Title: Supplement to Art for Elementary Schools.

Institution: Montgomery County Public Schools, Rockville, Md.

Pub Date: 1980

Note: 117 p.

EDRS Price: MF01/PC05 Plus Postage.

Descriptors: *Art Activities; *Art Education; *Concept Formation; *Creative Activities; Elementary Education; Mathematics; Music; Outdoor Education; Sciences; Social Studies

Abstract: The document provides art activities for the classroom teacher who is not an art specialist. It contains activities which supplement experiences provided by the art teacher as well as activities designed to measure the achievement level of students in concept skills related to art and the principles of design. The supplement is divided into three sections: K-2, 3-4, and 5-6. Within the sections, activities are organized according to early childhood, language arts, mathematics, music, science, social studies, and outdoor education. Activities for grades K-2 include shadow puppets, finger painting, drawing from auditory memory, and making yarn flowers. In grades 3-4, students learn about primary and secondary colors, mix paint to obtain different values, create paper mache characters, and make a flipbook. Activities for grades 5-6 include designing a colonial quilt, making skeletal leaf rubbings and skeletal sculpture, drawing portraits, producing etchings, creating a Japanese rock garden, examining social commentary in painting, drawing caricatures, creating designs associated with sound, and examining the human figure in art history. An extensive glossary, a classification of art terms, and a bibliography of books and films are included. (KC)
SUPPLEMENT TO
ART FOR ELEMENTARY SCHOOLS
## TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>v</td>
</tr>
<tr>
<td>Grades K-2 Art Activities Related to:</td>
<td>1</td>
</tr>
<tr>
<td>Early Childhood</td>
<td></td>
</tr>
<tr>
<td>Language Arts</td>
<td></td>
</tr>
<tr>
<td>Math</td>
<td></td>
</tr>
<tr>
<td>Music</td>
<td></td>
</tr>
<tr>
<td>Science</td>
<td></td>
</tr>
<tr>
<td>Social Studies</td>
<td></td>
</tr>
<tr>
<td>Grades 3-4 Art Activities Related to:</td>
<td>23</td>
</tr>
<tr>
<td>Language Arts</td>
<td></td>
</tr>
<tr>
<td>Math</td>
<td></td>
</tr>
<tr>
<td>Science</td>
<td></td>
</tr>
<tr>
<td>Social Studies</td>
<td></td>
</tr>
<tr>
<td>Grades 5-6 Art Activities Related to:</td>
<td>39</td>
</tr>
<tr>
<td>Language Arts</td>
<td></td>
</tr>
<tr>
<td>Math</td>
<td></td>
</tr>
<tr>
<td>Outdoor Education</td>
<td></td>
</tr>
<tr>
<td>Science</td>
<td></td>
</tr>
<tr>
<td>Social Studies</td>
<td></td>
</tr>
<tr>
<td>Classification of Art Terms</td>
<td>91</td>
</tr>
</tbody>
</table>
INTRODUCTION

A good elementary art program is the result of cooperative planning between the classroom teacher and the art teacher. This supplement to *Art for Elementary Schools* is intended as an aid for the classroom teacher who is not an art specialist. The activities described are suggested to fulfill a portion of the minimum of 100 minutes each week of art instruction recommended by the *Program of Studies* for every child, K-6.

This document contains activities which relate to and supplement those experiences provided by the art teacher. These illustrative activities reveal the integral relationships between the visual arts and other curriculum areas. Opportunities are provided to stimulate the child’s perceptual and aesthetic responses to art and the environment. This document also contains activities designed to measure the achievement level of students in concept skills related to the elements of art and principles of design.

This supplement is divided into K-2, 3-4, and 5-6 sections with activities listed under those grade level classifications. Teachers can locate art activities relating to academic subjects by thumbing through appropriate grade level pages and noting the information located in the upper right-hand corner of the page.

Following the activities, the teacher will find an extensive Glossary, a Classification of Art Terms, and a Bibliography of books and films.

Under the leadership of Esther Bynum, coordinator of elementary art, this supplement was developed, written, and reviewed during the summer of 1976 by the following Montgomery County Public Schools staff members:

- Lenora Brown  
  art teacher, Summit Hall Elementary School
- Martha Browne  
  art teacher, Area II
- Jean Drew  
  teacher, Summit Hall Elementary School
- Verna Hreha  
  teacher, Mill Creek Towne Elementary School

Note to teachers: A glossary of terms and a regularly updated list of resources for use with this document will be available through your art resource teacher.
SHADOW PUPPETS

ART CONCEPT: Auditory memory is reinforced by the immediate creation by the child of a set of drawings to serve as visual stimuli. In this way, the child interprets each event for use as a visual aid in retelling the story.

PERFORMANCE OBJECTIVES:

The child will:

1. Recognize objects by their unique shapes
2. Demonstrate awareness of the presence or absence of shadow
3. Point out the relationship between objects and shadows
4. Determine the shape of an object by the shadow cast

Program of Studies, Art K-8, p. 3. "... relate perceptual experiences in both two- and three-dimensional products"

INTRODUCTORY EXPERIENCES

Take the children on a "shadow-count" walk.

Discuss:

How many shadows can you find?

Ask a friend to capture your shadow on a piece of paper.

Play Shadow Tag. If anyone steps on your shadow, you're IT.

Describe shadows which live in your kitchen or garage.

Place an object outside, within view of the classroom window, and have the children look at the shadow of the object once each hour, describing its changes.

Bring to the classroom a light source—projector, flashlight, extension light, etc.; and let the children explore using light sources.

Have children make figure shadows on a screen; make a shadow zoo.
Bring to class a flameproof sheet to set up on stage with back lighting, and use the children for life-size puppets.

Have the children identify the puppet characters by the way the shadows behave; e.g., describe what the shadow of a King looks like, or an astronaut, a magician, a farmer, etc.

REFERENCES

MCPS F-5719 Shadows, Shadows, Everywhere 11 min. Color Coronet

MATERIALS

- black construction paper
- wooden dowels or popsicle sticks
- glue
- staples
- translucent cloth (old sheet)
- 24 x 36-inch frame

TOOLS

- scissors
- stapler
- lamp with 100-watt bulb

PROCEDURE

1. Discuss how shadow puppets differ from hand puppets or marionettes. (The shadow puppet is operated from behind an illuminated screen.) Discuss why shadow shows have been popular in many cultures (China, France).

2. Demonstrate two types of shadow puppets—the one-silhouette and the jointed-action puppets. Show how puppets are operated from behind a lighted screen.

3. Select a traditional story that has a simple and easily identifiable sequence of events such as "Jack and the Beanstalk."

4. Read or tell the story. (This can be taped for a listening center.)

5. On a Language Experience chart, keep a record as the students identify the events, the characters, and the scenery needed to tell the events in sequence. Decide on job responsibilities.
6. The children will:
   a) Cut from black construction paper the puppet characters needed and visual aids for telling the story
   b) Make operating rods for the puppets by gluing wooden dowels or popsicle sticks to the back of each
   c) Construct the scenery, using black paper with cutout details
   d) Tape the scenery to the screen

7. The teacher will:
   a) Construct the screen by stretching a translucent cloth (old sheet) tightly on a frame approximately 60 cm x 90 cm
      Staple the screen to the frame
      Stand it on a desk top
      Flameproof the sheet
   b) Place a lamp with a 100-watt bulb three to six feet from the screen
   c) Let the children practice operating the puppets to show action

ASSESSMENT

Identify characters and scenery from a story which you have heard. Create and identify the characters by their unique shapes through construction of shadow puppets and scenery. Use the puppets in retelling the story.
FINGER PAINTING

ART CONCEPT: Normal development progresses from gross to fine motor ability. Awareness of body parts and their movements is necessary for control of those parts. Awareness is gained through sensory input from tactile sensations, movement, kinesthetic sensations, and visual input.

PERFORMANCE OBJECTIVES:

The child will:

1. Make a finger painting using one color

2. Experiment as freely as possible with a variety of tactile-sensations (fingers, knuckles, sides of hands, heels of hands, and fists) in finger painting on a smooth surface

3. Make a mono print of the finger painting

"Program of Studies, Art K-8, p. 3. "... relate perceptual experiences in both two- and three-dimensional art products."

REFERENCES


MATERIALS

- finger paint
- finger paint paper
- water
- paper for print
- a clean plastic, glass, or linoleum surface like a tabletop or sink counter

(An area as wide as a child’s arm-span is needed in order to allow free, large movement. This activity can be developed as a center for one child at the sink counter.)

PREHANDWRITING OBJECTIVE

1. The child will use full, free, large movements.

2. The child will use fingers, knuckles, sides and heels of hands, and fists in rhythmic repetitive strokes to practice and master one or more of the prewriting skills in developmental sequence.
PROCEDURE

1. Wet finger paint paper by dipping or sponging.
2. Place paper, shiny side up, on the student's desk which has been wiped clean.
3. Remove air pockets by picking up each of the four corners one at a time.
4. Smooth on two teaspoonsfuls of paint.
5. Child should use fingers, knuckles, sides of hands, heels of hands, and fists in rhythmic, repetitive strokes to practice one of the prehandwriting skills in developmental sequence to produce a visual pattern in finger paint.
6. Starting place should be the left side of the paper, and stopping place can be the right side — to reinforce left-to-right directionality.
7. The child will:
   a) Cover the finger painting with another sheet of paper while it is still wet
   b) Press one hand on papers to hold them in place, and rub the top sheet with the palm of the other hand
   c) Peel back paper and discover a print of the painting

ASSESSMENT

Use one or more stroke types from the following developmental sequence of prewriting skills to produce a visual pattern in finger paint of a single color on a smooth surface:

a) vertical lines
b) horizontal lines
c) circles
d) "lazy 8's"

e) intersecting lines (cross T)
f) squares
g) diagonal lines
h) intersecting diagonal lines
i) triangles

This lesson can be repeated using a different color and the next developmental stroke. Or strokes may be color, e.g., vertical lines red; horizontal lines blue; circles yellow; lazy 8's, etc.
DRAWING FROM AUDITORY MEMORY

ART CONCEPT: Auditory memory is reinforced by the immediate creation by the child of drawings to serve as stimuli. In this way, the child interprets each event in a story for use as a visual aid in retelling the story.

PERFORMANCE OBJECTIVE: The child will use a variety of lines and colors in making drawings of characters and scenery to be used as flannel board pieces.

Program of Studies, Art K-8, p. 3, relate perceptual experiences in both two- and three-dimensional art products

INTRODUCTORY EXPERIENCES

Select a traditional tale that has a simple and easily identifiable sequence of events such as Chicken Little, Hoppity Rabbit, The Three Bears, Three Billy Goats Gruff.

Have children decide on the materials and techniques to be used in depicting the characters and scenery.

Distribute materials (crayons or pastels).

Tell the story (or tape it).

Have children identify the events, the characters, and the scenery needed to tell the story.

REFERENCES


MATERIALS

- crayons or colored chalk
- manila or white construction paper
- clear contact paper
- cotton outlining or felt

TOOLS

- scissors
PROCEDURE

1. The children will use a variety of lines and colors in making creative drawings of the characters and scenery.

2. The children will cut out the characters and scenery.

3. The children will place the figures close together on a large glass, plastic, or laminated wood table top which has been cleaned well.

4. The teacher will cover the figures with clear contact paper, lift the contact paper from the table, and cut out the figures.

5. The children will paste felt or cotton outlining on the back.

FOLLOW-UP ACTIVITY

The child will use the flannel board figures and scenery to tell the story in correct sequence of events.

ASSESSMENT

Use a variety of lines and colors in making drawings of characters and scenery from a story told by the teacher, and modify the drawings for use as flannel board figures. Use these flannel board figures as visual aids in retelling the story to a small group.
GEOMETRIC SHAPES

ART CONCEPT: *Shape is an element of art.*

PERFORMANCE OBJECTIVES:
The child will:
1. Define shape
2. Identify the four common shapes
3. Compare various uncommon shapes

*Program of Studies, Art K-8, p. 3: “...recognize the elements of art”*

INTRODUCTORY EXPERIENCES (Optional)
Have the children:
- cut out all the shapes
- draw the shapes
- paint the shapes
- combine the shapes to make shape villages, shape people, shape animals

MATERIALS
- crayons or colored pencils
- 22.5 cm x 30 cm poster board for each student

(For kindergarteners and some first graders, shape patterns in different sizes.)

TOOLS
- scissors

PROCEDURE
The teacher will have the children:
1. Discuss favorite shapes
   (If you could be a shape, which one would you like to be? Choose a shape.)
2. Draw a shape home, a shape car, a shape pet, or a shape zoo or shape circus, or shape parade, using only one favorite shape to create a composition.

3. Turn over the sheet of paper on which this composition has been drawn and with a pencil, divide it into a puzzle of unusual shapes.

4. Cut the composition and turn it into a jigsaw puzzle.

5. Trade around and have a puzzle partner.

ASSESSMENT

Identify the four common shapes and choose one of them to repeat in a shape composition: My Shape Home, My Trip to the Shape Zoo, etc. Divide your shape composition into a jigsaw puzzle of uncommon shapes.
PAINT TO MUSIC: LINE MOODS

ART CONCEPT: Music has rhythm, movement, mood, and pattern, all of which can be expressed in art by line, color, shape, and texture. Art media can be used to express the emotions music evokes.

PERFORMANCE OBJECTIVE: The child will create different types of lines to express rhythm, mood, and pattern inspired while listening to music:

Program of Studies, Art K-8, p. 3. "...relate perceptual experiences in both two- and three-dimensional art products"

INTRODUCTORY EXPERIENCES (Optional)

Organize children to play guessing games, drawing lines on the chalkboard and guessing the moods expressed by the lines — a sad line, an angry line, a happy line, a busy line, a lazy line mood.

Play music for children to move to. Have them guess each mood.

Stage a mood play, having children “be” lines, expressing mood by pantomime.

