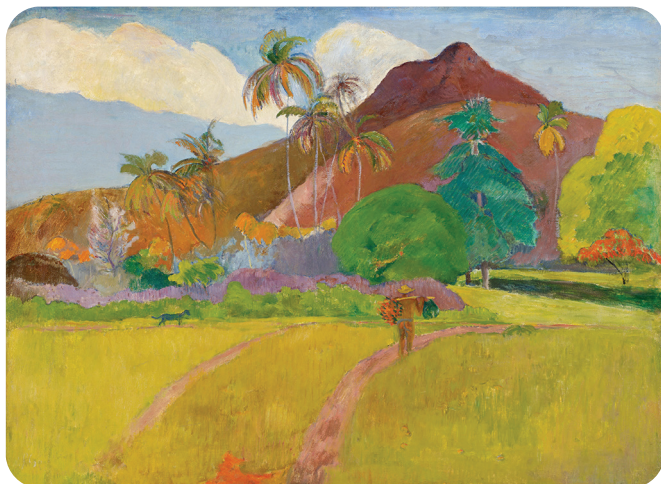


Paul Gauguin



Visual Arts

Teacher Guide



Tahitian Landscape, Paul Gauguin



Northwest Coast Native American Totem Pole

Students Creating Their Own Works of Art



Core Knowledge Visual Arts Kindergarten

Teacher Guide



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Core Art in CKVA Kindergarten

Number	Title	Artist
1	<i>The Hunters in the Snow</i>	Pieter Bruegel the Elder
2	<i>Tahitian Landscape</i>	Paul Gauguin
3	<i>Le Gourmet</i>	Pablo Picasso
4	<i>Tuning the Samisen</i>	Katsushika Holusai
5	<i>The Banjo Lesson</i>	Henry Ossawa Tanner
6	<i>Purple Robe and Anemones</i>	Henri Matisse
7	<i>People and Dog in the Sun</i>	Joan Miró
8	<i>Sleeping Woman with Child</i>	Käthe Kollwitz
9	<i>Li'l Sis</i>	William H. Johnson
10	<i>Family Supper</i>	Horace Pippin
11	<i>Children's Games</i>	Pieter Bruegel the Elder
12	<i>Snap the Whip</i>	Winslow Homer
13	Northwest Coast Native American Totem Pole	Ellen Neel
14	Hall of Supreme Harmony	
15	Eiffel Tower	
16	Sydney Opera House	

Core Knowledge Visual Arts: Kindergarten

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**Core Knowledge Visual Arts
Kindergarten™
Teacher Guide**

Introduction

Kindergarten Core Knowledge Visual Arts

This introduction provides the background information needed to teach the Kindergarten Core Knowledge Visual Arts (CKVA) program. Within, you will find guidance on how to use the program and its components, Pacing Guides and Core Vocabulary, and directions on how to make connections to other Core Knowledge Curriculum materials to enrich, enliven, and deepen student understanding of the visual arts and their context. Of note are the connections between CKVA and Core Knowledge Music (CKMusic). While each of these programs may be used independently, the content in each program has been intentionally designed to complement the other. Use of both sets of materials may enhance student understanding and allow for greater depth of knowledge.


The CKVA materials are aligned to the grade-level art topics in the *2023 Core Knowledge Sequence*. These materials have also been informed by the National Core Arts Standards, available for download at nationalartsstandards.org.

Program Components


In Kindergarten, the CKVA program consists of the following components, designed to be used together:


- The CKVA Teacher Guide
- The CKVA Student Activity Book
- The CKVA Art Slide Deck
- The CKVA Online Resources

The **Teacher Guide** is divided into units, consisting of individual lessons that provide background information, instructional guidelines and notes, and guidance for student activities. Refer to the units within this Teacher Guide for lesson plans and guidance.

The **Student Activity Book** is a consumable workbook used by students to complete activities as directed in the Teacher Guide. Note that the Student Activity Book cannot be used without the accompanying directions in the Teacher Guide. You will also find color reproductions of the works of art studied in Kindergarten at the back of the Student Activity Book for students to view and use during instruction. These resources are indicated throughout the Teacher Guide by the icon .

TEACHER NOTE: Prior to each use of the Student Activity Book in a given lesson, Kindergarten teachers may want to place a sticky note on the appropriate page(s) in each student's book to aid students in finding the correct page, as kindergartners may have difficulty locating the correct page(s) by a page number.

The **Slide Deck** consists of PowerPoint slides showing images of each artwork for you to display to the class to explore and discuss with them. The Teacher Guide will prompt you, lesson by lesson, as to which images to display and when. The images will be a powerful learning tool, enabling you and your students to see and explore the elements of art and exemplary pieces of art together. These resources are indicated throughout the Teacher Guide by the icon .

The **Online Resources** provides additional links to other instructional and professional learning resources accessible online. These resources include, but are not limited to, videos, recordings, and other web resources that support content, along with links to art that has been selected to supplement instruction in this Teacher Guide. These resources are indicated throughout the Teacher Guide by the icon .

Art Supplies Needed in Each Unit

The individual art materials used in each lesson, beyond the Teacher Guide, Slide Deck, and Student Activity Book, are clearly indicated at the beginning of each lesson.

Teachers may find the listing below of art supplies used in each unit helpful in planning and securing the necessary materials in advance.

Unit 1 Elements of Art: Color

blank white paper, 8½ × 11 inches
chart paper and markers (teacher only)
colored pencils
crayons
manipulatives in red, blue, and yellow
page marker sticky tabs: red and blue
paintbrushes
paper: red, blue, and yellow
pencils
tempera paint
water vessels
watercolor paint

Unit 2 Elements of Art: Line

blank white paper, 8½ × 11 inches
cardboard
chart paper and markers (teacher only)
colored pencils
crayons
foam or sponge shapes or other objects for stamping
foam roller
glue sticks
markers
note cards
paper: light-colored
pencils
pipe cleaners
stamp and ink pad

tempera paint
trays to hold paint
water vessels

Unit 3 Types of Art: Sculpture and Architecture and Culminating Activity

air-dry clay
beads
blank white paper, 8½ × 11 inches
building blocks
cardboard tubes
card stock in a variety of colors
colored pencils
construction paper in a variety of colors
crayons
Eiffel Tower outline on copied paper
glue
glue stick
hole punch
markers
masking tape
modeling clay
paintbrushes
paper bags
pencils
pipe cleaners
scissors
straws
string or yarn
tempera paint
water vessels

Icons in the Teacher Guide

The following icons are used in the Teacher Guide to draw teachers' attention to different types of pages or to places in the lesson where a supporting component should be used:



Online Resources



Elements of Art



Slide Deck



Student Activity Book



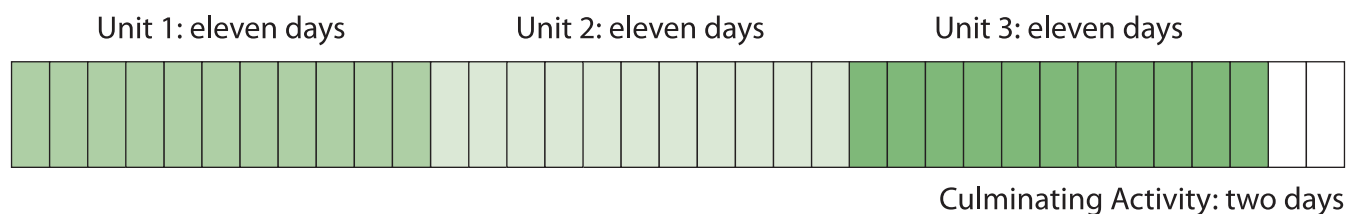
Time Period Reference

Pacing Guide

Each unit of the Teacher Guide includes a Pacing Guide. This Pacing Guide is presented to help you plan your lessons and allocate a suitable amount of instructional time to each topic. The Pacing Guide also includes several pausing points, each taking half a day, that can be used for review and additional activities. The Teacher Guide ends with a Culminating Activity.

Over the course of the Kindergarten year, thirty-five class days are allocated for art, each with forty-five minutes of possible instruction time for the full-year program. Teachers may also choose to break the lessons into smaller chunks of instruction as they deem appropriate.

There are twenty-four lessons in Kindergarten, divided into three units and a Culminating Activity. While each unit has its own Pacing Guide, we have provided a combined Pacing Guide for the whole year below:



Cross-Curricular Connections

The visual arts are strongly related to other subjects students will encounter as part of the Core Knowledge Curriculum. Teachers are encouraged always to look out for ways to engage students in appreciating art's place in the wider picture of human activity. Suggestions for connections include but are not limited to geography, culture, economics, how people live and work, technology, mathematical calculations, and the environment. The introduction to each unit includes a chart of cross-curricular connections to other strands of the Core Knowledge Curriculum. Wherever possible, connections are noted to the following:

- CK History and Geography (CKHG)
- CK Language Arts (CKLA)
- CK Math (CKMath)
- CK Music (CKMusic)
- CK Science (CKSci)

Where a connection exists, it will be noted in the chart as a reference to a named unit, enabling you to quickly and easily find the referenced material.

Core Vocabulary

Core Vocabulary, identified throughout the Teacher Guide, is the words that are important for students to know and understand and for teachers to use when teaching the content. An understanding of the vocabulary of art is critical for student success in understanding, interpreting, and expressing themselves. Definitions for these terms are provided, and teachers are encouraged to take time to reinforce with students the meanings and use of these words. Core Vocabulary is shown in **bold** the first time it appears within lesson instruction.

The Core Vocabulary words, by unit, are:

Unit	Core Vocabulary
1	bold, cool color, primary color, warm color
2	curved, horizontal, pattern, straight, thick, thin, vertical, zigzag
3	architect, architecture, mobile, sculpture, three-dimensional, two-dimensional

TEACHER NOTE: The definitions for Core Vocabulary words are included in the unit in which they are introduced.

Constructive Speaking and Listening

Constructive speaking and listening means that people engaged in conversation will share their own perspectives while also finding ways to understand each other. Students using CKVA are encouraged to share their own opinions and participate in discussions. Before teaching the lessons in this book, teachers are encouraged to establish some rules for speaking, listening, and reacting to the opinions of others in a respectful and constructive manner. Tips about talking with students about art, including their own art, are included in the back of this book. Some additional resources to support classroom discussions in a sensitive, safe, and respectful manner are provided in the Online Resources: <https://www.coreknowledge.org/visual-arts/>

Elements of Art: Color

Big Idea Color is a basic element of art; warm or cool colors can be used to evoke feelings in viewers of artworks.

Unit Introduction and Pacing Guide

This introduction includes the background information needed to teach the *Elements of Art: Color* unit. In this unit, you will teach students the basics of color in art and prepare them for further exploration of color in their own creations as well as in other works of art. Students will explore the ways in which colors can elicit different feelings and may seem warm or cool. Additionally, you will guide students through their first experiences responding to art.

This unit contains ten lessons, split across eleven class days. There will be a Looking Back review on Day 7 and a unit assessment on Day 11. Each day will require a total of forty-five minutes. The teaching days can occur at a cadence that makes sense for your classroom. Many teachers may have one time per week set aside for art. In that case, you may teach the Day 1 lesson in the first week and then continue on to Day 2 the following week.

Day	Lesson
1	Lesson 1 Introduction to Colors
2	Lesson 2 Looking at Artworks
3	Lesson 3 Colors and Feelings
4	Lesson 4 Warm and Cool Colors
5	Lesson 5 Warm Colors

Day	Lesson
6	Lesson 6 Cool Colors
7–8	Lesson 7 Colorful Stories*
9	Lesson 8 Revisiting Colors and Feelings
10	Lesson 9 A Colorful World
11	Lesson 10 Unit 1 Assessment

* Looking Back review

What Students Need to Learn

In this unit, students will:

- Identify primary colors;
- Classify colors as “warm” (red, orange, yellow) or “cool” (green, blue, purple);
- Demonstrate understanding of the connections between feelings and colors;
- Respond to color in artwork; and
- Create artwork using intentional color choices.

What Students Will Learn in Future Grades

In future grades, students will review and expand their knowledge of color, explore additional elements of art, and study additional works of art.

Grade 1 Unit 1: *Elements of Art*

- Know that red, yellow, and blue are commonly referred to as the “primary colors” and that blue + yellow = green, blue + red = purple, and red + yellow = orange.
- Observe the use of color in famous artworks and create original artworks in response.

Vocabulary

bold, adj. bright, strong, and eye-catching (30)

Example: The teacher said to use bold colors in our drawings to catch the attention of anyone looking at the pictures.

cool color, n. a color in the category of colors that includes green, blue, and purple and is associated with cool places (e.g., the North Pole, a winter scene), objects (e.g., an iceberg, ice cream), or feelings (e.g., sadness, feeling “blue”) (16)

Example: I use cool colors like blue and green to paint the ocean.

primary color, n. one of the colors red, blue, and yellow, which can be used to make all other colors (8)

Example: The primary colors red and yellow can be mixed to make orange.

warm color, n. a color in the category of colors that includes red, orange, and yellow and is associated with warm places (e.g., the desert, a tropical location), objects (e.g., the sun, flames), or feelings (e.g., love, happiness) (16)

Example: Artists use warm colors like yellow and orange to show the sun.

Cross-Curricular Connections

This unit contains the following connections to other strands of the Core Knowledge Curriculum. To enhance your students’ understanding of the content and its context and enrich their understanding of these related subjects, please consult the following Core Knowledge materials:

CK Science

Grade K Unit 3: *Changing Environments*

- Chapter 5: “Humans Can Change Environments”
- Chapter 6: “Humans Can Help Environments”

Grade 1 Unit 3: *Exploring Light and Sound*

- Chapter 3: “Light”

CK Music

Grade K Unit 1: *Elements of Music*

See the Core Knowledge website at <https://www.coreknowledge.org/download-free-curriculum/> to download these free resources, or find direct links to the units in the Online Resources.

Most Important Ideas

The most important ideas in Unit 1 are as follows:

- Colors are all around us in the natural world, as well as in objects made by people.
- There are special vocabulary words to use when looking at and responding to art.
- Different colors can elicit different feelings and emotions.

- Colors can be categorized as warm or cool.
- Warm colors make parts of an artwork to pop out.
- Cool colors make parts of an artwork seem to move back.
- Cool colors may evoke feelings of sadness.
- Artists can tell stories in the art they create.
- Using bold colors may show excitement, emotion, and energy.
- Art can be used to show the setting of a story.

What Teachers Need to Know

“Colors, like features, follow the changes of the emotions.”—Pablo Picasso

Color is an integral part of our daily world. It affects the choices we make, the clothes we choose, and even the food we eat. For example, would you want to drink green milk? Many Kindergarten activities rely on color matching or color sorting. Color identification is an important tool used in learning.

There are numerous studies describing the link between colors and emotions. Colors have a powerful influence over our feelings. In literature, writers often link color with emotion. A sad character might be described as “feeling blue,” a jealous character as being “green with envy,” and an angry character as “seeing red.” Talking about colors and how they make us feel is one of the first steps in developing children’s verbal and visual literacy. Children develop visual literacy by looking at and talking about pictures, but it is through the creative process that children express what they feel and demonstrate their understanding of these concepts. They need ample opportunities to be creative and time to create their own works of art.

TEACHER NOTE—Prior to teaching Unit 1, you may wish to send an email to parents or caregivers informing them that children will be observing and identifying colors throughout the unit and requesting that they inform you if their child has color vision deficiency or another issue requiring special support with color identification.

Unit 1 Lesson 1

INTRODUCTION TO COLORS

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will draw with crayons in primary colors.	<ul style="list-style-type: none">• Online Resources “OK Go: Primary Colors Song” video from PBS LearningMedia• Student Activity Book page 2, Primary Colors• Red, blue, and yellow paper (1 sheet of each for teacher use)• Manipulatives in red, blue, and yellow, such as plastic cubes, counting blocks, or pattern blocks (handful per student)• Red, blue, and yellow crayons (1 of each per student)• Box of crayons (1 for teacher)• Desk or tray (1 for teacher to place sorted materials)

Lesson Objective

Students will identify the three primary colors: red, yellow, and blue.

What Students Have Learned

Color is one of the most basic, if not *the* most basic, elements of art. Many children can identify the basic colors by the time they are in Kindergarten, but it is best to start by laying a strong foundation for all students by ensuring they can identify and name the basic colors.

DAY 1: INTRODUCTION TO COLORS

Introduce the lesson by welcoming students to art class. Tell them that this year, they will create, look at, and talk about art. Tell them that today, they will start by learning about red, blue, and yellow—the **primary colors**.

Hold up the red piece of paper. Ask, “What color is this?” (*red*). Have students repeat the word back to you. Hold up the yellow and blue pieces of paper and introduce them the same way. Say, “Red, blue, and yellow. We call these colors primary colors. With these three colors, we can make all the other colors in the world.”

Next, tell students you are going to play a game about colors. It’s called I Spy. Say, “I spy with my little eye something in this room that is red.” Have students raise their hands and guess the object you are talking about. Give hints if needed. Repeat with blue and yellow objects. Have a few students take turns saying “I spy” as well.

TEACHER NOTE—It is important for children to have a comprehensive eye exam that includes testing for color vision deficiency. Many activities and classroom materials rely on color to measure students’ comprehension of a concept. Children who see colors differently may struggle with these materials. If you notice a student confusing red and green in particular, you may need to adapt instruction for them and discuss your observations with their caregiver.

Teaching Idea



Sing a song about the primary colors. Show the PBS LearningMedia video “OK Go: Primary Colors Song.” Show only the first thirty seconds. Encourage students to stand up and jump along with the actors onscreen and repeat the color words as they do.

TEACHER NOTE—Jumping in the classroom should only take place if there is safe and appropriate space to do this. As an alternative activity to jumping, students can hold up the appropriate color crayon or manipulative when the narrator sings the colors. For example, “Red and yellow make what?” (*They hold up an orange object.*)

Use this link to download the Core Knowledge Visual Arts Online Resources, where the specific link to the video may be found:

<https://www.coreknowledge.org/visual-arts/>

Sort by Color

Take a handful of manipulatives for yourself. Demonstrate how to sort by color, asking students to help you along the way. Hold up one object at a time and ask students to name the color. Put it in a space on your table and name the color again. Now hold up the next object, have students name the color, and then sort it accordingly. When you are done with your handful, point out that you have a separate pile of red objects, a separate pile of blue objects, and a separate pile of yellow objects.

Give students a handful of manipulatives each, such as pattern blocks or plastic cubes. Invite them to sort by color. Say, “I have given each one of you some items to sort by color. Place all the ones that are the same color in one pile.”

When students are finished, ask, “What colors do you see?” (*red, blue, and yellow*) “Which color has the most items?” “Which color has the least?” (*Answers will vary.*) “What are the primary colors?” (*red, blue, and yellow*)

Activity



Page 2

Hold up a copy of the Student Activity Book. Explain that this is a special book that students will use for their artwork. Give students an opportunity to look through the book. After a few minutes, have them look at the cover of the book. Discuss the artwork. Have students close the book.

Say, “We are going to use this book for some of our artwork. When we work in this book, we should do our very best drawing and coloring and have fun creating. Today, we will begin with Primary Colors, on Student Activity Book page 2. Take a minute to find the number 2. When you have found it, give your signal by raising your hand.”

Pass out crayons to students, ensuring that each student gets a red, yellow, and blue crayon. Say, “Look at the picture of the toy xylophone. It is a musical instrument. Each bar makes a different sound when it is tapped. Each bar is a different color.” Ask, “Which bars are primary colors?” (*blue, red, yellow*) Say, “Take a crayon and draw an X only on the three bars that are primary colors.”

Say, “Look at the picture of the ice-cream cone with three scoops. Yum! Sometimes, colors are associated with flavor, too. Let’s use colors to add flavor to our ice-cream cones. Use your crayons to add colors to the ice-cream scoops on the cone. Color one scoop red, another scoop blue, and the last scoop yellow.”

Ask students, “What flavor might the red ice cream be?” (*Possible answers: cherry, strawberry, raspberry*) “What flavor could blue be?” (*Possible answers: blueberry, peppermint, cotton candy*) “What about yellow’s flavor?” (*Possible answers: lemon, vanilla, banana*)

Next, invite students to draw pictures using each of the primary colors. Say, “Let’s draw three pictures, one with each of the primary-color crayons. I like flowers, so I will draw a picture of some flowers. In the red box, I’ll draw a red flower. In the blue box, I’ll draw a blue flower, and in the yellow box, I’ll draw a yellow flower.

“Maybe you like cars or kites; you could draw some cars or kites using your primary-color crayons. Because colors are everywhere, you can choose whatever you want to draw if it’s something you like!”

Check for Understanding

Conclude the session by identifying the basic primary colors and discussing why these three colors are called primary colors. Hold up the three primary-color crayons: red, yellow, and blue. Explain why they are called primary colors: “The primary colors red, yellow, and blue can make other colors like orange, green, purple, and many more colors, too.” Take a box of crayons and hold up various colors of crayons. First, take out a green crayon. Ask, “Is this a primary color?” (*No, green is not a primary color.*) Ask, “What about red?” (*Yes, red is a primary color.*)

Next, put the red and yellow crayons together and ask, “What color do red and yellow make?” Hold up the orange crayon. “They make orange.”

Repeat with blue and yellow (green) and red and blue (purple).

