area for the class to view.
- Give students an opportunity to describe their own original works of art by telling about the image they created.
- Encourage students to use visual art vocabulary (straight, line, shape and color names)

EXTENSION *(Climate of expectation is created by the teacher that encourages students to do further research, look for connections and apply understanding and skills previously learned to personal experiences)*

Lazy Line (Controlled Scribble)

- Place one dot on an 18" x 12" piece of paper.
- Using a black crayon or marker, create a slow, lazy line (controlled scribble) that begins and ends

at the dot.

- Discuss the curved lines and the spaces created when the line crosses over itself.
- Color each space within the shape with a different pattern (polka-dot, striped, checker board, etc.) or color.
- Use watercolor paint over the crayon markings to create a crayon resist.

Abstract Hand Tracing (Rally Hands!)

- Demonstrate how and instruct students to trace around their own hand using crayon on paper.
- Move hand into a different position and trace the hand again intersecting the first tracing.
- This may be done several times, creating various interesting spaces or shapes on the paper.
- Create patterns inside each of the unique spaces using crayon.
- Use watercolor paint over the crayon patterns and lines to create a crayon resist.

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**VISUAL ART-KINDERGARTEN
DISCOVERING AND CREATING**

Patterns Lesson 2
<p>CONTENT STANDARDS</p> <p>1.1 Recognize and describe simple patterns found in the environment and works of art. 2.1 Use lines, shapes/forms and colors to make patterns. 5.1 Draw geometric shapes/forms [e.g., circles, squares and triangles] and repeat them in dance/movement sequences.)</p>
<p>TOPIC QUESTIONS</p> <ul style="list-style-type: none"> • What is a pattern? • Where do I see patterns in the environment and in works of art? • What types of patterns can I make in my art? • How do I use patterns in my art to make meaning?
<p>OBJECTIVES & STUDENT OUTCOMES</p> <ul style="list-style-type: none"> • Recreate AB or ACB patterns by stringing beads or other materials. • Name and identify lines, shapes and colors. • Predict the continuation or sequence of patterns. • Create knots, practice tying.
<p>ASSESSMENT <i>(Various strategies to evaluate effectiveness of instruction and student learning)</i></p> <ul style="list-style-type: none"> • Teacher Feedback <ul style="list-style-type: none"> ○ Informal observation of students skills as they plan and execute pattern making, stringing and tying ○ Formal assessment: Lesson Two Classroom Checklist: Patterns • Student Feedback <ul style="list-style-type: none"> ○ Informal verbal feedback from teacher ○ Personal assessment and self correction of pattern making
<p>WORDS TO KNOW</p> <ul style="list-style-type: none"> • repeated line: to use the same dot moving through space more than once • repeated shape: to use the same two-dimensional area or plane more than once • A-B pattern: To use two different lines, shapes/forms, colors, textures or combinations of elements of art alternatively. • A-B-C pattern: to use three different lines, shapes/forms, colors, textures or combinations of elements of art in uniform order.
<p>MATERIALS & PREPARATION</p> <ul style="list-style-type: none"> • At least 9 large laminated construction paper shapes (3 red circles, 3 blue squares, 3 green triangles) • Masking tape • 22 inch pieces of thick string, shoe strings or yarn, one per student • <i>If yarn or string is used, attach a tightly rolled piece of masking tape to one end of each piece to create a flexible “needle”</i>

- 3 types of colored “beads” (large wooden or plastic, Cheerios, Fruit Loops, colored macaroni, etc.)

** Lesson 2 includes the skill of tying two pieces or ends of yarn or string together. This may be a skill that needs to be practiced before the onset of this lesson.*

REFERENCE

- *Portfolios, Grade: Kindergarten*, by Robyn Montana Turner, Barrett Kendall Publishing
 - patterns: pages 30-31, 33,36, 60, 64, 67
 - stringing beads: page 78

WARM UP *(Engage students, access prior learning, review, hook or activity to focus the students for learning)*

- Identify two or three places in the classroom where repeated lines appear (blinds, tile, etc.).
- Allow students to find **repeated line** in the classroom and stand by it.
- Give each student the opportunity to show the class the line **pattern** they found.
- Do this activity locating specific **repeated shapes** (circles, squares, rectangles, triangles, etc.), colors and textures within the classroom.
- **Option:** Go on a “pattern hunt” outside the classroom, inside a book or master work of art to help students identify patterns and to make meaning in their world.

MODELING *(Presentation of new material, demonstration of the process, direct instruction)*

- Demonstrate the organization of an **A-B pattern** using large laminated paper shapes in primary colors on the board or easel or on the floor for all students to see. (e.g., red circle, blue square, red circle, blue square, etc.)
- As a class manipulate the shapes/colors creating multiple A-B patterns using the laminated paper shapes. (3 red circles, 3 blue squares, 3 green triangles)
- Repeat this process with an **A-B-C pattern**. (e.g., red circle, blue square, green triangle, red circle, blue square, green triangle, etc.)
- As a class manipulate the shapes/colors creating multiple A-B-C patterns using the laminated shapes.
- Demonstrate the stringing of beads (or other materials) in an A-B-C pattern.

GUIDED PRACTICE *(Application of knowledge, problem solving, corrective feedback)*

- Distribute a 22-inch piece of yarn with a tightly rolled piece of masking tape on one end to each student.
- Distribute, or have students choose, three different types of beads (or other materials).
- Discuss the role of planning in making works of art. (e.g., getting an idea, gathering all supplies and tools, arranging lines, shapes, colors)
- Demonstrate how and instruct students to lay out the beads (or other materials) in an A-B-C pattern on a desk, table or on the floor.
- Demonstrate how and instruct students to string beads at least 18 inches in an A-B-C pattern on the 22 inch piece of yarn, string or shoestring.
- This can be a re-created pattern designed by the teacher or a student designed pattern depending on the ability level of the students.
- When stringing is completed, demonstrate how to tie the end of the beaded necklace together. Demonstrate this at least three times to the class.
- Instruct and assist students as they tie the ends of the string or yarn together to create a closed shape.

DEBRIEF & EVALUATE *(Identify problems encountered, ask and answer questions, come up with solutions, discuss learning that took place and review)*

- During the Guided Practice phase of this lesson, observe each student’s ability to sequence beads in an A-B-C order; put string through each bead and ability to tie string together (informal

assessment).

Class Discussion:

- With all students (and the teacher) wearing their necklaces, discuss and reflect on this activity.
 - “Was stringing the beads difficult? Why?”
 - “How did we fix mistakes when we were stringing the beads?”
 - “What other materials could we use to make other necklaces?”
 - “If you could use any other colors, what colors would you choose? Why?”
 - “How could we make more difficult patterns?”

EXTENSION (*Climate of expectation is created by the teacher that encourages students to do further research, look for connections and apply understanding and skills previously learned to personal experiences*)

- **Gadget Prints:** Using common objects (pencil erasers, potato mashers, pieces of cardboard, stamps, cut fruits or vegetables, lids from markers, liquid detergent of various sizes, etc.) and primary colored tempera paints, students will create an A-B-C pattern on strips of paper demonstrating their understanding of pattern.
- **Dance a Pattern:** Create a visual pattern using basic geometric shapes, assign movement to each shape and then dance the repeated pattern alone or with others.

Kindergarten: Visual Art
LESSON 2: Patterns

Student Name	A-B-C Pattern % Correct			Independent Stringing of Beads		Independent String Tying	
	100%	Few Errors	Many Errors	YES	NO	YES	NO
1.							
2.							
3.							
4.							
5.							
6.							
7.							
8.							
9.							
10.							
11.							
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**VISUAL ART-KINDERGARTEN
COLLAGE**

**Collage:
Geometric Shapes and Symbols
Lesson 3**

CONTENT STANDARDS

- 2.6** Use geometric shapes/forms (circle, triangle, square) in a work of art.
5.3 Point out images (e.g., photographs, paintings, murals, ceramics sculptures) and symbols found at homes, in school and in the community, including national and state symbols and icons.

TOPIC QUESTIONS

- How do I trace, cut and use geometric shapes in my art?
- How do I arrange shapes and symbols to make meaning?
- How do I plan a picture plane?
- How do I use tools and media to create art?

OBJECTIVES & STUDENT OUTCOMES

- Draw or trace basic geometric shapes: circles, squares, rectangles, and triangles.
- Cut basic geometric shapes out of construction paper using scissors.
- Use geometric shapes in a work of art.
- Use state and national symbols, including safety signs, in a work of art.
- Create a collage using at least 4 cut geometric shapes and two symbols or icons.

ASSESSMENT *(Various strategies to evaluate effectiveness of instruction and student learning)*

- **Teacher Feedback**
 - Informal observation of tracing, cutting and gluing skills
 - Formal assessment: Geometric/Symbol Collage Rubric
- **Student Feedback**
 - Informal verbal assessment from teacher

WORDS TO KNOW

- **symbol:** an object used to represent something
- **circle:** a round plane figure whose boundary consists of points equidistant from a fixed point
- **triangle:** a plane figure with three straight sides and three angles
- **square:** a plane figure with four equal straight sides and four right angles
- **rectangle:** a plane figure with four straight sides and four right angles, esp. one with unequal adjacent sides, in contrast to a square
- **cut:** to make an opening with a sharp-edged tool or object
- **glue:** an adhesive substance used for joining objects or materials.
- **fasten:** close or join securely
- **collage:** artistic composition made of various materials, e.g., paper, cloth, or wood, glued on a surface

MATERIALS & PREPARATION

- One red, one green 9" x 12" construction paper

- One tongue depressor
- Templates of circles, rectangles, triangles and squares between 3 to 5 inches in size
- 12" x 18" white construction paper
- Four 4 1/2 " x 6" (different colors) of construction paper, per one student
- Reproductions of Symbols Work Sheet, one per student
- Crayons
- Scissors
- Glue sticks or bottles

REFERENCES

- *Portfolios, Grade: Kindergarten*, by Robyn Montana Turner, Barrett Kendall Publishing
 - collage and pasting: page 7

WARM UP *(Engage students, access prior learning, review, hook or activity to focus the student for learning)*

- Prepare to play Red Light, Green Light by creating a signal.
 - Glue or staple about 2 inches of the end of a tongue depressor to an edge of a red 8" x 12" piece of construction paper. Glue or staple a green 8" x 12" piece of construction paper so that the tongue depressor is between the papers, creating a handle. Stiffen with lamination is necessary
- Play Red Light, Green Light in an open space (gymnasium or playground).
 - Line students up at the far end of the open space.
 - Explain that students may walk or tip toe toward you when you hold up the green side of the signal.
 - When the signal is turned to red, all students must freeze.
 - If a student does not freeze, he/she must go back to the starting line.
- Distribute one Signs and Symbols Work Sheet to each student.
- Discuss the 4 **symbols** from the worksheet and their meaning.