REFERENCES

Books

Paintings
Jackson Pollack’s “Autumn Rhythm”
Mark Tobey’s “Pattern of Conflict”

Records
Adventures in Musiè: RCA Victor
Bizet’s “Children’s Game, Op. 22”
Coates’ “Knightsbridge March” from London Suite
Copland’s The Red Pony Suite
Debussy’s La Mer: “Play of the Waves”
Elgar’s “Wand of Youth Suite No. 1”
Rossini’s The Fantastic Toyshop: “Tarantella”
Stravinsky’s The Firebird Suite
Taylor’s “The Garden of Live Flowers”

Bowman Orchestral Library
Debussy’s Children’s Corner Suite
Donaldson’s “Season Fantasies”
Crote’s Grand Canyon Suite
Grieg’s Peer Gynt Suite: “Morning”
Saint-Saens’s Carnival of the Animals
MATERIALS

- paper of different colors, textures, and sizes (newsprint, manila, or construction)
- water
- red, yellow, and blue tempera paint

TOOLS

- brushes
- record player
- records

PROCEDURE

1. Select and play records that may suggest certain happenings: winds and storms, bubbling brooks and roaring rivers; splashing waves and breaking surfs; birds singing and bees buzzing; dancing clowns and tightrope walkers; pounding rain and whispering snow.

2. Listen to the music and discuss what the composer had in mind.

3. Show reproductions of paintings that have strong rhythm and movement (Pollack’s “Autumn Rhythm,” Tobey’s “Patterns of Conflict”). Discuss rhythm in painting. Does rhythm in a painting move?

4. Have the children paint while listening to music, having the brush line do what the music inspires.

5. Display children’s paintings and let each describe the kind of music his/her art represents.

6. Encourage children to talk about their pictures, their feelings about the particular music and the way they have painted in response to it.

VOCABULARY

feelings
mood
movement
pattern
rhythm

ASSESSMENT

Paint expressive lines on paper while listening to music. These lines will express the rhythm, mood, and pattern of the music.
YARN AND STRING ANIMAL HABITATS

ART CONCEPT: *Line can define shape, express mood, represent a symbol, or create texture.*

PERFORMANCE OBJECTIVE: The child will identify many kinds of lines in the environment and use line in an original art product.

*Program of Studies, Art K-8, p. 3. “... relate perceptual experiences in both two- and three-dimensional art products”*

INTRODUCTORY EXPERIENCES

Cut yarn into nine-foot lengths and have the children use these lengths to make outlines of themselves on the floor.

Ask all children to make and compare lines — straight, wavy, hiccoughing, etc.

Have the children:
- play line games — jump rope, hopscotch, marbles, follow-the-leader
- arrange a book center with books about lines
- collect lines — string, pipe cleaners, sticks, wire — and make collages
- use burlap to do “subtractive weaving” by pulling out lines (threads)
- draw lines; paint lines; make lines in clay and on chalkboards, in sandboxes, and on playground dirt

REFERENCES

Books


Paintings

Paul Klee’s “City on Two Hills”
Piet Mondrian’s “Broadway Boogie-Woogie”
Jackson Pollock’s “Blue Poles”
MATERIALS
- string, yarn, thread
- straw, wire, fishing line, pipe cleaners
- thin strips of paper

TOOLS
- scissors

PROCEDURE
1. Collect and share with children photographs of animal habitats, and go on a nature walk to help the children look for animal homes. Discuss the structure and function of the body parts which animals use as tools in building their homes. Discuss what line-like materials are used by the animals.

2. Ask the children to make line habitats or environments from the lines (materials) collected, pretending to be one of the following:
   - a spider spinning a web
   - a bird building a nest
   - a caterpillar weaving a cocoon or a web tent

VOCABULARY
- environment
- habitats
- line

ASSESSMENT
Identify and use many kinds of lines to construct habitats or environments of string, yarn, dried grasses, and other materials.
Grades K-2
Relating Art to Social Studies and to Language Arts
Printmaking

A BLOCK PRINT ABOUT A FIELD TRIP.

ART CONCEPT: A block print to which each child contributes elements can be a visual record of an experience. The more varied a child's visual experiences, the more ideas he/she will find for art. In printmaking, the artist can repeat a design many times.

PERFORMANCE OBJECTIVES:

1. The child will use positive and negative shapes and lines to communicate images and experiences through the medium of the block print. (Use styrofoam or inner tube.)
2. The child will use a brayer to apply water-base ink to the block.
3. The child will repeat the design many times through printmaking.

Program of Studies, Art K-8, p. 3. "... express feelings, ideas, and experiences through individual art statements"

INTRODUCTORY EXPERIENCES

Take the children on a field trip to the zoo, to the farm, or to the nature center.

REFERENCES

MCPS Field Trips

MATERIALS

- piece of styrofoam (ex., a meat tray) or rubber inner tube for every child
- pencil
- large piece of wood or masonite 24 x 36
- glue
- water soluble ink
- newspaper
- 24 x 36 white or manila construction paper
- ink slab (9 x 9 floor tile)
TOOLS
- brayers
- scissors
- pencils

PROCEDURE
1. Help the children recall in sequence things seen on the field trip and record them on a Language Experience chart.
2. After reading the chart, each child should select the thing that he/she would like to depict.
3. Each child will draw the place or thing he/she has chosen by pressing firmly with a pencil on the piece of styrofoam.
4. Each child will use scissors to cut out the shape, and place it in position on the large piece of wood.
5. When all of the shapes are in place on the large piece of wood, the children may decide whether more positive shapes are needed to complete the visual record and then will balance the composition of the print block; if balance appears good, each student will glue his/her positive shape to the wood.
6. The child will:
   a) Squeeze a small amount of ink from the tube onto the piece of floor tile (ink slab)
   b) Roll the ink with a brayer until it is spread smoothly on the inking slab
   c) Roll the ink brayer over the mounted design from side to side and top to bottom to ensure an even distribution over the entire surface
   d) Place a piece of paper over the inked design and rub gently and evenly with the fingers or with the smooth bottom of a small jar until the entire design is reproduced, peeling back a corner of the paper to determine whether further rubbing is necessary to produce a strong print
   e) Re-ink the design for subsequent prints

VOCABULARY
- brayer
- print
- shape

ASSESSMENT
Use positive and negative shapes and lines to communicate images and experiences through the medium of the styrofoam or innertube block print. Make a print by using a brayer to apply water-base ink to the mounted design.
GROWING THINGS

ART CONCEPT: Contour lines can convey, in visual terms, the vibrant energy and growth patterns of plants.

PERFORMANCE OBJECTIVE: The child will create on a paper two shapes apart from each other, representing plants or plant parts. The child will draw parallel lines around the shapes until the entire paper is filled with lines which approximate the original shapes.

Program of Studies, Art K-8, p. 3. “...relate perceptual experiences in both two- and three-dimensional art products”

INTRODUCTORY EXPERIENCES

Take the children on weekly nature walks in the spring to observe changes in the environment, especially in the growth patterns of plants.

Have each child choose a specific plant or a part of a plant (e.g., leaf bud) to observe its development and learn to recognize organic shapes in the environment.

REFERENCES

Organisms. Science Curriculum Improvement Study
Paul Klee's “Nature Walk”

MATERIALS

- colored construction paper
- newsprint or manila paper
- magic markers, crayons, or drawing ink

PROCEDURE

The student will:

1. Create shapes to represent a plant or a plant part
2. Draw the shapes a little off-center on the paper
3. Draw contour lines (which are larger repetitions of the shapes) around the shapes until the contours must overlap both shapes and cover the paper
VOCABULARY

contour line
shape
motif

ASSESSMENT

Create a design by using contour lines to repeat two shapes which you have observed in nature.
YARN FLOWERS

ART CONCEPT: *Contour lines can convey in visual terms the vibrant energy and growth patterns of plants.*

PERFORMANCE OBJECTIVE: The child will use colored yarn to create a shape representing a plant in bloom. The child will dip the yarn into metalyn and make the yarn follow the contours of an original flower until the shape (stem, leaves, and flower) is made at least twice.

*Program of Studies, Art K-8, p. 3.* “… relate perceptual experiences in both two- and three-dimensional art products”

REFERENCES

Science Curriculum Improvement Study

MATERIALS

- colored yarn
- metalyn
- wax paper
- shallow plastic container
- thread
- pins

TOOLS

- scissors

PROCEDURE

The teacher will:

1. Cover table or desk surface with wax paper
2. Select colored yarn for the blossom, stem, and leaves of the plant

The child will:

1. Use the colored yarn to create a shape representing a plant whose bloom has been observed
2. Make the yarn follow and touch the contours of the original shape until the shape (stem, leaves, and flower) is repeated in full
3. Dip the pieces of colored yarn in the metalyn in the shallow plastic pan, using fingers to scrape off excess paste.

4. Repeat the design with the yarn on the wax paper.

5. Allow the shape to dry flat.

6. Peel the wax paper from the back of the design.

The teacher will hang the shapes from ceiling tile, using black thread and pin.

ASSESSMENT

Use yarn and metalyn to outline the original flower shape which you created after observing growing plants.
ART CONCEPT: People wear hats for different occasions and for different reasons. Hats help identify police, firefighters, bakers, nurses, flight attendants, construction workers. Hats may also be worn for protection — from heat and cold, from the elements, and from dangerous objects.

PERFORMANCE OBJECTIVE: The children will treat two-dimensional materials three-dimensionally by curling, pleating, bending, folding, fringing, etc., to make hats to wear themselves and to portray community workers in plays, poems, stories, and songs.

Program of Studies, Art K-8, p. 3: “... demonstrate an awareness of art in the environment”

INTRODUCTORY EXPERIENCES

Arrange a center or bulletin board with pictures of all kinds of hats (helpers' hats), and have the children identify the professions of the helpers who might wear the hats.

Have the children write, riddles, poems, stories, plays, and songs about these community helpers.

REFERENCES

Books

Seuss, Dr. The 500 Hats of Bartholomew Cubbins. Hale, 1938.

Paintings:

George Beare's "Peg Woffington"
Mary Cassatt's "Boating Party"
Andre Derain's "Harlequin"
George Luks's "The Miner"
Henri Matisse's "The White Plume"
Rembrandt Van Rijn's "Flora"
Vincent Van Gogh's "Old Peasant"

"Peasant Girl"
"Roulin, The Postman"
MATERIALS

- paper (colored construction paper, colored poster paper, colored tissue paper)
- scrap materials (boxes, cloth, paper bags, ribbon, yarn)
- pastè, white glue
- paperclips, paper fasteners

TOOLS

- scissors
- staplers

PROCEDURE

1. Display for the children reproductions of paintings that show hats of all kinds, including hats worn by people of different occupations.

2. Demonstrate how to make several basic forms, using several kinds of paper:
   - a folded newspaper hat
   - a molded newspaper hat
   - a multi-colored, paper-strip hat
   - a cone hat
   - a modified cone hat
   - a spiral hat
   - a big-brimmed hat

3. Encourage children to think of other ways to make hats (from boxes, paper bags, folded newspaper).

4. Demonstrate curling and pleating as techniques to modify the basic form.

5. Demonstrate fringing and scoring as techniques to use in hat decoration.

6. Provide children with materials and let them construct hats, encouraging them to improvise.

POST-LESSON ACTIVITIES

- Have a Hat Parade. Use marching music and do a grand right-and-left.

- Discuss the idea that artists use decorative elements like hats to frame a face in a portrait and to convey information about the character of the person wearing the hat. Does the person like rich fabric? Does the person like to be noticed? Place a styrofoam wig form near the painting center, and place a different kind of hat on it each week. (The hat can be from the costume box or constructed by a child.) Encourage the children to imagine the person who would wear each type of hat. What kind of expression would the person have? Stimulate the children to paint “portraits” of persons who would wear such hats. Ask the children to describe each person in words as well as in paint. Is a picture worth a thousand words?

ASSESSMENT

- Treat two-dimensional materials three-dimensionally by curling, pleating, bending, folding, or fringing to make hats which identify the wearers’ occupations.
ART CONCEPT: *Color can define boundaries.*

PERFORMANCE OBJECTIVE: The child will name the primary and secondary colors and use these colors to distinguish a geometric figure's boundary, inside, and outside.

*Program of Studies, Art K-8, p. 3.* "... refer to the elements and principles of art when discussing personal projects".

INTRODUCTORY EXPERIENCES

Have each child identify the three parts of a geometric figure (boundary, inside, and outside).

Have each child name the primary and secondary colors.

MATERIALS

- manila paper 30 cm x 45 cm
- tempera paint (or crayons) - red, yellow, blue
- paste

TOOLS

- paint brushes
- scissors

PROCEDURE

The child will:

1. Cut geometric shapes from manila paper
2. Paste these shapes onto a piece of 12" x 18" manila paper
3. Paint or color the boundary blue
4. Paint or color the inside of the figure red
5. Paint or color the outside figure yellow

(For an extension, repeat the above procedure using secondary colors.)

ASSESSMENT

Name the primary and secondary colors and use them to distinguish the boundary, inside, and outside of a geometric figure.
LINE MURAL

ART CONCEPT: Children's doodling can become a colorful abstract mural and be used for language skill development.

PERFORMANCE OBJECTIVE: Children will create a mural using line to define areas or describe shapes.

Program of Studies, Art K-8, p.3 refer to the elements and principles of art when discussing personal projects

INTRODUCTORY EXPERIENCES

Show the class reproductions of Jackson Pollock's "Mural" and "Composition."

MATERIALS

- large piece of mural paper
- crayons
- felt-tip pens
- pencil

PROCEDURE

The teacher will:

1. Tape a large piece of mural paper to a wall in the classroom
2. Have the children doodle on it in their spare time
3. Have children give the mural a title, discuss the subjects which have been drawn, or do creative writing

ASSESSMENT

Discuss in what way line is an element of art and how it was used to create the group mural.
FINGER PAINTING COLLAGE

ART CONCEPT: A child's finger painting can provide an opportunity to develop skills by creating a story imaginatively.

PERFORMANCE OBJECTIVE: The child will use shapes from a finger painting he/she has produced to make a collage which has either symmetrical (formal), asymmetrical (informal), or radial balance. The composition should tell a story.

Program of Studies, Art K-8, p. 3. "...refer to the elements and principles of art when discussing personal projects"

INTRODUCTORY EXPERIENCES

Have the child produce a finger painting.