Unit 1 Lesson 2

LOOKING AT ARTWORKS

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will tell the story of an artwork and draw a response to it.	<ul style="list-style-type: none">• Slide Deck slide 1 and Student Activity Book page 31<ul style="list-style-type: none">• Art 1, <i>The Hunters in the Snow</i>• Student Activity Book page 3, What Happens Next?• Crayons (1 box per student)

Advance Preparation

Prior to teaching this lesson, prepare to give clues to several different items in the room that can be easily seen by all students in a scavenger hunt.

Lesson Objective

Describe the painting *The Hunters in the Snow* using close observation.

What Students Have Learned

In the last lesson, students learned that red, yellow, and blue are called primary colors.

DAY 1: LOOKING AT ARTWORKS

Introduce the lesson by explaining that when students look at a painting or another work of art, they need to be careful observers. Begin by having the students go on a scavenger hunt in the classroom. Say, “We will start out by looking very closely at the things in this classroom. Can you find some scissors? Raise your hand if you see some.” Ask a student to go over to the scissors and point to them. Repeat the procedure, asking students to find something yellow, a plant, a clock, something blue, a map, something red, etc.

Explain that today, students will explore how to look at a piece of artwork by examining it very closely. Explain that it will be like going on a scavenger hunt because they will have to look very closely to find things in the painting and understand the story that the artist is telling.

Art in This Lesson

The Hunters in the Snow, Pieter Bruegel the Elder



Pieter Bruegel the Elder (c. 1525–69 CE) lived in northern Europe, known for its long, cold winters. Northern artists in the sixteenth century typically painted everyday subjects.



In *The Hunters in the Snow*, Bruegel uses cool colors to express the cold, wintery weather, with a few touches of warm colors for contrast.

Background for Teacher

Genre scenes, such as *The Hunters in the Snow*, depicted ordinary activities of everyday life many centuries ago. The tired hunters trudge home after a long day of hunting, with their dogs behind them. While a cooking fire blazes on the left, far off, skaters frolic on the pond. Bruegel's skillful use of cool colors almost makes you feel cold as you look at his work. Point out several exceptions, such as the small "warm" flames of the fire on the far left, the two reddish-brown dogs, and the red tone of the bricks in the house.

Looking at Art



Slide 1

Display the slide of Art 1, *The Hunters in the Snow*. Explain that the artist was inspired to paint this painting when he was traveling through the Alps, a cold mountain range in Europe.

Invite students to look carefully at the painting and think about what they see. Before pointing out certain elements, ask students to describe what they see on first glance. Say, "I see a lot of white in this painting. What does all that white represent?" (*snow*)

If students live in a warm climate, it may be helpful to ask them if they have ever seen snow. If their answer is no, explain that snow happens when the weather is very cold. Say, "So that tells me this story takes place in a cold place in winter."

Ask, "Where do you see yellow in the painting? How did the artist use the color yellow?" (*The artist used yellow for the fire.*) Ask, "Why would they need a fire?" (*to stay warm*) Continue pointing out details of the painting and adding to the story of what is happening.

SUPPORT—Encourage discussion by asking students to comment on other students' answers. Model by expressing your own feelings. For example: "I feel that way, too. I like snowy weather because I like to ice-skate." Ask, "Are there any things that you especially like about this painting?" (*Answers will vary.*)



Page 31

SUPPORT—Now ask students to turn to Art 1 in the back section of their Student Activity Books so that they are looking at the copy of *The Hunters in the Snow* as you ask the questions below.

After students have viewed the art, ask the following questions:

AN ARTIST'S QUESTIONS

What is happening in this picture?

- o The men in the front are returning to their town with hunting dogs. Some people behind them have lit a fire. Down below, people are ice-skating. (Students may notice birds, mountains, houses, and other details.)

SUPPORT—Students may not recognize that the men are hunters. It may be helpful here to point out that during the time when this painting was created, people would hunt for and make their own food instead of going to the grocery store.

If you were to jump into this painting, what type of clothing would you want to wear? Why?

- o I would want to wear something warm. It's cold!

What season did Bruegel paint?

- o Bruegel painted winter.

Which colors and details tell you that the artist painted a winter scene?

- o Some clues include the white snow, the gray-green frozen pond, the gray sky, and the leafless black-and-brown trees.

Activity



Page 3

Say, "Let's make some art!" Have students turn to page 3, *What Happens Next?*, in their Student Activity Books. Tell them that the painting they saw today only represents one moment in a story.

Distribute crayons and invite each student to create their own artwork. Say, "Pretend this painting is a movie or video and we have paused it. Once we push play, what might happen next?"

Help students with ideas such as "Maybe the hunters arrive home, the dogs find something interesting, or it starts snowing heavily." Any interpretation of what happens next is fine. For example, students may choose to depict what happens immediately after or re-create the wintery scene in the summer.

Check for Understanding

Conclude the session by discussing the idea that when a person looks at and talks about a work of art, they are watching and telling the story of the art. Ask, "What do you remember about *The Hunters in the Snow*, the artwork that we looked at together today?" "What did you draw that happened next?" Have students share their answers with the class.

Unit 1 Lesson 3

COLORS AND FEELINGS

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will identify and express feelings through painting with a variety of colors.	<ul style="list-style-type: none">• Slide Deck slide 1 and Student Activity Book page 31<ul style="list-style-type: none">• Art 1, <i>The Hunters in the Snow</i>• Crayons (1 box per student)• Watercolor or tempera paints (sufficient for students to share)• Paintbrushes (1 per student)• Water vessels (1 per group)• Blank white paper, 8½ × 11 inches (1 per student plus extras)• Chart paper and painting supplies (for teacher use in example painting)

Lesson Objective

Identify and express feelings through the use of color.

What Students Have Learned

In previous lessons, students have focused on identifying colors, and they have been introduced to primary colors. In the last lesson, they concentrated on ways to respond to art by looking closely at a work of art and then using their observations to tell its story.

DAY 1: COLORS AND FEELINGS



Slide 1

Introduce the lesson by displaying slide 1, *The Hunters in the Snow*. Remind students that they studied this painting in the last lesson. Ask, “How did that painting make you feel?” (*Answers will vary but may include comments about feeling cold.*) Say, “Looking at that painting, I felt cold. I wanted to stand by the fire to keep warm. What color is the fire?” (*yellow*) “The color yellow makes me feel warm.”

Explain that colors in paintings can also show how you feel. Point out that colors are an excellent way to show your feelings. Say, “Colors also help us understand how we feel. The yellow color of the fire in the painting also made me feel warm. Being warmed by a fire in winter would make me feel cozy and happy.”

Remind students that the artist in the last lesson used colors such as blue and white to make the winter scene feel cold. The colors themselves are not physically cool, but they suggest cool things, climates, seasons, ideas, or moods.

Acting Out Colors

Play a game with students to act out how colors might behave. Encourage students to stand up and move in a way that each color might act. Depending on the space in the classroom, or for safety's sake, you may also ask individual students to come up to the front of the classroom one at a time and act out how a color might behave.

Ask, "What does the color blue act like?" (*Answers will vary but could include acting calm or pretending to be chilly.*) "What does the color red sound like?" (*Answers will vary.*) Say, "Make a noise like the color red." (*Answers will vary.*)

Painting with Watercolors

Tell students that today, they will get to create their own paintings. Show them the materials they will be using: paint, paintbrush, water, and paper. Invite students to show what *excited* looks like by painting a picture with watercolors. Say, "Think about a time when you were excited. How did you feel? Today, we will put our feelings on paper. We will paint what excited feels like using colors."

Model painting a picture on large chart paper of a time when you were excited. Say, "I remember how I felt when I went to a party. I was really excited. There were balloons at the party. I think excited looks like balloons. I had a red balloon. I will dip my brush first into the water, then I will dip my brush in the paint. I will paint a red balloon on my paper." Complete the model painting, narrating as you go and inviting students to suggest what you should do next.

Tell students it is time to create their own paintings of excitement. Make sure they understand that their painting does not have to be of a balloon. It can be anything that feels exciting to them. Circulate and provide support as needed.

Allow sufficient time for cleaning up the supplies used in this lesson. Leave the paintings to dry flat at eye level so that students can view them later.

Bring the class together to discuss students' paintings. Ask, "What colors did you use to show what excitement looks like in your painting?" (*Answers will vary but could include red and yellow.*)

Check for Understanding

Conclude the session by having students take a gallery walk to view their peers' paintings and see what *excited* looks like for each student. Bring the group together and ask students to share what color they chose to represent excited. On the board, list the colors and put a check mark by the color each student names. Draw conclusions by seeing which color shows excitement for most students.

Unit 1 Lesson 4

WARM AND COOL COLORS

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will create art with warm and cool colors using colored pencils.	<ul style="list-style-type: none">• Slide Deck slide 1 and Student Activity Book page 31<ul style="list-style-type: none">• Art 1, <i>The Hunters in the Snow</i>• Online Resources Image of color wheel• Student Activity Book page 4, Warm and Cool Colors• Pencils (1 per student)• Packets of page marker sticky tabs in red and blue (sufficient for pairs of children to have at least 3 of each color)• Colored pencils (class sets)

Advance Preparation

Prior to the scavenger hunt, check that you have at least three warm-colored and three cool-colored objects in your classroom that are large enough for all students to see. You may want to add objects to your room prior to this lesson.

Lesson Objective

Draw using colored pencils to demonstrate knowledge of warm and cool colors.

What Students Have Learned

In previous lessons, students have identified the primary colors: red, blue, and yellow. In the last lesson, students discussed the connection between colors and feelings.

DAY 1: WARM AND COOL COLORS

Introduce the concept of **warm colors** and **cool colors** by discussing things that are warm and things that are cool. Say, “Name some things that are warm or hot if you touch them.” (*Answers will vary but may include the oven, a cup of hot chocolate, or hot water.*) Now say, “Sometimes we learn that things are warm or hot without even touching them. For example, we know that a fire, a light bulb, and the sun are warm or hot. When we draw a picture of the sun, what colors best express the warmth of the sun?” (*yellow, orange, and red*)



Slide 1

Display slide 1, *The Hunters in the Snow* by Pieter Bruegel. Point out that in the painting, the artist included some people building a fire. Ask, “What color did the artist use for the fire?” (*yellow*) Say, “Yellow is a warm color. It makes us think of how hot the fire would be. Artists call the colors red, yellow, and orange *warm colors*.”

Talk about things that make us feel cold. Ask, “Pieter Bruegel used colors to make us feel the cold winter in his painting. Which colors did he use to make us feel cold?” (*blue, gray, white*) Say, “Artists call blue, green, and purple *cool colors*.”

TEACHER NOTE— You might take this opportunity to tell students how the secondary cool colors are mixed (yellow and blue to make green, red and blue to make purple). Point out that even though green and purple contain a warm color (yellow and red respectively), the blue in them turns those warm colors cool.

Artists use colors to convey a feeling or mood and to evoke intuitive responses from viewers. Say, “In art, we can think about warm colors and cool colors. Look around this classroom. You will see things that have both warm and cool colors.”

Scavenger Hunt

Invite students to go on a classroom scavenger hunt. Have them work in pairs to find classroom items that have warm or cool colors. Students will need red and blue page marker sticky tabs. Direct students to work with a partner to find three objects that have cool colors and three objects that have warm colors. Tell them to place a red sticky tab on an object if they think it has a warm color and a blue sticky tab on an object if they think it has a cool color.

Remind students that this is a quiet working time. They should speak quietly to their partners and be sure to walk slowly and safely around the classroom. After approximately ten minutes, invite students to gather together to examine what color sticky tabs were placed on each object.

Ask the following questions:

Did everyone agree with which objects have warm colors and which objects have cool colors?

- o If any object has some red and some blue sticky tabs, not everyone agreed.

What objects did you see that have warm colors?

- o Answers will vary but must be objects that are colored red, yellow, or orange.

What objects did you see that have cool colors?

- o Answers will vary but must be objects that are colored blue, green, or purple.

TEACHER NOTE— If you feel students are ready for a challenge, you might ask, “Is it possible for an object or an artwork to have both warm and cool colors at the same time?” Allow students to share their answers. Students will revisit this question later in the unit when they discuss Paul Gauguin’s *Tahitian Landscape*.

Teaching Idea



Display the image of the color wheel. Invite students to name the warm colors and the cool colors on the color wheel. Draw or place a large sticky note of a sun on the warm side. Draw or place a large sticky note of a snowman on the cool side. You may also wish to print the image or draw your own color wheel and display it for reference in the classroom. Encourage students who have trouble identifying warm and cool colors to look back at the chart.

Use this link to download the Core Knowledge Visual Arts Online Resources, where the specific link to the color wheel may be found:

<https://www.coreknowledge.org/visual-arts/>

Activity



Page 4

Have students turn to page 4, Warm and Cool Colors, in their Student Activity Books. Then invite students to color the pictures using warm and cool colored pencils. Say, “There are two pictures on the page. The top picture is a desert scene. Use warm colors to show that it feels hot in the picture.” Ask, “What colors are warm colors?” (*red, orange, yellow*)

Say, “The bottom picture is a winter scene. Use cool colors to show that it feels cold in the picture.” Ask, “What colors are cool colors?” (*green, blue, purple*)

TEACHER NOTE—Children develop their pencil grip over time, from a whole-fist grip to the three-finger tripod grip. Students will be at various stages in their development. For students that have difficulty working with colored pencils, there are chunky colored pencils that are easier for young children to grip. Another feature of these chunky pencils is that the lead won’t break as easily.

Check for Understanding

Conclude the session by having students identify the warm colors in the desert scene and the cool colors in the winter scene.

Unit 1 Lesson 5

WARM COLORS

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will draw a nature scene with warm colors using crayons.	<ul style="list-style-type: none">• Slide Deck slide 2 and Student Activity Book page 33<ul style="list-style-type: none">• Art 2: <i>Tahitian Landscape</i>• Online Resources<ul style="list-style-type: none">• Image of color wheel• World map with Tahiti labeled• Student Activity Book page 5, Warm Colors• Yellow and blue construction paper (1 sheet of each for teacher)• Manipulatives or assorted crayons in a variety of colors (1 box)• Crayons (1 box per student)

Lesson Objective

Draw a nature scene with warm colors after observing the use of warm colors in *Tahitian Landscape* by Paul Gauguin.

What Students Have Learned

In the previous lessons of this unit, students were introduced to colors and ways to respond to art, and they learned to categorize colors as warm or cool. In the last lesson, they focused on identifying warm and cool colors and creating art using colored pencils.

DAY 1: WARM COLORS



Introduce the lesson by displaying the color wheel, which you may access through the Core Knowledge Visual Arts Online Resources. Ask, “What colors do you see?” (*red, orange, yellow, green, blue, purple*) Then prompt students to think back to the last lesson, when they identified colors as either warm or cool.

Ask, “Which colors make you think of a cold winter scene?” (*green, blue, purple*) “Which colors make you think of a hot or warm place?” (*red, orange, yellow*)

Invite students to sort manipulatives or a box of assorted crayons into warm and cool colors. Remind them to use the color wheel labeled with “warm” and “cool” you created for the last lesson, if needed.

Inform students that today, they will explore warm colors. Point to the three warm colors on the color wheel: red, orange, and yellow. Explain that artists use these colors to illustrate a warm place or to express a warm feeling. Red, orange, and yellow may remind us of warm places and things, such as a warm fire, a hot day at the beach, a tropical climate, or even a happy mood.

Ask, “What warm colors do you see in the classroom?” (*Answers will vary but should include objects that are red, orange, or yellow.*) Ask, “What warm-colored clothing are we wearing?” (*Answers will vary, but most will contain warm colors.*)

Tell students that today, they are going to learn about an artist who often used warm colors in his paintings.

Art in This Lesson

Tahitian Landscape, Paul Gauguin



End of the nineteenth century, around 1891



In *Tahitian Landscape*, Paul Gauguin uses warm colors to portray the lush vegetation of the islands of Tahiti.

Background for Teacher

French painter Paul Gauguin (1848–1903) was born in Spain but spent most of his career in France. He began to pursue art full-time at about age thirty-five. He developed a recognizable style using simplified forms, bold colors, and interesting shapes. Gauguin favored scenes of seemingly simple peasant life in the Brittany region of France, and later, native life in the South Pacific islands, particularly Tahiti.

Gauguin’s sensuous colors establish his shapes, which appear to sit on the surface of his canvases. He cared little about representing nature as it really looked to the naked eye. Gauguin claimed to “shut his eyes in order to see.” The lush growth, dense vegetation, and warm weather of the South Seas are often in his paintings.

Remind students that in Lesson 2, they learned that paintings and other works of art can tell a story. Say, “*The Hunters in the Snow* told a story of a wintery scene where hunters are coming home. The artist, Pieter Bruegel, used cool colors to make us feel cold. Today, we are going to see a painting that uses different colors and might make us feel warm.”



Display the world map, which you may access through the Core Knowledge Visual Arts Online Resources. Explain to students that the art they will see today is called *Tahitian Landscape*. Point out the location of Tahiti on the map, and explain that an artist from France named Paul Gauguin traveled halfway around the world to visit Tahiti. It is an island in the Pacific Ocean. It has a warm and humid tropical climate, with an average temperature of 80°F (27°C).

Invite students to think about a place where they have experienced nature, such as a park. Ask, “Where do you see nature?” (*outside, a park, a beach*) “What are some things we might see in nature?” (*birds, trees, bushes, rivers, mountains, hills*)



Slide 2

Display *Tahitian Landscape* for students. Say, “In this painting, Paul Gauguin is telling us a story. What do we see?” Encourage students to make observations. Ask them to follow along as you point to places in the picture. Say, “Look at the path in the center of the painting, and follow that path as it leads us to the mountains. Follow along with me as I travel through the painting and through the dark path. I wonder if it is a river. It leads me to the trees in front of the mountain. I think Gauguin is telling me that the man on the path is on a journey.” Ask students to describe what they see in the painting and what they wonder.

Explain that this painting has both warm and cool colors. Warm and cool colors serve another function in art.

Show students an experiment. Hold a yellow piece of construction paper up to a blue sheet. Which one appears to “move” forward, and which one seems to “shift” back? Both sheets remain parallel, but the human eye sees them as advancing or retreating. Warm colors look like they’re moving toward us.

Ask, “In Paul Gauguin’s *Tahitian Landscape*, which single item seems to ‘pop out’ the most?” (*Responses will vary.*) Say, “Some people see the warm-colored orange tree on the right ‘jump out,’ even though it is quite small. Some people think it is the path or the mountain.” Just like we call some colors “warm” or “cool,” they *look* like they are moving closer or farther away, but they really aren’t. Our eyes and brains see colors in a special way because of how the light bounces off objects in different ways.

SUPPORT—For any students needing additional practice, use small colored manipulatives and have the student sort them into two piles, warm and cool. Then take one warm item and place it on top of the cool pile. Show the student how that warm color stands out.



Page 33

Now ask students to turn to Art 2 in their Student Activity Books so that they are looking at the copy of *Tahitian Landscape* as you ask the questions below.

After students have explored the artwork, ask the following questions:

AN ARTIST’S QUESTIONS

What do you see in this picture?

- o Answers will vary, but students might note mountains, trees, clouds, sky, a man, a dog, and a road.

Does this painting show a warm or cool place?

- o This painting shows a warm place.

What colors help you know that the weather is hot?

- o The artist used the warm colors of red, yellow, and bright orange to show that the weather is hot. He even tinged the clouds with warm yellow, heating up the “cool” blue-colored sky.

Where do you think the man is going?

- o Answers will vary; ask students to elaborate.

Activity



Page 5

Ask students to turn their Student Activity Books to page 5, Warm Colors. Distribute crayons. Tell the class that today, they will use crayons to draw nature using warm colors. Have students hold up the warm-colored crayons they plan to use before beginning to draw.

Check for Understanding

Engage in a short discussion with students that summarizes warm colors and the feelings they evoke. Invite students to share the art they created in today's class.

Unit 1 Lesson 6

COOL COLORS

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will paint with cool colors.	<ul style="list-style-type: none">• Slide Deck slide 3 and Student Activity Book page 35<ul style="list-style-type: none">• Art 3, <i>Le Gourmet</i>• Online Resources Image of color wheel• Watercolor or tempera paints in cool colors such as green, blue, and purple (sufficient for all students)• Paintbrushes (1 per student)• Water vessels (1 per group)• Blank white paper, 8½ × 11 inches (1 per student plus extras)• Chart paper (for teacher use in example painting)

Advance Preparation

Prior to the lesson, check that you have at least three cool-colored objects that are green, blue, and purple in your classroom, large enough for all students to see. You may want to add objects to your room prior to this lesson,

Lesson Objective

Paint with cool colors after observing the use of color in *Le Gourmet* by Pablo Picasso.

What Students Have Learned

In the previous lessons of this unit, students were introduced to colors and ways to respond to art, and they learned to categorize colors as warm or cool. In the last lesson, they focused on warm colors and created crayon art with warm colors.

DAY 1: COOL COLORS



Introduce the lesson by displaying the color wheel and asking, “What colors do you see?” (*red, orange, yellow, green, blue, purple.*) Then prompt students to think back to the last lesson, when they studied warm colors.

Ask, “Which colors on this wheel are warm colors?” (*Red, orange, and yellow are warm colors.*) Invite students to play I Spy and find warm colors in the classroom.

Inform students that today, they will focus on cool colors. Point to the three cool colors on the color wheel: green, blue, and purple. Explain that artists use these colors to illustrate a cold winter scene or to express a chilly, distant feeling. Blue, green, and purple may remind us of cool things, such as swimming in cold water, a chilly day, a calm and peaceful place, or even a sad mood.