MODELING *(Presentation of new material, demonstration of the process, direct instruction)*

Note: Depending on the ability level of the kindergarten students, the teacher may choose to have students trace or draw free hand four basic shapes; one **circle**, one **square**, one **rectangle** and one **triangle**.

- Distribute, or allow students to choose, four 4 1/2" x 6" pieces of construction paper in a variety of colors to each student.
- Distribute a circle, square, rectangle and triangle template to each student or group of students if they are to share templates.
- Demonstrate how to trace geometric shapes by holding a template with the "helping hand" and holding a crayon or pencil in the "working hand" on colored pieces of construction paper.
- Instruct students to trace one circle, one triangle, one square and one rectangle using the colored construction papers, templates and a crayon.
- Demonstrate how and instruct students to **cut** out the geometric shapes using **scissors**.
- Demonstrate how and instruct students to cut out the symbols from the Signs and Symbols Work Sheet.
- Distribute a 12" x 18" piece of white construction paper to each student.
- Allow students to place the geometric shapes onto 12 x 18 drawing paper in a representational arrangement (e.g. square becomes a house, triangle becomes the roof, circle becomes the sun)
- Encourage the students to move the geometric shapes until a favorite arrangement is discovered.

GUIDED PRACTICE *(Application of knowledge, problem solving, corrective feedback)*

- Demonstrate how to **glue** the geometric pieces onto the background paper assuring the glue is applied generously along the edges of the traced side of the shapes, flipped over to be **fastened** to the background paper.
- Place two symbols on the **collage** in appropriate areas. (e.g., stop sign on the corner, flag in the air)
- Change the arrangement of the symbols until a favorite arrangement is discovered.
- Instruct students to glue the symbols into the geometric shape collage.
- Add lines to the collage to create meaning using crayon.

DEBRIEF & EVALUATE (*Identify problems encountered, ask and answer questions, come up with solutions, discuss learning that took place and review*)

Note: use the word "collage" and discuss it's meaning with the students.

Class Discussion Questions:

- "Who can describe how to trace geometric shapes? Cut? Glue?"
- "What symbols did we use in the collage? What do they mean?"
- "What could be added to our works of art to make them even more beautiful?"
- If you could choose other symbols to be added to the collage, what would they be?"

EXTENSION (*Climate of expectation is created by the teacher that encourages students to do further research, look for connections and apply understanding and skills previously learned to personal experiences*)

- Use crayon, marker or colored pencil to draw details into the collage.
- Add stickers, pieces of fabric, wallpaper, wrapping paper, yarn, etc. to add interest to the collage.

Signs and Symbols Work Sheet

QuickTime™ and a
TIFF (Uncompressed) decompressor
are needed to see this picture.

QuickTime™ and a
TIFF (Uncompressed) decompressor
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Kindergarten: Visual Art
LESSON 3: Geometric Shapes and Symbols

Student Name: _____

Concept/Skill	Advanced 4 points	Proficient 3 points	Basic 2 points	Emerging 1 point	Total
Tracing simple geometric shapes	All four geometric shapes are perfectly traced	At least three geometric shapes are traced well	Two geometric shapes are traced well	One geometric shape is well traced	
Cutting basic geometric shapes	All four geometric shapes are cut out perfectly	At least three geometric shapes are cut out well	Two geometric shapes are cut out well	One geometric shape is cut out well	
Arrange shapes and symbols in meaningful manner	All geometric shapes and symbols are arranged in a meaningful, creative manner	Most geometric shapes and symbols are arranged in a meaningful manner	Half of the geometric shapes and symbols are arranged in a meaningful manner	Few geometric shapes and symbols are arranged in a meaningful manner	
Gluing skills	All edges of geometric shapes and symbols are glued flatly and securely	Most edges of the geometric shapes and symbols are glued flatly and securely	Geometric shapes and symbols are glued, securely, but most edges are not flat	Geometric shapes and symbols are glued, but no edges are flat	
				TOTAL POINTS	

**VISUAL ART-KINDERGARTEN
THREE-DIMENSIONAL CONSTRUCTION: PAPER AND GLUE**

**Three-Dimensional Construction:
Torn Paper and Glue
Lesson 4**

CONTENT STANDARDS

- 2.2 Demonstrate beginning skill in the use of tools and processes, such as the use of scissors, glue, and paper in creating a three-dimensional construction.
- 2.3 Make a collage with cut or torn paper shapes/forms.
- 4.4 Give reasons why they like a particular work of art they made, using appropriate art vocabulary.

TOPIC QUESTIONS

- How can I tear paper with linear control?
- How many ways can I use paper and glue to create art?
- How do I represent eyes, nose and mouth when creating a face?
- How can I construct a three dimensional work of art?
- How did I use my imagination to create my work of art?

OBJECTIVES & STUDENT OUTCOMES

- Tear paper with linear control.
- Demonstrate organizational skills.
- Demonstrate the ability to fasten paper with glue.
- Use appropriate visual art vocabulary when describing artwork, including their own.

ASSESSMENT (*Various strategies to evaluate effectiveness of instruction and student learning*)

- **Feedback for teachers:**
 - Informal assessment of student skills by observation
 - Formal Assessment: Lesson Four Classroom Checklist: 3-D Construction
- **Feedback for students:**
 - Informal verbal feedback from teacher

MATERIALS & PREPARATION

- 8 x 12 colored paper, one per student
- additional scrap paper
- glue sticks or bottles, one per student
- Fun songs such as: *The Monster Mash, Purple People Eater, The Hokey Pokey, etc.*

WORDS TO KNOW

- **construction:** the building of something
- **tear:** to pull apart or rip into pieces

- **oval:** having an elongated shape, like that of an egg
- **glue:** an adhesive substance used for joining objects or materials.
- **placement:** the action of putting objects in a particular place or position
- **form:** a three-dimensional volume

REFERENCE

- *Portfolios, Grade: Kindergarten*, by Robyn Montana Turner, Barrett Kendall Publishing
 - pasting: page 7
 - imagining with forms: page 50
 - assemblage: page 54

WARM UP *(Engage students, access prior learning, review, hook or activity to focus the student for learning)*

- Choose a fun song that relates to the type of theme you have chosen for the paper construction. (e.g., *The Monster Mash* for a friendly monster, *Purple People Eater* for an alien, *The Hokey Pokey* for a human body)
- Allow students to dance and sing to the theme song.

MODELING *(Instruction, modeling, guided practice, partner talk, gradual release of responsibility)*

Note: This lesson can be tailored to be as imaginary and detailed as you choose. Students can be encouraged to be realistic by creating a human face using natural colors and shapes or abstract by creating an animal or imaginary creature (My Favorite Monster) using bright colors and exaggerated shapes. The projects can be considered finished after the face is completed or after the entire body is constructed.

- Allow each student to choose one piece of rectangular 8 x 12 colored paper.
- Demonstrate how and direct students to **tear** a rectangular piece of paper into an **oval** shape.
- Place the resulting scraps into an area for all students to share.
- Demonstrate how and instruct students to choose a different color of paper from the scrap pile, demonstrate how to tear it in half and place the two torn scraps together.
- Tear the two scrap pieces at the same time creating matching small shapes, which will be used for eyes.
- Demonstrate how and direct students to use **glue** on the backside of each torn eye shape and place the shapes on the large torn oval in the appropriate space for eyes.
- Repeat this process for irises, pupils, eyebrows, and ears depending on how detailed you wish to be with the structures of the face.
- Demonstrate how and instruct students to tear a single nose and mouth.
- Show students how to glue features so they “pop out” or become 3 dimensional by folding pieces and placing them on the background with glue.

GUIDED PRACTICE *(Individual practice, formulating questions, full release of responsibility or learning to student)*

- Allow students to assume full release of responsibility when they demonstrate readiness to work independently on the construction of the face.
- Encourage students to create a torn paper face (and body) using construction paper and glue.
- Glue pieces so that the person/creature becomes 3 dimensional.
- Remember to celebrate the vast differences that will undoubtedly occur during this tearing and construction process by encouraging creativity and imagination.

DEBRIEF & EVALUATE *(Identify problems encountered, ask and answer questions, come up with solutions, discuss learning that took place and review)*

- Display finished artwork should in a large area to be viewed by the class.
- Give the students an opportunity to look at the finished pieces silently.
- Ask students think about and share what they like about their own work.

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**VISUAL ART-KINDERGARTEN
DRAWING AND PAINTING**

**Drawing:
“My Family Having Fun” Portrait
Lesson 5**

CONTENT STANDARDS

- 2.5 Use lines in drawings and paintings to express feelings.
- 3.2 Identify and describe works of art that show people doing things together.

TOPIC QUESTIONS

- How do I use line, shape and color to represent my family in my artwork?
- How do lines, shapes and colors communicate feelings?
- How do I use size relationships in my works of art?
- What can I learn from “reading” a picture?
- How do I use tools and media to make art?