MATERIALS

- a dry finger painting
- paste
- colored construction paper

TOOLS

- scissors

PROCEDURE

The child will:

1. Experiment with shapes which have been cut out of a finger painting

2. Paste an arrangement on colored construction paper using one of three balances in the composition (See Instructional Objective.)

3. Write or tell a story about the finished product

VOCABULARY

asymmetrical balance collage radial symmetrical

ASSESSMENT

The child will be able to cut shapes from his/her finger painting and arrange them in a collage, identifying the balance he/she used and writing a story about the composition.
MIXING PAINT TO OBTAIN DIFFERENT VALUES

ART CONCEPT: Moods of the artist can be captured by painting.

PERFORMANCE OBJECTIVE: The child will mix values (shades and tints) from colors and create a mood by painting sky changes which occur during a storm.

Program of Studies, Art K-8; p. 3. "...refer to the elements and principles of art when discussing personal projects"

INTRODUCTORY EXPERIENCES

Have children look for different values of colors in magazines, clothes, and reproductions.

REFERENCES

Films
MCPS F-4010 Rainshowers 16 min. color Churchill 1964
MCPS F-4467 Sky 10 min. color McGraw 1962

Poems
Hughes, Langston. "April Rain Song," in The Dream Keeper
Richards, Laura. "The Umbrella Brigade," in Tirra Lirra

MATERIALS
- tempera paint
- manila paper

TOOLS
- paint brushes
- egg cartons to mix paint in
- water container

PROCEDURE

1. The teacher will pour tempera paints (black, white, and one color) into separate compartments of an egg carton.
2. The child will:
   a) Add some of the color to white tempera to obtain light tints
   b) Add black tempera to the color to obtain dark shades
   c) Blend tints and shades into a painting of a sky
   d) Give it a title, and write a haiku

VOCABULARY
mood
dark
light
shade
tint
value

ASSESSMENT
Produce values using various tints and shades in your painting; and describe the mood of the painting in a haiku.
Grades 3 and 4
Relating Art to Language Arts and to Social Studies
*Form*

**PAPIER MACHE CHARACTERS**

**ART CONCEPT:** Likenesses of literary and historical characters can be made through art forms.

**PERFORMANCE OBJECTIVE:** Using wire, papier mache, and paint, the children with the help of the teacher, will form and complete a life-size shape of a chosen character.

*Program of Studies, Art K-8, p. 3,* "... make a personal statement through two- and three dimensional art media showing greater detail and complexity and with attention given to composition, using line, color, shape, and texture"

**INTRODUCTORY EXPERIENCES**

Have each child select a character from literature or social studies to produce in a papier mache form.

**MATERIALS**

- mesh chicken wire
- stovepipe wire
- newspaper
- wire coat hanger
- metalyn
- tempera paint
- acrylic gel

**TOOLS**

- wire cutter
- spoon
- brushes
- bowl

**PROCEDURE**

1. The teacher will shape the mesh wire into hollow cylinders and attach the body parts as necessary to create the character, overlapping and fastening edges with fine wire.
2. The child will:
   a) Fill the form with crumpled newspaper
   b) Cover entire outside of the form with several layers of papier mache, allowing the form to dry between layers
   c) Paint the completed character with tempera paint
   d) Paint entire form with acrylic gel when the tempera is dry

VOCABULARY
character
historical
literary
overlapping
papier mache'

ASSESSMENT
Work with your classmates and produce a three-dimensional representation of a literary or historical character.
Grades 3 and 4
Relating Art to Math
Shape

DESIGNS OF GEOMETRIC SHAPES

ART CONCEPT: There are shapes all around us which can be reproduced in an art product.

PERFORMANCE OBJECTIVE: The child will use colored paper to cut geometric shapes and arrange them in a design showing movement, repetition, or overlapping.

Program of Studies, Art K-8, p. 3. "...view the environment with increased sensitivity to detail"

INTRODUCTORY EXPERIENCES

Have children look in the environment for shapes.

Have the children relate these shapes in the environment to geometric shapes.

Display books about shapes.

Display and discuss reproductions of paintings and/or sculpture that demonstrate the use of shape.

REFERENCES

MCPS F-5630 Discovering Harmony in Art 16 min. color Film Associates 1966

Shorewood Reproductions
Joan Miró's works
"Portrait 1938"
"Composition 1963"
"People and Dog in Sun"
"Portrait No. 1"
"Composition"

MATERIALS

- construction paper
- paste
- black and white paper

TOOLS

- scissors

PROCEDURE

1. Give children construction paper from which they will cut different shapes.

2. Let children arrange the shapes on a piece of black construction paper, organizing them into a design using repetition, movement, or overlaps.
3. The children will paste the shapes and forms on either black or white paper.

4. Let children look at each other’s designs and discuss differences and similarities.

**ASSESSMENT**

Discuss and use geometric shapes to create a design using line movement, repetition of shapes, or overlapping.
TEXTURE PRINTS

ART CONCEPT: Organic textures found in the natural environment can be used as a learning experience in science and in visual art.

PERFORMANCE OBJECTIVE: The child will use four or more different organic textures taken from the natural environment to print a visual textural image on paper.

Program of Studies, Art K-8, p. 3. "... view the environment with increased sensitivity to detail"

INTRODUCTORY EXPERIENCES

Take the class on a nature walk to observe textures.

MATERIALS

- cattails
- moss
- weeds
- leaves
- variety of stones, wood, bark, or sticks

TOOLS

- brush
- tempera paint
- 22.5 cm x 30 cm manila paper

PROCEDURE

1. The teacher will:
   a) Cut the stems of cattails about six inches from the tail
   b) Soak the cattails in water a few minutes
2. The child will:

   a) Brush rows of stripes around the cattail, using several colors

   b) Hold cattail by the stem and roll, rub, or pat it across the paper

   c) Brush paint on the other objects and make imprints on the paper

ASSESSMENT

Recognize, collect, and classify organic textures from the environment and use them to print a visual textural image on a paper surface.
PAPER DOLLS

ART CONCEPT: Appreciation of children of other countries can be developed through art and poetry.

PERFORMANCE OBJECTIVE: The child will cut through several thicknesses of paper to create a string of dolls and design them to represent children of other countries.

INTRODUCTORY EXPERIENCES

Program of Studies, Art K-8, p. 3. “...use more sophisticated tools and manipulate them with greater skill”

Display pictures of the kinds of dress worn by children of other countries.

REFERENCES

Arbuthnot, May Hill, and Root, Shelton L., Jr. Time for Poetry, Scott Foresman, 1959

MATERIALS

- newspaper
- paint
- crayons
- scrap material
- paste

TOOLS

- scissors
- brushes

PROCEDURE

The child will:

1. Cut newspaper strips 15 cm x 60 cm
2. Fold the strips in half repeatedly until paper is in a 15 cm x 10 cm packet
3. With pencil, draw shape of a doll on the paper
4. Cut out the doll shape through all thicknesses, leaving paper attached at the folds
5. Unfold paper to reveal a row of dolls

6. Make features on the dolls and dress them to represent other countries of the world

**ASSESSMENT.**

Cut through several thicknesses of paper with scissors to make dolls, and design their costumes as they represent clothing of different countries.
Grade 4
Relating Art to Science
Line

FLIPBOOK

ART CONCEPT: Line can be used to demonstrate movement, relative position, and motion.

PERFORMANCE OBJECTIVE: The child will make a flipbook by drawing and fastening together a series of pictures which will create the illusion of motion.

Program of Studies, Art K-8, p. 3. "...refer to the elements and principles of art when discussing personal projects"

INTRODUCTORY EXPERIENCES

Discuss with the class the ways illusion of motion is achieved.

Place ten drawings with slight displacement of line around the inside of a cylindrical ice cream container from which you have cut peep holes.

Place the cylinder on a record player at 33 1/3 rpm speed to let children observe the illusion of movement in the drawings.

REFERENCES


MATERIALS

- 10 pieces of tagboard, 10 cm x 15 cm, per child
- pencils, crayons, or felt-tip pens
- stapler
- scissors

PROCEDURE

The student will:

1. Make a drawing of an object on each of the 10 pieces of tagboard. From page to page, draw the same object with a slight displacement from each previous drawing. (If necessary, suggest an object such as a car on the road, a bird in the sky, or a boat on a river.) Draw with pencil at first; then use crayons or felt-tip pens.
2. Be sure the top and bottom edges are aligned.

3. Staple the 10 pages together in correct order of the displacements of the object and make a book. The righthand edges are slightly and increasingly extended before being stapled together, to make flipping through the pages easier.

ASSESSMENT

The student will be able to demonstrate the illusion of motion in the drawings he/she has made by flipping the pages of the flipbook.
COLONIAL QUILT

ART CONCEPT: An art work is a reflection of its time and can be both decorative and functional.

PERFORMANCE OBJECTIVE: The students will use a geometric design to create a pattern for making a colonial quilt.

Program of Studies, Art K-8, p. 4. "use new methods to produce art products, both two- and three-dimensional".

INTRODUCTORY EXPERIENCES

Be certain the students are familiar with geometric figures such as square, rectangle, triangle; and have an understanding of symmetry.

REFERENCES


Quilting and Patchwork. Sunset Book, Lane Publishing Co., 1973

MATERIALS

- 16" x 16" square of white construction paper for each student
- crayon, paint, or chalk

TOOLS

- compasses
- rulers
- brushes
- water containers

PROCEDURE

The student will:

1. Divide the paper into sections of four by folding it horizontally, vertically, diagonally, the corners to the middle, using foldlines to help plan the design.

2. Use rulers and compasses to draw a design of geometric figures, repeating the design on each quarter of the paper (Foxfire Book, Vol. 1)
3. Color the designs, remembering to use symmetry

4. Arrange completed squares on a bulletin board as in a colonial quilt

**VOCABULARY**

- colonial
- decorative
- diagonal
- functional
- geometric
- horizontal
- rectangle
- triangle
- square
- symmetry

**ASSESSMENT**

Use geometric figures to create a symmetrical design.
Grade 5
Relating Art to Science
Line, Shape — Repeated Design

SKELETAL LEAF RUBBINGS

ART CONCEPT: Art is a language to communicate ideas and images.

PERFORMANCE OBJECTIVE: Create a repeated design with leaf rubbings.

Program of Studies, Art K-8, p. 4. “... use new methods to produce art products, both two- and three-dimensional”

INTRODUCTORY EXPERIENCES

Be certain the students understand that a leaf has structure and a skeleton; and have them browse through books and other material about leaves, studying real leaves — touching, looking at, comparing them.

REFERENCES

leaves gathered on a field trip
appropriate material from the media center

MATERIALS

• a wide variety of leaves brought in by the students
• crayons
• construction paper of assorted colors
• glue

PROCEDURE

The student will:

1. Select leaves of one variety and arrange them in an interesting design
2. Place a sheet of paper over the arrangement and gently rub with a crayon
3. Use a large sheet of paper and do the rubbing again, repeating the design and creating a pattern

VOCABULARY

texture
design
pattern
repeated design

ASSESSMENT

Create a rubbing showing repeated design or a pattern.
SKELETAL MOVEMENT

ART CONCEPT: Body movement can be visually interpreted.

PERFORMANCE OBJECTIVE: The student will develop a sense of sequence in body movement and will produce it in a visual form.

Program of Studies, K-8, p. 4. "... demonstrate a broadened aesthetic perception of the environment"

INTRODUCTORY EXPERIENCES

Show the students pictures of the human skeleton to illustrate the relationship of the structure to movement.

REFERENCES

MCPS F-4457 Introduction to Gesture Drawing 13 min. color Film Associates 1967

MATERIALS

- long sheets of white or black bulletin board paper
- paint
- cardboard jointed skeleton, if available

TOOLS

- brushes
- scissors

PROCEDURE

1. Have the students experiment with creating different body positions that will show:
   - a tree in a windstorm
   - a child climbing a ladder
   - a machine

2. Have each student:
   - a) Pose in an action position on a large sheet of bulletin board paper on the floor, and have another student trace around him/her
   - b) Cut out his/her silhouette for display, and paint in the bones
c) Select a skeleton and mimic the pose, making up a series of movements leading up to the position.

d) Select his/her favorite skeleton, creating in movement a story sequence for presentation to the class.

LANGUAGE ARTS ACTIVITY

1. Create stories to go with the movement sequences.

2. Develop a list of adjectives describing how the skeleton was feeling as a result of its position.

VOCABULARY

gesture
movement
relationship
skeleton
structure
visual

ASSESSMENT

Explore different skeletal movements and develop them into a contour drawing.
Grade 5
Referring Art to Science, to Music, and to Language Arts
Sculpture

SKETEAL SCULPTURE

ART CONCEPT: *A three-dimensional form can be created by assembling objects.*

PERFORMANCE OBJECTIVE: The student will assemble a three-dimensional sculpture, with emphasis on movement through the direction of line.

*Program of Studies, Art K-8, p. 4.* "... use new methods to produce art products, both two- and three-dimensional"

INTRODUCTORY EXPERIENCES

Some time prior to the lesson, ask students to bring in bones (chicken, ham, steak, pork) that have been cleaned and whitened at home by being boiled in a mild solution of chlorine bleach. Have each student identify the bones brought in.

- Discuss the term *sculpture*.

REFERENCES

Record of "Danse Macabre" by Saint-Saens

MATERIALS

- cleaned and bleached bones
- *tempera* paint
- wire
- glue
- small blocks of wood or heavy cardboard for stands
- *acrylic gel*

TOOLS

- brushes
- wire cutters

PROCEDURE

The student will:

1. Use the bones he/she brought from home to assemble a skeletal construction showing movement
2. Glue and/or wire the bones together.
3. Mount the sculpture on a block of wood or heavy cardboard.

4. Paint with tempera or leave natural.

5. Coat with acrylic gel for glossy surface.

**LANGUAGE ARTS ACTIVITY**

1. Compose titles for the sculptures.

2. Write a poem or story in which the sculpture is the central figure.

**VOCABULARY**

- sculpture
- linear
- assemble

**ASSESSMENT**

Assemble a three-dimensional sculpture from identified animal bones, showing linear direction and movement. (Halloween is a natural time to do this activity.)
RED, WHITE, AND BLUE CONTOUR DRAWING

ART CONCEPT: Colors and/or shapes can be symbolic.