Ask, “What cool colors do you see in the classroom?” (*Answers will vary but should include objects that are blue, green, or purple.*)

Inform students that today, they are going to learn about an artist who often used cool colors.

Art in This Lesson

Le Gourmet, Pablo Picasso



Turn of the twentieth century, around 1901



In *Le Gourmet*, Pablo Picasso uses cool colors to express the mood of sadness of a hungry child.

Background for Teacher

Pablo Picasso (1881–1973) was born in Spain but spent most of his career in France. As a young art student, Picasso drew lifelike pictures. During one period of his life, he painted using mostly cool colors. This was called his “Blue Period.” Many of his paintings show sad scenes that reflect his unhappiness at the time. One of the paintings he created during this period is called *Le Gourmet*. *Gourmet* is a French word that means “lover of fine food.” The child in this picture has very little food to eat and may not have the opportunity to experience “fine food.” In the scene, Picasso uses cool colors to show the small child in a sad or “blue” mood as she scrapes her bowl for the last drop of food.

TEACHER NOTE—Be aware that childhood hunger is prevalent in many communities. In discussing this picture, the issue of food insecurity may come up, either as a concept or as a problem for some students. Contact community resources and/or a school social worker for information as well as resources. If food scarcity is a sensitive issue that you need to avoid in your classroom, you can say, “Being hungry is a part of what makes us human. Our human bodies need food for fuel to function and be healthy. Hunger is a human condition, and the visual arts can describe and express feelings about the human condition.”



Page 35

Display *Le Gourmet* for students, and have them turn to the corresponding page in their Student Activity Books. Invite students to look carefully at the painting and think about what they see. Tell them that Pablo Picasso is the name of the artist. He drew and painted pictures from his life.



Slide 3

After students have explored the artwork, ask the following questions:

AN ARTIST'S QUESTIONS

What do you see happening in this painting?

- o A standing child is eating. There is a small piece of bread and part of a cup shown on the table.

What colors did Picasso choose to use the most in his painting?

- o Picasso used mostly cool blues and greens in his painting.

SUPPORT—Tell students the title of the painting. Explain that *gourmet* is a French word that means “lover of fine food.”

Why do you think Picasso called this painting *Le Gourmet*?

- o Answers will vary but could include that the child loves fine food or is treating the food like it's a gourmet meal.

SUPPORT—Ask students to look again at the details in the painting. Point out that the table has only one small piece of food on it and the bowl seems to have very little in it.

Look at the child's face. How do you think the child in this painting feels?

- o Answers will vary but could include that the child in the painting feels sadness at having too little to eat.

How do the cool colors in this painting make you feel?

- o Answers will vary but could include the following feelings: unhappy, sad, calm, relaxed.

Painting Activity

Ask students to put away their Student Activity Books. Tell them that today, they will paint with cool colors, just as Picasso did. Show students the materials they will be using: paint, paintbrush, water, and paper. Demonstrate your expectations for how students will use each of the materials.

Model painting a picture on chart paper using cool colors. Say, “I like flowers. Today, I am going to paint a picture of flowers using only cool colors. I will use blue for the sky and green for the grass, and I will paint my flowers purple. What do you want to paint today?”

Invite students to paint a picture of something they like using cool colors. Allow students to explore the medium of paint through brushstrokes and changing colors. Display your example artwork using cool colors. Provide feedback that reinforces the concept of the lesson, such as “Great job using the color blue!” or “Look at all the cool colors in your painting!”

Allow sufficient time for cleaning up the supplies used in this lesson.

Check for Understanding

Engage in a short discussion with students that summarizes cool colors and the feelings they evoke, leaving time for students to share the art that they created. Invite volunteers to offer their input first before offering your own summary of the day's learning.

Unit 1 Lesson 7

COLORFUL STORIES

TIME: 2 DAYS

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will reflect on the characters in the art and the colors used.	<ul style="list-style-type: none">• Slide Deck, slides 1-3 and Student Activity Book pages 31–35<ul style="list-style-type: none">• Art 1, <i>The Hunters in the Snow</i>• Art 2, <i>Tahitian Landscape</i>• Art 3, <i>Le Gourmet</i>• Online Resources<ul style="list-style-type: none">• Image of color wheel• <i>Lullaby</i>• “Teaching and Learning About Native Americans” web page from the Smithsonian (for teacher background information)• Student Activity Book page 6, <i>Lullaby</i> Reflection• Pencils (1 per student)
DAY 2	Students will draw a story using warm and cool colors.	<ul style="list-style-type: none">• Student Activity Book page 7, <i>My Colorful Story</i>• Crayons (1 box per student)

Lesson Objective

Reflect on the characters in a story and draw the story using warm and cool colors to show feelings.

What Students Have Learned

In the previous lessons in this unit, students were introduced to primary colors and ways to respond to art, and they learned to categorize colors as warm or cool. In the last lesson, students painted with cool colors.

DAY 1: PAINTERS TELL STORIES

Introduce the lesson by reminding students that artists tell stories. They tell them not only by the images they create but also by the colors they use. Explain that we look at what is in a painting to discover the story, and we look at the colors the artist used to discover what the artist is feeling.

Looking Back

Remind students of the Big Idea of this unit: *Color is a basic element of art; warm or cool colors can be used to evoke feelings in viewers of artworks.* Review primary colors and warm and cool colors. Have students look around the room and identify the color of an object. Give each student the opportunity to name an object and tell what color it is.



Slides 1–3

Next, display each of the artworks students have viewed so far in this unit. Remind students of each work's title. Ask students to identify primary colors, warm colors, and cool colors they see. This may take up to twenty minutes depending on the class size. It is important that each student has an opportunity to participate. Note where students may need further support or guidance to meet the unit's objectives.

Art in This Lesson

Lullaby, Lois Smokey Kaulaity



Mid-twentieth century



In *Lullaby*, the artist uses warm colors to show a mother holding up her child to the sky. Her lips are open as she sings a song of joy.

Background for Teacher

Bou-ge-Tah (meaning “of the dawn”) was born in 1907 on the Kiowa-Comanche-Apache Reservation in southwest Oklahoma. Her English name was Lois Smokey Kaulaity. She studied art at the University of Oklahoma and painted pictures of tribal life. In her painting *Lullaby*, the style is flat. It is without shading. Her painting has a background of yellow ochre, a shade of the warm color yellow. The artist primarily uses warm colors. This allows the viewer to focus on the two figures in the painting and get a glimpse of Kiowa life.

TEACHER NOTE—What is the correct term to use? American Indian, Indigenous, and Native American are all acceptable, but whenever possible it is best to use the tribal name or the name that the members of the community use when describing themselves. You may wish to visit the educator web page from the National Museum of the American Indian at the Smithsonian Institution for more information.

Use this link to download the Core Knowledge Visual Arts Online Resources, where the specific link to the web page may be found:

<https://www.coreknowledge.org/visual-arts/>



Transition to the day's lesson. Display *Lullaby*, which you may access through the Online Resources. Invite students to look carefully at the painting and think about what they see.

Tell students that painters tell stories through their art. Remind them that this artist is telling a story and that we must look very closely at what is in the picture. Ask students what they see. They may notice a woman and a baby. Say, “In this painting, the mother is holding up her baby

for a blessing in a cradleboard, a wooden and sometimes cloth or leather baby carrier used by many Native American tribes. The painting is called *Lullaby*, so the mother might be singing, and the lullaby could be a type of prayer. I see the woman is wearing a traditional Kiowa dress. It is yellow with beading at the hem and on the edge of the sleeves.”

Point out that the artist paints the mother in a yellow dress. Say, “Yellow is a warm color. It makes me feel happy and comfortable.”

After students have viewed the art, ask the following questions:

AN ARTIST’S QUESTIONS

How many people are in the picture? Who are they?

- o There are two people, a mother and a baby.

Does the artist use more warm colors or cool colors?

- o The artist uses more warm colors.

What do the warm colors make you feel?

- o Answers will vary, but students might say they feel happy.



Page 6

Keep *Lullaby* displayed for students, and ask them to turn to page 6, *Lullaby* Reflection, in their Student Activity Books. Read the following directions aloud, and help students follow along and mark their answers in their individual books.

1. “Point to the number 1 in your book. Pause and ensure all students are looking at the images of the feelings chart. “How do you think the mother feels? Circle the pictures that show how the mother feels.” (*Students may circle Calm or Happy.*)
2. “Point to the number 2 in your book.” Pause and ensure all students are looking at the warm and cool colors. “Does the artist use warm or cool colors to paint the mother? Circle the type of colors she uses.” (*Students should circle warm colors.*)
3. “Point to the number 3 in your book.” Pause and ensure all students are looking at the drawing box. “Draw your face to show how this artwork makes you feel. What are your eyes doing? What does your mouth look like? What about your eyebrows?”

Check for Understanding

Conclude the session by reminding students that artists from different time periods, parts of the world, and cultures tell stories through their work. They express their feelings by the colors they use. Ask students to share their responses to the last part of the Activity Book page. Ask, “How does this artwork make you feel?” (*Answers will vary.*)

DAY 2: TELLING A STORY WITH OUR ART

Introduce the lesson by reminding students of the painting *Lullaby* from the last class.



Display *Lullaby*, which you may access through the Online Resources. Invite students to look carefully at the painting again and think about what they see.

SUPPORT—To help students talk about a work of art, encourage them to point out something they see that is interesting to them. From this point, have them comment on color and shapes. Finally, they can describe how this painting makes them feel. You may wish to introduce and model the following sentence starters:

I see . . .

The color . . .

The shape (or lines) . . .

I feel . . .

Say, “When I look at this painting again, I see more of the story that the artist is telling. I think she is telling me about what her life was like. I think she is telling me that a new baby is a very happy time for her tribe.”

SUPPORT—Leave the image displayed while you ask An Artist’s Questions below.

AN ARTIST’S QUESTIONS

What color is the cradleboard?

- o The cradleboard is white.

Why do you think the artist used the color white for the cradleboard?

- o Answers will vary but may include that the white stands out on the page.

Which person stands out the most, in your opinion?

- o Answers will vary but should include a rationale for the choice. For example: The mother stands out because the figure is the biggest.

Colorful Stories



Page 7

Ask students to turn to page 7, My Colorful Story, in their Student Activity Books. Invite students to think about how the painter told a story in her work and how they can tell a story in their own art.

Ask, “What story can you tell about your family or friends?” (*Answers will vary.*) Say, “You could draw a picture of your family having fun together. In your Student Activity Book, you are going to use crayons to draw your story using warm and cool colors.”

Pass out crayons and circulate during student work time. Provide feedback and support as necessary.

Check for Understanding

Conclude the session by reviewing warm and cool colors. Have students who want to share their “colorful stories” do so by displaying their Student Activity Book page and talking about their work.

Unit 1 Lesson 8

REVISITING COLORS AND FEELINGS

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will paint with bold colors using tempera paints.	<ul style="list-style-type: none">• Online Resources <i>Evening Clouds</i>• Tempera paints (sufficient for all students)• Painting paper (1 sheet per student plus extra)• Paintbrushes (1 per student)• Water vessels (1 per group)• Chart paper (for teacher use in example painting)

Lesson Objective

Paint using bold colors after observing bold colors in *Evening Clouds* by Mandy Martin.

What Students Have Learned

In the previous lessons, students learned about warm and cool colors. In the last lesson, students learned about how artists tell stories through their use of color.

DAY 1: REVISITING COLORS AND FEELINGS

Introduce the lesson by reminding students that artists tell stories through their art. Some artists want to tell stories about the environment. They want people to learn about the earth and the importance of taking care of our natural resources.

Point out that many artists have turned toward nature for subject matter. These artists tell stories of their connection with nature. Ask, “Have you ever stopped to look at a brightly colored leaf? Have you ever found a smooth rock that you wanted to touch? Have you ever seen a tree that you wanted to climb? If so, you have made a connection with nature. You might have wanted to tell someone about what you saw. You had a story to tell about your experience with nature. In the same way, when artists paint a picture, they have a story to tell.”

Tell students that today, they will learn about **bold** colors. These are colors that are bright, strong, and eye-catching. Ask, “What makes something eye-catching?” (*It looks different, it pops, it’s bright and colorful.*)

Explain that students will be looking at a painting called *Evening Clouds*. Mandy Martin, an Australian landscape painter, used deep oranges, browns, and reds that show the beauty of

Australia's Outback. The deep colors lead the viewer's eyes up toward the clouds. Here, in lighter tones, the clouds in the painting catch your attention. Using strong, bold colors, Mandy Martin wanted to show her strong feelings about the beauty of nature. Explain to students that Mandy Martin is telling the story of how nature makes her feel.

Art in This Lesson

Evening Clouds, Mandy Martin



2010s



In *Evening Clouds*, Mandy Martin uses bold colors to express feelings.

Background for Teacher

Mandy Martin was known worldwide for her work in environmental conservation and landscape painting. She was born in 1952 in Adelaide, South Australia, and studied at the South Australian School of Art from 1972 to 1975. Martin exhibited her work throughout Australia, Germany, France, the United States, Mexico, Japan, Italy, and Taiwan. She lectured at the Fenner School of Environment and Society at Australian National University in Canberra.



Display *Evening Clouds*, which you may access through the Online Resources. The painting is in the top-middle section of the first page of the document. You will need to zoom in to at least 250% so students can clearly see the work.

Invite students to look carefully at the painting and think about what they observe. The artist used bold warm colors of red, yellow, and orange to illustrate the rich earth. Do a “walk-through” of the painting by asking students what part of the painting they noticed first and where their eyes traveled next in the painting.

SUPPORT—Share with students that the title of the painting is *Evening Clouds*. Explain that artists tell the story in their art and in the title of their art. Artists name their paintings the way a writer titles a story they have written. The title will often capture a person's attention and may provide clues about what the artist was thinking when creating their artwork. Martin's art raised awareness about the environment. Share this to help students understand that visual arts are impactful and purposeful.

Keep the image displayed on the screen.

After students have viewed the art, ask the following questions:

AN ARTIST'S QUESTIONS

What do you see in this painting?

- o Answers will vary but should include something about the red earth and clouds.

Does the sky in the painting look like the sky you see at night?

- o Answers will vary but may include that the warm colors seem like the colors of the earth.

What colors did Mandy Martin use to paint the clouds in this painting?

- o She used red, brown, and gray for the clouds.

What warm colors did Mandy Martin use to illustrate the land?

- o She used red, orange, and yellow for the land.

What kind of weather do you think is happening in the picture?

- o Answers will vary but could include that maybe there will be some rain. Remember that the interpretation of a painting is subjective.

How did this painting make you feel about nature?

- o Answers will vary but could include excitement.

Activity

Explain that today, students will have the opportunity to create their own paintings using bold colors. Invite them to think about bold, bright colors and a time they may have seen bold colors in nature.

Show students the materials they will be using: tempera paint, paintbrush, water, and paper. Demonstrate your expectations for how students will use each of the materials.

Using chart paper, paint an example for students to demonstrate that everyone has a story to tell. Share a story of your own personal connection to nature; for example: “There is a tree near my house, and in the fall, the leaves turn a bright red. I will paint the tree to show how I love nature.” Display your example artwork of bold colors.

Before they paint, have students brainstorm an idea for their work. Invite students to paint a picture with bold colors. Allow them to explore the medium of paint through brushstrokes and changing colors.

Allow sufficient time for cleaning up the supplies used in this lesson.

Check for Understanding

Conclude the session by discussing the role of the environment and nature in our lives. This can be an opportunity to remind students of the importance of the environment and taking care of the world around us. Invite students to share their connections and experiences with nature and the environment by discussing their paintings. Ask them to think about their community. Is there a neighborhood, park, or beach cleanup activity scheduled near them that they could join with either their school classmates or their families? How can they create artwork to help their local environment?

Unit 1 Lesson 9

A COLORFUL WORLD

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will draw a story setting using warm- and cool-colored crayons.	<ul style="list-style-type: none">• Online Resources<ul style="list-style-type: none">• CKLA Nursery Rhymes and Fables: Supplementary Guide 10A, “The Lion and Mouse”• Image of Jerry Pinkney’s lion and mouse• Video of Jerry Pinkney from the Philadelphia Museum of Art• Student Activity Book page 8, A Colorful World• <i>The Lion & the Mouse</i> by Jerry Pinkney (optional)• Crayons (1 box per student)• Chart paper (for teacher example)

Advance Preparation

To prepare for this lesson, read or review the fable “The Lion and the Mouse” by Jerry Pinkney or from CKLA Unit 1.

Lesson Objective

Draw a story setting using warm- and cool-colored crayons.

What Students Have Learned

In the previous lessons of this unit, students were introduced to colors and ways to respond to art, and they learned to categorize colors as warm or cool. In the last lesson, they focused on using bold colors to tell their own stories about the environment.

DAY 1: A COLORFUL WORLD

If students are not familiar with the fable “The Lion and the Mouse,” introduce the story to your students using either the CKLA materials or the book *The Lion & the Mouse* by Jerry Pinkney.

Teaching Idea



As an alternative to using the book *The Lion & the Mouse* by Jerry Pinkney, you may wish instead to display Pinkney's artwork of the lion and the mouse from the Philadelphia Museum of Art.

Use this link to download the Core Knowledge Visual Arts Online Resources, where the specific link to the image may be found:

<https://www.coreknowledge.org/visual-arts/>

Read or review the story about how a little mouse is scampering along when he comes upon a great sleeping lion. At first, the mouse doesn't know that it's a lion. When he realizes he is climbing on a lion, the mouse turns to run away. But by that time, it's too late. The lion has awakened. The lion is just about to swallow the mouse when the tiny animal says, "If you will let me go, I will be grateful to you forever." The lion laughs a big laugh. He can't imagine any way in which a tiny mouse could help a big, strong lion like himself. Then the lion is caught in a hunter's net and can't get out. The mouse keeps gnawing until he has made a hole in the net big enough for the lion to get free. The moral of the story is "Little friends may be great friends."

Background for Teacher

Most illustrators of children's books use strong images and bright, bold colors to emphasize characters and setting and to show emotions or feelings. The bright, warm colors the illustrator uses in this picture express a peaceful scene. These colors can also be used to express energy when they are used for action scenes.

Draw students' attention back to the image of the lion and the mouse. Display Pinkney's image of the lion and the mouse from the Philadelphia Museum of Art. Tell students that this picture is how one artist imagined the story of the lion and the mouse. Ask students to look closely at the picture so they can describe what is in the picture and identify the colors they see. Say, "Let's take a picture walk through this image."

Ask students what they see in the picture. Draw their attention to the colors the artist used. Answers may include colors from the yellow palette of tones: golden, brown, tan, or yellow. Ask, "Are these warm colors or cool colors?" (*warm*) "What is happening in the picture?" (*The lion is holding the mouse.*)

Ask students where the lion and mouse are in this picture. To guide understanding, ask, "Where do you think the lion and mouse live? Where do you think their home is?" Point out that this question is challenging for children because the illustrator has drawn grass but not many other clues about the setting. Explain that the setting of a story is where the story takes place. Give an example: "If there was a story of this art class, the setting would be in the school in the town or city where we live." Ask, "Where could the story of the lion and the mouse take place?" Tell students that today, they will be in charge of inventing and creating the setting of the story.

Teaching Idea



You may wish to show a video of Jerry Pinkney speaking about his work from the Philadelphia Museum of Art. The video will help students understand the artist's process as well as introduce them to the story of his very first trip to a museum: the Philadelphia Museum of Art. His artwork now hangs in that very museum!

The video is the first one as you scroll down the web page.

Use this link to download the Core Knowledge Visual Arts Online Resources, where the specific link to the video may be found:

<https://www.coreknowledge.org/visual-arts/>

Activity



Page 8

Distribute crayons and Student Activity Books. Have students turn to page 8, A Colorful World. Explain that students will draw their own unique setting for the lion. Invite them to be creative. Where else might this story take place? Invite students to draw their own setting. Say, “You will draw a picture of the place where the lion meets the mouse. Use warm and cool colors to show the feeling of that place.” Ask students, “Where would a lion meet a mouse?” (*at the zoo, in nature*) You may wish to draw an example of a setting for students.

SUPPORT—Story setting is an important element in a story because the setting has an impact on what happens to the characters. The details in the setting help children verify what they read. Some illustrations offer details that are not stated in the text. Provide students who need extra guidance with descriptions of story settings. Ask specific questions, such as:

- Is it day or night?
- Is it cold or hot?
- Is it inside or outside?
- Is it a real or imaginary place?

Check for Understanding

Conclude the session by asking students to describe the settings they created for the lion. Ask them to identify the warm and cool colors they used.

Unit 1 Lesson 10

UNIT 1 ASSESSMENT

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will draw a picture using warm and cool colors of their favorite experience with nature.	<ul style="list-style-type: none">• Student Activity Book page 9, Unit 1 Assessment• Box of crayons (1 per student)

Lesson Objective

Assess student comprehension of content presented in Unit 1.

Preparation for Assessment

Prior to teaching this lesson, you should take time to review student work in the Student Activity Books as well as your own notes regarding student understanding and achievement of the lesson objectives. Focus on the needs of your students and choose those objectives and activities that best meet their needs.