OBJECTIVES & STUDENT OUTCOMES

- Draw a picture that shows each member of the student’s family.
- Illustrate differences in sizes and shapes representing each member of the student’s family.
- Draw family members doing a fun activity together.

ASSESSMENT *(Various strategies to evaluate effectiveness of instruction and student learning)*

- **Feedback for teachers:**
 - Informal assessment of student skills by observation
 - Formal Assessment: Lesson Five and Six Student Drawing and Painting Rubric
- **Feedback for students:**
 - Informal verbal feedback from teacher

MATERIALS & PREPARATION

- At least two reproductions of works of art depicting families doing things together
- 18 x 12 white construction paper, one per student
- crayons

WORDS TO KNOW

- **similar:** resembling without being identical
- **different:** not the same as another or each other; unlike
- **opposites:** diametrically different; of a contrary kind
- **portrait:** artwork about a person

- **size:** the relative extent of something; a thing's overall dimensions or magnitude; how big something is
- **height:** the measurement from base to top or (of a standing person) from head to foot
- **body:** the physical structure of a person or an animal
- **illustrate:** to explain through drawing or painting

REFERENCES

- *Portfolios, Grade: Kindergarten*, by Robyn Montana Turner, Barrett Kendall Publishing
 - portraits: pages 24-25, 28-29,
 - families: pages 32-33, 44
 - people doing things together: pages: 6, 8, 28, 43, 44, 80, 84, 108-109, 110-111, 112-11

WARM UP *(Engage students, access prior learning, review, hook or activity to focus the student for learning)*

- Display two or more **reproductions** of paintings that show families doing things together from different cultures and times in history.

Suggested works of art:

Portfolios, Grade: Kindergarten, by Robyn Montana Turner, Barrett Kendall Publishing: See pages 8, 28, 44, 84, 108, 109, 112, 113

On Line:

San Diego Museum of Art:

Images of Everyday Life: <http://www.sdmart.org/Image1/Index.html>

Families: <http://www.sdmart.org/Image1/Index.html>

Von Blaas, *A Helping Hand*,

http://commons.wikimedia.org/wiki/File:Blaas_Eugen_von_A_Helping_Hand_1884_Oil_On_Panel.jpg

Bacon, *The Golden Butterfly*, *The Harvey Family*,

http://commons.wikimedia.org/wiki/File:John_Henry_Frederick_Bacon_-_The_golden_butterfly_-_The_Harvey_family.jpg

- Discuss: "What are the people doing in these pictures?"
- "How do we know which people are the parents and which are children?"
- "Are they working or playing? How do we know? "
- Discuss **similarities and differences** between the reproductions.
- "Do the families look happy? Sad? Tired?"
- "How does the artist use line to show what the families are feeling?"
- How does the artist use color to show how the family members are feeling?
- Discuss what types of activities the students do with their families that are fun.
- Tell how many people are in your family.
- "Who are small? Who are tall?"
- "Where do you belong in the 'size line up'?"
- "What does your family like to do together to have fun?"

MODELING *(Presentation of new material, demonstration of the process, direct instruction)*

- Place a 12' x 18' piece of white construction paper for demonstration in an area easily seen by all students. (e.g., on an easel, under a document camera, on a white board)
- Distribute one 12' x 18' piece of white construction paper and a box of crayons to each student.
- Model how to begin the **Family Portrait**.
- Tell your students how many people are in your family. Since this is a family portrait, each person should be represented in the drawing.
- Don't forget to include yourself! ☺
- Discuss what activity your family likes to do together. (e.g., you walking with your dog, you playing at

the beach with your children, you and your spouse surfing)

- Discuss how tall each family member is in relationship to the others.
- Tell students that like the reproductions you just examined, the lesson today is about drawing families doing things together.
- Draw an oval for each face in your family on 18 x 12 paper in **relationship to size or height** of each person. (e.g., two ovals toward the top of the paper for parents, one oval toward the middle for an older child, and one oval toward the bottom of the paper for a small child)
- Reinforce number of people in your family by counting the ovals.
- Direct students to draw ovals for the faces of each member of their family
- Stress how each family is different and monitor the students, reminding them frequently to make ovals for each family member in *THEIR OWN* family, not yours. 😊

- Model how and instruct students to use color for clothing and rectangles to create **torsos or bodies** for each family member.
- Remind students that the family should appear to be doing a fun activity together.
- Color choice and shape may help to communicate what activity the family is doing (uniforms for soccer, blue jeans for camping, etc.).
- Demonstrate how and direct students to draw two rectangles on each body for arms and two more for legs showing movement where appropriate.

- Demonstrate how and instruct students to add small lines and shapes to the ovals for the faces of each family member.
- Show how to use line and color to make faces that have **expression** (e.g. happy, sad, funny, confused)
- Demonstrate how to add lines in appropriate colors and lengths for hair on each family member.

GUIDED PRACTICE (*Application of knowledge, problem solving, corrective feedback*)

- Encourage students to draw in eyes, nose, mouth, ears, hair on each family member using appropriate lines and colors **expressing feelings**.
- Monitor students as they draw on feet, hands, and clothing items.
- Ask students to add details into the background of their drawings to give the viewer more information about where the family is doing the chosen activity. (e.g., a pet, the family house, a park, the ocean)
- Allow students to write their names on the back of the crayon drawing.
- *This drawing will be used for the painting process in Lesson 6.*
- Place crayons and drawings in storage.

DEBRIEF & EVALUATE (*Identify problems encountered, ask and answer questions, come up with solutions, discuss learning that took place and review*)

- Ask each student to show and tell the class about the family activity they depicted in their drawings.

EXTENSION (*Climate of expectation is created by the teacher that encourages students to do further research, look for connections and apply understanding and skills previously learned to personal experiences*)

- Ask students to bring in photos of family portraits, if appropriate.

VISUAL ART-KINDERGARTEN DRAWING AND PAINTING

Watercolor Painting: “My Family Having Fun” Portrait Lesson 6

This lesson requires the use of the drawing done in Lesson 5.

CONTENT STANDARDS

2.4 Paint pictures expressing ideas about family and neighborhoods.

3.3 Look at and discuss works of art from a variety of times and places.

TOPIC QUESTIONS

- What can I learn by examining works of art from various times and places?
- How do master artists use line, shape and color to tell a story?
- How can I use more than one media when creating a work of art?

OBJECTIVES & STUDENT OUTCOMES

- Describe and interpret works of art about families from various time periods
- Demonstrate the ability to use watercolor paint.
- Use color in a meaningful manner in a work of art.

ASSESSMENT *(Various strategies to evaluate effectiveness of instruction and student learning)*

- **Feedback for teachers:**
 - Informal assessment of student skills by observation
 - Formal Assessment: Lesson Five and Six Student Drawing and Painting Rubric
- **Feedback for students:**
 - Informal verbal feedback from teacher

MATERIALS & PREPARATION

- Two or more reproductions of paintings that show families doing things together from different cultures and times in history
- Drawing from Lesson 5, “My Family Having Fun” Portrait, one per student
- size 7, 8 OR 9 paint brushes, one per student
- watercolor paint trays, one per student
- small container of clean water, one per student

- paper towel for blotter, one per student
- newspaper to cover desk or table top
- paint shirt (optional)

WORDS TO KNOW

- **paint:** mixture of pigment with oil or water used to cover a surface
- **paintbrush:** a brush for applying paint
- **watercolor:** Transparent pigment mixed with water. Paintings done with this medium are known as *watercolors*.

REFERENCES

- *Portfolios, Grade: Kindergarten*, by Robyn Montana Turner, Barrett Kendall Publishing
 - painting: page 23
 - families: page: 32, 33

WARM UP *(Engage students, access prior learning, review, hook or activity to focus the student for learning)*

- Display two or more **reproductions** of paintings that show families doing things together from different cultures and times in history.

Suggested works of art:

Portfolios, Grade: Kindergarten, by Robyn Montana Turner, Barrett Kendall Publishing: See pages 8, 28, 44, 84, 108, 109, 112, 113

On Line:

San Diego Museum of Art:

Images of Everyday Life: <http://www.sdmart.org/Image1/Index.html>

Families: <http://www.sdmart.org/Image1/Index.html>

Von Blaas, *A Helping Hand*,

http://commons.wikimedia.org/wiki/File:Blaas_Eugen_von_A_Helping_Hand_1884_Oil_On_Panel.jpg

Bacon, *The Golden Butterfly*, The Harvey Family,

http://commons.wikimedia.org/wiki/File:John_Henry_Frederick_Bacon_-_The_golden_butterfly_-_The_Harvey_family.jpg

- Look at the two or more **reproductions** of paintings that show families doing things together from different cultures and times in history that the students looked at in lesson five.
- Ask students to describe the lines and shapes that appear in the reproductions.
- “How do the colors used in the paintings make us feel when we look at the reproductions?”
- “What did we draw in Lesson Five?” (review lesson)
- “What colors would students use to make their paintings look happy? Sad? Angry? Frightened?”

MODELING *(Presentation of new material, demonstration of the process, direct instruction)*

- Prepare classroom for painting. Cover tables or desks with newspaper. Cover students with paint shirts if desired.
- Distribute one watercolor tray, brush, water container with water, and paper towel to yourself and each student.

Note: Since this may be the first watercolor painting experience for your students, be very explicit about how to use and care for watercolor paints. Model how to use a paintbrush correctly. If you have watercolor trays that have refill capacity, you may want to “pop out” the black paint so that your students do not use it in this lesson. Once black is moistened, it tends to taint all the other colors in the tray by creating black water in the container.

- Demonstrate how to dip the paintbrush into the water and touch it to a light (yellow or orange) watercolor paint.
- Show how to gently mix the water until it becomes paint.