PERFORMANCE OBJECTIVE: The student will create a contour drawing and color it red, white, and blue in an interesting way using lines, texture, and shading.

Program of Studies, Art K-8, p. 4. "... discuss art terms related to principles of art"

INTRODUCTORY EXPERIENCES

Provide the students with experiences using line in an interesting way to partition a shape, obtaining texture using a paint, crayon, or chalk and using shading.

Have students locate information about our national flag, such as when and where it originated, who was involved in the selection of colors, and what each color stands for.

REFERENCES

MCPS F-4455 Introduction to Contour Drawing 12 min. color Film Associates 1967

MATERIALS

• white drawing or construction paper
• red, white, and blue paint, crayons, or chalk

TOOLS

• brushes
• water containers

PROCEDURE

Tell the students to try several different contour drawings or shapes and color them red, white, and blue. Encourage students to explore a variety of lines, textures, and shadings as they color their drawings.

VOCABULARY

line
texture
shading

ASSESSMENT

Create a contour drawing colored red, white, and blue, using line, texture, and shading.
DRAWING PORTRAITS

ART CONCEPT: Color values in nature vary according to light source.

PERFORMANCE OBJECTIVE: The student will draw a portrait to show light source and variations in color.

Program of Studies, Art K-8, p. 4, "... demonstrate a broadened aesthetic perception of the environment".

INTRODUCTORY EXPERIENCES

Be certain that students understand that objects closer to the light source appear lighter, and objects farther away from the light source appear darker.

REFERENCES

Reproduction of Gilbert Stuart's "George Washington"
Reproduction of George Peter Healy's "Abraham Lincoln"

MATERIALS

- paper
- chalk, charcoal, or pencils

TOOLS

- reproduction or picture of a famous American, such as "George Washington" by Gilbert Stuart

PROCEDURE

1. Have each student study his/her neighbor's face to look for areas in light and shadow to see how these shadings are affected by the direction of the light source. Students should also study themselves by looking in a mirror.

2. Students will draw a portrait.

VOCABULARY

color
value
shading
variations

ASSESSMENT

Create a portrait by making use of knowledge of the effect of light sources to produce variations in color.
ART CONCEPT: The Chesapeake Bay influences the jobs, customs, and crafts of the people of Maryland.

PERFORMANCE OBJECTIVES:

The student will:

1. Construct a three-dimensional duck decoy of papier mache following written directions of measurement of length, width, and depth.

2. Paint the decoy in the traditional technique of the Chesapeake Bay watermen, using tempera paint instead of oil. The student will then observe as an adult waxes the decoy with paraffin so that it will float.

Program of Studies, Art K-8, p. 4. "... identify different periods of art and styles of major artists, realizing that an artwork is a reflection of its time.”

REFERENCES


MCPS F-5911 Ducks, Geese, and Swans 11 min. color AIMS 1970

MATERIALS

- newspaper
- string
- masking tape
- metalyn (or wheat paste)
- tempera paint
- paraffin

TOOLS

- scissors
- brushes
- water containers
- hot plate
- double boiler
PROCEDURE

- Discussion: The art of carving and painting wooden duck decoys or cutting, stuffing, sewing, painting, and waxing canvas duck decoys is a traditional art form associated with the watermen of the Chesapeake Bay.

- Display pictures of ducks and a map showing their distribution on the Chesapeake Bay. (Lippson, pp. 50-51) Discuss reasons for the distribution. (Habitats and conditions of migration)

The student will:

1. Fold newspaper to a width of 3.8 cm. This will be the frame. Bend the frame into the shape of the head, neck, under the body, and up for the tail. Wad newspaper and tie with string in spherical shape for body. Attach to frame with masking tape.

2. Cut newspaper or paper toweling into strips approximately one-half inch wide.

3. Mix the paste in a bowl to the consistency of cream. (Follow package directions for Metalyn)

4. Place a strip of paper into the paste until it is saturated. Remove the strip from the bowl and wipe off the excess paste by pulling it between the fingers. Apply the strips directly over the frame.

5. Continue to apply strips until the entire frame is covered. Repeat until at least six layers of paper strips are applied. Be sure that all wrinkles and bubbles are removed after each strip is added.

6. Add any particular features not incorporated in the original skeleton (shape of the head, bill, tail, surface feathering). This can be done with papier mache.

7. Allow the papier mache to dry thoroughly.

8. Paint the decoy to resemble a dabbling duck, Mallard Black Duck or Wood Duck, or Diving Duck, Lesser Scaup, Canvasback, Oldsquaw, Redhead, or Surf Scoter. Allow paint to dry thoroughly.

9. Observe an adult apply wax to the decoy to waterproof it. Paraffin can be heated in top half of double boiler with water in the bottom half. Wax is applied to the decoy with a brush.

NOTE: STUDENT SHOULD NOT BE ALLOWED TO USE THE HOT WAX.

ASSESSMENT

Construct a 3-D duck decoy of papier mache and use tempera to paint the decoy to resemble a wild duck which inhabits the Chesapeake Bay area.
ART CONCEPT: *Social comment can be visually expressed.*

PERFORMANCE OBJECTIVE: The student will produce an etching using symmetrical, asymmetrical, or radial balance to depict a current event or a famous event in American history.

Program of Studies, Art K-8, p. 4. "... discuss art terms related to principles of art"

INTRODUCTORY EXPERIENCES

Provide the student with background information on etching and Paul Revere, including the fact that he drew pictures of the events of his time, such as battles or other things that were important to the people. The student will then be able to select a famous event in American history, or a current event, as a subject for his/her own etching.

REFERENCES

Reproductions of etchings by Paul Revere or Thomas Nast.


MATERIALS

- styrofoam meat tray
- water-based printer's ink or tempera paint
- heavy paper or cardboard

TOOLS

- brayer
- pencil

PROCEDURE

The student will:

1. Cut the edges from the meat tray so the styrofoam is flat
2. Use a pencil to draw on the styrofoam a sketch of the famous event selected, making the lines very deep
3. Squeeze out a line of printer's ink onto the heavy paper or cardboard, and roll the brayer over it until the brayer surface is covered evenly
4. Go over the styrofoam with the inked brayer until the styrofoam is evenly inked.

5. Put a clean sheet of paper on top of the inked styrofoam; rub; and carefully pull off the paper to reveal the resulting etching.

6. Frame etchings; or make a large mural, using a print from each child’s etching.

VOCABULARY

etching
visual expression

LANGUAGE ARTS ACTIVITY

Write descriptive titles for the etchings. Tell what social comment is being expressed.

ASSESSMENT

Create an etching which depicts a famous event in history.
SCRAP SCULPTURE ~ EGG CREATURES FROM OUTER SPACE

ART CONCEPT: Sculpture can be created by assembling shapes and forms.

PERFORMANCE OBJECTIVE: The student will construct a three-dimensional form using egg cartons.

Program of Studies, Art K-8, p. 4. "...use new methods to produce art products, both two- and three-dimensional"

INTRODUCTORY EXPERIENCES

Play a recording of Holst's The Planets for the class. Encourage students to let the music suggest an outer space creature they can create.

REFERENCES


MATERIALS

- egg cartons (cardboard or styrofoam)
- glue
- tempera paint
- scrap materials

TOOLS

- scissors
- brushes
- thin wire

PROCEDURE

The student will:

1. Carefully cut the egg cartons into shapes which can be used as heads, eyes, ears, noses, bodies, legs, feet, etc.

2. Assemble the necessary pieces into a human-like form, using glue and wire to hold them together

3. Use paint, if desired, to add color; or paste scraps to the form

4. Mount the creature on a base made of cardboard or other suitable material
LANGUAGE ARTS ACTIVITY

Write science fiction stories, creative descriptions, poems, or riddles about these outer space creatures.

VOCABULARY

- form
- assemble
- sculptural

ASSESSMENT

Construct an outer space creature from egg cartons, using principles of design.
JAPANESE ROCK GARDEN

ART CONCEPT: Through art, students develop an understanding of people and cultures.

PERFORMANCE OBJECTIVE: Giving attention to simplicity and harmony of three-dimensional forms in space, line, and texture, the student will select and use particles (rocks, pebbles, and sand) of different sizes, shapes, and textures to create a miniature Japanese rock garden.

Program of Studies, Art K-8, p. 4. “...identify different periods of art and styles of major artists, realizing that an art work is a reflection of its time”

INTRODUCTORY EXPERIENCES (optional)

Science activity classifying particles: The student will collect various sized pieces of stony material, using a metric ruler to measure them, classifying them by size and shape, and recording the information on the following chart:

<table>
<thead>
<tr>
<th>Rounded</th>
<th>Irregular</th>
<th>Angular</th>
<th>Disc</th>
<th>Faceted</th>
<th>Fossil</th>
</tr>
</thead>
<tbody>
<tr>
<td>boulder 256mm</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>cobble 64mm</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>pebble 4mm</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>granule 2mm</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>sand 1/16 mm</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

REFERENCES


MATERIALS

- plastic or metal forks, toy rake, or comb with some missing teeth
- a shallow metal pan or sturdy cardboard box
- sand, white (aquarium)
- gravel, pebbles
- three large rocks with interesting shapes or facets
PROCEDURE

1. The teacher will discuss Japanese gardens as art forms which are designed in imitation of mountains, ravines, waterfalls, clouds, and oceans. The Zen Rock Garden is made entirely of sand, gravel, and rocks. Show a photograph of the Zen Rock Garden in Kyoto (Globok, p. 23). Rocks of different sizes and shapes are carefully arranged on white gravel, which is raked in contour lines around the rocks. Alongside the garden is a porch where people sit and think thoughts suggested by the natural forms and textures.

2. The student will:
   a) Fill the bottom of the pan with sand. Cover the sand with gravel to about one-half inch from the top.
   b) Place the three rocks on the gravel so that their relationship to each other is harmonious, and place pebbles around the rocks.
   c) Rake the white gravel in contours around the large rocks so that the surface of the gravel is covered with contour lines.

3. The teacher will:
   a) Encourage the students to change the positions of the rocks and the linear patterns which are raked around them.
   b) Place the Japanese rock garden near a poetry center.

POETRY CENTER

What feelings about nature does the rock garden give you? Imagine the rocks as islands in an ocean or mountain peaks above the clouds. What words could you use to describe them? Write a haiku or a cinquain to express your mood and thoughts about nature and our relationship to natural things.

VOCABULARY

- haiku
- cinquain
- harmony
- Buddhism
- classify
- simplicity
- Zen

ASSESSMENT

Create a miniature Japanese rock garden using particles of different sizes, shapes, and textures to create an artistic use of three-dimensional forms in space, line, and texture in the arrangement of the particles.

* Zen is a sect of Buddhism that emphasizes simplicity and harmony with the natural environment.
ARTISTS SPEAK THROUGH THEIR PAINTINGS

ART CONCEPT: Social comment can be visually expressed.

PERFORMANCE OBJECTIVE: The student will attempt to interpret what a painter is trying to say in his/her painting.

Program of Studies, Art K-8, p. 4. "... identify different periods of art and styles of major artists, realizing that an artwork is a reflection of its time"

INTRODUCTORY EXPERIENCES

Discuss with the class what is meant by social comment in art; identify artists who have commented, visually, on conditions of society during their time.

REFERENCES

MCPS F-5168 This Is Ben Shahn 17 min. color Bailey 1968

MATERIALS

- Reproductions of paintings such as:
  - Robert Gwathmey's "Across the Tracks"
  - Raphael Soyer's "Waiting Room"
  - Ben Shahn's "Vacant Lot"
  - Honore Daumier's "Third-class Carriage"
  - Edward Hopper's "Nighthawks"

PROCEDURE

The student will:

1. Look at the reproductions and try to determine what social issue or problem is being visually expressed
2. Determine how the artist gets his message across
3. Express the feeling inspired by the painting

FOLLOW-UP

Have the students do paintings with social comment. Study each other's work to determine what the artist is trying to say.
VOCABULARY

social comment
interpret
visual expression

ASSESSMENT

Look at a reproduction and explain what social comment the artist is making.
PAPER SCULPTURE

ART CONCEPT: The design of a material relates to its function.

PERFORMANCE OBJECTIVE: The student will change a two-dimensional shape into a three-dimensional form to combine strength with function related to architecture.

Program of Studies, Art K-8, p. 4. "... use new methods to produce art products, both two- and three-dimensional"

INTRODUCTORY EXPERIENCES

Give students each a strip of paper, varying the lengths and widths. Demonstrate that these strips are two-dimensional shapes and cannot stand up straight. Have students experiment with ways to make their strips of paper stronger so each will stand by itself. Discuss students' ideas. (Rolling the paper into a cylinder and/or folding the strips are examples of ways to make the paper stand.)

REFERENCES


MATERIALS

- strips of white and colored construction paper of varying widths (⅛ to 1½") and lengths (6" to 18") or paper for children to cut their own strips
- paste

TOOLS

- scissors

PROCEDURE

Encourage students to use the strips of paper to create a three-dimensional object, real or abstract, that is strong enough to support itself.

FOLLOW-UP

Make several objects and arrange them in an interesting way. Paste/glue the arrangement on a sheet of heavy paper or cardboard as a bas-relief, or glue to a heavy cardboard stand as a stabile.
VOCABULARY

abstract
two-dimensional
form
shape
cylinder
three-dimensional
function
varying

ASSESSMENT

Create a three-dimensional, self-supporting object from two-dimensional paper strips.
PREHISTORIC CAVE PAINTING — PART I: MAKING TOOLS

ART CONCEPT: Cultures may be interpreted by studying the tools of the people.

PERFORMANCE OBJECTIVE: The student will be able to make functional forms using only natural materials similar to those the cave people may have used to do cave paintings.

Program of Studies, Art K-8, p. 4. “... use the tools which meet the need of art production, and try new tools and develop skills in using them.”

INTRODUCTORY EXPERIENCES

Show the film Lascass: Cradle of Man’s Art, and have students locate information on the tools the cave people may have used to make their cave paintings.