Review

Review with students the main ideas from each lesson in Unit 1:

- Colors are all around us in the natural world, as well as in objects made by people.
- There are special vocabulary words to use when looking at and responding to art.
- Different colors can elicit different feelings and emotions.
- Colors can be categorized as warm or cool.
- Warm colors make parts of an artwork seem to pop out.
- Cool colors make parts of an artwork seem to move back.
- Cool colors may evoke feelings of sadness.
- Artists can tell stories in the art they create.
- Using bold colors may show excitement, emotion, and energy.
- Art can be used to show the setting of a story.

Revisit the Big Idea of this unit: *Color is a basic element of art; warm or cool colors can be used to evoke feelings in viewers of artworks.* Discuss with students the activities they did in this unit:

- We explored color using crayons.
- We looked at artwork and made our own drawings in response to the artwork.
- We painted with watercolors to express feelings.

- We colored with both warm and cool colored pencils.
- We drew nature with warm colors using crayons.
- We painted with cool colors.
- We learned how to tell a story with our art.
- We drew a story using both warm and cool colors to show different feelings.
- We painted with bold colors using tempera paints.
- We drew the setting of a book using mostly warm or mostly cool colors.

Assessment



Page 9

Ask students to turn to page 9, Unit 1 Assessment, in their Student Activity Books. Students will complete the assessment activity for this unit. Say, “In your Student Activity Book, you are going to use crayons to draw a picture of some of your favorite things in nature. You should use both warm and cool colors.” Discuss your connection to nature as you provide ideas of subjects for students to draw. For example, you might draw a bird’s nest in a tree. Say, “There is a bird’s nest in a tree outside my window. The nest is made of brown twigs. I will use my brown crayon to draw the nest. The mama bird is yellow.”

When students have completed their art, prompt them to reflect on their work. Ask, “Which colors did you use the most in your work today, warm or cool colors? Circle the answer at the bottom of the page.” (*Answers will vary.*)

Allow time for cleanup of any supplies that were used.

Additional Recommended Resources

Consider using the following trade books with students:

- Johnson, Crockett. *Harold and the Purple Crayon*. New York: HarperCollins Juvenile Books, 1981.
- Pinkney, Jerry. *The Lion & the Mouse*. New York: Little, Brown Books for Young Readers, 2009.
- Raczka, Robert. *Niko Draws a Feeling*. Minneapolis: Lerner, 2022.
- Reynolds, Peter. *The Dot*. Somerville, MA: Candlewick Press, 2022.
- Walsh, Ellen Stoll. *Mouse Paint*. Boston: Harcourt, 1995.

Consider using the following resources for teachers and parents:

- Brookes, Mona. *Drawing with Children*. New York: J. P. Tarcher, 1996.
- “Color Psychology: A Guide for Designers, Marketers & Students.” Color Psychology. Last modified April 14, 2025. <https://www.colorpsychology.org/>.

Elements of Art: Line

Big Idea Line is an essential element of art that can describe, provide a sense of direction, and add movement to a work of art.

Unit Introduction and Pacing Guide

This introduction includes the necessary background information to teach the *Elements of Art: Line* unit. In this unit, you will begin with an introduction to line, discovering how line is used in artwork, observing patterns and shapes made with lines, learning about printing lines, and reviewing how artists use lines.

This unit contains eight lessons, split across eleven class days. There will be a half-day Looking Back review on Day 7 and a unit assessment on Day 11. Each day will require a total of forty-five minutes. The teaching days can occur at a cadence that makes sense for your classroom. Many teachers may have one time per week set aside for art. In that case, you may teach the Day 1 lesson in the first week and then continue on to Day 2 the following week.

Day	Lesson
1	Lesson 1 Introduction to Line
2–3	Lesson 2 Lines in Artwork
4	Lesson 3 Lines in My Art
5	Lesson 4 Patterns with Lines

Day	Lesson
6	Lesson 5 Shapes Made of Lines
7–8	Lesson 6 Printing Lines*
9–10	Lesson 7 Putting It All Together: Being an Art Reviewer
11	Lesson 8 Unit 2 Assessment

* Looking Back review

What Students Need to Learn

In this unit, students will:

- Identify and examine lines in works of art;
- Use lines to create pictures;
- Practice making patterns;
- Learn about printmaking;
- Make a print using different shapes; and
- Compare works of art in terms of color and line.

What Students Will Learn in Future Grades

In future grades, students will review and extend their learning about the elements of art, explore line, and study additional works of art.

Grade 1 Unit 1: *Elements of Art*

- Identify and use different lines: straight, zigzag, curved, wavy, spiral, thick, thin.
- Recognize basic geometric shapes in nature, man-made objects, and artworks: square, rectangle, circle, oval.
- Describe qualities of texture: rough, smooth, bumpy, scratchy, slippery, etc.

Vocabulary

curved, adj. having a round shape; not straight (42)

Example: The curved line made me think of a wave at the beach.

horizontal, adj. describing a straight line that goes from left to right or right to left; originally from the term *horizon*, the separation of land and sky (42)

Example: The horizontal line in the middle of my paper separates the top from the bottom.

pattern, n. an arrangement of shapes, lines, or colors that is repeated (52)

Example: I see a pattern of red, then blue, then red, then blue in this picture.

straight, adj. going in one direction with no bends or curves (42)

Example: The sides of my folder are straight lines.

thick, adj. wide or heavy (51)

Example: The poster uses thick lines for the letters so we can read them.

thin, adj. skinny or narrow (51)

Example: I write the letter *b* with a thin line before curving around for the belly.

vertical, adj. describing a straight line that runs from top to bottom, from bottom to top, or up and down (42)

Example: Look at the tall, vertical flagpole!

zigzag, adj. describing a line that goes back and forth between right and left repeatedly (50)

Example: The zigzag line of children took up the whole hallway!

Cross-Curricular Connections

This unit contains the following connections to other strands of the Core Knowledge Curriculum. To enhance your students' understanding of the content and its context and enrich their understanding of these related subjects, please consult the following Core Knowledge materials:

CK History and Geography (CKHG)
Grade 2 Unit 3: <i>The Culture of Japan</i> <ul style="list-style-type: none">• Chapter 3: "Japanese Art and Traditions"
CK Music
Grade K Unit 2: <i>Instruments and Music</i> <ul style="list-style-type: none">• Lesson 1: Guitar

See the Core Knowledge website at <https://www.coreknowledge.org/download-free-curriculum/> to download these free resources, or find direct links to the units in the Online Resources.

Most Important Ideas

The most important ideas in Unit 2 are as follows:

- Lines are everywhere around us.
- Lines of different types are found in art.
- Lines are used to create pictures.
- Lines can be bold and can be used to make patterns.
- Lines are used to make shapes.
- Lines can be used to create patterns in printmaking.
- Describing lines and line quality is an important part of talking about art.

What Teachers Need to Know

It is vital to engage children in art during the Kindergarten year. Drawing, painting, cutting, tearing, modeling, and pasting help develop small motor and coordination skills. Likewise, talking about art develops children's verbal and visual abilities through identifying (colors, lines, objects, actions), sorting (straight lines from curved lines), and communicating ideas ("The kids are playing a game"). Children develop visual literacy by looking at pictures, and they build language skills by describing what is happening in a specific artwork. Creativity is not limited to a few people with a special talent; we all have the capacity to be creative.

Unit 2 Lesson 1

INTRODUCTION TO LINE

TIME: 1 DAY

AT A GLANCE CHART		
Lesson	Activity	Materials
DAY 1	Students will find different types of lines.	<ul style="list-style-type: none">• Student Activity Book page 10, Find the Lines• Chart paper and marker (for teacher)• Pipe cleaners (1 per student)• Note cards with lines pre-drawn (1 per student)• Pencils (1 per student)

Lesson Objective

Explore different types of lines.

What Students Have Learned

In the previous unit, students learned about color as an element of art.

DAY 1: INTRODUCTION TO LINE

Introduce the lesson by explaining that lines are everywhere we look. Point out an example, such as the lines we see in a tiled floor. Invite students to look around the room to find all the lines they see.

Tell students that today, we will learn about lines and the types of lines we see. Point out that when we draw a line, we can make that line go in any direction. We can make the line any size we want. We can even make the line any color we want. Demonstrate by drawing a variety of lines on chart paper. As long as you made one continuous mark, it's still a line!

Tell students that there are different kinds of lines that they will learn to identify. Lines are basic to art's visual vocabulary. Teach the types of lines by creating a chart to display in the classroom. Draw a **straight** line. Say, "This is a straight line. It does not have bends." Write the word *straight* next to it. Have students repeat the word back to you and make a motion with their bodies to reinforce the meaning. Continue to add to your chart with the words **horizontal**, **vertical**, and **curved**. After you introduce each word, have students repeat it back to you and move their bodies to show what the word looks like.

Teaching Idea

You may wish to read aloud one or more of the books suggested in the additional resources at the end of this unit as part of the introduction to line. Read interactively, asking questions and having students discuss with a partner throughout the story.

Pipe Cleaner Lines

Children can experiment with creating three-dimensional straight, curved, and other lines with individual pipe cleaners. For more practice, have them connect pipe cleaners to create three-dimensional “sculptures” in space.

Ask, “What kinds of lines did we make?” (*Answers will vary depending on the lines the children have made.*)

Lines with Our Bodies

Sketch different types of lines on enough note cards for the whole class. They can be a combination of the lines taught thus far. Let each student select a card from a paper bag. Ask the student to make the line they selected with their bodies. Invite students to share their line with the rest of the class. Invite volunteers to identify each line and discuss how each student embodied their line. Ask, “What kinds of lines did we make?” (*Answers will vary depending on the lines the children have made.*)

SUPPORT—In addition to their importance in art, lines form the basis of our handwriting.

Activity



Page 10

In this activity, students will match various line segments to similar lines in familiar objects. Say, “Let’s practice finding lines in art.” Have children turn to p. 10, Find the Lines, in their Student Activity Books. Say, “There are pictures of lines on the left side of this page. Point to the curved line at the top.” Ensure that all students are pointing to the curved line at the top-left of the page. Invite students to trace the line with their finger.

Continue with the horizontal and vertical lines on the page.

Distribute pencils. Invite students to use the pencils to trace each of the three lines on the left side of the page.

After students have traced the lines, say, “Now look carefully. Can you find each line in one or more of the drawings on the right? Where do you see a curved line?” (*The cat’s tail has a curved line.*) Demonstrate how to draw a line to connect the curved line on the left to the cat picture in which that type of line appears on the right.

Have students look for and connect the other types of lines to what they see in the drawings.

Check for Understanding

Conclude the session by challenging students to find lines everywhere—on themselves, in the room, outside the window. Have students use the appropriate vocabulary words to describe what type of line they have identified (e.g., the window frame has straight lines, a light fixture has curved lines).

Unit 2 Lesson 2

LINES IN ARTWORK

TIME: 2 DAYS

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will look for lines in the painting <i>Tuning the Samisen</i> by Katsushika Hokusai.	<ul style="list-style-type: none">• Lines chart created in Unit 2 Lesson 1• Slide Deck slide 4 and Student Activity Book page 37<ul style="list-style-type: none">• Art 4, <i>Tuning the Samisen</i>• Online Resources Map of Japan• Student Activity Book page 11, Lines and Feelings• Pencils (1 per student)
DAY 2	Students will identify lines in art and music.	<ul style="list-style-type: none">• Slide Deck slide 5 and Student Activity Book page 39<ul style="list-style-type: none">• Art 5, <i>The Banjo Lesson</i>• Online Resources Image and music of a banjo• Student Activity Book page 12, <i>The Banjo Lesson</i>• Pencils (1 per student)

Lesson Objective

Identify lines in the painting *Tuning the Samisen* by Katsushika Hokusai.

What Students Have Learned

In the previous unit, students learned about color as an element of art. In the first lesson of this unit, students learned that line, like color, surrounds us everywhere. They learned the vocabulary words *curved*, *horizontal*, *straight*, and *vertical* to describe lines.

DAY 1: LOOKING FOR LINES IN ART

Start by reviewing the vocabulary from the last lesson. Point to the chart you made. Say, “Let’s draw some lines in the air. Use your finger to draw a curved line in the air.” Demonstrate drawing a curved line with your finger in the air. Ask students to recall the other kinds of lines from the last lesson and draw them in the air.

Tell students that lines are an important part of art. Today, they will look at lines in a painting from Japan.



Display the map of Japan. Explain that it comprises several very large islands in the Pacific Ocean.

Use this link to download the Core Knowledge Visual Arts Online Resources, where the specific link to the map may be found:

<https://www.coreknowledge.org/visual-arts/>

Art in This Lesson

Tuning the Samisen by Katsushika Hokusai



1822



In the ink painting *Tuning the Samisen*, Katsushika Hokusai uses straight and curvy lines to express the story he wants to tell.

Background for Teacher

Katsushika Hokusai (1760–1849), like other famous early nineteenth-century Japanese artists, favored subjects of everyday life, especially members of the privileged classes engaged in leisurely pursuits. He is best known for his woodblock print *The Great Wave* (1831). He produced tens of thousands of sketches, prints, illustrated books, and paintings. Hokusai captured the peaceful moment of a woman tuning her stringed instrument. A samisen is a three-stringed Japanese instrument, similar to a banjo.



Page 37

Display Art 4, *Tuning the Samisen*, and ask students to turn to the corresponding page in their Student Activity Books so that they are looking at the copy of *Tuning the Samisen* as you ask the questions below.



Slide 4

Tell students that the artist who painted this picture is Katsushika Hokusai, one of the most world-famous Japanese artists of all time. He used a brush and ink to make this artwork. Explain that lines can be made with all kinds of art tools, including a pencil, marker, crayon, or paintbrush.

Ask students what they see in the painting. They may notice a woman and an instrument. Tell students the instrument is called a samisen. It is an instrument with strings.

Ask students what other instruments they know of that have strings. Ask them if the samisen reminds them of any instruments they have learned about in their music class. Students will learn about the guitar in depth in Kindergarten CKMusic Unit 2, Lesson 1. You may wish to search online for “traditional samisen music” and play a sample so that students can hear what the instrument sounds like.

After students have viewed the art, ask the following questions:

AN ARTIST'S QUESTIONS

What kind of lines did the artist use for the samisen?

- o He used straight lines.

Why do you think the artist used straight lines for the samisen?

- o Answers will vary but could include: The samisen is made of wood, and the straight lines express the contrast in material between the straight wood and the curving fabric. The strings are straight lines, too.

What kind of lines did the artist use for the woman and her clothing?

- o He used curved lines for the woman and her clothing.

SUPPORT—Tell students the woman's clothing is called a kimono.

Why do you think the artist used curvy lines for the kimono?

- o Answers will vary but could include: The kimono is made of cloth. It can be folded. Curvy lines show that it is made of cloth.

What do you think the woman is doing?

- o Answers will vary.
- o Explain that the woman is tuning a Japanese musical instrument called a samisen, and share the title of the painting. Say, "The strings need to be tuned so the notes sound good. In this painting, the woman is tuning the strings of the samisen."

Reflection



Page 11

Have students turn to Student Activity Book page 11, Lines and Feelings. Leave the slide on display. Say, "Before playing the instrument, the lady in the picture makes sure the strings are in tune. To tune the samisen, she is tightening the strings. How do you think the woman feels? Look at the pictures and draw a circle around the picture that you think shows how she feels."

Provide time for students to discuss their thoughts about how the lady might feel. Ask students to share their answers.

When students have had time to discuss their thoughts, point out the heart in the bottom half of the page. Ask, "Do you think the lady in the picture takes good care of her musical instrument? Do you think she cares a lot about music?" (*Answers will vary, but encourage students to use the artwork in their responses.*) Ask, "What is something that you care a lot about? It could be anything, like an instrument, your pet at home, or a special toy." Then ask, "How do you take care of something that is important or special to you?"

Invite students to draw a picture of something they care about in the heart on the page.

SUPPORT—Identifying types of lines is a beginning step in learning how to draw. Simple lines can become shapes, and shapes can become images. When assisting a student with a drawing, point out the lines first.

Check for Understanding

Conclude the session by inviting students to talk about the lines they used for their drawing. Start the conversation with a personal observation. For example, say, “I like cats. When I draw a picture of my cat, I use a curvy line for the tail.”

DAY 2: THE BANJO LESSON



Introduce the lesson by playing music from a banjo. Use this link to download the Core Knowledge Visual Arts Online Resources, where the specific link to the music may be found:

<https://www.coreknowledge.org/visual-arts/>

Ask students what they hear and what instrument they think may be playing the music. Ask them if it sounds like anything they have heard in their music class. Invite students to move to the music. For safety's sake and if space is limited, students can sit at their desks and move one of their hands to the music. Remind them of the painting they studied on the first day of this lesson, *Tuning the Samisen*. Tell students that today, they will study another artwork about a musical instrument.

Art in This Lesson

The Banjo Lesson, Henry Ossawa Tanner



1893



A man is teaching a boy how to play the banjo.

Background for Teacher

Twelve-year-old Henry Tanner (1859–1937) saw a landscape painter while walking through the park in Philadelphia with his father. This event began his fascination with painting. Despite obstacles for people of color in American society at that time, Tanner later studied at the famed Pennsylvania Academy of the Fine Arts.

Tanner eventually shifted from landscapes to genre scenes. He welcomes us into the intimate atmosphere of *The Banjo Lesson*. His distinct shadows and light enhance the sense of suspended time as the elder man passes on his musical legacy.



Page 39

Display Art 5, *The Banjo Lesson*, for students. Invite them to turn to the corresponding page in their Student Activity Books so they are looking at the copy of *The Banjo Lesson* as you ask the questions below. Invite students to look carefully at the painting and think about what they see.



Slide 5

Say, “Today we are going to look at another painting that has a musical instrument in it.” Discuss the painting by asking students to describe what they observe in the painting. Ask students to point to the banjo and notice what kind of lines the artist used. Then direct students to notice how the artist painted the two people in the picture.

After students have viewed the art, ask the following questions:

AN ARTIST’S QUESTIONS

What are the man and boy doing?

- o The man is teaching the young boy to play the banjo.

What kinds of lines do you see in the picture?

- o Answers will vary but should make sense with what students see.

Who are the man and boy in the center of the painting?

- o Answers will vary. They might be a father and son, grandfather and grandson, etc.

Have you ever had a grandparent, an older family member, or an older family friend teach you how to do something? Why is it important to learn from our elders?

- o Answers will vary. Elders can help us learn to do new things.

Compare *Samisen* to *Banjo*



Slides 4–5

Display the slides of *Tuning the Samisen* and *The Banjo Lesson*, and invite students to compare the two works. Ask, “What is the same?” (*Answers will vary but may include that both artworks have musical instruments.*)

Point out to students that both works of art have a picture of a musical instrument in them. Ask what type of lines are used to show the strings on the instruments. Use this opportunity to explore the ways stringed instruments are the same and the ways they are different. Explain that all stringed instruments produce sound from strings that vibrate. The three techniques used most often are plucking, bowing, and striking. Say, “Both the samisen and the banjo are played the same way: by plucking the strings.”

Ask, “What are some differences between the works of art?” (*Answers will vary but may include the colors, types of lines, number of people in the picture, or level of detail by the artist.*)

Activity



Page 12

Have students open their Student Activity Books to page 12, *The Banjo Lesson*. Direct students to follow along as you name each instrument on this page or ask for volunteers to name them. Say, “Let’s name the instruments on this page.” Then ask, “Which instruments have strings? The strings make straight lines. Look for the straight lines. Circle the instruments that have strings.” (*violin, banjo, guitar*)



SUPPORT—Use the Classics for Kids website with the image and music of a banjo that you used in the beginning of this lesson to play other instrument sounds for students as you name each instrument on the page.

Say, “Close your eyes and imagine that you are playing a guitar, a banjo, or a samisen. How would it look? How would it sound? How would you feel? In the box below, draw a picture of the musical instrument you would like to play. Think about and pay attention to what kinds of lines you will use in your drawing.” Have students share their drawing with a partner.

Check for Understanding

Conclude the session by reviewing the two works of art. Show *Tuning the Samisen*. Say, “In our first picture, we see the woman tuning her samisen. What kinds of lines does the artist use?” (*straight, curvy, bold*) Then ask, “What kinds of lines does the artist use to show that the woman’s dress, her kimono, is soft and can be folded?” (*bold, curvy lines*)

Show the picture *The Banjo Lesson*. Ask, “What kinds of lines do you see in this picture?” (*curvy, straight*) Have students pick out specific parts of the painting when they identify the lines. Give an example for them to follow. Say, “I see the old man’s arm curve around the banjo.” Ask what other curvy lines they see in the painting. Ask, “How does the artist show the love between the old man and the boy?” (*He uses round, curvy lines.*)

For review, ask, “What kinds of colors do you see in *The Banjo Lesson*? (*cool and warm colors*)

Unit 2 Lesson 3

LINES IN MY ART

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will use lines to create a colorful picture.	<ul style="list-style-type: none">Teacher-made chart of lines from previous lessonsStudent Activity Book page 13, Lines in My ArtPencils (1 per student)Chart paper and markers (for teacher)Crayons (1 box per student)

Lesson Objective

Use lines to create a colorful picture.

What Students Have Learned

In this unit, students learned about line as an element of art. They learned that lines are everywhere, and they learned the words *straight*, *curved*, *horizontal*, and *vertical*. In the previous lesson, students looked for different types of lines in paintings.