- You will need to talk about the importance of keeping the paint brush bristles smooth and to a point, not forced outward in a bushy fashion.
- Let students know that the bristles can break easily and get stuck in their painting, ruining the brush and the painting.
- Paint is meant for the brush, not for hands.
- Encourage students to think about where paint is and where it may end up. (e.g., reaching across a table with sleeves hanging down, touching paint with your hand then rubbing your eye, touching someone else or someone else's painting with a wet brush, etc.)
- Demonstrate how and instruct students to apply the light watercolor paint on an area of the Family Portrait.
- Demonstrate how and instruct students to wash the paintbrush in the water container, using the paper towel as a blotter.
- Demonstrate how and instruct students to moisten and apply a second color then clean the brush again.

GUIDED PRACTICE (*Application of knowledge, problem solving, corrective feedback*)

- Kindergarten students love to mix colors, so continue to remind students to clean brushes between new colors.
 - Allow students to fill in other areas of their painting encouraging them to use color that expresses their own feelings about their family doing activities together.
 - Place student work in an area to dry.
 - Collect all watercolor trays, paintbrushes and water containers.
- Note: Make sure any watercolor paint trays that have mixed colors are cleaned before they are left to dry, Quickly move the trays under clear, running water to clean out the unwanted color.*
- Drop all paper towels in the trash.
- Note: Use "baby wipes" if the students have kept the paint on the paintbrushes and not on their hands as a quick way to clean up.*

DEBRIEF & EVALUATE (*Identify problems encountered, ask and answer questions, come up with solutions, discuss learning that took place and review*)

- When artwork is completed and hung, ask students to tell the class about their Family Portrait, naming each person (or pet) they have included in their drawing/painting (crayon resist).
- This could be done over the course of several days.
- Begin and end the day with a student presentation or plan several throughout the day. It could be difficult for the class to stay focused if the whole class takes turns sharing their drawings/paintings all at once.

EXTENSION (*Climate of expectation is created by the teacher that encourages students to do further research, look for connections and apply understanding and skills previously learned to personal experiences*)

- Cut out appropriate items from magazines and glue them into the scene for clarity.

Kindergarten: Visual Art
 Lesson 5 & 6: Drawing & Painting
 "My Family Having Fun"

Student Name: _____ Date: _____

Demonstrated in artwork	Yes	No
Appropriate number of figures related to number of family members		
Appropriate size relationships among family members		
Family illustrated taking part in an activity		
Color (crayon and watercolor) used in a meaningful manner		
Demonstrated while working		
Usually cleaned brush between color changes		
Made effort to keep brush bristles neat		
Followed procedural instructions for clean up		

Student Name: _____ Date: _____

Demonstrated in artwork	Yes	No
Appropriate number of figures related to		

number of family members		
Appropriate size relationships among family members		
Family illustrated taking part in an activity		
Color (crayon and watercolor) used in a meaningful manner		
Demonstrated while working		
Usually cleaned brush between color changes		
Made effort to keep brush bristles neat		
Followed procedural instructions for clean up		

**VISUAL ART-KINDERGARTEN
CONSTRUCTION: CLAY**

Construction: Building Clay Animals LESSON 7
<p>CONTENT STANDARDS</p> <p>1.2 Name art materials (e.g., clay, paint, and crayons) introduced in lessons.</p> <p>2.7 Create a three-dimensional form, such as a real or imaginary animal.</p> <p>5.4 Discuss the various works of art (e.g., ceramics, paintings, sculpture) that artists create and the media used.</p>
<p>TOPIC QUESTIONS</p> <ul style="list-style-type: none"> • What kinds of materials can be used to make art? • How can I use wax or plastic modeling clay to create 3 dimensional forms? • How do I represent my ideas using clay? • What safety rules must I follow when using modeling clay?
<p>OBJECTIVES & STUDENT OUTCOMES</p> <ul style="list-style-type: none"> • Explore the aspects of was modeling clay. • Create a three dimensional real or imaginary animal using clay. • Tell about the image they created.
<p>ASSESSMENT <i>(Various strategies to evaluate effectiveness of instruction and student learning)</i></p> <ul style="list-style-type: none"> • Feedback for teachers: <ul style="list-style-type: none"> ○ Informal assessment of student skills by observation • Feedback for students: <ul style="list-style-type: none"> ○ Informal verbal feedback from teacher

MATERIALS & PREPARATION

- Table or desk covering
- wax or plastic modeling clay
- dry paper towels
- "Old MacDonald Had a Farm" (or another animal song)

WORDS TO KNOW

- **clay** - a soft, moist material (water or wax based) used to create artworks such as sculpture and pottery
- **figure** - representation of form, a person's bodily shape
- **sphere** - a solid, round form, a ball
- **coil** - a length of something wound or arranged in a spiral or sequence of rings
- **cube** - a solid square form, a box
- **cone** - solid form with a circle at the base and tapering to a point.

REFERENCES

- *Portfolios, Grade: Kindergarten*, by Robyn Montana Turner, Barrett Kendall Publishing
 - shapes and forms: pages 42-43
 - clay building: page 45
 - animals: pages 40, 50- 57
- Clay Recipes in the Kindergarten Lesson Packet after Lesson 9

WARM UP *(Engage students, access prior learning, review, hook or activity to focus the student for learning)*

- Sing "Old MacDonald Had a Farm" (or another animal song) using hand and body movements to imitate animals.
- Discuss unique characteristics, including color, pattern, shape/form and size, of each animal mentioned in the song.

MODELNG *(Presentation of new material, demonstration of the process, direct instruction)*

- Prepare classroom for **wax clay** construction. Cover desks or tables otherwise the wax clay will stick and is difficult to remove.
Note: Laminated 12" x 18" construction paper works well and can be reused throughout the school year. Newspaper will stick to and become permanently lodged in the clay
- Advise students to keep clay on the covering and not on uncovered table or desk surface.
- Warn students that forms or figures made during this part of the clay activity will be rolled back into balls at the end of this lesson. Some teachers call this "Good By Art" .
- Distribute one piece of clay to each student.
- Demonstrate how and instruct students to work plastic or wax clay into pliable substance by breaking clay into manageable sized pieces and knead or squeeze the clay until soft. This clay will get softer as it gets warmer.
- Demonstrate how and instruct students to form pieces of clay into **spheres, coils or snakes, cubes and cones**.
- Demonstrate how and instruct students to combine the shapes into structures that resemble one of the **animals** mentioned in the warm up song.

GUIDED PRACTICE *(Application of knowledge, problem solving, corrective feedback)*

- Encourage students to explore the elasticity of the clay and create multiple real or imaginary animals.
- Allow at least 15 minutes for students to experiment with shapes.
- When all students have had a chance to create a variety of forms, prepare students to get ready for a "**gallery walk**".
- Explain to students that they have 5 minutes to create their favorite animal in clay.
- When time is up, all students will display their work on the covered table or desk at their seat.
- Demonstrate how and instruct students to stand then walk around the room looking at the temporary gallery of sculptures.
- Encourage the students to make kind, positive comments to fellow students.
- Instruct students to return to their own place and roll their clay back into a ball.
- Collect the balls of wax clay.
- Demonstrate to the students how to clean their hands rubbing DRY paper towels on their hands.
- Wax clay will not wash off hands easily with water and soap until the bulk of the wax is removed onto a dry paper towel first.

DEBRIEF & EVALUATE *(Identify problems encountered, ask and answer questions, come up with solutions, discuss learning that took place and review)***Class Discussion:**

- "What did you like about making the real or imaginary animals out of clay?"
- "What did you dislike about the process?"
- "If you could make another clay sculpture, what would you make and why?"

EXTENSION *(Climate of expectation is created by the teacher that encourages students to do further research, look for connections and apply understanding and skills previously learned to personal experiences)*

- **Practice Pinch Pot:** Allow students to practice the steps to make a pinch pot as described in Lesson 8 before using wax clay before they are given air dry or ceramic clay.
- **Works of the Masters:** Choose several works of art done by masters that would fall into the following categories: painting, drawing, figure sculpture, ceramic vessel. Allow students to describe the works and the materials used.

**VISUAL ART-KINDERGARTEN
CONSTRUCTION: CLAY****Construction:
Building Clay Pinch Pots
Lesson 8****CONTENT STANDARDS**

- 1.2 Name art materials (e.g., clay, paint, and crayons) introduced in lessons.
- 3.1 Describe functional and non-utilitarian art seen in daily life; that is, works of art that are used versus those that are viewed only.
- 4.3 Discuss how and why they made a specific work of art.

TOPIC QUESTIONS

- How are wax, air dry and ceramic clay different from one another?
- What is functional art? Non-utilitarian art?
- How do I make a pinch pot?
- What can I use to make designs or textures in the surface of my pinch pot?

ASSESSMENT *(Various strategies to evaluate effectiveness of instruction and student learning)*

- **Feedback for teachers:**

- Informal assessment of student skills by observation
- Formal Assessment: Lesson 8: Clay Construction Classroom Checklist
- **Feedback for students:**
 - Informal verbal feedback from teacher

- MATERIALS & PREPARATION**
- Newspaper
 - Manufactured air dry or earthen ceramic clay
 - Recipes for homemade air-dry clay using common ingredients appear in the next section of this Lesson Packet.
 - Small sized paper plate, one per student
 - Popsicle sticks or tongue depressors

- WORDS TO KNOW**
- **clay** - A soft, moist material (water or wax based) used to create artworks such as sculpture and pottery.
 - **sphere**: an object having this shape; a ball or globe
 - **vessel**: a container
 - **functional**: art work that has a practical use
 - **non-utilitarian**: art work that has decorative purpose only

- REFERENCES**
- *Portfolios, Grade: Kindergarten*, by Robyn Montana Turner, Barrett Kendall Publishing
 - shapes and forms: pages 42-43
 - clay building: page 45
 - functional works of art:
 - ✓ masks: page 90-95
 - ✓ architecture: pages 102-03
 - ✓ clothing: 66,67
 - ✓ puppets: page 46
 - ✓ bags: page 74, 75
 - ✓ musical instruments: page 96, 97

- WARM UP** (*Engage students, access prior learning, review, hook or activity to focus the student for learning*)
- Discuss how the sculpture animal made in wax clay in Lesson Seven was **temporary**, but the vessel from Lesson Eight will be **permanent**.
 - Display reproductions of a sculpture of an animal and a clay vessel.
 - Ask students to compare the two 3-dimensional images and discuss the characteristics that are the same and different.
 - Explain that a **sculpture** is a 3-dimensional work of art to be viewed from all sides. A **vessel** is a container that can be viewed from all sides and is made to hold or transport something.