REFERENCES

Books

Kits

MATERIALS

- Objects which students may bring in such as sticks, grasses, pine needles, feathers, plants, twigs, sharp stones, fur

PROCEDURE

Let the students experiment with the materials they bring in. Encourage them to try different combinations to make as wide a variety of tools as possible.

VOCABULARY

culture
non-functional
functional
natural

ASSESSMENT

Make tools suitable for applying paint to a surface.
PREHISTORIC CAVE PAINTING — PART II: PRODUCING A PAINTING

ART CONCEPT: The culture of a people can be interpreted through their art.

PERFORMANCE OBJECTIVE: The student will use handmade tools to produce a painting imitating cave paintings using handmade tools.

Program of Studies, Art K-8, p. 4 "...identify different periods of art and styles of major artists, realizing that an artwork is a reflection of its time"

INTRODUCTORY EXPERIENCES

Have the students gather information on where and how cave people obtained their paints, the surfaces on which they painted, and the subjects portrayed.

REFERENCES

See references listed on previous page.

MATERIALS

- thin slabs of rock, if available, or rough, stone-colored paper
- dry tempera paint (reds, browns, yellows, blacks)
- vegetable oil

TOOLS

- handmade tools
- small pallettes to mix paint and oil made from heavy cardboard or other suitable material

PROCEDURE

1. The student will place a small amount of oil on a palette and stir in enough dry tempera paint to make a soft paste. Do this with each color of dry tempera.

2. The teacher will encourage the students to create paintings such as the cave people produced centuries ago.
VOCABULARY

century
interpret
slabs
handmade
imitate

ASSESSMENT

Create a cave painting. (Refer to previous lesson.)
Grades 5 and 6
Relating Art to Social Studies
Technique and Texture

**POINTILLISM — PAINTING IN DOTS**

**ART CONCEPT:** Texture may be created by using a variety of tools and techniques. New dimensions in our artwork may be explored by looking at ways in which other artists have expressed themselves.

**PERFORMANCE OBJECTIVE:** The student will be able to recognize a master artist and talk about the technique he/she uses.

*Program of Studies, Art K-8, p. 4.* “...identify different periods of art and styles of major artists, realizing that an artwork is a reflection of its time.”

**INTRODUCTORY EXPERIENCES**

Provide review, if necessary, so that all students will know which primary colors make secondary colors.

**REFERENCES**

Photograph from a newspaper
Reproduction of one of Seurat’s paintings: “The Banks of the Seine,” “Le Cirque,” or “Afternoon on the Grande Jatte”

**MATERIALS**

- tempera paint
- white drawing paper

**TOOLS**

- pencils
- Q-tips
- opaque projector

**PROCEDURE**

1. The teacher will:

   a) Enlarge the newspaper photograph with the opaque projector to show that it is made with small dots.

   b) Display Seurat’s painting and point out how he used colored dots. If he wanted an object green, he would paint it with blue and yellow dots. The object appears green from a distance because the eyes visually mix the blue and yellow to form green.
2. The student will:
   a) Sketch a landscape lightly with pencil
   b) Color the objects in the pictures with dots, using paint and Q-tips. The dots should touch each other so the paper doesn't show through

3. The teacher will remind students to use small dots of primary colors to make a secondary color.

VOCABULARY

dimension
master artist
technique
landscape
reproduction
texture
visual

ASSESSMENT

Create a painting using the technique called *pointillism*. 
Grades 5 and 6
Relating Art to Social Studies and to Language Arts

Line

CARICATURE DRAWINGS

ART CONCEPT: Line can be used to indicate the exaggerated personality and characteristics of an individual.

PERFORMANCE OBJECTIVE: The student will draw a caricature using lines to create light and dark to give a three-dimensional effect.

Program of Studies, Art K-8, p. 4. “...use-acquired knowledge to project feelings and show individual creativity”

INTRODUCTORY EXPERIENCES

Have students research information about the history of caricaturing to find how far back they can trace its usage and to conjecture the purpose behind the caricaturists' drawings.

REFERENCES


Caricatures by Daumier and Leonardo da Vinci

MATERIALS

- collection of back-dated newspapers and magazines such as Time, Newsweek, TV Guide, etc., showing caricatures
- white drawing paper

TOOLS

- drawing pencils or charcoal

PROCEDURE

1. The teacher will be sure the students understand that caricatures are distortions by exaggeration of parts of characteristics such as a nose, chin, or a smile, clenched fist, etc.

2. The student will select a subject to caricature, for example, an American folklore hero, famous sports hero, entertainer, politician, animal, TV star, etc. (Avoid using schoolmates or close family and friends!)

VOCABULARY

caricature
exaggerated
three-dimensional
distortion

ASSESSMENT

Produce a caricature displaying individual creativity, using line to give a three-dimensional effect.
Grades 5 and 6
Relating Art to Social Studies
Comparative Cultures

PAPER MOLAS

ART CONCEPT: Through art, students develop an understanding of people and cultures.

PERFORMANCE OBJECTIVE: The student will plan and cut a unified design using a simple outline shape of a fish, mammal, or bird; make smaller repetitions of the shape; and use three colors of construction paper.

Program of Studies, Art K-8, p. 4. "... identify different periods of art and styles of major artists, realizing that an artwork is a reflection of its time"

INTRODUCTORY EXPERIENCES

Show examples to the class of molas made by the Cuna Indian women of the San Blas Islands off the coast of Panama. (The mola was made to be the back or front of the woman's blouse. See p. 53, The Little Kids American Craft Book, by Jackie Vermeer.)

MATERIALS

- three colors of construction paper
- paste

TOOLS

- scissors

Discuss the Cuna Indians' use of geometric shapes to represent mammals, birds, fish, and water which gives the object a greater symbolic power.

Demonstrate the technique of reverse applique. Compare it with other applique techniques. Discuss the use of shape, repetition, and contour lines. Discuss the use of color repetition in a design. Study picture of Cuna Indian women wearing molas.

REFERENCES

Keeler, Clyde E. Cuna Indian Art: The Culture and Craft of Panama’s San Blas Islanders. Exposition, 1969.
PROCEDURE

The student will:

1. Draw a simple outline shape of a fish, mammal, or bird, in the center of one piece of construction paper.
2. Cut from the center of the paper to the outline of the shape, leaving the remainder of the paper intact.
3. Place a second sheet of paper under the first, using paperclips to keep paper from slipping; and draw the outlines of the shapes to form patterns of contour lines which will give the details of the fish, mammal, or bird.
4. Cut from the center of each small shape to the shape outline, leaving the remainder of the paper intact.
5. Use a third sheet of paper as a backing for the first two, so that a third color design will result when all three pieces are placed together and stapled or pasted.

ASSESSMENT

Plan and cut a unified design, using a simple outline shape of a fish, mammal, or bird; smaller repetitions of the shape; and three colors of construction paper.
Grades 5 and 6
Relating Art to Social Studies and to Language Arts

MAKING A PAPER MOVIE

ART CONCEPT: Religion has played a large part in influencing the arts of man.

PERFORMANCE OBJECTIVE: Make a paper movie to illustrate a myth reflecting the religious beliefs of another culture.

Program of Studies, Art K-8, p. 4. "... use new methods to produce art products, both two- and three-dimensional"

INTRODUCTORY EXPERIENCES

Be certain that the students have become familiar with myths from different cultures.

REFERENCES

Books


Kits

African Art and Culture, Filmstrip N/Disks. Schloat Productions Instructional Media
Africa’s Culture and Ethnic Heritage. National Geographic.
Africa: Focus on West Africa. B.F.A.
Discovering Black Africa. S.V.E.

Records:

“Afro Rhythms,” Kimbo KL/P 6060.
“African Heritage Dances,” Educational Activities

MATERIALS

- white paper in long strips of various lengths
- cardboard for frame
TOOLS
- crayons, paint, pencils
- brushes
- scissors

PROCEDURE
Have the student:
1. Read or create a myth and select portions to illustrate
2. Divide white paper strips into equal sections
3. Draw the selected parts of the myth on the paper
4. Construct a frame from the cardboard to "project" the movie

LANGUAGE ARTS ACTIVITY
Each illustration can be captioned, or students can prepare a story to be presented orally or put on tape.

VOCABULARY
- culture
- myth

ASSESSMENT
Make a paper movie illustrating a myth, effectively using principles of design.
SOUND DESIGNS

ART CONCEPT: Sounds can be used as inspiration for works of art.

PERFORMANCE OBJECTIVE: Using lines, shapes, and colors, the student will create a design to express the feelings he/she associates with a sound.

*Program of Studies, Art K-8, p. 4. “...demonstrate a broadened aesthetic perception of the environment”

INTRODUCTORY EXPERIENCES

Have the student explore the possibility of relating perceptual experiences (hearing) to visual art work such as Arthur Dove’s “Foghorns.”

REFERENCES

Reproduction of Arthur Dove’s “Foghorns” (found in Rose's American Art Since 1900 and Pierson’s Arts of the United States: a pictorial survey)

Records with descriptive sounds

MATERIALS

- List of sounds the class has compiled, for example:
  - a bird’s song
  - a foghorn
  - a siren
  - running water
  - explosion
  - motor running
  - thunder
  - whisper
- paint
- pieces of colored construction and tissue paper

TOOLS

- brushes

PROCEDURE

1. Have students talk about a variety of sounds and words used to describe sounds.
2. Have them listen to the sounds heard around the room.

3. Have students use materials at hand and draw designs that express their feelings about sounds.

VOCABULARY

color
line
shape
perceptual
visual

ASSESSMENT

Use lines, shapes, and colors to create a design expressing your feelings or reactions to sounds.
Grades 5 and 6  
Relating Art to Language Arts  
*Color*

**COLORFUL POETRY**

**ART CONCEPT:** Color may be used to create a mood or express a feeling or idea.

**PERFORMANCE OBJECTIVE:** The student will use color to express feeling when illustrating a poem about color.

*Program of Studies, Art K-8, p. 4.* "... demonstrate a broadened aesthetic perception of the environment"

**INTRODUCTORY EXPERIENCES**

Arrange for the students, as part of their language arts class experience, to:

- discuss their feelings about certain colors
- show through class discussion an understanding about the verbal expression of warm and cool colors
- write poems about color

**REFERENCES**


MCPS F-0723 *Hailstones and Halibut Bones* 14 min. color Sterling 1967

**MATERIALS**

- large sheets of white or colored construction paper
- glue or paste
- tissue paper
- paint, crayons, or chalk
- magazines

**TOOLS**

- brushes
- scissors

**PROCEDURE**

1. When their poems are edited and proofread, students should copy them on a large sheet of construction paper or on a separate sheet of paper which can be attached to the construction paper.
2. Create a background for the poems, using color to express the mood and feeling of the poetry. The students can use paint, crayon, or chalk to do this; or they can cut colors from magazines and make a collage for the background.

**VOCABULARY**

- aesthetic
- awareness
- collage
- illustrate
- mood
- perception
- sensory

**ASSESSMENT**

Analyze the use of color to express the mood or feeling of a poem, or make a poetry book and cover it with paper made during another art activity.
Grades 5 and 6
Relating Art to Language Arts
Color - Value

ORIENTAL BRUSH PAINTING

ART CONCEPT: We can understand other cultures through the art of the people.

PERFORMANCE OBJECTIVE: Using oriental brush painting techniques which are derived from calligraphy, the student will create a painting in dark and light values.

Program of Studies, Art K-8, p. 4. "Identify different periods of art and styles of major artists, realizing that an art work is a reflection of its time"

INTRODUCTORY EXPERIENCES

Show the film Oriental Brushwork, and have the class look at and discuss some samples of oriental brush paintings.

REFERENCES

Books

Films
MCPS F-0886 Oriental Brushwork 16 min. color EBF 1956
MCPS F-1325 Painting with Calligraphy 12 min. color EBF 1959
MCPS F-2212 Japan's Art: From the Land 10 min. color Holt 1962

MATERIALS
- water color or drawing ink
- drawing paper

TOOLS
- brushes

PROCEDURE

The teacher will:

1. Demonstrate that in creating a brush painting, the brush is held the same way a pencil is held...
2. Explain that the painting is done with a few quick strokes of the brush and suggests a form rather than detail, usually depicting things found in nature.

3. Encourage the students to practice holding the brush correctly and painting with quick strokes before starting their pictures.

VOCABULARY

brush painting
calligraphy
contemporary
oriental
value

ASSESSMENT

Create a brush painting using contrasting values. (This art activity could be used to illustrate haiku poetry or to create a cover for a book for student's own haiku poems.)
WEAVING ON SCREEN

ART CONCEPT: Texture is created visually with many different materials.

PERFORMANCE OBJECTIVE: The student will use yarn and thread to create an actual line on a surface.

Program of Studies, K-8, p. 4. "... discuss art terms related to principles of art"

INTRODUCTORY EXPERIENCES

The student should be helped to understand how to use line and texture to provide variety in a picture.

REFERENCES


MATERIALS

- wire screen (.31 cm or .62 cm squares) approximately 45 cm x 60 cm size
- light wood or heavy cardboard strips for frames
- thread and yarn in a variety of colors, weights, and textures

TOOLS

- heavy scissors for cutting wire
- needles
- student scissors

PROCEDURE

1. The student may find it helpful to sketch his/her ideas lightly on the screen or plan on a piece of paper before starting the weaving.

2. Suggest that the items on the pictures be outlined first with thread/yarn, then filled in.

3. Encourage students to use several widths of the same color to create a variety of lines with different thicknesses of thread and yarn to create a variety of textures.
VOCABULARY
visual
texture

ASSESSMENT
Create a woven picture using yarn and thread lines to produce actual texture on a surface.
TRIANGULAR STRING PRINTING

ART CONCEPT: Lines create triangles and can be used to make designs.

PERFORMANCE OBJECTIVE: Produce a design that includes the three types of triangles (equilateral, isosceles, and scalene) which will be printed on another surface.

Program of Studies, Art K-8, p. 4. "... use new methods to produce art products, both two- and three-dimensional"

INTRODUCTORY EXPERIENCES

Be certain that the students are familiar with the three kinds of triangles.