DAY 1: LINES IN MY ART

Introduce the lesson by reminding students that lines are everywhere. Point out that the letters of the alphabet are made up of lines. Say, “We see lines everywhere, even when we write the letters of the alphabet. Name a letter that has straight lines.” (*Accept all letters that contain a straight line.*) Repeat the procedure, asking students to find letters that have curvy lines. (*Accept all letters that contain a curvy line.*)

Tell students that today, they will learn about using different kinds of lines together to create images. Say, “Today, we will explore types of lines and the directions in which they go. We have seen straight lines. Hold up one finger. Draw a straight line in the air.” Observe students to make sure that their lines are straight. Repeat the procedure with curved, vertical, and horizontal lines.

Add to the line chart. Say, “A line that goes down and then over is called **zigzag**.” Have students repeat the word back to you. Demonstrate by adding a zigzag line to the chart and showing the movement of a zigzag line with your hand. Ask, “What kinds of pictures would you draw using zigzag lines?” (*Answers will vary.*)

SUPPORT—What can you draw with zigzag lines? Zigzag lines are perfect for drawing mountain peaks, roofs of houses, and lightning bolts.

Follow the same procedure to introduce **thin** and **thick** lines and add them to the line chart. Have students repeat each word back to you, and have them make a movement that represents the line. Ask, “What kinds of pictures would you draw using thin lines?” and “What kinds of pictures would you draw using thick lines?” (*Answers will vary.*)

SUPPORT—Using games and looking at game boards can help children understand types of lines. Point out the game tic-tac-toe. Draw a frame, and as you are drawing, identify the vertical and horizontal lines. Ask students if they see zigzag lines as well. Have students work with a partner to play the game.

Activity



Page 13

Have students open their Student Activity Books to page 13, Lines in My Art. Explain to students they will use four different kinds of lines in their art today.

Say, “Look at the types of lines at the top of the page. What can they be?” Demonstrate using the lines on the activity book page as a starting point for a drawing on a piece of chart paper. The zigzag could be the scales on a dragon or mountains; the horizontal line could be a road or a field. Use a variety of colored markers, if available. Review the types of lines while creating your own picture as a model for the class.

Say, “Today, you will try to use four kinds of lines in your picture.” Encourage students to be creative and think broadly. Encourage them to add colorful details to the existing lines to create their picture. They should use each of the four lines on the paper to create something new.

Check for Understanding

Conclude the session by having students share their pictures with a partner. Have them point to each type of line and then tell their partner what they decided to draw with it. Ask for volunteers to share with the whole class if time allows.

Unit 2 Lesson 4

PATTERNS WITH LINES

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will create patterns with lines.	<ul style="list-style-type: none">• Online Resources Image of a zebra• Slide Deck slide 6 and Student Activity Book page 41<ul style="list-style-type: none">• Art 6, <i>Purple Robe and Anemones</i>• Student Activity Book page 14, Patterns with Lines• Chart paper and marker (for teacher)• Crayons (1 box per student)

Advance Preparation

Prior to the lesson, draw five circles on a piece of chart paper so it looks like the Student Activity Book page for this lesson. You will use this to demonstrate the activity.

Lesson Objective

Use repeating lines to create patterns.

What Students Have Learned

In the previous lessons of this unit, students learned about line as an element of art. They learned that lines are everywhere, and they learned to identify different types of lines in paintings. They identified lines by width, direction, and type.

DAY 1: PATTERNS WITH LINES

Introduce the lesson by defining the word **pattern**: an arrangement of shapes, lines, or colors that is repeated. Focus on visual patterns only, as Kindergarten students are very concrete thinkers. Point out that patterns are all around us.



Display the image of a zebra.

Use this link to download the Core Knowledge Visual Arts Online Resources, where the specific link to the image may be found:

<https://www.coreknowledge.org/visual-arts/>

Ask, “What pattern do you see on the zebra?” (*Black and white lines repeat.*) “What patterns do you see around you?” (*Answers will vary but could include patterns on the floor, on clothing, etc.*)

Art in This Lesson

Purple Robe and Anemones, Henri Matisse



1937



Henri Matisse masterfully uses different lines to form patterns in this painting.

Background for Teacher

French artist Henri Matisse (1869–1954) was a master of bold color and line. He used these two essential elements of art to create highly decorative surfaces filled with patterns and designs. Matisse cared little about the illusion of depth or space and more about the way vibrant colors, shapes, and linear patterns worked together on the plane of his canvas. Matisse's goal in his art was expression, and his colors, shapes, lines, and patterns do just that. An art critic at a 1905 exhibition of this new style of daring vibrant color, flat forms, and bold brushstrokes called Matisse and his fellow artists the French word *fauves*, or wild beasts. The artists used that term, Fauve, for their style and were identified by it. Matisse's majestic colors and lines lend a sense of weight or heft to his objects, despite the lack of three-dimensional illusion. This painting is also known simply as *Purple Robe*.



Page 41

Display Art 6, *Purple Robe and Anemones*, for students, and have them turn to the corresponding page in their Student Activity Books. Invite students to look carefully at the painting and think about what they see. Encourage them to think about the artist's use of colors, lines, and patterns.



Slide 6

After students have viewed the art, ask the following questions:

AN ARTIST'S QUESTIONS

What do you see in the painting?

- o Answers will vary but may include a woman in a purple robe and a vase of flowers.

SUPPORT—Explain that the flowers in the painting are called anemones.

What colors did Matisse use in this painting?

- o Answers will vary but may include cool (purple) and warm (red, yellow).

SUPPORT—Ask students to identify which elements of the painting they are discussing when they respond with their answers.

Where are some places Matisse used lines?

- o The flower petals are the only items without lines. Lines are in the walls, the floor, and the woman's robe. The flower stems themselves are lines, outlines define the fruit, and lines represent the features on the woman's face; even her necklace is a dotted line.

What types of lines did Matisse use?

- o Matisse used straight, curved, diagonal, slanted, and wavy lines.

Point out the bold lines in the vase of Matisse's painting. Explain that bold lines are thick and wide. Ask students if they can find other examples of bold lines in the painting. Students may point out the thick red lines in the wallpaper.

Activity



Page 14

Tell students that today, they will draw their own patterns using lines. Have them turn to page 14, Patterns with Lines, in their Student Activity Books.

Have students trace the five circles on the page with their fingers. Use your previously prepared chart paper with five circles on it to demonstrate the activity. Say, "I will create a different pattern of lines in each circle. In my first circle, I will make a pattern of curvy lines." Demonstrate making a pattern with repeated curved lines. Fill the circle with your curved-line pattern. Then choose another type of line and fill the next circle with a different pattern.

Invite students to use their crayons to create five different patterns with lines inside the circles on their page. Encourage students to use a variety of colors in their patterns. Use content-specific vocabulary in your feedback, such as "Good job making zigzag lines in your pattern" or "I see this circle contains curved lines."

Check for Understanding

Conclude the session by displaying the patterns and inviting students to take a picture walk around the room to admire other students' patterns. Ask students to share the types of lines and colors they saw in the patterns.

Unit 2 Lesson 5

SHAPES MADE OF LINES

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will create with shapes.	<ul style="list-style-type: none">• Slide Deck slide 7 and Student Activity Book page 43<ul style="list-style-type: none">• <i>Art 7, People and Dog in the Sun</i>• Student Activity Book page 15, Real or Imaginary?• Chart paper and markers (for teacher)• Crayons (1 box per student)

Advance Preparation

Use chart paper and markers to make large illustrations of a circle, triangle, square, and rectangle for display.

Lesson Objective

Create shapes by connecting lines.

What Students Have Learned

In the previous lessons of this unit, students learned about lines. They identified different types of lines in paintings. In the last lesson, they learned about the repetition of lines to make a pattern.

DAY 1: SHAPES MADE OF LINES

Introduce shapes by discussing the shapes of things in the classroom. Invite students to name round things they see in the classroom. (*Answers will vary but may include a ball or a globe.*) Continue having students point out shapes they see in the classroom. Ask them if they can name the shape they see.

Tell students that today, they will study shapes. Say, “We saw a ball. The shapes we see in the classroom are solid. Suppose we want to draw a picture of that ball. When we draw the ball, the shape will be flat, and we call it a circle. *Circle* is the name of one kind of round shape. Last lesson, we created patterns in circle shapes. Let’s use our finger to draw a circle in the air. Let’s make sure our finger ends up where we started. We used a curved line to draw it.” Continue in the same manner for square, rectangle, and triangle, pointing out the straight, horizontal, and vertical lines in them.

Ask, “What shapes do you see in the classroom?” (*Answers will vary but may include objects that are round, square, rectangular, or triangular.*)

Tell students that today, they will learn about an artist who often used shapes in his paintings.

SUPPORT—Refer to the chart of shapes that you prepared in advance as necessary throughout the lesson.

Art in This Lesson

People and Dog in the Sun, Joan Miró



1949



Joan Miró’s strong sense of shape and color dominates this painting.

Background for Teacher

Spanish artist Joan (/zhwan/) Miró (1893–1983) was prominent in the early twentieth-century Surrealist movement. Miró, like many of the other Surrealist artists and poets, was influenced by Freud and fascinated with the unconscious, especially dreams. He inserted humor into his work and defied viewers’ expectations by, for example, standing a figure on its head. Miró frequently did not plan his compositions but instead employed *automatism*. This means he followed his inner impulses to draw lines “automatically” so they seemed to meander on their own, only later using the lines to build recognizable subject matter.

This picture is typical of Miró in that it is very abstract and shows one of the human figures upside down, with feet in the air. In fact, the picture can be viewed either as it was painted or upside down. It is also hard to tell where one figure ends and the next begins; for instance, where is the dog mentioned in the title? Where does the animal begin and end?



Page 43

Display *People and Dog in the Sun* for students. Invite them to look carefully at the painting and think about what they see. Ask them to notice the shapes that Miró uses in his painting. Ask what students see.



Slide 7

Now ask students to turn to Art 7 in their Student Activity Books so that they are looking at the copy of *People and Dog in the Sun* as you ask the questions below.

After students have viewed the art, ask the following questions:

AN ARTIST’S QUESTIONS

This picture is called *People and Dog in the Sun*. Can you find the sun?

- o The sun is in the top-left corner of the painting.

Where do you see people in this painting?

- o One person is right side up, and one person is upside down.

Where do you see a dog?

- o The dog may be in the lower-right or lower-left corner.

Explain that Miró used his imagination to create colorful, fanciful paintings. Students may point out that the man is upside down or that the humans and the dog in the painting look different or unrealistic. Say, “Miró used colorful shapes to lead our eyes around the painting. His painting comes from ideas in his mind. Our ideas in our mind are from our imagination! While this might not be how you imagine people and dogs, this is how Miró did in his mind.”

Activity



Page 15

Have students turn to page 15, Real or Imaginary? Say, “Today, we will use shapes to draw from our imaginations. Will we draw something real or imaginary?” Draw an example for students on chart paper. Say, “I will draw a picture of my dog playing on a cloud.” Create a simple drawing of a dog on top of a cloud. Say, “My dog is real, but my dog cannot play on a cloud. That part is from my imagination. Now it’s your turn to draw a picture. Create shapes by connecting lines. Draw your imaginary drawing in the thought bubble on the page.”

Check for Understanding

Conclude the session by revisiting the shapes we see around us. Play a quick game by having students name the shapes from their drawings in their Student Activity Books.

Unit 2 Lesson 6

PRINTING LINES

TIME: 2 DAYS

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will observe lines in a woodprint.	<ul style="list-style-type: none">• Slide Deck slide 8 and Student Activity Book page 45<ul style="list-style-type: none">• Art 8, <i>Sleeping Woman with Child</i>• Student Activity Book page 16, <i>Sleeping Woman with Child</i> Reflection• Stamp and inkpad (optional)• Light-colored paper (1 sheet per student)• Dark-colored crayons (1 per student)• Colored pencils (class sets)• Precut foam or sponge shapes or other objects for stamping (6 per student)• Glue sticks (1 per student)• Small pieces of cardboard to use as backing for stamps (1 per student)
DAY 2	Students will create a print.	<ul style="list-style-type: none">• Foam rollers (1 per student)• Tempera paint (watered down)• Trays to hold paint (1 per group of students)• White paper, 8½ × 11 inches (2 or more sheets per student)

Lesson Objective

Create a print with lines.

What Students Have Learned

In the previous lessons of this unit, students learned about line. They identified different types of lines in paintings and patterns. In the last lesson, they learned about how lines make shapes.

Looking Back

Remind students of the Big Idea statement for this unit: *Line is an essential element of art that can describe, provide a sense of direction, and add movement to a work of art.* Discuss with them how the activities they've done so far have added to their understanding of the Big Idea.

Have students stand at their places and play an elimination game, such as Simon Says. Tell students they will draw a certain type of line in the air with their finger if they hear the phrase "Simon says." If they don't hear the phrase "Simon says" before the line direction and they draw the line anyway, they will sit down. Notice which lines students are drawing correctly and which ones may need further reinforcement.

DAY 1: CREATE LINES WITH PRINTMAKING

Tell students that today they will learn about a different kind of art: printmaking. Explain to students that there are many different ways for an artist to make a print. Many printmaking methods involve putting ink on a surface and then pressing that surface onto a piece of paper. Say, "Have you ever used stamps and ink to create art? If you have, then you have made a print!"

If you have access to a stamp and ink, model using it for students. Allow them to see the raised areas and recessed grooves. Point out that only the raised areas make the print.

Ask, "Have you ever used something to make a print?" (*Answers will vary but might include using stamps and a stamp pad or a vegetable print such as can be made by carving and printing with a potato or other produce.*)

TEACHER NOTE—Printmaking is a good opportunity to notice students' fine motor skills: the way children hold a pencil, use scissors, draw, hold a stamp, or write letters. Some signs of trouble are avoiding coloring, drawing, writing, or activities with small objects; frequent hand switching; and becoming easily frustrated. If you notice some of these signs, discuss with the student's parent/guardian and possibly the school's occupational therapist.

Art in This Lesson

Sleeping Woman with Child, Käthe Kollwitz



1929



This woodcut shows the tenderness of a woman holding her child in her arms. The artist uses hatch marks to express the three-dimensional shading on the figures.

Background for Teacher

Käthe Kollwitz was born in the Prussian city of Königsberg (now Kaliningrad, Russia) in 1867. She often created art of women, telling stories about their difficulties during a period when women didn't have many rights. Kollwitz used printmaking to raise awareness of the plight of the poor people in her community. Printmaking was a way to produce multiples of an artwork, and Kollwitz's prints helped spread her message. She used her printmaking to tell stories of the struggle of the poor and working class, life and death, the love between mother and child, and a wealth of emotions. She depicted everyday experiences, using lines close together as well as light and dark contrasts. After 1890, she gave up painting in favor of etching and sculpture and later turned to lithography and woodcuts.



Page 45

Display *Sleeping Woman with Child* for students.



Slide 8

Invite students to look carefully at the image and think about what they see. Tell them that the artist created it by carving wood away to make recessed grooves, or low areas. The areas that she did not carve away were raised, or high areas. When she rolled ink onto the woodblock, the ink only went onto the raised areas of the wood. Demonstrate the act of rolling ink onto a surface.

Tell students that the ink could not get into the grooves of the cutaway wood. Then the artist put paper over the inked woodblock, and the raised inked areas made her print. This is what we are looking at now.

SUPPORT—Now ask students to turn to Art 8 in their Student Activity Books so that they are looking at the copy of *Sleeping Woman with Child* as you ask the questions below.

After students have viewed the art, ask the following questions:

AN ARTIST'S QUESTIONS

Who is in the picture?

- o A mother and her baby are in the picture.

What is happening in the picture?

- o The mother and the baby are sleeping.

What is the mother doing in the picture?

- o Answers will vary but could include holding her baby, taking care of her baby, or keeping her baby from crying.

Kollwitz used black ink on her woodblock and white paper to create her print. Remember that the raised areas get ink, and the recessed areas do not get ink. Looking at the print, what areas on the print would be considered raised, and what areas on the print are recessed, or carved into the wood?

- o The black areas of the paper were made by the raised areas on the woodblock. The white lines and areas were made by the recessed areas of the woodblock because they did not get the ink.

SUPPORT—Explain to students that artists make choices about how much space their subject occupies within the art. Sometimes an artist will fill the whole space with the subject they are painting. But sometimes artists will decide to paint their subject very small and leave a lot of empty space around it.

Say, “The subject of the painting is called *positive space*, while the rest of the space in the artwork is called *negative space*. Artists use negative space to emphasize the figures in the picture. Notice that the artist didn’t fill the whole space. She wants us to focus on the mother holding her baby. Leaving empty space causes our eyes to look at the mother and baby. Negative space can be interesting and as important as the positive space.” Use the example of a bagel. The bread is the positive space. The hole is the negative space. It wouldn’t be a bagel without the hole.

Discuss with students the feelings of the subjects of the artwork. Say, “When I look at this woodblock print, I think the mother and baby feel cozy, warm, and safe.” Ask students to imagine curling up for a nap with someone they feel safe with. Ask them to act out what that might look like.

Reflection



Page 16

Have students turn to page 16, *Sleeping Woman with Child* Reflection, in their Student Activity Books. Say, “Look at the feelings chart. How do you think the mother and baby feel in this print? Circle the feelings. You may circle more than one feeling.”

Remind students of the different kinds of lines they have learned. Ask, “What kind of lines did the artist use the most?” Circle the answer.

Activity

Tell children that they will get to make prints like Kollwitz did. Today, they will make supplies to prepare. Next class, they will print using paint.

Pass out the foam shapes, cardboard, and glue sticks. Demonstrate the process of making a printing stamp. Say, “First, we will glue our shapes onto the cardboard. Rub the glue on the back of the shape and place the shape on the cardboard.” Pause to give students time to glue their shapes. Walk around the room, giving assistance to those students who need additional help. Ensure students write their names on the printing stamps. They will use the dry stamps next class.

Check for Understanding

Conclude the session by asking students how Kollwitz created *Sleeping Woman with Child*. Make sure students understand the process of printmaking and how lines are involved.

DAY 2: MAKING A PRINT

Advance Preparation

- Before teaching this lesson, you will need to set up thinned-out tempera paint in trays for student use.

Printmaking

Introduce the lesson by explaining that today, students will have an opportunity to make their own prints. Remind students how a print is made by demonstrating the use of plastic, foam, or wooden stamps and an ink pad. Encourage students by telling them that by the end of today's lesson, they will have made and used their own stamps.

Demonstrate how to use the stamps from last class.

- Place a shallow layer of thinned-out paint on a paper plate or tray.
- Demonstrate how to press the print block into the paint and then onto a piece of paper to make the print.
- Explain that too much or too little paint may not turn out the shapes in a print.
- Demonstrate how to keep trying and working through mistakes.

Say, "Now we are ready to print using our foam shapes. Gently press each foam shape into the paint. Be careful not to press too hard. You don't want to get paint on the cardboard."

Pause to give students time. Then say, "When you have enough paint on your foam shape, gently press it onto your paper. Press straight down, and then lift your shape straight up. Do not move the foam shape across the paper, or your print will smudge." Pause to give students time to print. Walk around the room, giving assistance to students who need help. Say, "Look! You have made a beautiful print!"

Note that students will need to practice making a print many times. Provide more paper and encouragement as students try different techniques and adjust their strategies for printing.

Ask, "What was your favorite part of making a print?" (*Answers will vary but could include gluing the shapes, painting the shapes, or pressing on the paper.*)

Be sure to include time for cleanup.

SUPPORT—Students should learn to make observations about the lines in a print or a painting. Outlines define the outer edges of an object. Close-together or crosshatched lines can fill in an object, creating the illusion of solidity or three-dimensionality.

TEACHER NOTE—Some children with auditory processing problems have difficulties understanding multiple-step directions even if directions are given one step at a time. These children may often get bogged down by trying to remember the order in which to do something and forget what the goal is. To help these children and to benefit all students, list/illustrate the steps on a whiteboard, poster board, or somewhere all students can see them in the classroom. For example, in this lesson, print the number 1 and draw a sketch of a glue stick. Seeing these steps will help build their working memory. You could also review by acting out the various steps to help students visualize, hear, and internalize the steps.

Check for Understanding

Conclude the session by having students take a gallery walk around the room to see what each student's print looks like. This will give them an opportunity to share their prints with each other and facilitate discussions.

Bring the group together and discuss how artists make prints and how the students made their prints. Discuss how their prints are made up of shapes and shapes are made up of lines. Have students point out a shape in their print and identify the type of line that is used to create that particular shape.

Unit 2 Lesson 7

PUTTING IT ALL TOGETHER: BEING AN ART REVIEWER TIME: 2 DAYS

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will share opinions about art.	<ul style="list-style-type: none">• Slide Deck slides 9–10 and Student Activity Book pages 47–49<ul style="list-style-type: none">• Art 9, <i>Li'l Sis</i>• Art 10, <i>Family Supper</i>• Online Resources <i>Mother's Helper</i>• Student Activity Book page 17, Looking at Lines• Crayons (1 box per student)
DAY 2	Students will draw a favorite activity using colors and lines.	<ul style="list-style-type: none">• Slide Deck slides 11–12 and Student Activity Book pages 51–53<ul style="list-style-type: none">• Art 11, <i>Children's Games</i>• Art 12, <i>Snap the Whip</i>• Student Activity Book page 18, Games• Crayons (1 box per student)

Lesson Objective

Compare works of art.

What Students Have Learned

In the previous lessons of this unit, students learned about line and identified different types of lines in paintings. They learned about the repetition of lines to make a pattern and how lines create shapes. They also learned about printmaking.