- MODELING** (*Presentation of new material, demonstration of the process, direct instruction*)
- Write each student's name on a small, dessert sized paper plate. Keep these in reserve for later.
 - Cover desks or tables with newspaper or tablecloth.
 - Explain to the students that water-based clay will feel different in their hands than the wax clay used in Lesson Seven.
 - Water based clay is soft from the beginning of the building process and **SHOULD NOT** be kneaded or squeezed prior to formation of the sculpture.
 - The water-based clay will begin to get dry and harden during the molding process, so allow no more than 20 minutes to form the pinch pot.
 - Advise students to keep clay on the table/desk covering and not on uncovered surfaces. (Air dry or

ceramic clay will stick to the table or desktops.)

- Cut air dry or ceramic clay into pieces approximately 3" x 3".
- Distribute one piece of clay to the surface of the table/desk in front of each student. No students should touch the clay at this time.
- Demonstrate how and instruct students to place the slab of clay in their working hand and gently hit the edges of it into the palm of the other hand, rounding the edges.

Note: The working hand is the dominant hand; the helping hand is the other. Right-handed students should call their right hand the working hand, the left hand their helping hand. Left-handed students would do the opposite.

- Continue to gently mold the slab into a ball without sticking fingers into the clay. *It is important to avoid creating air pockets in ceramic clay, as this will cause explosions in the kiln.*
- Roll the clay in the palms of hands until a smooth sphere is formed.
- Demonstrate how and instruct students to place the clay ball in their helping hand.
- Use the working hand's thumb to gently push into the ball of clay approximately ¼ inch deep.
- Turn the ball of clay in the helping hand slightly and repeat the pressure with the working hand's thumb.
- Continue this process creating a deeper and deeper crater in the ball of clay.
- Monitor the progress of students so that they do not push too deeply too fast or the pinch pot will come apart.
- Demonstrate how to bend fingers of the helping hand to keep the clay in a ball as the pinch pot gets bigger and thinner.
- Caution students to keep their thumb from going through the bottom of the pinch pot.
- Demonstrate how and instruct students to use their working hand to pinch the sides of the vessel. Keep the working hand thumb inside the clay vessel and all four fingers on the outside.

GUIDED PRACTICE (*Application of knowledge, problem solving, corrective feedback*)

- The molding process should be paced to be slow enough to keep large cracks from forming and quickly enough to keep the air dry or ceramic clay from drying out.
- Encourage the students to use their experience working with the wax clay and work quickly as the clay will begin to dry within 20 minutes.
- Distribute a small paper plate with the student's name on it to each student.
- When the sides and bottom of the pinch pots are about ½ inch thick, ask students to place their pots on the paper plate forcing the clay down gently to create a flat bottom.
- Distribute Popsicle sticks and/or tongue depressors to scratch in detail or create texture into the surface of the clay.
- Encourage students to create indented patterns into the outside surface of the pinch pot without pushing too deeply creating weak spots or holes.
- As students finish their work, place the pinch pots with the paper plates underneath in a predetermined area of the classroom to allow them to dry completely.
- The clay will dry and harden over time and create a permanent vessel.

If using Air Dry Clay:

- The clay will harden over time and become a permanent vessel.

If using Ceramic Clay:

- Explain how the clay will sit out and harden over 3 to 4 days.
- When the clay is completely dry, it will be called **greenware** and then fired in a kiln.
- After the greenware is fired, the pinch pot will be called **bisque**.
- Water base clay may be cleaned up with water and paper towels.
- Placing basins on the tables or buckets on the floor with an inch or two of water can be a solution to getting students cleaned up more quickly when there is only one small sink in the classroom.
- Placing adequate paper towels and trash cans next to the basins, buckets and sinks will provide efficient clean up.

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**VISUAL ART-KINDERGARTEN
OBSERVATIONAL DRAWING**

**Observational Drawing:
Everyday Objects
Lesson 9**

CONTENT STANDARDS

4.2 Describe what is seen (including both literal and expressive content) in selected works of art.
5.2 Look at and draw something used everyday (e.g., scissors, toothbrush, fork) and describe how the object is used.

TOPIC QUESTIONS

- How do I describe what I see in works of art?
- How do I draw everyday objects?
- What is a still life?

OBJECTIVES AND STUDENT OUTCOMES

- Describe lines, shapes, forms, colors, and textures in works of art
- Describe literal and expressive content of works of art
- Draw an everyday object with appropriate size relationships and detail

ASSESSMENT *(Various strategies to evaluate effectiveness of instruction and student learning)*

- **Feedback for teachers:**
 - Informal assessment of student skills by observation
 - Formal Assessment:
- **Feedback for students:**
 - Informal verbal feedback from teacher

MATERIALS & PREPARATION

- 1 or more reproduction(s) of a still life showing everyday objects as the main idea or theme
- simple objects (visually uncomplicated) from everyday life, one per student or per small group of students *(Note: see list of suggested objects in Modeling section of this lesson)*
- 9" x 12" drawing paper
- pencil, black marker or crayons, per student
- *optional:* colored pencils or colored markers

WORDS TO KNOW

- **still life:** Arrangement or work of art showing a collection of inanimate objects.
- **elements of art:** Sensory components used to create
- **line:** a point moving in space. Line can vary in width, length, curvature, color and/or direction
- **shape:** a two dimensional area or plane that may be open or closed, free-form, geometric or natural.
- **form;** three dimensional volume or the illusion of three dimensions
- **color:** visual sensation dependent on the reflection or absorption of light from a given surface.
- **texture:** the surface quality of materials, either actual (tactile) or implied (visual).

REFERENCES

- *Portfolios, Grade: Kindergarten*, by Robyn Montana Turner, Barrett Kendall Publishing
 - Drawing: pages 4, 5,
 - Drawing an object: pages 9, 11
 - Letter shapes: pages 86, 87

WARM UP *(Engage students, access prior learning, review, hook or activity to focus the student for learning)*

- Display at least one still life work of art depicting everyday objects in an area of the classroom easily seen by all students.

Class Discussion Questions:

- "What kinds of lines do you see?"
 - "What kinds of shapes do you see?"
 - "Where do you see forms in this still life?"
 - "What colors do you see in this work of art?"
 - "Where do you see textures in this still life?"
 - "What do you think the artist was trying to tell us?"
-
- Enlist the help of students to find and gather small (no more than 12" x 12" in size) everyday objects from around the classroom. (e.g., stapler, book, tape dispenser, scissors, tissue box, apple, lunch box, toy, basket, flower)
 - *(Note: The number of objects could be one per student or one per small group of students.)*
 - Chose an object or two to examine visually with the class.

- Discuss the lines, shapes, forms, colors and textures of the object(s).
- Ask students what media (e.g., crayons, pencils, markers) they would like to use to draw one of the everyday objects.

MODELING *(Presentation of new material, demonstration of the process, direct instruction)*

- Distribute one 9" x 12" piece of drawing paper to each student,
- Distribute the chosen media to the students. *(Note: You may allow each student to make an individual choice or ask the class to choose the same drawing material.)*
- Distribute the everyday objects to individual or small groups of students.
- Ask students to focus their eyes on their everyday object for 30 to 60 seconds.

GUIDED PRACTICE *(Application of knowledge, problem solving, corrective feedback)*

- Instruct students to draw the everyday object to the best of their ability using the chosen art media.
- Encourage students to draw the object as large as they can, using most of the paper.
- Remind students to add lines, shapes, and colors representing details of the object in their drawing.
- Ask students to identify patterns they may see on their object that represent actual texture. (e.g., repeated lines or squares on a basket showing the woven texture)
- Remind students to use those patterns in their drawing to give more detail.
- Collect drawing tools when works are complete.

DEBRIEF AND EVALUATE *(Identify problems encountered, ask and answer questions, come up with solutions, discuss learning that took place and review)*

- Instruct all students to stand at their table or in a circle, holding their drawings.
- Allow each student to tell about their drawing, describing the function of their object and their favorite part of the drawing.
- Ask students to bring all the everyday objects back to the desktop or table.
- Allow students to assist in the arrangement of the objects as a still life.

EXTENSION *(Climate of expectation is created by the teacher that encourages students to do further research, look for connections and apply understanding and skills previously learned to personal experiences)*

- **Still Life Drawing:** Ask students to bring all the everyday objects back to the desktop or table. Allow students to assist in the arrangement of the objects as a still life. Follow the procedure in Modeling and Guided Practice.

Kindergarten: Visual Art

Lesson 9: Drawing Everyday Objects

Name	Describes works of art using K-level art vocabulary (e.g., names shapes, colors, textures)		Everyday object is recognizable in drawing		Describes function of object correctly	
	Yes	No	Yes	No	Yes	No
1.						
2.						

3.						
4.						
5.						
6.						
7.						
8.						
9.						
10.						
11.						
12.						
13.						
14.						
15.						
16.						
17.						
18.						
19.						
20.						