MATERIALS
- cardboard or heavy paper
- string
- waterbase printing ink or tempera paint
- 9 x 12 white and colored construction paper
- newspaper

TOOLS
- scissors
- brayer glass (plastic cookie sheet or other hard surface)

PROCEDURE

The student will:

1. Use scissors to make tiny cuts into all edges of the cardboard about .62 cm long and spaced approximately 1.25 cm apart

2. Insert the string, leaving about an inch of string on the back so that it won't pull out, and pull it tightly across the cardboard to another slit

   Move the string in a different direction to break up the space into a variety of triangular shapes

   Cut the string and attach it to the back with tape to keep it from pulling out
3. Put a small amount of ink on the glass (or other hard surface)
   Spread the ink with the roller until it is a thin film
   Transfer the ink to the string design, rolling it in all directions until the design is completely covered
4. Press the inked design firmly onto a sheet of white or colored paper

**VOCABULARY**
- equilateral
- isosceles
- scalene
- triangle

**MATH FOLLOW-UP**
Look at the designs and try to identify different triangles. Use protractors or compasses to verify answers.

**SUGGESTION**
Make a mural by having all students print their designs once on a large sheet of paper, or give each student a larger sheet of paper on which the design will be repeated several times.

**ASSESSMENT**
Create a design that contains the three kinds of triangles.
Grades 5 and 6
Relating Art to Math and
Language Arts

Form

ROBOTS AND SPACESHIPS

ART CONCEPT: Sculpture can be created by assembling shapes from found objects.

PERFORMANCE OBJECTIVE: The student will identify three-dimensional forms and create his/her own forms by constructing robots or spaceships out of found objects.

Program of Studies, Art K-8, p. 4A, "... use new methods to produce art products, both two- and three-dimensional"

INTRODUCTORY EXPERIENCES

In cooperation with the language arts teacher, have the students write space stories as a creative writing lesson.

REFERENCES

Show photographs of the works of Robert Rauschenberg, Henry Moore, Auguste Rodin, and Alexander Calder.


MATERIALS

- small boxes (from toothpaste, cosmetics, food packaging)
- heavy paper plates (all sizes)
- egg cartons
- heavy paper bowls
- pipe cleaners
- straws
- paper fasteners
- styrofoam balls and other shapes
- glue
- masking tape
- metallic tempera or tempera colors

The form may be coated with acrylic gel.
TOOLS
- brushes
- scissors

PROCEDURE
1. Have student select several items to use in his/her construction.
2. Each student will have to decide on the best method of fastening items together. (Give assistance when necessary.)
3. The student will:
   a) Glue and fasten the parts of the form together and allow to dry, if necessary
   b) Paint, when dry, using metallic tempera or tempera colors
   c) Add other details with paint and small brushes or magic markers

VOCABULARY
found objects
form
three-dimensional (height, width, depth)

LANGUAGE ARTS ACTIVITIES
Write science fiction stories about the robots and spaceships created in the art lesson.

ASSESSMENT
Construct a robot and/or spaceship using found objects and identified three-dimensional forms.
ADVANCING AND RECEDING SOUNDS AND COLORS

ART CONCEPT: The pitch and frequency of sound and light waves can be used as a learning experience in science and in visual art.

PERFORMANCE OBJECTIVE: The student will use color to show how objects seem to advance or recede in space.

Program of Studies, Art K-8, p. 4. “... discuss art terms related to principles of art”.

INTRODUCTORY EXPERIENCES

Be certain that the students understand that warm, light, bright colors tend to advance; cool, dark, dull colors tend to recede. Review the meaning of the term Doppler effect.

REFERENCES

Reproduction of Winslow Homer’s “Snap the Whip” or Currier and Ives’s “Champions of the Mississippi”

MATERIALS

- paint
- paper
- a recording of sounds close by and distant (optional)

TOOLS

- brushes
- water containers

PROCEDURES

The student will:

1. Do a painting, advancing and receding colors

2. Listen to the record, or discuss the Doppler effect and whether this might be compared to increasing and decreasing the value and/or intensity of colors to show depth

VOCABULARY

advancing
color
frequency

Doppler effect
pitch
receding

ASSESSMENT

Use advancing and receding colors to create a feeling of depth.
COLLAGE WITH REAL TEXTURE AND A FINGER PAINTED BACKGROUND

ART CONCEPT: Texture may be real or visual.

PERFORMANCE OBJECTIVE: The student will use the principles of design and create a composition using real textures.

Program of Studies, Art K-8, p. 4 “... use new methods to produce art products, both two- and three-dimensional”

INTRODUCTORY EXPERIENCES

Be sure the students are able to distinguish between the real texture in their environment and visually produced texture. Review the techniques of finger painting and the making of a collage.

REFERENCES

MCPS F-5267 Art from Found Materials 12 min. color Bailey 1971

MATERIALS

- finger paint
- paper
- glue
- found objects the students will bring in such as flowers, blossoms, leaves, pine cones, seeds, grasses, and other outdoor materials

TOOLS

- scissors
- spoon

PROCEDURE

1. Have students:

   a) Do a finger painting which will provide the background for their collages, for example, a flower vase and stems

   b) Complete their collages by adding some of the outdoor materials such as blossoms and leaves

   c) Frame finished collages
VOCABULARY

- found objects
- texture
- collage
- visually produced

ASSESSMENT

Create a composition using a finger painting which has a visual texture, and use it as a background for a collage made up of real textures taken from found objects.
ART HISTORY — THE HUMAN FIGURE

ART CONCEPT: We can interpret the times and cultures of people by looking at their portraits.

PERFORMANCE OBJECTIVE: Develop an appreciation for the art of other times and cultures by increasing observation skills.

Program of Studies, Art K-8, p. 4. “...identify different periods of art and styles of major artists, realizing that an art work is a reflection of its time”

INTRODUCTORY EXPERIENCES

Have each student draw a painting of himself/herself showing details such as belts, buttons, collars on clothing, hairstyles, and, in the background, details relating to interests or hobbies.

REFERENCES

Film

MCPS F-5603 The Human Figure in Art 16 min. color BFA 1970

MATERIALS

• slides of pictures of the human figure from different cultures such as Egyptian, Grecian, Assyrian, Byzantine, Renaissance, Benin, Chinese, Eskimo, Navajo, etc.

TOOLS

• slide projector

PROCEDURE

1. The student will:
   a) Compare the styles of drawing the human figure
   b) Look at old family photographs and discuss how the style of clothing, hairdo’s, etc. have changed throughout the years

2. The teacher will:
   a) Elicit from students what other information about people can be learned from their art work
   b) Have students look at their own paintings and suggest facts others might learn about their time in history from these paintings
VOCABULARY

culture
Grecian
Byzantine
Benin
Eskimo
Egyptian
Assyrian
Renaissance
China
Navajo

ASSESSMENT

Tell some things you have learned about other people by looking at their portraits.
YOUR OWN COAT-OF-ARMS

ART CONCEPT: Through art, students develop an understanding of people and cultures.

PERFORMANCE OBJECTIVE: The student will use color and balance (symmetrical, asymmetrical, and radial) in arranging the items that will constitute their coat-of-arms.

Program of Studies, Art K-8, p. 4: "... discuss art terms related to principles of art"

INTRODUCTORY EXPERIENCES
Have students gather information on heraldry and discuss the components of a coat-of-arms, reviewing principles of design necessary for this art activity.

MATERIALS:
- 30 cm x 45 cm construction paper and smaller pieces of assorted colors
- paste

TOOLS
- scissors

PROCEDURE
1. The teacher will explain that the coat-of-arms should show things that are important to the student: family, pets, hobbies, ancestry, favorite color, food, school subject, sports, etc. Also stress that the symbols used must be a recognizable representation.

2. The student will make a coat-of-arms.

VOCABULARY
ancestry
coat-of-arms
heraldry
asymmetrical
symmetrical
components
radial
balance
cultures
symbols

LANGUAGE ARTS’ ACTIVITY
Write a description of the coat-of-arms, telling what each symbol stands for and why it is important to the student.

ASSESSMENT
Create a coat-of-arms that demonstrates principles of design.
PAPIER MACHE MASKS

ART CONCEPT: Cultures may be interpreted by studying the artifacts of the people.

PERFORMANCE OBJECTIVE: The student will create a mask using papier mache, and will style the mask according to the purpose for which it will be used; e.g., theatre, ceremonial (totem pole, ancestor worship), or events (birth, death, war).

Program of Studies, Art K-8, p. 4. "Use acquired knowledge to project feelings and show individual creativity.

INTRODUCTORY EXPERIENCES

Provide the student with background information concerning the origin and history of mask making. Pictures of masks associated with selected cultures should be available for the students to examine.

REFERENCES

MCPS F-0144 The Loon's Necklace 11 min. color EBF 1949

MATERIALS

- newspaper
- balloons
- wheat paste
- tempera paint
- plaster of paris

TOOLS:

- plastic container
- brushes

PROCEDURE

The student will:

1. Tear newspaper in small pieces and soak them in buckets of water several days before activity. Knead the paper until it becomes "mushy" and "pulpy."

2. Blow up the balloons until they are the size of a human head. Cover them with four or five layers of strips of paper dipped in a thin mixture of wheat paste. Let these dry thoroughly.
3. When the heads are dry, mold facial features, using a mixture of the paper pulp to which has been added a small amount of wheat paste and a smaller amount of plaster of paris, to make the mixture harden more quickly.

4. Add color, hair, jewelry, etc. as necessary, to complete the mask. The back of the mask can be cut out so it can be worn over the head and face.

**VOCABULARY**

- artifacts
- form
- ceremonial
- totem

**LANGUAGE ARTS ACTIVITY**

Do thumbnail sketches for each mask; create a story in which the mask wearer is the leading character; tell a legend connected with the character the mask represents.

**ASSESSMENT**

Make a papier mache mask for a specific use. (This lesson will require several sessions to complete.)
### CLASSIFICATION

<table>
<thead>
<tr>
<th>Techniques</th>
<th>Color</th>
<th>Principles of Design</th>
</tr>
</thead>
<tbody>
<tr>
<td>gesture</td>
<td>value</td>
<td>movement</td>
</tr>
<tr>
<td>contour</td>
<td>tint</td>
<td>balance</td>
</tr>
<tr>
<td>wet-in-wet</td>
<td>shade</td>
<td>repetition</td>
</tr>
<tr>
<td>stipple</td>
<td>hue</td>
<td>emphasis</td>
</tr>
<tr>
<td>dry brush</td>
<td>chroma</td>
<td>contrast</td>
</tr>
<tr>
<td>wash</td>
<td>intensity</td>
<td>harmony</td>
</tr>
<tr>
<td>crosshatch</td>
<td>bright</td>
<td>unity</td>
</tr>
<tr>
<td>outline</td>
<td>dull</td>
<td>composition</td>
</tr>
<tr>
<td>carve</td>
<td>grade</td>
<td>variety</td>
</tr>
<tr>
<td>model</td>
<td>dark</td>
<td></td>
</tr>
<tr>
<td>construct</td>
<td>light</td>
<td></td>
</tr>
<tr>
<td>print</td>
<td>primary</td>
<td></td>
</tr>
<tr>
<td>incise</td>
<td>secondary</td>
<td></td>
</tr>
<tr>
<td>score</td>
<td>tertiary</td>
<td></td>
</tr>
<tr>
<td>rub</td>
<td>intermediate</td>
<td></td>
</tr>
<tr>
<td>imprint</td>
<td>complementary</td>
<td></td>
</tr>
<tr>
<td>texture</td>
<td>analogous</td>
<td></td>
</tr>
</tbody>
</table>

### Elements of Art

- color
- line
- texture
- shape
- form
- space

### Area Art Museums

- Baltimore Museum of Art
- Corcoran Gallery
- Freer Gallery of Art
- Hirshhorn Gallery
- Museum of African Art
- National Collection of Fine Arts
- National Gallery of Art
- National Portrait Gallery
- Phillips Collection
- The Renwick Gallery
- Walters Gallery (Baltimore)
ADDITIONAL RESOURCES

BIBLIOGRAPHY

(BOOKS, FILMS, KITS, AND RECORDS)

GLOSSARY OF TERMS FOR TEACHERS

to be used with

SUPPLEMENT TO ELEMENTARY ART

Montgomery County Public Schools
Rockville, Maryland

Winter 1980
Table of Contents

Additional Resources .............................................................................................................. 1

Bibliography
  Books ................................................................................................................................. 13
  MCPS Films ......................................................................................................................... 15
  Kits ................................................................................................................................... 15
  Records .............................................................................................................................. 15

Glossary of Terms for Teachers ............................................................................................ 17
ADDITIONAL RESOURCES FOR USE WITH SUPPLEMENT TO ART FOR ELEMENTARY SCHOOLS

For each teaching unit which lists additional resources, the reader will find the suggested grade level and a page reference in the Supplement itself.
SHADOW PUPPETS  

Films

4729 *Puppets*  ACI  1967  color  15 min.
6193 *Light and Shadow*  Sterling  1967  color  7 min.

FINGER PAINTING  

Film

2222 *Finger Painting International*  1949  color  6 min.

GEOMETRIC SHAPES  

Film

6391 *The 2-D Shapes Game*  Stephen Bosustow Prod.  1971  color  6 min.

Shorewood Prints

Feininger, Lyonel  “Arch Tower 1”
Gasser, Henry  “Peaceful Harbor”
Klee, Paul  “Viaducts”
Pickett, Joseph  “Coryell's Ferry, 1776”

PAINT TO MUSIC: LINE MOODS  

Film

0741 *What Is Art?*  EBF  1954  color  6 min.

Videotape


Shorewood Prints

Cohran, Anna  “Stormy Waters”
Delacroix, Eugene  “Frightened-Horse”
Kirchner, Ernest Ludwig  “Hockey Players”
Picasso, Pablo  “The Tragedy”
YARN AND STRING ANIMAL HABITATS

Film


Shorewood Prints

Alston, Charles
Bellows, George
Pechstein, Max
Tanner, Henry

“Family No. 1" (strong, unified line)
“Dempsey and Firpo" (horizontal line, zigzag action, lines, ropes and figures)
“Circus" (diagonal and zigzag lines)
“Banjo Lesson": (vertical, horizontal, and diagonal lines)

MAKING HATS

Gr. 2

Films

0082 The Mailman EBF 1964 color 11 min.
5910 Fireboat — Ready for a Run AIMS 1968 color 13 min.
7145 My Dad’s a Cop Wm. Brose Prod. 1976 color 18 min.