DAY 1: MY OPINIONS

Introduce the lesson by reminding students that they studied color in Unit 1 and have been studying line in Unit 2. Remind students that artists tell stories through their art, and they use color and lines to tell those stories. Color and line are two fundamental elements of art. Say, “The artists draw, paint, or print the story they want to tell. They use color and lines to tell their stories. When we look at a work of art, we can see the stories the artists have to tell and think about how they use colors and lines to evoke different feelings with their artwork.”

Tell students that today, they are going to look at different paintings. Remind them of how we examine or look at a painting to discover the story the artist is telling. Arrange students to work

in pairs. Explain that you will ask questions while they look at each painting. Students will turn and talk to their partners and answer the questions. Remind students that they must look very carefully at each painting as it is shown. Say, “To find out what the artist’s story is, we first look carefully at what is in the painting.”

TEACHER NOTE—There are four ways to critique art: describe the art that you see, examine and analyze the elements found in the art, interpret or explain what message or feeling the artist is trying to show, and give an opinion about the art. At this level, it is important to develop observational skills by having students examine a piece of art carefully.



Display the paintings *Li'l Sis* and *Family Supper* from the Slide Deck and *Mother's Helper*, linked in the Online Resources. Show the paintings one at a time. Lead a discussion for each painting as detailed below.



SUPPORT—Note that all of the artworks in this section are depictions of children.

Slides 9–10

Art in This Lesson

Li'l Sis by William H. Johnson



1944



William H. Johnson uses curved lines to draw the children.

Background for Teacher

William H. Johnson was born in South Carolina to a poor African American family. He moved to New York at age seventeen during the Harlem Renaissance, a cultural movement that influenced his interest in art.

From the early 1900s through the 1930s, many African Americans escaped to northern cities to start new lives in hopes of better opportunities. The migration north, called the Great Migration, inspired African Americans to become more active and vocal about social justice and political empowerment for their people and communities. African American artists were encouraged to look back to their African cultural heritage and draw inspiration from the rich and diverse African artistic history. Harlem in the 1930s was a hub of African American poets, musicians, artists, singers, writers, business leaders, and scholars. The Harlem Renaissance is an important period in American history (1918–35) when African Americans excelled in producing visual arts, music, and literature that reflected and paid homage to their cultural identity and advocated respect for the African American community and its contributions. Johnson worked hard at many different jobs in order to go to school. After school, he went to France and took an interest in primitivism and folk art, as well as the bold colors of modernism. In the late 1930s, he returned to New York, where he produced a body of work that frequently explored the twentieth-century migration of millions of African Americans from the rural South to the industrial cities of the North.



Display *Li'l Sis*, and have students turn to the corresponding page in their Student Activity Books.

Page 47

After students have viewed the art, ask the following questions:

AN ARTIST'S QUESTIONS

What do you see in this painting?

- o Answers will vary but could include that the little girl is holding a fly swatter to keep the bugs away from the baby. Her baby sister is in a buggy next to her.

SUPPORT—Explain that *li'l sis* is a term that means “little sister.”

What colors did the painter use? Are they warm or cool?”

- o Answers will vary but could include that the background is yellow, which is a warm color. The girl's dress is blue, a cool color. The blue really “pops out” from the yellow background.

What kinds of lines do you see?

- o Answers will vary but could include curved lines in the child and the wheels of the buggy. The girl is holding a fly swatter made with straight lines.

What story do you think the artist is telling you? Look at the girl's face. How do you think she is feeling?

- o Answers will vary but could include that the girl looks ready to protect her little sister or that the girl looks tired.

Art in This Lesson

Family Supper, Horace Pippin



1946



With the use of vertical and horizontal lines, Horace Pippin directs attention to the side of the painting, where the simplicity expresses a great deal of emotion.

Background for Teacher

Horace Pippin was a self-taught artist who was born in West Chester, Pennsylvania, in 1888. As a boy, he entered an art contest and won his first set of crayons and watercolors. In World War I, he was shot in the arm, and he took up art as therapy. His work gained recognition across the country and in Europe. He is considered to be a rare genius.



Display *Family Supper*, and have students turn to the corresponding page in their Student Activity Books.

Page 49

After students have viewed the art, ask the following questions:

AN ARTIST'S QUESTIONS

What do you see in this painting?

- o Answers will vary but may include that a family is eating at a table in a log house.

What lines did the painter use?

- o Answers will vary but may include: Most of the lines are horizontal. The door has vertical lines. The lines in the wooden log walls are thick, and the lines in the wooden bench are thin.

What story do you think the artist is telling you?

- o Answers will vary but could include: There is very little furniture and very little food on the table. The family looks like they live simply. The family appears to be saying grace or giving thanks for their meal.

Activity



Page 17

Ask students to turn to Student Activity Book page 17, Looking at Lines.

Say, “In your activity book, you will see the paintings we studied in this lesson, *Li'l Sis* and *Family Supper*. Listen carefully and draw your answers in the box next to the painting.”

Direct students' attention to *Li'l Sis*. Say, “Point to *Li'l Sis*. Draw something from the painting that has curved lines.”

Say, “We have seen a painting of a little girl helping her baby sister. Draw a picture of yourself helping someone.”

If time allows, continue by showing students the image of *Mother's Helper*.

Art in This Lesson



Mother's Helper, Diego Rivera



1950



Diego Rivera uses rich, vibrant colors to show a mother handing her daughter flowers.

Background for Teacher

Diego Rivera was born in Mexico in 1886. He is best known for his expressive murals. He actually began painting on walls as a young child. Rivera loved drawing so much that his father built him a room covered entirely with chalkboards. In his early twenties, Rivera became part of the European art world. Later, back in Mexico, he mingled the dynamic color and bold shapes of modern European art with the subject matter of the everyday world of ordinary people—rural peasant life.

Rivera created murals, or large paintings on walls and buildings, using fresco, which is a technique of painting on wet plaster using water-based paints. Once the plaster has dried, the paint is cemented into the surface permanently. Rivera's murals were meant to be seen and enjoyed in public places. Mural painting is part of a long Mexican tradition.

Show the painting and tell students the title.

After students have viewed the art, ask the following questions:

AN ARTIST'S QUESTIONS

What is happening in this scene?

- o The girl is helping her mother pick flowers.

What kinds of lines did the painter mostly use?"

- o Most of the lines are curved lines. The mother's body is a curved line.

What story do you think the artist is telling you?

- o Answers will vary but could include: The daughter is helping her mother sell flowers. They are working together.

Check for Understanding

Display *Li'l Sis*, *Family Supper*, and *Mother's Helper* for students again. Ask students to think about the three pieces of art they have seen today. Ask, "Which piece of art was your favorite? Why? What did the artist do with color or line that you liked?" You may wish to write students' answers on the board or chart paper and then model summarizing or synthesizing what the class likes in general.

DAY 2: GAMES

Introduce the lesson, reminding students that color and line are two fundamental elements of art. Say, “Artists use color and lines to tell their stories. When we look at works of art, we can see the stories the artists have to tell. When we look at their artwork, we can see how they used color and line to express what they feel.”

Tell students that today, they are going to look at two new paintings. Remind them of how we examine or look at a painting to discover the story the artist is telling. Have students work in pairs. Explain that you will ask questions while they look at each painting. Students will turn and talk to their partners and answer the questions. Remind students that they must look very carefully at each painting as it is shown. Say, “To find out what the artist is telling us, we are going to look at how the artist used color and lines.”

Show the paintings one at a time. Ask students questions and have them talk with their partners to answer the questions. Ask for volunteers to share their answers.

SUPPORT—While there are many videos and books teachers can use to support students, sometimes the most powerful lessons can come from watching the teacher draw or paint. When students are engaged in an activity, the teacher should take the time to do the same project. This also gives the teacher an opportunity to demonstrate perseverance and creative problem-solving.

Art in This Lesson

Children’s Games, Pieter Bruegel the Elder



1560



Pieter Bruegel uses warm colors, such as red, to draw the viewer’s attention to various groups that are playing a game.

Background for Teacher

Pieter Bruegel the Elder (c. 1525–69) focuses on peasant life in *Children’s Games* as he did with *The Hunters in the Snow* in Unit 1. During the warmer season, shown in *Children’s Games*, the entire village seems to be out at play. Bruegel represents peasant life—a simple time with simple pleasures. Point out to students that this painting is more than four hundred years old, which will help them make connections between long ago and now.



Page 51

Display *Children’s Games*, and ask students to turn to the corresponding page in their Student Activity Books. Say, “This painting is called *Children’s Games*. It was painted more than four hundred years ago by a Dutch artist named Pieter Bruegel, but it shows some outdoor games that children still play today.”



Slide 11

After students have viewed the art, ask the following questions:

AN ARTIST'S QUESTIONS

What are the children doing in the artwork?

- o They are playing games.

Do you see any games that you recognize?

- o There are about eighty-four games altogether. Some familiar games to point out include leapfrog (a white-shirted boy in the very center), tug-of-war (just below the leapfrogger), rolling hoops (two people in the front center), blind man's bluff (woman in red skirt, blue blindfold, lower-left corner near wall), and king of the hill (upper-left corner, hill at the foot of the tree).

What colors do you see?

- o Answers will vary. Students should refer to specific parts of the work when giving their answers.

Art in This Lesson

Snap the Whip, Winslow Homer



1872



Winslow Homer forms a horizontal line of children in the center of the painting and uses the color white to lead the viewer's eye across the painting to show movement.

Background for Teacher

Winslow Homer (1836–1910) was a magazine illustrator during the Civil War. Homer's mother was an artist, but Homer learned much about art on his own. In the tradition of the American Hudson River school, Homer worked outdoors, focusing his attention on the nuances of daily rural life.



Display *Snap the Whip*, and ask students to turn to the corresponding page in their Student Activity Books. Explain that Snap the Whip was a game.

Page 53



Slide 12

After students have viewed the art, ask the following questions:

AN ARTIST'S QUESTIONS

What are the boys doing?

- o The boys are playing a game of Snap the Whip.

What did Winslow Homer use to create the big line in his painting?

- o The linked boys create the big line.

Which warm and cool colors did Homer use?

- o Homer used red, green, and blue.

Activity



Page 18

Say, “Let’s turn to making some art!” Have students turn to Student Activity Book page 18, Games. Invite students to think about a game they like to play. Say, “Imagine you meet someone who has never played this game. How could you use a drawing to show what the game is like? Today, we are going to draw a picture of a game we like to play. Think about what lines you will use to draw your picture. If you like to play baseball, perhaps you will draw the bat with some straight lines.” Continue to discuss the types of lines that students might use.

Then say, “Color is an important part of your picture, too! The colors you pick will help explain how you feel. Warm colors will make parts of the picture ‘pop,’ or stand out. Cool colors could make you feel calm or cold.” After students have had time to think about what game or games they like to play, encourage them to begin drawing in the frame in their Student Activity Books.

Observe the children as they begin to draw their pictures. Offer suggestions if students need assistance.

Check for Understanding

Conclude the lesson by having students identify the parts of their work. For example, ask, “Who has a straight line in their work?” Have students point to the straight line they drew. “Who has a warm color in their work?” Observe student reactions to the use of the vocabulary and its application.

Unit 2 Lesson 8

UNIT 2 ASSESSMENT

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will act out and draw specific types of lines.	<ul style="list-style-type: none">• Student Activity Book page 19, Unit 2 Assessment• Online Resources<ul style="list-style-type: none">• <i>My Nieces</i>• <i>Snowman</i>• Colored pencils (1 box per student)

Lesson Objective

Assess student mastery of content presented in Unit 2.

Preparation for Assessment

Prior to teaching this lesson, you should take time to review student work in the Student Activity Books as well as your own notes regarding student understanding and achievement of the lesson objectives. Focus on the needs of your students and choose those objectives and activities that best meet their needs.

Review

Review with students the main ideas from each lesson in Unit 2:

- Lines are everywhere around us.
- Lines of different types are found in art.
- Lines are used to create pictures.
- Lines can be bold and can be used to make patterns.
- Lines are used to make shapes.
- Lines can be used to create patterns in printmaking.
- Describing lines and line quality is an important part of talking about art.

Revisit the Big Idea of this unit: *Line is an essential element of art that can describe, provide a sense of direction, and add movement to a work of art.* Discuss with students the activities they did in this unit:

- We identified and used different kinds of lines.
- We observed different kinds of lines in paintings.
- We used lines to create pictures.

- We used lines to make our own patterns.
- We made prints using shapes and paint to stamp on paper.
- We compared works of art by looking at their lines and colors.

Assessment

Play Simon Says for a kinesthetic assessment of students' knowledge of the different types of lines. For example, say, "Simon says be a curved line." Allow students to be Simon as well to encourage them to use the vocabulary in the unit.



Page 19

Ask students to turn to page 19, Unit 2 Assessment, in their Student Activity Books. Students will complete the assessment activity for this unit by drawing the kinds of lines that they have studied in this unit. Distribute colored pencils to students. Guide them in brainstorming the kinds of lines that they could include. Say, "Use your colored pencils to draw a picture using the kinds of lines we've learned about in this unit: straight, horizontal, vertical, curved, zigzag, thick, and thin. How many of them can you include in your artwork?"

You may also choose to use one or more of the following activities to assess students' understanding and encourage them to explore the ideas they learned in the unit:



- Display art from the Visual Arts portion of the *Core Knowledge Sequence* that students have not yet investigated, such as *My Nieces* by Maria Izquierdo and/or *Snowman* by Mark Tansey. Have students demonstrate their understanding by identifying examples of line. Use this link to download the Core Knowledge Visual Arts Online Resources, where the specific links to the images may be found:

<https://www.coreknowledge.org/visual-arts/>

- Play I Spy, looking for types of lines around the classroom. Have students lead the game, encouraging them to find different types of lines each round.

In general, the best time to ask questions about a specific painting is while students are looking at it. However, by the end of the unit, students should be able to answer the general questions on color and line listed below:

What are some kinds of lines?

- o Lines can be straight, wavy, diagonal, curved, zigzag, etc.

What are some things we can draw with curved lines?

- o Answers should be things that can be created with curved lines.

What is a pattern?

- o A pattern is lines that repeat.

Additional Recommended Resources

Consider using the following trade books that discuss line for students:

- Bossio, Paula. *The Line*. Toronto: Kids Can Press, 2013
- Massenot, Veronique. *The Great Wave: A Children's Book Inspired by Hokusai*. New York: Prestel Junior, 2011.
- Whitman, Candace. *Lines That Wiggle*. Maplewood, NJ: Blue Apple Books, 2009.

Types of Art: Sculpture and Architecture

Big Idea Sculpture and architecture are both examples of three-dimensional works of art.

Unit Introduction and Pacing Guide

This introduction includes the necessary background information to teach the *Types of Art: Sculpture and Architecture* unit. In this unit, you will introduce sculpture and architecture. They are often grouped together because they are both three-dimensional.

This unit contains six lessons split across eleven class days. There will be a half-day Looking Back review on Day 6 and an assessment on Day 11. Each day will require a total of forty-five minutes. The teaching days can occur at a cadence that makes sense for your classroom. Many teachers may have one time per week set aside for art. In that case, you may teach the Day 1 lesson in the first week and then continue on to Day 2 the following week.

Day	Lesson
1	Lesson 1 Introduction to Sculpture
2–3	Lesson 2 Sculptures Tell Stories
4–6	Lesson 3 Sculptures Around Us*

Day	Lesson
7	Lesson 4 Introduction to Architecture
8–10	Lesson 5 Shapes and Lines in Architecture
11	Lesson 6 Unit 3 Assessment

* Looking Back review

What Students Need to Learn

In this unit, students will:

- Identify sculptures;
- Apply knowledge of color and line to discussion of sculpture;
- Create art in response to sculptures;
- Respond to art through drawing;
- Create sculptures with clay;
- Draw and create collages in response to architecture; and
- Identify shapes in famous architectural structures.

What Students Will Learn in Future Grades

In future grades, students will review and extend their knowledge about sculpture and architecture, explore additional historical connections, and study additional works of art.

Grade 1 Unit 3: *Ancient Art and Architecture*

- Art of ancient Egypt
 - o Great Sphinx
 - o Tutankhamen’s coffin
 - o Bust of Queen Nefertiti
- Pyramids around the world
 - o Ziggurat of Ur in ancient Mesopotamia
 - o Great Pyramids of Egypt
 - o Teotihuacan: Pyramid of the Moon

Vocabulary

architect, n. a person who designs buildings (91)

Example: I want to be an architect who designs huge buildings when I grow up.

architecture, n. the art and science of designing buildings (91)

Example: We noticed shapes in the architecture of our town’s buildings.

mobile, n. a hanging sculpture made of parts that move (81)

Example: The art museum has a mobile hanging in the center of the room.

sculpture, n. a three-dimensional work of art (79)

Example: There is a sculpture of a child reading in the front of the library.

three-dimensional, adj. having length, width, and depth (79)

Example: The three-dimensional house I built with blocks is huge!

two-dimensional, adj. having length and width only (79)

Example: The two-dimensional house I drew on the paper has a green roof.

Cross-Curricular Connections

This unit contains the following connections to other strands of the Core Knowledge Curriculum. To enhance your students’ understanding of the content and its context and enrich their understanding of these related subjects, please consult the following Core Knowledge materials:

Core Knowledge History and Geography (CKHG)

Grade K Unit 2: *Native Americans*

- Chapter 7: “Hilki and the New Totem Pole”

Grade 2 Unit 10: *Immigration and Citizenship*

- Chapter 2: “Arriving in America”

Grade 4 Unit 6: *Dynasties of China*

- Chapter 9: “Forbidden City”

See the Core Knowledge website at <https://www.coreknowledge.org/download-free-curriculum/> to download these free resources, or find direct links to the units in the Online Resources.

Most Important Ideas

The most important ideas in Unit 3 are:

- Sculpture is a three-dimensional object.
- Lines and shapes are used to create sculpture.
- Many materials, such as clay, can be used in sculpture.
- Architecture is the design and creation of a building or structure.
- A structure is formed with lines and shapes.
- Architecture and sculpture are both three-dimensional works of art.

What Teachers Need to Know

Sculpture is three-dimensional art constructed from a variety of media. The size of sculptures can range from microscopic to enormous. Sculpture interacts with the space around it. Sculpture has a variety of functions; it can be purely decorative, or it can communicate culturally, spiritually, and socially important ideas of the artist.

Architecture is the science and art of designing buildings. Like all artists who have a story to tell, architects tell their story through the size, shape, color, materials, and style of a building. Often, architects must design a building for a specific purpose, and therefore, the buildings they design must be functional.

Unit 3 Lesson 1

INTRODUCTION TO SCULPTURE

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will identify art that is a sculpture.	<ul style="list-style-type: none">• Slide Deck slide 13 and Student Activity Book page 55<ul style="list-style-type: none">• Art 13, Northwest Coast Native American Totem Pole• Online Resources<ul style="list-style-type: none">• “ArtQuest: Sculpture in the Round” video from PBS LearningMedia• Image of the Statue of Liberty• “Alexander Calder: Sculpture and Constructions” video from the Calder Foundation• <i>Lobster Trap and Fish Tail</i>• Image of Käthe Kollwitz memorial sculpture• Student Activity Book page 20, Is It a Sculpture?• White drawing paper (1 sheet per student)• Pencils (1 box per student)• Building blocks (small handful for each student)

Lesson Objective

Identify art that is a sculpture.

What Students Have Learned

In the previous units, students learned about color and line as elements of art.

DAY 1: INTRODUCTION TO SCULPTURE

Introduce the lesson by distributing drawing paper and a pencil to each student and asking them to draw a picture of a house. Explain that in the pictures, we can see how tall the house is and how wide it is. Height and width are two dimensions. It is flat.

Then distribute a small number of building blocks to each student. Ask students to build a house. Ask, “How is this house different from the one you drew on paper?” (*Accept all reasonable answers, such as the following: The drawing is flat, and the one made of blocks can be touched and looked at from multiple angles.*)

Explain that art drawn on paper is **two-dimensional**. It has length and width. **Sculpture** is **three-dimensional** art, which means it has length, width, and depth. Sculptures can be any size, from tiny to enormous.

Teaching Idea



Show students the PBS LearningMedia video “ArtQuest: Sculpture in the Round” to reinforce the idea of three-dimensional art.

Use this link to download the Core Knowledge Visual Arts Online Resources, where the specific link to the video may be found:

<https://www.coreknowledge.org/visual-arts/>

Say, “Today, we are going to see how artists tell their stories by making sculptures. They can make sculptures using many different materials, such as paper, wood, stone, clay, or anything they want.”

Sculpture can be small enough to sit in the palm of your hand, such as tiny, carved-stone sculptures, or it can be a large statue in a museum. Some statues are so large that they couldn’t even fit in a museum building.

Ask, “What is the biggest difference between a painting and a sculpture?” (*Answers will vary but should include that a painting is flat artwork. It is two-dimensional, or 2D. A sculpture is three-dimensional, or 3D.*)

Teaching Idea

Help students understand the difference between sculpture and paintings by being “sculptures” themselves. Have volunteers stand in a line and “freeze” in an expressive pose. Tell a few students to walk around the “sculptures,” helping them understand that they can view each from any angle, including the “back.” Explain that this is a living freestanding sculpture. Be sure that all students have a turn at being a “sculpture.”

Art in This Lesson

Northwest Coast Native American Totem Pole, Ellen Neel



1955



Page 55



Slide 13

Display the photograph of the Northwest Coast Native American totem pole, and ask students to turn to the corresponding page in their Student Activity Books.