Kindergarten Supply List

For: 9 Visual Art Lessons for the Elementary Teacher

- Beads (large wooden or plastic, Cheerios, Fruit Loops or colored macaroni may be substituted)
- Modeling Clay
- Air dry or ceramic Clay (25 lbs for 25 students)
- 18 x 12 drawing paper
- 18 x 12 construction paper assorted colors
- 18 x 12 construction paper white
- construction paper scraps

- Containers for water
- Crayons
- Glue Sticks or glue bottles
- Magazines with photos
- Markers in 8 color sets
- Newspapers
- Paint brushes size 7,8, or 9, one per student
- Paper towels
- Pencils
- Posters: National and state symbols, Traffic signs
- Rope cut in pieces 4 feet long
- Scissors
- Shapes: 3 large laminated red circles; 3 large laminated blue squares; 3 large laminated green triangles
- Sticks, tongue depressors or Popsicle
- Tempera paint: red, blue and yellow (primary colors); green, orange and purple (secondary colors); flesh colors
- Templates of circles, rectangles, triangles and squares 3 to 5 inches in height and made of thick cardboard
- Thick String or yarn cut in 22-inch pieces or shoes strings, one per student

Formulas For Modeling Materials

Best Clay for Bead Making

2 parts table salt
 1 part cornstarch
 1 part water

Mix. If all beads are to be the same color, add drops of food coloring at this point, then cook slowly, stirring constantly until mixture becomes completely thick. Let cool and use for bead making.

For easy classroom use, cut bead-making material into appropriate size chunks and seal in individual zip lock sandwich bags, one per student. Use a large nail to create holes for threading. Air dry for a minimum of 48 hours. If no color was added in the mixing stage, use colored markers or acrylic paint to the surface after the beads have hardened. Avoid tempera or watercolor paint, as they will make the beads wet and sometimes sticky again.

Cornstarch Modeling Material

2 parts cornstarch
2 parts salt
3 parts flour

Thoroughly mix the ingredients in a large bowl. Slowly add only enough warm water to create *stiff* dough. Dry flour can be dusted onto the working surface and onto artists' hands to prevent stickiness while modeling. Food coloring may be added with the water to create colored dough. Air dry for a minimum of 48 hours. Color may also be added to the surface of the modeling material after it is dry using markers or acrylic paint. Tempera or watercolor paint makes the surface sticky again.

Plaster Modeling Material

2 parts plaster of Paris
1 part dry wallpaper paste
4 parts fine sawdust

Mix ingredients thoroughly in a large bucket or basin. Slowly mix in 1 to 2 cups of water until the modeling material is smooth and as thick as moist clay. For colored clay, add tempera paint to the water before it is added to the dry mixture. Air dry for a minimum of 48 hours. Add tempera or acrylic paint to the surface of the modeling material and seal with spray with clear polyurethane or varnish.

Color Macaroni for Beading

1/4 cup rubbing alcohol
8 drops food coloring
zip loc bags, macaroni

Place ingredients in bag, zip, shake and wait at least 15 minutes. The longer it sits, the more intense the color. Place macaroni on paper towels to dry.

**San Diego Unified School District – Visual and Performing Arts Department
California State Content Standards
Core Learnings**

**KINDERGARTEN
VISUAL ART**

1.0 Artistic Perception
Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills unique to Visual Art.
1.1 Recognize and describe simple patterns found in the environment and works of art.

	<ul style="list-style-type: none"> • Identify repeated lines and shapes in works of art and describe the pattern they make. • Describe the direction of patterns (circular, up and down, zigzag, etc.) in works of art, including their own. • Predict what line or shape comes next in a pattern.
1.2	<p>Name art materials (e.g., clay, paint, and crayons) introduced in lessons.</p> <ul style="list-style-type: none"> • Identify artworks made of crayon, pencil (lead or colored) and paint. • Distinguish between wax and water-based clays. • Describe how natural or man-made materials can be used to make art.
1.3	<p>Identify the elements of art (line, color, shape/form, texture, value, space) in the environment and in works of art, emphasizing line, color, and shape/form.</p> <ul style="list-style-type: none"> • Identify basic geometric shapes (circle, square, triangle, rectangle) and eight basic colors (red, orange, yellow, green, blue, violet or purple, white, black and brown). • Identify textures (smooth, bumpy, fuzzy, sharp) in works of art. • Distinguish between light and dark examples of a same basic color (sky blue and navy). • Explore how objects, people and animals vary in size in the environment and in works of art.
<p>2.0 Creative Expression Creating, Performing and participating in the Visual Arts</p>	
2.1	<p>Use lines, shapes/forms, and colors to make patterns.</p> <ul style="list-style-type: none"> • Recreate pre-existing patterns through drawing and the use of manipulatives (colored paper shapes, counters, plastic caps or lids, spools, etc.). • Create patterns using straight and curved lines; circles, squares, triangles and rectangles; and the basic eight colors through drawing and the use of manipulatives.
2.2	<p>Demonstrate beginning skill in the use of tools and processes, such as the use of scissors, glue, and paper in creating a three-dimensional construction.</p> <ul style="list-style-type: none"> • Cut paper using scissors with linear control. • Glue items together using glue sticks and liquid glue. • Demonstrate the ability to control tools (scissors, glue sticks or bottles) through construction of a three dimensional works of art.
2.3	<p>Make a collage with cut or torn paper shapes/forms.</p> <ul style="list-style-type: none"> • Demonstrate dexterity and the ability to organize and fasten things by creating a collage using a minimum of five torn and/or cut paper shapes/forms.
2.4	<p>Paint pictures expressing ideas about family and neighborhood.</p> <ul style="list-style-type: none"> • Create drawings that represent the student's family using crayon then add watercolor paint to explore the different effects of the media (crayon or wax resist). • Demonstrate basic understanding of symbols to represent familiar people and places using tempera paint.
2.5	<p>Use lines in drawings and paintings to express feelings.</p> <ul style="list-style-type: none"> • Explore expressive line through scribble and play using a variety of media (crayon, string, yarn, pipe cleaners). • Use line in an original work of art to associate feelings and concepts (mad, sad, happy, frightened, lazy, busy, etc.).
2.6	<p>Use geometric shapes/forms (circle, triangle, square) in a work of art.</p> <ul style="list-style-type: none"> • Create works of art using circles, squares, triangles, and rectangles in a variety of sizes. • Organize shapes/forms to create patterns.
2.7	<p>Create a three-dimensional form, such as a real or imaginary animal.</p>

	<ul style="list-style-type: none"> Using sculptural materials (wax or water based clay, papier mache, paper and/or cardboard, and/or fabrics) create a real or imaginary animal.
3.0 Historical and Cultural Context Understanding the Historical Contributions and Cultural Dimensions of the Visual Arts	
3.1	Describe functional and non-utilitarian art seen in daily life; that is, works of art that are used versus those that are only viewed. <ul style="list-style-type: none"> Identify and describe works of art that are used in everyday life (functional art) at home, in the school and in the community. (e.g., silverware, puppets, playground equipment, jewelry, clothing, hubcap, architecture, masks, etc.). Identify and describe pieces of art to be viewed only (non-utilitarian art) such as photographs, paintings, videos, murals, etc.
3.2	Identify and describe works of art that show people doing things together. <ul style="list-style-type: none"> Collect works of art showing people doing things together with the themes of cooperation, play, and work from a variety of sources (picture books, prints, magazines, photographs, original works of art, etc.). Compare depictions of family and community activities in a variety of cultural settings
3.3	Look at and discuss works of art from a variety of times and places. <ul style="list-style-type: none"> Compare and contrast works of art from different times and places and explain why the similarities and differences may have occurred. Discuss the importance of functional and non-utilitarian art objects in everyday life.
4.0 Aesthetic Value Responding to, Analyzing and Making Judgments About Works in the Visual Arts	
4.1	Discuss their own works of art, using appropriate art vocabulary (e.g., color, shape/form, texture). <ul style="list-style-type: none"> Describe original works of art telling about the use of colors, shapes, media used, types of textures and tell how and why it was made.
4.2	Describe what is seen (including both literal and expressive content) in selected works of art. <ul style="list-style-type: none"> Describe lines, shape/forms, colors, and textures in at least two works of art. Describe how a work of art makes you feel, what it makes you remember and imagine why the artist may have created the work.
4.3	Discuss how and why they made a specific work of art. <ul style="list-style-type: none"> Explain what media(s) was used in an original work of art, how the work was created and what the student was thinking while creating the piece.
4.4	Give reasons why they like a particular work of art they made, using appropriate art vocabulary. <ul style="list-style-type: none"> Discuss reasons why the student likes their own work of art, tell about the media, elements of art, and the meaning or idea represented.
5.0 Connections, Relationships, Applications Connecting and Applying What is Learned in the Visual Arts to all Other Art Forms and Subject Areas and to Careers	
5.1	Draw geometric shapes/forms (e.g., circles, squares, and triangles) and repeat them in dance/movement sequences. <ul style="list-style-type: none"> Draw a pattern using two basic geometric shapes, assign movement to each shape then dance the repeated pattern alone or with others.
5.2	Look at and draw something used every day (e.g., scissors, toothbrush, fork) and describe how the object is used.

	<ul style="list-style-type: none"> • Concentrate on an object silently for a period of time, then draw it, discuss its function and how an artist designed it.
5.3	<p>Point out images (e.g., photographs, paintings, murals, ceramics, sculptures) and symbols found at home, in school, and in the community, including national and state symbols and icons.</p> <ul style="list-style-type: none"> • Identify works of art found at home, in the school and in the community. • Identify national or state symbols (flag, traffic and restroom signs, etc.).
5.4	<p>Discuss the various works of art (e.g., ceramics, paintings, sculpture) that artists create and the media used.</p> <ul style="list-style-type: none"> • Identify what artists do, how they create works of art and the variety of materials they use.