Videotape


Shorewood Prints

Cassatt, Mary
Rembrandt Van Rijn
Sully, Thomas

“Child with Red Hat”
“Man with Helmet”
“The Torn Hat”

PRIMARY AND SECONDARY COLORS

Gr. 3

Films

4343 Color for Beginners Coronet 1967 color 11 min.
4756 Sources of Art Bailey 1966 color 11 min.

LINE MURAL

Gr. 3-4

Film

2728 Discovering Line Film Assoc. 1963 color 17 min.

Shorewood Prints (Look at line.)

Kandinsky, Wassily
Klee, Paul
Miro, Joan
Shahn, Ben
Vasarely, Victor

“The White Dot”
“In Copula”
“People and Dog in Sun”
“Still Music”
“Cheyt M”
FINGER PAINTING COLLAGE

Films

2209 Exploring Texture International 1962 color 13 min.
2222 Finger Painting International 1949 color 6 min.

MIXING PAINT TO OBTAIN DIFFERENT VALUES

Films

2124 Discovering Color Film Assoc. 1960 color 15 min.
4343 Color for Beginners 1967 color 11 min.

Shorewood Prints (Look for values of colors.)

Cohran, Anna "Stormy Waters"
Delacroix, Eugene "Frightened Horse"
Feininger, Lyonel "Niedergrundstedt"
Rothko, Mark "Orange and Yellow"

PAPIER MACHE CHARACTERS

Films

4456 Discovering Form in Art Film Assoc. 1967 color 21 min.

Use books such as biographies, autobiographies, reference books, etc.

DESIGNS OF GEOMETRIC SHAPES

Films

5117 Geometry: Curves and Circles 1965 color 10 min.
5118 Geometry: Lines and Shapes 1965 color 10 min.
6165 Geometric Shapes NBC 1971 color 13 min.

Shorewood Prints (Look for geometric shapes.)

Feininger, Lyonel "Niedergrundstedt"
Holder, Geoffrey "Tempo"
Klee, Paul "Viaducts"
Magritte, Rene "The Voice of Space"
TEXTURE PRINTS
Gr. 3-4

Films
2126 Discovering Texture Film Assoc. 1961 color 17 min.
4756 Sources of Art Bailey 1966 color 11 min.
5602 Exploring Relief Printmaking BFA 1967 color 12 min.

Shorewood Prints (Look for visual texture.)

Cezanne, Paul — "Field at Jas de Bouffan"
Durer, Albrecht — "Young Hare"
Van Gogh, Vincent — "Postman Roulin"

PAPER DOLLS
Gr. 3-4

Films
1142 Dolls of Many Lands EBF 1957 color 9 min.
4662 Cloth — Fibers to Fabric EBF 1968 color 9 min.
4756 Sources of Art Bailey 1966 color 11 min.
4812 Clothes Around the World Coronet 1969 color 11 min.
5369 A Pair of Blue Jeans Learning Corporation of America 1971 color 15 min.

See film catalog Index under names of countries.

FLIPBOOK
Gr. 4

Films
2728 Discovering Line Film Assoc. 1963 color 17 min.
4756 Sources of Art Bailey 1966 color 11 min.

COLONIAL QUILT
Gr. 5

Films
5117 Geometry: Curves and Circles Bailey 1965 color 10 min.
5118 Geometry: Lines and Shapes Bailey 1965 color 10 min.
6165 Geometric Shapes NBC 1971 color 13 min.

SKELETAL LEAF RUBBINGS
Gr. 5

Films
1384 Learning About Leaves EBF 1958 color 11 min.
2731 Discovering Creative Pattern Film Assoc. 1965 color 17 min.

Shorewood Prints (Look for repeated design, pattern.)

Dufy, Raoul — "Regatta"
Klee, Paul — "Viaducts"
Shahn, Ben — "Still Music"
Sho-Son — "White Birds in Snow"
SKELETAL SCULPTURE

Shorewood Print

Moore, Henry "Family Group"

RED, WHITE, AND BLUE CONTOUR DRAWING

Films

2126 Discovering Texture Film Assoc. 1961 color 17 min.
2728 Discovering Line Film Assoc. 1963 color 17 min.

DRAWING PORTRAITS

Shorewood Prints

Leonardo da Vinci "Mona Lisa"
Rembrandt Van Rijn "Man with Helmet"

PAPIER MACHE DUCK-DECOYS

Films

5651 Discovering Form in Art BFA 1967 color 21 min.

SKETCH 'N ETCH

Film

5602 Exploring Relief Printmaking BFA 1967 color 12 min.

SCRAP SCULPTURE — EGG CREATURES FROM OUTER SPACE

References — Use books and other print materials about outer space, life on other planets, etc.

JAPANESE ROCK GARDEN

Films

2126 Discovering Texture Film Assoc. 1961 color 17 min.
2212 Japan's Art: From the Land Holt 1962 color 10 min.
2728 Discovering Line Film Assoc. 1963 color 21 min.

For other films, refer to film catalog, under "Japan."

Shorewood Prints

Koson "Falcon on a Branch" and "On the Wing"
Toyo, Goshun and Ganko "Deer and Stork"
Toyoiko, Keibun, and Toyo "Deer, Pine and Bat"
ARTISTS SPEAK THROUGH THEIR PAINTINGS

Shorewood Prints

Lee-Smith, Hughie  “Boy with a Tired”
Millet, Jean  “The Gleaners”
Tanner, Henry  “Banjo Lesson”
Woodruff, Hale  “Poor Man’s Cotton”

PAPER SCULPTURE

Films

4581 Paper in Art  Churchill  1967  color  17 min.
6143 Paper Construction  ACI Films  1967  color  15 min.

PREHISTORIC CAVE PAINTING — 1 and 2

Films

1561 Lascaux, Cradle of Man’s Art  International  1961  color  17 min.
6744 Prehistoric Images — First Art of Man  Macmillan  1958  color  17 min.

POINTILLISM — PAINTING IN DOTS

Film

2126 Discovering Texture  Film Assoc., 1961  color  17 min.

Shorewood Prints (Look for visual texture.)

Cézanne, Paul  “Field at Jas de Bouffan”
Van Gogh, Vincent  “The Starry Night”
Kokoschka, Oskar  “The Mandrill”
Matisse, Henri  “Purple Robe”
Renoir, Pierre Auguste  “The Swing”
Seurat, Georges  “Seine at the Grande-Jatte”
Stewart, Ethelyn C.  “Persian Pottery”

CARICATURE DRAWINGS

Film

2728 Discovering Line  Film Assoc.  1963  color  17 min.

PAPER MOLAS

Film

5428 Anthropology: A Study of a People  BFA  1970  color  17 min.
MAKING A PAPER MOVIE

Gr. 5-6

Films

4753 Mythology of Greece and Rome Bailey 1968 color 16 min.
5894 Myth of the Pharoahs ACI 1971 color 13 min.

Shorewood Prints

Fra Angelico and Fra Filippo Lippi
Caravaggio, Michelangelo
Chagall, Marc
Dali, Salvador
Raphael

"Adoration of the Magi"
"Bacchus"
"Rabbi: The Pinch of Snuff"
"Sacrament, Last Supper"
"The Alba Madonna" and "The Cowper Madonna"

SOUND DESIGNS

Gr. 5-6

Films

2728 Discovering Line Film Assoc. 1963 color 17 min.
2729 Discovering Ideas for Art Film Assoc. 1966 color 16 min.

Shorewood Prints

Bellows, George
Cohran, Anna
Degas, Edgar
Delacroix, Eugene
Homer, Winslow
Marc, Franz
Pechstein, Max

"Dempsey and Firpo" (cheering crowds, bell, countdown)
"Stormy Waters" (pounding surf, gulls, storm, waves crashing)
"Frieze of Dancers" (ballet music)
"Frightened Horse" (galloping hoofs, whinny, neigh)
"Fog Warning" (fog horns, waves lapping)
"Two Cats" (meows, hissing)
"Circus" (calliope, band, cheering crowds)

COLORFUL POETRY

Gr. 5-6

Films

2124 Discovering Color Film Assoc. 1960 color 15 min.
4380 Color and Pigment in Art Coronet 1967 color 14 min.

Shorewood Prints

Cohrdn, Anna
Feininger, Lyonel
Holder, Geoffrey
Picasso, Pablo
Rothko, Mark
Sho-Son

"Stormy Waters" (green)
"Niedergrundstedt" (blue-purple)
"Tempo" (intermediate colors)
"The Tragedy" (blue)
"Orange and Yellow"
"White Birds in Snow" (green and brown)
ORIENTAL BRUSH PAINTING

Films
0044 Chinese Painting Bailey 1964 color 15 min.
0886 Oriental Brushwork EBF 1956 color 16 min.
6743 An Introduction to Japanese Brush Painting Macmillan 1968 color 10 min.

Shorewood Prints
Koson "On the Wing" and "Falcon on a Branch"
Toyohiko, Keibun and Toyo "Deer, Pine and Bat"

WEEVING ON SCREEN

Films
2126 Discovering Texture Film Assoc. 1961 color 17 min.
2728 Discovering Line Film Assoc. 1963 color 17 min.
6380 With Fabric and Thread ACI Films 1974 color 15 min.

TRIANGULAR STRING PRINTING

Films
2728 Discovering Line Film Assoc. 1963 color 17 min.
2989 Prints ACI 1961 color 15 min.
5118 Geometry: Lines and Shapes Bailey 1965 color 10 min.

ROBOTS AND SPACESHIPS

Films
5267 Art from Found Materials Bailey 1971 color 12 min.
5651 Discovering Form in Art BFA 1967 color 21 min.

ADVANCING AND RECEDING SOUNDS AND COLORS

Shorewood Prints
Cohran, Anna "Stormy Waters"
Delacroix, Eugene "Frightened Horse"
Demuth, Charles "Figure Five in Gold"
Duncanson, Robert "Flood Waters"
Homer, Winslow "Sunset, Saco Bay"
COLLAGE WITH REAL TEXTURE AND A FINGER PAINTED BACKGROUND

Films

2222 *Finger Painting*, International 1949 color 6 min.
5736 *Collage*, ACI 1966 color 15 min.

ART HISTORY — THE HUMAN FIGURE

Shorewood Prints that show the human figure
Pictures of reproductions of sculpture.

PAPIER MACHE MASKS

Films

2123 *Masks*, Film Assoc. 1962 color 11 min.
5651 *Discovering Form in Art*, BFA 1967 color 21 min.

Shorewood Prints (Look at line.)
BIBLIOGRAPHY


Suess, Dr. *The 500 Hats of Bartholomew Cubbins*. Eau Claire, Wis.: Hale, 1938.


MCPS FILMS

F-5267  *Art from Found Materials*  12 min.  color  Bailey  1971
F-5650  *Discovering Harmony in Art*  16 min.  color  Film Associates  1966
F-5911  *Ducks, Geese, and Swans*  11 min.  color  AIMS  1970
F-0723  *Hailstones and Halibut Bones*  14 min.  color  Sterling  1967
F-5603  *The Human Figure in Art*  16 min.  color  BFA  1970
F-4455  *Introduction to Contour Drawing*  12 min.  color  Film Associates  1967
F-4457  *Introduction to Gesture Drawing*  13 min.  color  Film Associates  1967
F-2212  *Japan's Art: from the Land*  10 min.  color  Holt  1962
F-1561  *Lascaux, Cradle of Man's Art*  17 min.  color  International  1961
F-0144  *The Lion's Necklace*  11 min.  color  EBF  1949
F-1325  *Painting with Calligraphy*  12 min.  color  EBF  1959
F-0886  *Oriental Brushwork*  16 min.  color  EBF  1956
F-4010  *Rainshowers*  6 min.  color  Churchill  1964
F-5719  *Shadows, Shadows, Everywhere*  11 min.  color  Coronet  1973
F-4667  *Sky*  10 min.  color  McGraw  1962
F-5168  *This Is Ben Shahn*  17 min.  color  Bailey  1968

KITS

*African Art and Culture*  Filmstrips N/Discs, Schloot Productions Instructional Media:
*Africa, Continent in Change*  National Geographic.
*Africa's Cultural and Ethnic Heritage*  National Geographic.
*Africa: Focus on West Africa*  B.F.A.
*Cave Dwellers — The First Homes*  Eyegate, 1970
*Discovering Black Africa*  SVE
*The Stone Age*  Bailey, 1969

RECORDS

"Afro Rhythms," Kimbo KLP 6060
"African Heritage Dances," Educational Activities
## Glossary of Terms for Teachers