After students have viewed the art, ask the following questions:

AN ARTIST'S QUESTIONS

Is this a sculpture? How do you know?

- o Yes, it is a sculpture, because it is a three-dimensional work. It is not just a drawing on a piece of flat paper.

What do you see?

- o Students should describe the images that they see on the totem pole. Tell them that they will learn more about the artwork in the next class.

What do you think the art is made of?

- o Students may observe that the totem pole is made out of wood that has been carved and painted.



Display the image of the Statue of Liberty. Use this link to download the Core Knowledge Visual Arts Online Resources, where the specific link to the image may be found:

<https://www.coreknowledge.org/visual-arts/>

Background for Teacher

French sculptor Auguste Bartholdi designed the Statue of Liberty to commemorate France's support of the colonies during the American Revolution. The 152-foot-high copper-sheet statue was shipped in separate parts and assembled in the United States. Unlike most freestanding sculptures, the Statue of Liberty can be viewed from the inside and outside.

After students have viewed the art, ask the following questions:

AN ARTIST'S QUESTIONS

What do you see? Is it a sculpture?

- o Students may notice that it is a woman holding a flame. It is a sculpture because it is a three-dimensional work.

How is this sculpture different from the first one?

- o This sculpture is all one color. It is of a woman. The totem pole is brightly painted and has animals on it. The totem pole is wood. The Statue of Liberty looks like it is made of metal.

Explain that this is a picture of the Statue of Liberty, and it is located in New York Harbor. Point out that the statue is fifteen stories tall. Tell students that the base is a building, and the rectangular "holes" in the crown are actually windows in the viewing tower. Ask, "Has anyone ever visited the Statue of Liberty or Ellis Island?"



Show children a clip (05:20–05:55) from the video "Alexander Calder: Sculpture and Constructions." Explain that this video shows a different type of artwork. Ask students, "Are these sculptures? How do you know?" (Yes. *They are three-dimensional.*)

Background for Teacher

American sculptor Alexander Calder (1898–1976) was one of the first to develop mobiles, delicately balanced hanging sculptures that move. Any breeze alters the sculpture's position and our view of it, even if we remain perfectly still.

While most sculptures do not move, some sculptures do move. Say, “A **mobile** is a piece of sculpture that is made up of parts that move.” Explain that mobiles are hanging sculptures made of delicately balanced moving parts. If you have a mobile in the classroom, show it to students.



Display the image of *Lobster Trap and Fish Tail* by Alexander Calder. Invite students to think about which parts of the mobile might move and identify the colors and lines they see on it.

Teaching Idea



You may wish to remind students of Käthe Kollwitz, an artist they studied in Unit 2 when they made prints with lines. She was a sculptor in addition to her printmaking work. Share the image of her memorial sculpture in Berlin, Germany. Ask students what they see behind the sculpture. (*a playground*) Share that children in Germany are encouraged to climb on this sculpture.

Activity



Page 20

Have students turn their Student Activity Books to page 20, Is It a Sculpture? Say, “Here are some pieces of art. Which of these is a sculpture? If it is a sculpture, draw a circle around it. Remember to ask yourself if it is three-dimensional or not.” Invite students to work with partners and share their thoughts.

Check for Understanding

Conclude the session by discussing with students the differences between paintings and sculpture and checking their Student Activity Book pages together.

TEACHER NOTE—For the next art lesson, Lesson 2, students will need cardboard paper towel or toilet paper tubes. Because this might be an item that not all households will immediately have available, get support from the rest of the school by requesting donations of cardboard tubes. This will ensure enough supplies for everyone as well as provide an opportunity for others to participate in upcycling projects and community building.

Unit 3 Lesson 2

SCULPTURES TELL STORIES

TIME: 2 DAYS

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will apply knowledge of line and color to sculpture.	<ul style="list-style-type: none">• Slide Deck slide 13 and Student Activity Book page 55<ul style="list-style-type: none">• Art 13, Northwest Coast Native American Totem Pole• Online Resources<ul style="list-style-type: none">• “Cedar Trees and Totem Poles of Pacific Northwest Native Americans” video from PBS LearningMedia• Images of the Pacific Northwest• Student Activity Book page 21, Northwest Coast Native American Totem Pole• Crayons (1 box per student)
DAY 2	Students will create a tall sculpture.	<ul style="list-style-type: none">• Cardboard tubes (8 per group)• Masking tape• Cardboard squares, 3 × 3 inches (1 per group)• Tempera paint• Paintbrushes (1 per student)• Water vessels (1 per group)

Lesson Objective

Apply knowledge of line and color to sculpture.

What Students Have Learned

In the last lesson, students learned that sculptures are three-dimensional art.

DAY 1: TOTEM POLES



Tell students that today, they are going to imagine that they live in the Pacific Northwest or, if they do live there, focus on the place they live. Show the images of the Pacific Northwest, including the map.

Use this link to download the Core Knowledge Visual Arts Online Resources, where the specific link to the images may be found:

<https://www.coreknowledge.org/visual-arts/>

Invite students to share the colors and lines they see in the images. If students do not live in the Pacific Northwest, help students understand where they live in comparison to this area of the country (e.g., “It would take x hours to drive there”).

Then show a short clip from the video of totem poles and cedar trees (0:45–1:03). Turn off the sound and ask students to watch carefully. Ask them what they see and why they think the video has both a totem pole and a tree in it. (*The trees are used to carve the sculptures.*)

Review that a totem pole is a three-dimensional piece of art. Say, “A totem pole is a wooden pole that is carved and painted and tells a story about a tribe. The vertically stacked carved beings are *totems*, or symbols, of a particular clan, or group.” Tell students that today, they will learn more about a famous Native American artist named Ellen Neel. Explain that Native American peoples are diverse. The Indigenous people in the video create and respect totem poles as part of their culture, but not all Native American cultures create totem poles.

Art in This Lesson

Northwest Coast Native American Totem Pole, Ellen Neel



1955



The colors and lines in the totem pole contribute to the story it tells.

Background for Teacher

Ellen Neel is known for carving totem poles and is one of the first famous female Northwest Coast artists. She learned how to carve totem poles from her grandfather. Her totem poles often feature her trademark thunderbird design. A thunderbird is a figure found in the culture and stories of many different Native American peoples. It is often depicted as a powerful protector that controls storm clouds and brings rain and life to earth.



Slide 13

Display the Northwest Coast Native American totem pole for students. Invite them to look carefully at the carvings and think about what they could mean. Say, “Remember how we look at art. We start with what we see first. When you look at this totem pole, what do you see at the very top?” (*an eye, a mouth*) Ask, “What do you see as you look down?” (*wings that stretch out from the pole*) Continue pointing out parts of the totem pole and asking students to share their observations.



Page 55

Ask students to open their Student Activity Books to Art 13, Northwest Coast Native American Totem Pole, while discussing An Artist’s Questions.

After students have viewed the art, ask the following questions:

AN ARTIST'S QUESTIONS

What types of lines do you see on this sculpture?

- o Students may notice straight, vertical, horizontal, or curved lines.

What colors did Ellen Neel use? How do these colors make you feel?

- o Neel used many colors, including blue, red, orange, white, and black. Students may have a variety of feelings from the colors.

How do you think the artist made the pole?

- o She carved it from one tree and then painted the images.

How is the totem pole different from other sculptures you have seen?

- o Some sculptures are all one color. The totem pole is brightly painted with different colors. The totem pole has animals on it. It is made of wood. Some sculptures are made of metal or stone.

How is the totem pole the same as other sculptures you have seen?

- o Answers may vary but should reference the other sculptures in the unit.

Activity



Page 21

Have students turn their Student Activity Books to page 21. In today's activity, they will get to share their opinion about the art. Invite students to draw their favorite part of the totem pole. Encourage them to think about the colors and lines they see in the work. Say, "Look at each part of the totem pole. Which part is your favorite? What do you see in that part? Draw your favorite part of the totem pole."

Teaching Idea

If time permits, take students on a sculpture scavenger hunt around the school. Have them search for three-dimensional works of art. Remind students to look up because not all sculptures sit on the ground. Mobiles are hanging sculptures.

Check for Understanding

Conclude the session by discussing the biggest difference between two-dimensional and three-dimensional art. Have students turn and talk to their partners to discuss which art form they think is the most interesting and which is the most difficult to create. Bring students together to share their opinions.

Advance Preparation

- Prior to the second day of this lesson, you will need to gather and prepare the supplies. Each student or group of students will need approximately eight cardboard tubes of at least three inches. You can cut long tubes into a variety of lengths to create enough supplies for your class.

- Separate your tubes into two equal groups. One group of tubes will need to be cut, while the other group of tubes should remain whole.
- Cut two slits in each tube that is being cut. Start at the top and make one cut about an inch in length down the tube. Turn the tube one-quarter turn, and make another cut of the same size. If the top of the tube were a clock, the cuts would be at 12 and 3.
- Cut another two slits at the bottom of the tube. Again, they need to be the same length as each other and be a quarter turn from each other. They do not need to align with the cuts at the top of the tube.
- Vary the lengths of the cuts as you continue to prepare tubes, but the two cuts on one end of a tube must be the same length.
- You may wish to create groups of eight tubes (four cut and four not cut) for student use.
- Cut flat cardboard into squares for students to use as the base of their sculptures.
- Cut lengths of masking tape and stick them to a desk for ease of student use.

DAY 2: CREATING A THREE-DIMENSIONAL SCULPTURE

Introduce the lesson by explaining that in today's lesson, students will be creating tall, three-dimensional sculptures. Say that while some sculptures have recognizable features like animals, people, and objects, not all artwork has to contain these features. Explain that some art is created to express feelings and emotions and to show something pleasing or beautiful. Some artwork uses lines, shapes, and colors to express feelings.

Students will create a tall sculpture using cardboard tubes. The challenge will be to create something that they envision that is a freestanding sculpture. When they finish, they will paint them with patterns, shapes, and designs.

Demonstration

Start by demonstrating how to make a tall sculpture. Display the supplies the children will need for this project. Say, "Our first step is to gather the supplies we need. We will be using cardboard tubes that have cuts in them and cardboard tubes that do not have cuts in them. We will also be using masking tape and a cardboard square."

Take one cardboard tube with cuts and slide a tube without cuts onto the top set of cuts. Then take a second cardboard tube without cuts and slide it onto the bottom set of cuts. In this way, you've joined together three tubes. Stand the tubes vertically and continue joining them by sliding non-cut tubes into the cuts.

This is an opportunity to show problem-solving skills, especially when getting the sculpture to stand. The Think Aloud teaching technique works well in this situation. You can "think out loud" to explain how you are putting the tubes together and how you solve any problems that arise when the sculpture is falling over.

Remind students that the Statue of Liberty has a base at the bottom that supports it. Without the base, it could fall over. Model using masking tape to tape your sculpture to the cardboard base. You may need to make small cuts in the bottom cardboard tube in order to tape it down. If students encounter the need to make similar cuts, you should do this step for them; they should not be cutting cardboard in the classroom.

Activity

Allow students to experiment with joining tubes together. You may have them work in groups or alone. Remind students that their structure may not work the way they hoped the first time. They are experiencing what life is like for artists, who often make mistakes when they first try to do something. We don't see their mistakes; we just see the finished sculpture. If a student's structure falls over, offer encouragement and help them think through what they could do next. Provide ample time for students to experiment with building their tall structures. Encourage them to help each other if they experience difficulty getting their structures to stand.

With about fifteen minutes remaining in class, demonstrate painting your tall sculpture. Have students use tempera paints to paint lines, shapes, and designs on the tubes. Encourage them to think about what they know about lines and colors.

When students have finished, have a space prepared to dry the sculptures. Be sure to leave enough time for cleanup.

SUPPORT—Always demonstrate what you want students to do. Children with auditory processing difficulties will have more successful outcomes when the teacher presents the information in a visual format.

Check for Understanding

Conclude the session by asking students to show their sculptures. Invite them to discuss the most challenging part of the project and the most fun part of the project.

Unit 3 Lesson 3

SCULPTURES AROUND US

TIME: 3 DAYS

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will respond to sculpture.	<ul style="list-style-type: none">• Online Resources <i>Gathering Paradise</i>• Student Activity Book page 22, Too Many!• Crayons (1 box per student)
DAY 2	Students will create ordinary objects with clay.	<ul style="list-style-type: none">• Lumps of modeling clay (1 per student)• Lumps of air-dry clay (1 per student)
DAY 3	Students will paint their clay objects and place them as installations.	<ul style="list-style-type: none">• Tempera paint• Paintbrushes (1 per student)• Water vessels (1 per group)

Lesson Objective

Respond to art by creating clay sculptures.

What Students Have Learned

Remind students that in the last lesson, they created three-dimensional sculptures using cardboard tubes. They experimented to figure out what would work to make the sculptures stand up.

DAY 1: RESPONDING TO ART

Introduce the lesson by reviewing two-dimensional and three-dimensional art. Remind students that artists tell stories. They tell their stories through lines and colors. Ask, “If you could design an interesting sculpture, what would it look like?” Place students in small groups to discuss what types of sculptures they would design. Bring the groups together to exchange ideas.

Remind students that responding to a painting or other work of art begins with carefully looking at the subject matter. Begin by asking students to describe what they see in a painting or work of art. After describing what they see, students discuss what they think the artist is saying. Finally, students may express what they think of a work of art. Do they like it or not? How does the painting make them feel?

Explain that artists often see things in different ways. Say, “Think of how boring art would be if every artist saw things in the same way. The wonderful thing about art is that every artist has their own stories to tell, and they tell those stories in their own unique ways.”

Sometimes artists use everyday objects to create their works of art. They tell their stories in very different ways. Ask students, “What everyday things would you use if you were making a sculpture?” (*Answers will vary.*)

Say, “Today we will be studying an artist named Sandy Skoglund. She uses everyday things to tell her stories.”

Art in This Lesson

Gathering Paradise, Sandy Skoglund



1991



The artist focuses on making the scene a bold pink hue.

Background for Teacher

Sandy Skoglund was born in Quincy, Massachusetts, in 1946. She studied art in the United States and Europe. She is known for creating unique art installations and photographing them. Her process involves setting up a scene that seems ordinary and changing parts of it to feel completely different. She then photographs the scene. Her photographs can contain unusual, contrasting colors.



Display *Gathering Paradise* for students. Invite them to look carefully at the image and think about what they see. Tell students to look carefully at the photograph. Ask, “What is the first thing you notice in the art?” (*Answers will vary but may include the squirrels all over.*) Have students take a picture walk in the photograph and describe what they see. Explain that Skoglund built the scene, like building a sculpture with many parts. This is called an installation. Then she photographed it.

After students have viewed the art, ask the following questions:

AN ARTIST’S QUESTIONS

What color is the space? How does that make you feel?

- o The space is pink. Answers will vary but may include silly or uneasy.

Why do you think the artist put so many squirrels in the photograph?

- o Answers will vary but could include that squirrels might make you think you’re in a dream. If you like squirrels, they can make you happy. Accept all reasonable answers.

Activity



Page 22

It is normal to see a squirrel in a yard, but Skoglund put lots of squirrels in the yard and made them an unusual color. It might seem funny or silly or weird. Hold up a crayon. Say, “We have crayons in our classroom. That’s normal. Imagine if there were lots of crayons everywhere! That would be really unusual!”

Have students turn in their Student Activity Books to page 22, Too Many! Point out the picture of the classroom. Say, “Look at the picture of the classroom. What ordinary object would be unusual if there were lots of it in the room?” Have students brainstorm objects. Ask, “What would be an unusual color for this object?” (*Answers will vary but should be atypical colors for the object named.*) Say, “On this page, you will choose an object to draw in the room. You can make it an unusual color and draw it as many times as you can.”

SUPPORT—The concept of installation art may be new to the students, although they may have seen examples of it, even at their school. Point out examples where children have worked together and used materials, perhaps in an outdoor space, to create an art experience. School display cases or even bulletin board displays could be examples of artistic installations.

Check for Understanding

Conclude the session by discussing what makes Sandy Skoglund different from other sculptors. Have students turn and talk to a partner to share several ideas about what makes her sculptures different from other sculptures they’ve seen. After a few minutes of discussion, call the class together to share ideas.

DAY 2: MAKING SCULPTURES

Say, “Let’s get creative.” Introduce the lesson by explaining that students will be working with clay, just like Sandy Skoglund made the squirrels in the art they viewed last class. Provide some warm-up time to prepare students for working with clay. Give them each a lump of modeling clay to experiment with. Modeling clay is soft, can be easily shaped and reshaped, and doesn’t dry out. Demonstrate techniques such as squeezing, pressing, flattening, tearing, rolling, patting, and squishing. Show how a long roll of clay can be made into a line or a curved shape. After students have had about ten minutes of exploring clay techniques, put away the modeling clay and begin instruction.

Explain that today, students will learn to make sculptures out of clay. Next class, they will place them in unexpected ways, just as Sandy Skoglund did in her work.

Activity

Demonstrate making an everyday object with a lump of air-dry clay. Narrate as you work. For instance, you may make a clay pencil by rolling a long snake and pinching the front into a point. Have students guess what you’re making as you do it.

Distribute air-dry clay to each student. This medium will dry and harden, unlike the modeling clay students were practicing with earlier in the lesson. Explain that they will use this one lump to create two small sculptures. Give students time to consider what object they will make before beginning. As students work, observe and provide feedback as needed. Have each student put their clay to dry on a piece of paper with their name on it so they can easily find their work in the next class session. Reserve ample time for cleanup and handwashing after using clay.

SUPPORT—This art activity will benefit all students and especially help strengthen students' pincer grasp, which is the ability to use the thumb and index finger for grasping small objects. This experience will help children with using utensils, zipping, snapping, and many other everyday tasks.

Check for Understanding

Conclude the session with a discussion about making clay sculptures. Have students turn to a partner and tell them what they sculpted and how they made their sculpture. Ask which part they enjoyed the most and which was most difficult.

DAY 3: PAINTING THE SCULPTURES

Introduce the lesson by asking students what they learned when working with clay. (*Answers will vary but could include rolling a ball of clay.*) Tell students that the clay is now dry, so it will feel different. It will feel less soft and will have become harder, like a statue. Add that the clay from the last class has dried, so they can now paint their sculptures.

Demonstrate using a brush to put a thin coat of color on the clay and dipping the brush in water in between colors. Impress upon students that a thick coat of paint may drip down their sculptures. A thin coat may stay where it was intended.

Distribute supplies, including the now-dry clay sculptures from the last class. As students work, observe and provide feedback as needed. Ask students to consider the primary, warm, and cool colors they learned about and why they might want to choose those colors for their sculpture. Suggest that students may wish to add some lines to their work, referring to the line chart created in Unit 2.

Give students ample time to paint and clean up their work.

Check for Understanding

Conclude the session with a discussion about where students plan to put their sculptures. Will they go on a desk? Will they go on a table? Encourage students to look around the classroom and plan for their installation. You may wish to display *Gathering Paradise* and ask students to consider how their work is similar to and different from Sandy Skoglund's squirrels.

Looking Back

Remind students of the Big Idea statement for this unit: *Sculpture and architecture are both examples of three-dimensional works of art.* Discuss with them how the activities they've done so far have added to their understanding of the Big Idea.

Unit 3 Lesson 4

INTRODUCTION TO ARCHITECTURE

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will design and create a palace.	<ul style="list-style-type: none">• Slide Deck slide 14 and Student Activity Book page 57<ul style="list-style-type: none">• Art 14, Hall of Supreme Harmony• Online Resources Video of the interior of the Hall of Supreme Harmony from Google Arts and Culture• Student Activity Book page 23, My Palace Blueprint• Crayons (1 box per student)

Lesson Objective

Draw a palace using lines, shapes, and colors.

What Students Have Learned

Remind students that in the last lesson, they created 3D art out of clay and painted it.

DAY 1: INTRODUCTION TO ARCHITECTURE

Introduce the lesson by having students look out the window or, if possible, stand in the schoolyard and observe what they see. As they look at their surroundings, explain that in today's lesson, they will be learning about **architecture**. Architecture includes the planning, designing, and building of a structure.

Ask students to name some of the buildings in their city or town. (*They may suggest library, house, school, store, fire station, apartment building, or others.*) Ask students how those types of buildings are the same. (*They all have a door to enter; they all have walls; they all have a roof.*) Prompt students to consider how they are different. (*They are different sizes; they are different shapes and colors; they have different purposes.*) Ask them to compare the purpose of two buildings, such as a school and a grocery store.

Ask students to consider why different buildings have different sizes, shapes, and other elements. Tell them that people who design buildings make choices, just like an artist would if they were making a painting. Say, "We have a name for planning, designing, and building houses, buildings, parks, and bridges. It is called architecture. People who create or make architecture are called **architects**."

Tell students that in today's lesson, they will learn about how people design houses, buildings,

parks, and towns. Say, “It all starts with an idea. We get our ideas from looking at pictures or buildings and then using our imaginations.” Explain that once an architect has an idea of what to build, the planning begins. The planning for each building looks different depending on what type of building it will be. For example, a sports stadium has a different plan than an apartment building or home.

Say, “Today we are going to look at an interesting palace that was built a long time ago in China. A palace is like a castle. The palace that we will look at is called the Hall of Supreme Harmony.”

Art in This Lesson

Hall of Supreme Harmony



1420



The Hall of Supreme Harmony is a highly decorated, large structure that has been used throughout the centuries for ceremonies. Curved and straight lines make up the structure. Warm and cool colors are present on and in the palace.