Visual Arts Glossary

abstract - relating to art with subject matter that is simplified or distorted with little or no attempt to appear realistic, little or no attempt is made to represent images realistically.

additive sculpture - Refers to the process of joining a series of parts together to create a sculpture.

aerial perspective - Aerial or atmospheric perspective achieved by using bluer, lighter, and duller hues for distant objects in a two-dimensional work of art.

aesthetics - A branch of philosophy; the study of art and theories about the nature and components of aesthetic experience.

air-dry clay: clay manufactured to harden by air drying, does not need to be fired in a kiln

analogous - Refers to closely related colors; a color scheme that combines several hues next to each other on the color wheel.

analyze: examine methodically

appliqué: ornamental needlework in which pieces of fabric are sewn or stuck onto a large piece of fabric to form pictures or patterns

arbitrary colors - Colors selected and used without reference to those found in reality.

architect: a person who designs buildings or structures and sometimes supervises the construction

architecture: the art and science of designing buildings and other structures

art conservator: one who examines, cleans and repairs art objects

art criticism - An organized system for looking at the visual arts; a process of appraising what students should know and be able to do.

art elements - Line, shape/form, color, texture, space and value.

artifact: an object made by a human being, typically an item of cultural or historical significance

assemblage - A three-dimensional composition in which a collection of objects is unified in a sculptural work.

assess: to estimate the quality or value

asymmetry - Balance that results when two sides of an artwork are equally important but one side looks different from the other; different appearance on opposite sides of a dividing plane or line

atmospheric perspective - See *aerial perspective*. The effect air space has on the appearance of an object. Details on the object decrease, tones become less vivid.

background - The part of the picture plane that seems to be farthest from the viewer.

balance - The way in which the elements in visual arts are arranged to create a feeling of equilibrium in a work of art. The three types of balance are symmetry, asymmetry, and radial.

bi-lateral - Having two equal sides.

bi-lateral symmetry: balance created by making both sides of an artwork the same or almost the same.

blueprint: A plan for building something. Traditionally printed with white lines on a blue background

body- the physical structure of a person or an animal

brayer: a tool, usually a hard rubber cylinder used to spread ink over a print plate

celebration: to observe a notable occasion with festivities

ceramic clay- clay that comes from the earth, gets hard when it dries and must be fired in a kiln for completion

character: a person in a novel, play, or movie, the distinctive nature of something

characteristics: a feature or quality belonging typically to a person, place, or thing and serving to identify it

circle: a round plane figure whose boundary consists of points equidistant from a fixed point

cityscape - A landscape about the city.

clay - A soft, moist material (water or wax based) used to create artworks such as sculpture and pottery.

cloth: material, fabric, textile

coil: a length of something wound or arranged in a spiral or sequence of rings

coil method: using a rope like form that has been rolled from clay in a spiral fashion to create a vessel

collage - An artistic composition made of various materials (e.g., paper, cloth, or wood) glued on a surface.

color - The visual sensation dependent on the reflection or absorption of light from a given surface. The three characteristics of color are hue, value, and intensity.

color relationships - Also called color *schemes* or *harmonies*. They refer to the relationships of colors on the color wheel. Basic color schemes include monochromatic, analogous, and complementary.

color theory - An element of art. Color has three properties: hue, value, and intensity.

color value - The lightness or darkness of a color

color wheel - Colors arranged in a specific order (red-orange-yellow-green-blue-violet) in the shape of a circle.

complementary colors - Colors opposite one another on the color wheel. Red/green, blue/orange, and yellow/violet are examples of complementary colors.

composition - The organization of elements in a work of art.

cone - A solid form with a circle at the base and tapering to a point.

content - Message, idea, or feelings expressed in a work of art.

contour: an outline, especially one representing or bounding the shape or form of something

contour line drawing: drawing done in one continuous line representing the outline of an object, sometimes called a "blind" contour drawing

contrast - Difference between two or more elements (e.g., value, color, texture) in a composition; juxtaposition of dissimilar elements in a work of art; also, the degree of difference between the lightest and darkest parts of a picture.

construction: the building of something

conventions: ways in which to standardize drawing of the human face or figure, usually involving proportion

cool colors - Colors suggesting coolness: blue, green, and violet.

crayon - A stick of colored wax used for drawing.

credit lines: information published with works of art including artist's name, title of the work, date the work was completed, medium or media used, size, country of origin and present location

cube - A solid square form, a box

culture - The skills and arts of a given people in a given period; civilization; the customs, arts, social institutions and intellectual achievements of a particular people

cylinder: a solid geometric figure with straight parallel sides and a circular or oval section

depth: distance from the nearest to the farthest point of something or from the front to the back

design - The plan, conception, or organization of a work of art; the arrangement of independent parts (the elements of art) to form a coordinated whole.

diagonal - The transverse or slanted orientation of a line, shape or form.

different: not the same as another or each other; unlike

distortion - Condition of being twisted or bent out of shape. In art, distortion is often used as an expressive technique.

docent: a person who acts as a guide, typically on a voluntary basis, in a museum, art gallery, or zoo

dominance - The importance of the emphasis of one aspect in relation to all other aspects of a design.

dovetailing - A projecting part that fits into a corresponding cut out space. A way of fastening.

electronic media - Media that includes computer, television, video, digital, etc.

elements of art - Sensory components used to create works of art: line, color, shape/form, texture, value, space.

emotion: a feeling (e.g., excitement, anger, fear, happiness, etc.)

emphasis - Special stress given to an element to make it stand out.

essence: the intrinsic nature or quality of something

expressionism: a style of visual art in which the artist seeks to express emotional experiences rather than impression of the external world.

expressive content - Ideas that express ideas and moods.

fabric - A material from fibers, woven.

fasten: close or join securely

fiber: a thread or filament from which a vegetable tissue, mineral substance, or textile is formed

figurative - Pertaining to representation of form or figure in art.

figure: representation of form; a person's bodily shape

figure drawing: drawing of the human figure

fine art: visual art whose products are to be appreciated primarily or solely for their imaginative, aesthetic, or intellectual content, not to be used as a functional object

floor plan: The arrangement of rooms in a building

focal point - The place in a work of art on which attention becomes centered because of an element emphasized in some way.

foreground - Part of a two-dimensional artwork that appears to be nearer the viewer or in the front. *Middle ground* and *background* are the parts of the picture that appear to be farther and farthest away.

form - A three-dimensional volume or the illusion of three dimensions (related to shape, which is two-dimensional); the particular characteristics of the visual elements of a work of art (as distinguished from its subject matter or content).

free shape, free form - A type of shape or form that is not geometric or found in nature, a blob.

function - The purpose and use of a work of art.

functional art - Art designed to be used as a tool or with a particular function (furniture, clothing, masks, etc.)

gallery: a room or building for the display or sale of works of art

genre - The representation of people, subjects, and scenes from everyday life.

geometric - Describes mathematical shapes and forms like circles, squares, cubes and spheres.

gesture drawing - The drawing of lines quickly and loosely to show movement in a subject.

glue: an adhesive substance used for joining objects or materials.

graphic designer: a visual art career in which the artist creates graphic designs such as displays, logos, packaging, charts, illustrations, etc. using a variety of media, especially the computer

graphic device - A design used as a tool to direct or identify; a drawing or design created to communicate information

harmony - The principle of design that combines elements in a work of art to emphasize the similarities of separate but related parts.

height: the measurement from base to top or (of a standing person) from head to foot

horizon line - The line where the ground meets the sky.

horizontal - The left to right or across orientation of a line, shape or form; parallel to the plane of the horizon; at right angles to the vertical

hero/heroine a man or woman who is admired or idealized for courage, outstanding achievements, or noble qualities

hue - Refers to the name of a color (e.g., red, blue, yellow, orange).

icon: a symbol that represents a person, thing or function; a symbol or graphic representation as on a video display terminal of a program, option, or window

illusion of depth - The organization of shapes in an artwork to make a flat surface look as if it has depth or three dimensions

illustrate: to explain through drawing or painting

illustration: a visual feature that explains or decorates

inanimate object: not alive, showing no signs of life

ink: in printing, a thick colored fluid used to reproduce image

ink plate: a flat surface used to spread printer's ink evenly over the surface of a brayer

installation art - The hanging of ordinary objects on museum walls or the combining of found objects to create something completely new. Later, installation art was extended to include art as a concept.

intensity - Also called *chroma* or *saturation*. It refers to the brightness of a color (a color is full in intensity only when pure and unmixed). Color intensity can be changed by adding black, white, gray, or an opposite color on the color wheel.

kiln: a furnace or oven used for burning, baking or hardening clay into bricks or pottery

Kokepelli: human like figures found in rock art and cave paintings of the Southwestern United States

landscape - Artwork with land as the main subject

light source: the origin of light or its effect

line - A point moving in space. Line can vary in width, length, curvature, color, or direction.

linear perspective - A graphic system used by artists to create the illusion of depth and volume on a flat surface. The lines of buildings and other objects in a picture are slanted, making them appear to extend back into space.

line direction - Line direction may be horizontal, vertical, or diagonal.

line quality - The unique character of a drawn line as it changes lightness/darkness, direction, curvature, or width.

logo - A trademark or symbol that represents a business or company; a symbol or other design adopted by an organization to identify its products or services

loom - A frame or machine used to hold yarn, threads or other fibers for weaving.

maquette - A small preliminary model (as of a sculpture or a building).

mask: façade or disguise worn over the face

mass - The outside size and bulk of a form, such as a building or a sculpture; the visual *weight* of an object.

masterwork: works of art created by significant artists or masters

media - Plural of *medium*, referring to materials used to make art; categories of art (e.g., painting, sculpture, film).

medium: material used by an artist to create a work of art

middle ground - Area of a two-dimensional work of art between foreground and background.

mixed media - A work of art for which more than one type of art material is used to create the finished piece.

monochromatic - A color scheme involving the use of only one hue that can vary in value or intensity.

monoprint-a one of a kind print

mood - The state of mind or feeling communicated in a work of art, frequently through color.

mosaic: An artwork made by fitting together small pieces of colored glass, stone, paper or other materials called tesserae.

motif - A unit repeated over and over in a pattern. The repeated motif often creates a sense of rhythm.

movement - The principle of design dealing with the appearance or creation of action.

multimedia - Computer programs that involve users in the design and organization of text, graphics, video, and sound in one presentation.

museum: a building in which objects of historical, scientific, artistic, or cultural interest are stored and exhibited

natural shapes - Shapes or forms found in nature.