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>abstract</strong></td>
<td>n. a painted object which is not a real thing adj. non-representational</td>
</tr>
<tr>
<td><strong>accent</strong></td>
<td>n. emphasis v. to emphasize</td>
</tr>
<tr>
<td><strong>advancing color</strong></td>
<td>n. a color which seems to come forward</td>
</tr>
<tr>
<td><strong>amorphic</strong></td>
<td>adj. free-form</td>
</tr>
<tr>
<td><strong>analogous colors</strong></td>
<td>n. any three colors next to each other on a color wheel</td>
</tr>
<tr>
<td><strong>angle</strong></td>
<td>n. the figure formed by two lines extending from the same point</td>
</tr>
<tr>
<td><strong>assemble</strong></td>
<td>v. to attach objects to each other</td>
</tr>
<tr>
<td><strong>asymmetric</strong></td>
<td>adj. visually balanced; arranged so that each half of a design is different from the other</td>
</tr>
<tr>
<td><strong>balance</strong></td>
<td>n. an aesthetically pleasing integration of elements [Art work is balanced when it looks good from all sides and all angles.]</td>
</tr>
<tr>
<td><strong>bas-relief</strong></td>
<td>n. sculpture which protrudes slightly from a background</td>
</tr>
<tr>
<td><strong>batik</strong></td>
<td>n. a method using wax and dye on either cloth or paper</td>
</tr>
<tr>
<td><strong>bisque</strong></td>
<td>n. unglazed, low-fired clay</td>
</tr>
<tr>
<td><strong>blend</strong></td>
<td>n. a merging of colors v. to mix colors together so that they gradually merge into one another</td>
</tr>
<tr>
<td><strong>bright color</strong></td>
<td>n. full chroma</td>
</tr>
<tr>
<td><strong>burnish</strong></td>
<td>v. to polish, to make smooth</td>
</tr>
<tr>
<td><strong>calligraphy</strong></td>
<td>n. an especially beautiful handwriting style with design quality</td>
</tr>
<tr>
<td><strong>caricature</strong></td>
<td>n. a picture that exaggerates the distinguishing characteristics of a person or thing</td>
</tr>
<tr>
<td><strong>center of interest</strong></td>
<td>n. the most important part of a work</td>
</tr>
<tr>
<td><strong>cinquain</strong></td>
<td>n. a five-line stanza</td>
</tr>
<tr>
<td><strong>chroma</strong></td>
<td>n. a quality of color; related intensity</td>
</tr>
<tr>
<td><strong>collage</strong></td>
<td>n. art work that is made by attaching many different materials onto paper to make a picture or design</td>
</tr>
<tr>
<td><strong>color</strong></td>
<td>n. the property of reflecting light rays of a particular length</td>
</tr>
<tr>
<td><strong>complementary color</strong></td>
<td>n. a color directly opposite another color on the color wheel</td>
</tr>
</tbody>
</table>

—an element of art
| **composition** | n. | the arrangement into proper proportion or relation (in this case, the organization of the elements of art) |
| **contour** | n. | a continuous line which defines the boundaries of shape and form |
| v. | to sketch in outline; to shape the contour of |
| **contrast** | n. | noticeable differences when compared or set side by side |
| **cool colors** | n. | hues near blue or green producing a sense of coolness |
| **crafts** | n. | art forms which are created to satisfy a utilitarian need |
| **crosshatch** | n. | a series of parallel lines which cross each other, for shading purposes or for showing visual texture |
| **culture** | n. | the sum total of ways of living built up by a group of human beings and transmitted from one generation to another |
| **dark** | adj. | somber in hue, reflecting little light |
| **decorate** | v. | to add designs to, make an object more interesting |
| **delineation** | n. | outline of a design or an object |
| **depth** | n. | the illusion of distance |
| **design** | n. | the arrangement of parts, details, shapes, colors, etc., to produce a complete and artistic unit |
| **diagonal** | adj. | having an oblique direction; slanting |
| **dimension** | n. | measurement of width, length, and thickness |
| **Doppler effect** | n. | the apparent change in the frequency of a wave; e.g., if you were standing on the sidewalk and a car approached (horn blaring), the sound would appear to grow louder as the car approached you and fade as the car went away from you |
| **dry brush** | n. | use of a brush with very little ink or paint, revealing the lines of the bristles |
| **dull** | adj. | lacking intensity; not vivid or bright |
| **emphasis** | n. | accent; special stress; force or intensity |
| **engraving** | n. | a surface, (wood, metal, or plastic) which, when incised with a sharp tool and covered with ink, can produce a print |
| **equilateral triangle** | n. | a shape having three equal or congruent sides |
| **expression** | n. | the quality or power of expressing attitude, emotion, etc. |
| **facade** | n. | the front of a building |
| **focal point** | n. | the area of interest in a work of art where the eye comes to rest |
foreground n. the part of a work of art which appears to be closer to the viewer

form n. a visible and measurable unit defined by a contour, a bounded surface, or shape

frottage n. a rubbing from a surface such as wood or stone

functional adj. designed or developed chiefly for utility

gesture n. the use of motions of the limbs or body as a means of expression

geometric adj. having regularity of shape

glaze n. a glass-like finish that has been fired onto clay

gradation n. a color scale which advances by regular degrees

grade v. to arrange in a scale or series

grayed adj. color low in saturation

greenware n. modeled clay which has not yet been fired in a kiln

grog n. fired clay crushed to a powdered form mixed with wet clay to make it porous and to provide it with texture

haiku n. a verse form on a nature subject, having three unrhymed lines with a total of seventeen syllables

harmony n. pleasing agreement of parts, in color, size, and shape

heraldry n. the study of coats-of-arms

highlight n. the place on an object where a maximum amount of light falls

horizon n. the apparent line of junction of earth and sky

horizontal adj. parallel with the horizon or with a base line

hue n. the name of color as red, blue, yellow, green, etc.

illustration n. a visual form which explains or decorates

impressionism n. an art period which focused on the effects of the changes of light on objects

imprint v. to print by stamping

incise v. to cut out a shallow line or shape on clay or stone surfaces

intensity n. the brightness or dullness of a color

an element of art
<table>
<thead>
<tr>
<th><strong>Intermediate color</strong></th>
<th>n.</th>
<th>a color on the color wheel between a secondary color and a primary color — such as yellow-green, red-orange, etc.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>isosceles triangle</strong></td>
<td>n.</td>
<td>a shape having two equal or congruent sides</td>
</tr>
<tr>
<td><strong>juxtaposition</strong></td>
<td>n.</td>
<td>the placing of two or more things side by side</td>
</tr>
<tr>
<td><strong>kiln</strong></td>
<td>n.</td>
<td>a container used for firing clay or other materials</td>
</tr>
<tr>
<td><strong>landscape</strong></td>
<td>n.</td>
<td>a picture representing a view of natural inland scenery</td>
</tr>
<tr>
<td><strong>light color</strong></td>
<td>n.</td>
<td>less than full chroma</td>
</tr>
<tr>
<td><strong>line</strong></td>
<td>n.</td>
<td>a point moving through space which can define by direction or outline</td>
</tr>
<tr>
<td><strong>linear</strong></td>
<td>adj.</td>
<td>made of or using a line or lines; characterized by emphasis on line</td>
</tr>
<tr>
<td><strong>linear perspective</strong></td>
<td>n.</td>
<td>representation in a drawing or painting of parallel lines as seeming to converge in order to give the illusion of depth and distance</td>
</tr>
<tr>
<td><strong>mat</strong></td>
<td>n.</td>
<td>a border of paper or board which frames a two-dimensional art work</td>
</tr>
<tr>
<td><strong>matte</strong></td>
<td>adj.</td>
<td>having a dull, flat surface without gloss or sheen</td>
</tr>
<tr>
<td><strong>medium</strong></td>
<td>n.</td>
<td>material used in producing art works</td>
</tr>
<tr>
<td><strong>mobile</strong></td>
<td>n.</td>
<td>a sculpture which hangs and moves physically</td>
</tr>
<tr>
<td><strong>model</strong></td>
<td>v.</td>
<td>to form a malleable material into a sculptural work or to shade an object on a two-dimensional surface in order to give the illusion of form</td>
</tr>
<tr>
<td><strong>monochromatic</strong></td>
<td>adj.</td>
<td>referring to the shades and tints of one color, used to produce a color scheme</td>
</tr>
<tr>
<td><strong>monoprint</strong></td>
<td>n.</td>
<td>any printing process in which only one print is produced</td>
</tr>
<tr>
<td><strong>montage</strong></td>
<td>n.</td>
<td>a composite picture made by combining several separate pictures</td>
</tr>
<tr>
<td><strong>mood</strong></td>
<td>n.</td>
<td>an emotional state</td>
</tr>
<tr>
<td><strong>mosaic</strong></td>
<td>n.</td>
<td>a picture composed of shapes made up of small pieces of a material set close together but not touching</td>
</tr>
<tr>
<td><strong>movement</strong></td>
<td>n.</td>
<td>motion in a work of art suggested by the relationships of its structural elements</td>
</tr>
<tr>
<td><strong>mural (wall)</strong></td>
<td>n.</td>
<td>a large work of art created directly on a wall or displayed on it</td>
</tr>
<tr>
<td><strong>naturalism</strong></td>
<td>n.</td>
<td>the precise image of an object in nature</td>
</tr>
<tr>
<td><strong>naturalistic</strong></td>
<td>adj.</td>
<td>true to life in every detail</td>
</tr>
<tr>
<td><strong>negative space</strong></td>
<td>n.</td>
<td>space between objects; a space shape which is created by objects; a shape with a void</td>
</tr>
</tbody>
</table>

*An element of art*
<p>| <strong>neutral colors</strong> | n. | non-assertive colors, without positive values, characterized by lack of hue and intensity |
| <strong>non-functional</strong> | adj. | without a utilitarian purpose |
| <strong>opaque</strong> | adj. | not allowing light to pass through (non-transparent) |
| <strong>optical illusion</strong> | n. | something which deceives the vision so that what appears to be is not |
| <strong>ornate</strong> | adj. | much decorated |
| <strong>outline</strong> | n. | a line that marks the outer limits of an object or figure |
| v. | to create a shape with a line |
| <strong>overlap</strong> | n. | the result of one object's covering part of another object |
| <strong>pattern</strong> | n. | a decorative design |
| <strong>perceptual</strong> | adj. | involving appreciation or understanding through sensory experiences |
| <strong>period of art</strong> | n. | any specified division or portion of time used to identify movements or styles in art |
| <strong>perspective</strong> | n. | the technique used to create an illusion of three-dimensional and spatial relationships on a flat surface |
| <strong>pitch</strong> | n. | inclination or slope |
| <strong>plasticity</strong> | n. | that quality of a material which makes it suitable for modeling |
| <strong>pointillism</strong> | n. | a technique of painting using small dots of pure color which are mixed visually by the eye to produce shapes |
| <strong>pop art</strong> | n. | an art movement of the 60's which took everyday objects as subject matter |
| <strong>portrait</strong> | n. | a picture of a person |
| <strong>positive</strong> | adj. | considered having real existence |
| <strong>primary colors</strong> | n. | red, yellow, blue — cannot be obtained by mixing other pigments |
| <strong>proportion</strong> | n. | dimensions, any portion or part in its relationship to the whole |
| <strong>pure color</strong> | n. | pigment with its greatest intensity |
| <strong>radial</strong> | adj. | going from the center outward |
| <strong>realism</strong> | n. | the picturing of people and things as they really are |
| <strong>receding colors</strong> | n. | colors which appear to move back in space |
| <strong>related colors</strong> | n. | colors next to each other on a color wheel |</p>
<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>relief sculpture</td>
<td>sculptural forms attached to a surface to be viewed only from the front, not in the round</td>
</tr>
<tr>
<td>renaissance</td>
<td>a revitalization of art emphasizing classical Greek and Roman motifs and themes, a period from the fourteenth through the sixteenth century</td>
</tr>
<tr>
<td>reproduction</td>
<td>a copy of an original work of art</td>
</tr>
<tr>
<td>rubbing</td>
<td>a frottage</td>
</tr>
<tr>
<td>saturation</td>
<td>the intensity of color; freedom from dilution with white</td>
</tr>
<tr>
<td>scalene triangle</td>
<td>a shape having three sides of unequal length</td>
</tr>
<tr>
<td>scoring</td>
<td>making indentations onto a surface with a tool, such as making a line on paper with scissors [The paper can be folded along the scored lines.]</td>
</tr>
<tr>
<td>secondary colors</td>
<td>orange, green, purple — each obtained by mixing two primary colors</td>
</tr>
<tr>
<td>shading</td>
<td>the representation of light or shade in a picture</td>
</tr>
<tr>
<td>shape</td>
<td>space enclosed with lines</td>
</tr>
<tr>
<td>silhouette</td>
<td>a dark image without detail, outlined against a lighter background</td>
</tr>
<tr>
<td>silk screen</td>
<td>a printing process in which the paint is squeezed through a silk screen onto the printing paper</td>
</tr>
<tr>
<td>sketch</td>
<td>a quick drawing: done for a final drawing, painting, sculpture, print, or architecture</td>
</tr>
<tr>
<td>space</td>
<td>a two- or three-dimensional area between objects</td>
</tr>
<tr>
<td>spectrum</td>
<td>a band of colors produced by light refraction (red, orange, yellow, green, blue, purple)</td>
</tr>
<tr>
<td>stable</td>
<td>constructed sculptural form with no moving parts (as opposed to a mobile)</td>
</tr>
<tr>
<td>still life</td>
<td>a painting or drawing of inanimate objects</td>
</tr>
<tr>
<td>stipple</td>
<td>to paint by using tiny dots or brush strokes</td>
</tr>
<tr>
<td>straight edge</td>
<td>a tool to guide an instrument in making a straight line</td>
</tr>
<tr>
<td>style</td>
<td>reference to form, appearance, or character</td>
</tr>
<tr>
<td>Sumi</td>
<td>an oriental style of painting</td>
</tr>
<tr>
<td>symbol</td>
<td>a device used to represent something else</td>
</tr>
<tr>
<td>symmetrical balance</td>
<td>one side very closely resembling the other side</td>
</tr>
</tbody>
</table>
tactile  adj. pertaining to the sense of touch

*technique  n. use of tools and materials to achieve a certain effect

*texture  n. the way something feels or looks as though it would feel

*tint  n. color mixed with white

*translucent  adj. letting light pass through, but not transparent

*transparent  adj. having the properties of being able to be seen through

unity  n. a oneness or wholeness created by factors working together

value  n. relative lightness or darkness of a color

vanishing point  n. the point on the horizon line at which parallel lines appear to vanish

variety  n. different forms of the same thing; a collection of different things

vertical  adj. straight up and down, perpendicular to a plane of the horizon

visual  adj. pertaining to the sense of sight

warm colors  n. yellows, reds, oranges — those colors associated with heat or the sun

warp  n. those threads which run lengthwise of a loom

wash  n. a thin, transparent film of water color, usually applied over a large area of the paper

wedging  n. kneading clay to remove air bubbles and to create an even consistency

weft  n. threads running horizontally across the warp on a loom

wet-on-wet  n. a technique in which water is placed on paper, colors are added, and the paper is shifted so that the colors blend

woof  n. a term used interchangeably with weft

—an element of art