negative space - Refers to shapes or spaces that are or represent areas unoccupied by objects.

neutral colors - The colors black, white, gray, and variations of brown.

nonobjective - Having no recognizable object as an image. Also called ***nonrepresentational***.

non-representational: having no recognizable object, also called ***nonobjective***.

non-utilitarian - Art created to be viewed only, not used as a tool or with function.

object: a material thing that can be touched.

observational drawing: drawing done while looking at an object, figure or scene

observational drawing skills - Skills learned while observing firsthand the object, figure, or place.

one-point perspective - A way to show three-dimensional objects on a two-dimensional surface. Lines appear to go away from the viewer and meet at a single point on the horizon known as the *vanishing point*.

opaque – not able to see through, visually solid.

organic form - Refers to shapes or forms having irregular edges or to surfaces or objects resembling things existing in nature.

orthogonal lines: vanishing lines in a perspective drawing

oval: having an elongated shape, like that of an egg

overlapping - To extend over or cover partially.

paint - a mixture of pigment with oil or water used to cover a surface.

paintbrush: a brush for applying paint

palette: a flat surface on which you prepare paints for use in an artwork; a particular range , quality or use of color.

papier mache - strips or pieces of paper soaked in a watery paste, placed over an armature. The form hardens when dried.

parallel: lines, planes surfaces or objects side by side and having the same distance continuously between them

patchwork- needlework in which small pieces of cloth in different designs, colors, or textures are sewn together

pattern - anything repeated in a predictable combination.

performance art - A type of art in which events are planned and enacted before an audience for aesthetic reasons.

perspective - A system for representing three-dimensional objects viewed in space on a two-dimensional surface using foreground, middle ground and background.

petroglyph: a prehistoric rock carving

pictographs: a pictorial symbol for a word or phrase

placement: the action of putting objects in a particular place or position.

plastic or wax clay: clay that never dries and may be used over again

point of view - The angle from which the viewer sees the objects or scene.

portfolio - A systematic, organized collection of student work.

portrait – artwork with a person or people as the main subject.

positive space- Shapes or spaces that are or represent solid objects.

primary colors - Refers to the colors red, yellow, and blue. All other colors can be created from primary colors.

printmaking - The transferring of an inked image from one surface (from the plate or block) to another (usually paper).

principles of design - The organization of works of art. They involve the ways in which the elements of art are arranged (balance, contrast, dominance, emphasis, movement, repetition, rhythm, subordination, variation, unity).

print plate - A piece of flat material with a design on the surface used in printmaking.

properties of color - Characteristics of colors: hue, value, intensity.

proportion - The size relationships of one part to the whole and of one part to another.

puppet- a movable model of a person or animal that is used in entertainment and is typically moved either by strings controlled from above or by a hand inside it.

pyramid - A solid form with a triangle at the base tapering to a point.

quilt- a bed covering created by enclosing a layer of padding or batting between two layers of fabric and held in place with lines of stitching which may be decorative.

quilt top: the top layer of a quilt containing the primary decorative design

radial - Branching out from the center, circular

radial symmetry: symmetry around a central axis, as in a starfish or a tulip flower

realism - A style of art that portrays objects or scenes as they might appear in everyday life. Recognizable subject is portrayed using lifelike colors, textures and proportion.

rectangle: a plane figure with four straight sides and four right angles, esp. one with unequal adjacent sides, in contrast to a square

rectilinear - Formed or enclosed by straight lines to create a rectangle.

reflection - Personal and thoughtful consideration of an artwork, an aesthetic experience, or the creative process.

rendering - To depict or draw realistically

renovated: to restore to a good state of repair

repetition: a duplication or reappearance of a shape or theme

replicate - To duplicate or repeat.

representational - To present a likeness; relating to art that aims to depict the physical appearance of things

research: a systematic investigation or study

rhythm - Intentional, regular repetition of lines of shapes to achieve a specific repetitious effect or pattern.

rubbing: the process of laying a sheet of paper over an embossed or raised texture and rubbing the paper with pencil or crayon to reproduce the pattern (e.g., the bottom soles of athletic shoes, brick walls, corrugated cardboard, etc.).

rubric - A guide for judgment or scoring; a description of expectations.

scale - Relative size, proportion. Used to determine measurements or dimensions within a design or work of art.

scissors: an instrument used for cutting cloth, paper, and other thin material, consisting of two blades laid one on top of the other and fastened in the middle so as to allow them to be opened and closed by a thumb and finger inserted through rings on the end of their handles.

score: to scratch a surface, to make rough

sculpture - A three-dimensional work of art either in the round (to be viewed from all sides) or in bas relief (low relief in which figures protrude slightly from the background).

seascape - A landscape about the sea or ocean.

secondary colors - Colors that are mixtures of two primaries. Red and yellow make orange, yellow and blue make green, and blue and red make violet or purple.

self-portrait - Artwork about the artist

shade - Color with black added to it.

shading: the darkening of an illustration

shape - A two-dimensional area or plane that may be open or closed, free-form, geometric or natural. It can be found in nature or is made by humans.

similar: resembling without being identical

size: the relative extent of something; a thing's overall dimensions or magnitude; how big something is

size relationships: the way in which the sizes of two or more objects are perceived or reproduced

sketch - A drawing without much detail, usually completed in a short amount of time; sometimes used as a rough draft for a later work of art; a rough or unfinished drawing

sketchbook/journal: a book in which artists' sketches, ideas and journaling is recorded; a pad or book of drawing paper for sketching on

slab: a large, thick, flat, rectangular form

slip: liquid clay; clay with water added

slogan - A motto associated with a business, group or organization.

space - The emptiness or area between, around, above, below, or contained within objects. Shapes and forms are defined by the space around and within them, just as spaces are defined by the shapes and forms around and within them.

sphere - A solid round form, a ball.

splice - to weave end strands or pieces together for fastening.

square: a plane figure with four equal straight sides and four right angles

stencil - A thin sheet, cut so that designs can be repeated exactly when ink or paint is applied.

still life - Arrangement or work of art showing a collection of inanimate objects.

structure - The way in which parts are arranged or put together to form a whole.

stump: a cylinder with conical ends made of rolled paper or other soft material, used for softening or blending marks made with pencil or charcoal

style - A set of characteristics of the art of a culture, a period, or school of art. It is the characteristic expression of an individual artist.

stylized - Simplified; exaggerated.

stylus: a hard-pointed instrument used for marking or writing on clay, foam or wax tablets

subordination - Making an element appear to hold a secondary or lesser importance within a design or work of art.

subtractive sculpture - Refers to sculpting method produced by removing or taking away from the original material (the opposite of *additive*).

symbol - An object used to represent something.

symmetry - Balance created by making both sides of an artwork the same or almost the same.

tear: to pull apart or rip into pieces

tempera - a paint in which the albuminous or colloidal medium such as egg yolk, is the medium instead of oil

template: a shaped piece of metal, wood, card, plastic, or other material used as a pattern for processes such as painting, cutting out, or shaping

tertiary colors - The uneven mixture of two primary colors or the combination of one primary color and the secondary color next to it on the color wheel.

tesserae: small pieces of material, such as paper, stone, tile or glass used to make a mosaic

texture - The surface quality of materials, either actual (tactile) or implied (visual). It is one of the elements of art.

theme - An idea based on a particular subject.

three-dimensional - Having height, width, and depth. Also referred to as 3-D.

thumbnail sketch - A small sketch done to test or try new ideas for larger works of art.

tint - Color lightened with white added to it.

title page: a page at the beginning of a book giving its title, the names of the author and publisher, and other publication information

tone - Color shaded or darkened with gray (black plus white).

torso: upper body between the neck and the waist

tortillon: spiral wound paper with a sharp point at one end used for blending marks made by pencil or charcoal

traditional/folk art: visual art created by common people not formally trained; usually by methods handed down from generation to generation, often, but not limited to, decorated functional objects used in everyday life

traditional media - Media that includes pencil, paint, clay, etc. but not electronic media.

transparent – allowing light to pass through so that the object behind can be distinctly seen, clear, see-through

triangle: a plane figure with three straight sides and three angles

two-dimensional - Having height and width but not depth. Also referred to as 2-D.

two-point perspective - A system to show three-dimensional objects on a two-dimensional surface. The illusion of space and volume utilizes two vanishing points on the horizon line.

unity - Total visual effect in a composition achieved by the careful blending of the elements of art and the principles of design.

universal theme: a subject or main idea that appears in works of art created by most or all peoples

value - Lightness or darkness of a hue or neutral color. A *value scale* shows the range of values from black to white.

value scale - Scale showing the range of values from black to white and light to dark.

vanishing point - In perspective drawing, a point at which receding lines seem to converge.

variety - A principle of art concerned with combining one or more elements of art in different ways to create interest.

vase – a decorative container

vertical - The up and down orientation of a line, shape or form; at right angles to a horizontal plane; in a direction, or having an alignment, such that the top is directly above the bottom

vessel: a hollow container

virtual - Refers to an image produced by the imagination and not existing in reality.

visual literacy - Includes thinking and *communication*. Visual thinking is the ability to transform thoughts and information into images; visual communication takes place when people are able to construct meaning from the visual image.

visual metaphor - Images in which characteristics of objects are likened to one another and represented as that other. They are closely related to concepts about symbolism.

volume - The space within a form (e.g., in architecture, volume refers to the space within a building).

warm colors - Colors suggesting warmth: red, yellow, and orange.

warp - The vertical fibers attached to the top and bottom of a loom.

watercolor - Transparent pigment mixed with water. Paintings done with this medium are known as *watercolors*.

wax or plastic clay: clay that never dries and may be used over again

weaving - An artwork made of thread, yarn or other fibers woven together on a loom.

weft - The threads woven over and under the warp fibers on a loom.

zigzag- joined diagonal lines; a line having abrupt right and left turns

zoomorphs: animal like figures