Background for Teacher

The Hall of Supreme Harmony is located in Beijing, China’s Forbidden City, once home to China’s emperors. It is the largest wooden building in China and held the emperor’s throne. It was built in 1420 CE and was used for ceremonies and other important events. The original building was destroyed by fire but rebuilt in the seventeenth century.



Page 57

Display the image of the Hall of Supreme Harmony, and invite students to turn to the corresponding art page in their Student Activity Books. Explain that within the Forbidden City where the Hall of Supreme Harmony was built, there were also palaces used by the emperors, who were like kings. The emperors lived in the palaces.



Slide 14

Point out that the Hall of Supreme Harmony was a very important building. It was one of ninety palaces in the Forbidden City. Explain that there are a total of 980 buildings inside the compound. The emperor lived in one building, but he needed a lot of buildings for his army and the people who worked there.

Teaching Idea



Show a video of the interior of the Hall of Supreme Harmony. Ask students what they see that makes them think this is a palace for an emperor.

Use this link to download the Core Knowledge Visual Arts Online Resources, where the specific link to the video may be found:

<https://www.coreknowledge.org/visual-arts/>

After students have viewed the art, ask the following questions:

AN ARTIST'S QUESTIONS

What colors do you notice on the building?

- o I notice the colors red, yellow, blue, gold, and orange.

What lines do you see that make up the building?

- o I see straight lines on the doors, curved lines on the roof, and curved lines in the designs.

What do you like most about the Hall of Supreme Harmony?

- o Answers will vary but could include that it has a throne, it has a statue of a dragon, or it has lots of gold.

What size is the Hall of Supreme Harmony? Do you think it's large or small? Why was it built this way?

- o I think it's huge. Answers will vary but could include that a lot of people had to fit inside of it when there were ceremonies.

What do you think it would be like to live in a palace?

- o Answers will vary but could include that you would have lots of room for your toys or you could do whatever you wanted.

Activity

Say, "An architect communicates an idea for a building by drawing it on paper. There are many different kinds of drawings. They can be sketches or diagrams. These can be drawn by hand. Drawings also can be made using a computer. These plans can be two-dimensional or three-dimensional."

Explain that one type of drawing an architect makes is called a blueprint. These special drawings used to be made on blue paper with white ink. Now blueprints are usually made on computers.



Page 23

Have students turn to Student Activity Book page 23, My Palace Blueprint. Say, "Today, you get to be an architect and make a blueprint." Ask students to imagine what their very own palace might look like. Would it have high walls? Would it have a tower? Explain that students will be given an opportunity to design their own palace. Say, "Pretend you are an architect. You are in charge of designing a special palace. Make a drawing of what your palace will look like on the blueprint page in your Student Activity Book. Be sure to put in a lot of details. Think about who will live in your palace and what kinds of rooms or features you will need to include for them. The builders will look at your drawing. It will tell them what to build and how to build it."

Check for Understanding

Conclude the session by having students explain what an architect does. Review that architecture is building structures that are three-dimensional. Have them show their drawings and describe what their palaces would look like and what kinds of rooms they would have. Have students explain what kinds of lines they used and what shapes they made.

Unit 3 Lesson 5

SHAPES AND LINES IN ARCHITECTURE

TIME: 3 DAYS

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will create art in response to the Eiffel Tower.	<ul style="list-style-type: none"> • Slide Deck slide 15 and Student Activity Book page 59 <ul style="list-style-type: none"> • Art 15, Eiffel Tower • Online Resources Eiffel Tower outline (1 copy per student) • Student Activity Book page 24, Create a Tower • Pencils (1 per student) • Crayons (1 box per student) • Drawing paper (1 sheet per student) • Scissors (1 per student or group) • Glue (1 stick or bottle per student or group) • Paper straws (10 or so per student)
DAY 2	Students will identify shapes in the Sydney Opera House.	<ul style="list-style-type: none"> • Slide Deck slide 16 and Student Activity Book page 61 <ul style="list-style-type: none"> • Art 16, Sydney Opera House • Online Resources Video about the Sydney Opera House from PBS Kids • Student Activity Book page 25, Shapes in the Sydney Opera House • Buckets of blocks (1 per group) • Construction paper (1 sheet per student) • White paper circles, three inches in diameter, or small paper plates (3 per student, plus extras) • Scissors (1 per student) • Glue (1 stick or bottle per student) • Markers and stickers (optional)

DAY 3	Students will create a building.	<ul style="list-style-type: none"> • Student Activity Book page 26, My Building • Paper bags (1 per student) • Precut construction paper shapes: squares, rectangles, circles • Glue (1 stick or bottle per student) • Construction paper (1 piece per student) • Sample paper bag building (created by teacher) • Colored pencils and markers
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Advance Preparation



Prior to class, make sufficient copies of the Eiffel Tower outline for all students. Card stock is ideal, but regular copy paper will also work.

Use this link to download the Core Knowledge Visual Arts Online Resources, where the specific link to the Eiffel Tower outline may be found:

<https://www.coreknowledge.org/visual-arts/>

Lesson Objective

Use shapes and lines in creating buildings.

What Students Have Learned

Remind students that in the last lesson, they learned how architects draw and plan buildings.

DAY 1: SHAPES IN ARCHITECTURE

Introduce the lesson by reminding students that architects tell their stories through shapes and lines. Say, “We use lines to make shapes. What kinds of shapes can you make with lines? How many lines did it take to make that shape?” Pass out paper and pencils, and give students a few minutes to draw shapes. Have them identify and share their shapes with the class.

Art in This Lesson

Eiffel Tower



1887–89



The Eiffel Tower is one of the most recognizable structures in the world, with its repeating lines and distinctive shape.

Background for Teacher

The Eiffel Tower was originally designed and created by engineer and architect Gustave Eiffel for the 1889 Universal Exposition in Paris. It was to be a modern symbol of France's knowledge and application of engineering technology. The Eiffel Tower was to mark the end of the century with its use of new modern materials like cast iron, but it was supposed to be taken down after the exposition was over. While Eiffel was creating his masterpiece, several citizens of Paris thought it was very ugly and that it would take away from the beauty of the city. Even though Eiffel was criticized for his design, he continued to work until it was completed. The Eiffel Tower remains today as a classic icon of Paris. The Statue of Liberty is a classic symbol for the United States of America. Eiffel, before he created his famous Eiffel Tower, designed the internal supportive framework for the Statue of Liberty.



Slide 15

Display the image of the Eiffel Tower for students, and invite them to look carefully at the structure and think about what they see. Ask, "What is the first thing you notice about the Eiffel Tower?" (*Answers will vary but could include that it is tall, and you can see through it. There are many curved and straight lines on it.*) Have students describe what they see.

Give students some historical background about the Eiffel Tower. Say, "Long ago, there was going to be a special celebration for the country of France, in the city of Paris. A man named Gustave Eiffel was chosen to build something special for the celebration. He designed a tower that was one thousand feet tall. It was the tallest structure in the whole world and was made of iron. It was going to be taken down twenty years later, but the people of Paris fell in love with the tower and didn't want to take it down. It still stands there today. If you go to Paris, you can go inside and up to the top of the Eiffel Tower! Gustave Eiffel also designed the structure that holds up the Statue of Liberty in the United States."

Have students study the picture of the Eiffel Tower. Say, "Remember, when we look at artwork, we take our time and look at it carefully."



Page 59

Ask students to turn to the image of the Eiffel Tower on page 59 of their Student Activity Books.

After students have viewed the art, ask the following questions:

AN ARTIST'S QUESTIONS

What do you think of the tower?

- o Answers may vary but could include that it is pretty, it is tall, it is really big, or it's different.

What kinds of lines did Eiffel use to make the tower?

- o Answers may vary but could include straight lines or curved lines at the base.

Eiffel Tower Craft

Students will now have an opportunity to create their own tower using the Eiffel Tower as inspiration. This is not a standing tower but rather a three-dimensional picture created by gluing straws to paper to represent the lines of the tower. Use the copied image of the Eiffel Tower as a starting point, but allow students to vary the form to make it their own.

TEACHER NOTE— You may wish to have a completed sample of a straw tower inspired by the Eiffel Tower to display for students as you explain how to create the craft.

First, demonstrate the steps of the project for students, and then ask them to complete the steps.

Steps:

1. Cut lengths of straws similar to the lines on the Eiffel Tower. Cut the straws in short lengths for the base of the tower and longer lengths for the top.
2. Put glue on the copied image of the Eiffel Tower and lay the straws on the glue. Arrange the straws in vertical lines for the height of the tower and horizontal lines for the observation landings. Use angled lines for the base of the tower.
3. Continue cutting straws of various lengths and gluing them onto the paper until the outline is filled in with lengths of straws.

Circulate as students work, providing input and redirection as needed. They should be thinking about the lines of the tower and how they will use the straws to represent those lines. They may wish to follow the copied image exactly or be creative. Allow time for cleanup and putting art supplies away.

Activity



Page 24

Have students open their Student Activity Books to page 24, Create a Tower. Say, “Now, you will have the opportunity to design and draw your own tower that will be in the middle of an imaginary city. Open your Student Activity Books. You have been given the task of designing a new tower for a city. What will it look like? Draw your tower in the middle of the city in your Student Activity Book.” After students have drawn a picture of a tower, invite them to re-create their tower using blocks if time allows.

Check for Understanding

Conclude the session by having students take a gallery walk to view the towers they created from straws. Ask them to point out architectural details they noticed and encourage them to provide positive feedback to peers.

DAY 2: SHAPES IN THE SYDNEY OPERA HOUSE

Advance Preparation

- You will need to cut at least three three-inch paper circles per student for the lesson. You may prefer to use small paper plates instead.

Begin the lesson by inviting students to create towers with blocks. You might suggest that they think about the buildings they created in their Student Activity Books in the prior class and use them as an architect would use a blueprint to plan a building. Place students in small groups so that groups can share supplies. Each group should have sufficient blocks to build their towers.

Provide time for students to build their towers. Leave the towers in place so that students can view each other's work.

SUPPORT—When children use blocks to build a tower, they are doing more than having fun. There are several important cognitive and motor skills that are being strengthened through this exercise of learning through play. These include visual perception, the ability to make sense of what we see, eye-hand coordination, and fine motor skills. Block-building activities are important for all students.

After students view the towers, pull the group together to discuss what they discovered about building towers with blocks. Ask, “What other materials could you use in art class to build a tower?” (*Answers will vary but could include plastic cups, small toys, boxes, pillows, or dice.*) “What happens when you put a bigger block on top of a smaller block?” (*Answers will vary but could include that the blocks would fall over or that it would be hard to balance.*)

Art in This Lesson

Sydney Opera House



1901



Located on Sydney Harbor in New South Wales, Australia, the Sydney Opera House has a unique roof that looks like sails.

Background for Teacher

The Sydney Opera House is one of the most photographed buildings in the world. There was a contest to design the building, and a Danish architect, Jørn Utzon, won the contest. Utzon's design reflects the location of the building on Sydney Harbor. The design incorporates shapes that look like sails found on the boats that would float in the harbor. There are several theaters inside the building, including the famed opera house. Many theatrical performances are held there in addition to opera. Ballets and theatrical productions are often staged in one of the three smaller theaters.



Page 61

Display the image of the Sydney Opera House for students, and have them turn to the corresponding page in their Student Activity Books. Invite students to look carefully at the picture and think about what they see. Ask, “What is the first thing you notice about this building?” (*Answers will vary, but one of the most noticeable features is the roof of the building.*)



Slide 16

Teaching Idea



Show students the video about the Sydney Opera House from PBS Kids. After they watch, have students share one thing they learned about the Sydney Opera House with a partner.

Use the link to download the Core Knowledge Visual Arts Online Resources, where the specific link to the video may be found:

<https://www.coreknowledge.org/visual-arts/>

After students have viewed the art, ask the following questions:

AN ARTIST’S QUESTIONS

What do you think the roof of the Sydney Opera House looks like?

- o Answers may vary but could include sails of a boat, shells, etc.

What kinds of lines were used in the roof?

- o Curved lines were used in the roof.

Explain that this building is on the water in Sydney Harbor, Australia, where there are many boats. Explain that inside, there are theaters and restaurants. Point out that every year, many visitors go to Australia and visit this famous building.

Activity



Page 25

Invite students to open their Student Activity Books to page 25, Shapes in the Sydney Opera House. Tell them to look carefully at the photograph of the Sydney Opera House and color in the shapes they see in the building. Keep the slide of the Sydney Opera House displayed so students can observe the building.

Explain to students that observation is an important step in developing drawing skills. Demonstrate looking up at the image and then down at the paper many times as you work on the page.

Say, “Let’s start with the roof. I will look very carefully at the roof. I will ask myself, ‘What shape is the roof?’” (*It is a curved shape like a triangle.*) “Now I will look down at the page in my book. I will color in the triangle.” Explain to students that an artist will look at a subject many times. They look up and study what is before them. Then they look down at their paper and draw what they see. Continue to help students compare the shapes to the building and color in only the shapes they can find. (*Students should color the triangle and the rectangle.*)

Sydney Opera House Craft

Have students put away their Student Activity Books and watch you demonstrate how to make a Sydney Opera House craft.

TEACHER NOTE: You may wish to have a completed sample Sydney Opera House craft to display for students as you explain how to create the craft.

Distribute three paper circles or plates to each student. Demonstrate folding each circle in half and cutting along the fold. Have students carefully cut their own circles so they now have six halves.

SUPPORT—Cutting with scissors is an excellent activity for practicing fine motor skills, but it is not easy. Reinforce scissor safety and model proper scissor use. Review classroom rules for scissor safety. Students may get frustrated. Reassure them that they can always try again. Be prepared with extra circles for the class.

When students are ready, take five of your half circles and arrange them similarly to the roof of the Sydney Opera House on a piece of construction paper. Show how you can change the arrangement of the shapes to make a different building, too. Glue them onto the paper. The best way to glue down the paper half circles is to create a small fold like a tab that can be glued down on the paper.

Help students glue their circles on a piece of construction paper to make a roof. They may choose to re-create the Sydney Opera House or use a different design. Encourage creativity!

Have students use markers to draw around their opera house. Ask, “Who would be near your building? What are they doing?”

Check for Understanding

Conclude the session by having students share their opera house with a partner. Encourage them to explain what is happening near their building.

DAY 3: CREATE A BUILDING

Advance Preparation

Prepare materials for each student that they will use to make their buildings.

- Precut construction paper shapes: squares, rectangles, circles (enough for students to have multiples of each)
- Larger pieces of construction paper for the roof of the building
- Sample paper bag building that you can show students as an example.

Introduce the lesson by asking students what they have learned about buildings. (*Answers may include that buildings are different shapes, sizes, and colors and have different purposes.*)

Say, “In the last class, you made an opera house. Today, you are going to make a building of your own design.”

Begin the process by brainstorming ideas. Ask, “What kind of building do you want to make? Would you like to make a store? A house? A restaurant?” Give students time to think about what they would like to make. To generate ideas, have students turn to a partner and discuss what to build. After a few minutes, bring the group together to discuss their ideas.

Building Craft

Demonstrate the process of making a building from a paper bag.

Steps:

1. Fold down the top (open) part of the bag. This creates the roof. The fold will become the peak of the roofline.
2. Lay the bag flat on the table. Notice where the fold is. Do not glue anything above the fold.
3. Use construction paper rectangles, circles, and squares as windows and doors for your building. Leave space for a roof! Glue them down.
4. Use markers and colored pencils to draw details on the building: flowers, windowpanes, signs, anything you can think of!
5. When the glue is dry, stand the bag up and tape the folded top closed.
6. Place a piece of construction paper over the top of the fold. This will be your roof. Cut it to a shape you like and tape or glue it down.

When you finish your demonstration, distribute supplies. Provide each student with a paper bag, a variety of cut paper shapes, construction paper, glue, markers, and colored pencils.

As students work on their buildings, go around and ask questions such as “What kind of building are you making?” and “How will the building be used?”



Page 26

When students have completed their work on the building, invite them to open their Student Activity Books to page 26, My Building. Ask them to draw a picture of the art they just created. Help them notice the shapes they used in their buildings, just as they did with the Sydney Opera House in the last class, and draw from observation. Provide colored pencils for student art.

Check for Understanding

Conclude the session with a discussion about lines and shapes. Ask what kinds of lines and shapes students used in their buildings. Ask what materials they used. Ask if they tried building something new. Ask, “How did it work?” To conclude, ask what students learned working on this project.

Unit 3 Lesson 6

UNIT 3 ASSESSMENT

TIME: 1 DAY

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will create a mobile.	<ul style="list-style-type: none">• Teacher sample of a mobile• Student Activity Book page 27, Unit 3 Assessment• Half sheet of colored card stock paper (1 per student, plus extras)• Hole punch (for teacher use)• Yarn or string to hang the mobile (1 length per student)• Pipe cleaners (2 or 3 per student)• Ribbon (cut in short lengths, 2 or 3 per student)• Colored paper (2–3 pieces per student)• Scissors (1 per student)• Glue (1 stick per student)• Beads (5 or 6 per student)• Markers or crayons (1 set per group)

Advance Preparation

Prepare a base for each student from which they will build their mobiles. Use a half sheet of colored card stock per student, and prepare a few extra just in case. Punch holes in each paper:

- Punch two holes near the top with a piece of string or yarn tied to it.
- Punch three holes, evenly spaced, toward the bottom of the card stock. Leave at least one-quarter inch of space at the bottom edge of the card stock. Pipe cleaners or ribbons will be inserted through the holes.
- Create a sample mobile that you can show students before they begin working.

Lesson Objective

Assess student comprehension of content presented in Unit 3 by creating a mobile.

Preparation for Assessment

Prior to teaching this lesson, you should take time to review student work in the Student Activity Books as well as your notes regarding student understanding and achievement of the lesson objectives. Focus on the needs of your students and choose those objectives and activities that best meet their needs.

Review

Review with students the main ideas from each lesson in Unit 3:

- Sculpture is a three-dimensional object.
- Lines and shapes are used to create sculpture.
- Many materials, such as clay, can be used in sculpture.
- Architecture is the design and creation of a building or structure.
- A structure is formed with lines and shapes.
- Architecture and sculpture are both three-dimensional works of art.

Revisit the Big Idea of this unit: *Sculpture and architecture are both examples of three-dimensional works of art.* Discuss with students the activities they did in this unit:

- We identified art that was and was not a sculpture.
- We drew different structures.
- We made two-dimensional models using mixed media.
- We built three-dimensional structures using blocks.
- We created clay sculptures.

Assessment: Making a Mobile

For many children, the concept of a mobile is not new. In many homes, adults may place a mobile above a baby's crib. While many children have seen mobiles, they might not have had the opportunity to study them or create their own.

Mobile Craft

Remind students that a mobile is a sculpture that has moving parts.

Say, "Today, we will make our own mobiles. We will be using card stock as a base, as well as pipe cleaners, colored paper, and markers."

Demonstrate how to make the craft.

Steps:

1. Push ribbons or pipe cleaners through the bottom holes on the card stock. Then get creative. Some ideas:
 - a. Bend pipe cleaners into curved or zigzag lines.
 - b. Attach beads to the pipe cleaners.
 - c. Tie ribbons.

2. Glue colored papers to the card stock. Consider the shapes and colors you are choosing. You may wish to cut out small pieces of paper to glue on.
3. Draw on the card stock when the glue is dry. Add lines and colors.

Show students the sample mobile that you made before class, and then describe your work, pointing out the shapes and colors and how the sculpture was constructed.

Say, “Look at the sculpture I made. You can use some of my ideas, but you should also think about the shapes and colors you like.”

Show the supplies that students will use.



Page 27

Before students begin working, have them turn to page 27 in their Student Activity Books, Unit 3 Assessment. They will see images of art materials. Challenge students to remember what the materials are for today’s project. Say, “Who can remember our supplies? Circle the supplies you will use” (*pipe cleaners, beads, construction paper, scissors*) “and place an X over the supplies that are not part of today’s lesson” (*paintbrushes, clay*).

Have students put away their Student Activity Books and begin working. Provide assistance as students begin their sculptures.

When students have finished, display their mobiles so everyone can enjoy them. Allow plenty of time for cleanup.

Teacher Assessment Checklist

As you meet with each student, use informal questioning to gather substantial information about the students’ comprehension of the basic concepts. Use these questions to determine understanding of three-dimensional structures:

- o What kind of sculpture is this? (*This sculpture is a mobile.*)
- o How does it move? (*It can be moved by the wind, or I can move it by blowing on it or by touching it.*)
- o What kinds of lines and/or shapes did you use? (*Answers will vary, but students should be able to identify the shapes they used.*)

Additional Recommended Resources

Consider using the following trade books that discuss three-dimensional art for students:

- Beaty, Andrea. *Iggy Peck, Architect*. New York: Abrams, 2007.
- Boyer Binns, Tristan. *The Statue of Liberty*. Symbols of Freedom. Portsmouth, NH: Heinemann, 2001.
- Douglass, Lloyd G. *The Statue of Liberty*. Welcome Books. New York: Children's Press, 2003.
- Frantz, Jennifer. *Totem Poles*. All Aboard Reading, Level 2. New York: Grosset & Dunlap, 2003.
- Maestro, Betsy. *The Story of the Statue of Liberty*. New York: Harper Trophy, 1989.
- Murray, Diana. *City Shapes*. New York: Little, Brown Books for Young Readers, 2016.
- Scott, Joyce, Brie Spangler, and Melissa Sweet. *Unbound: The Life and Art of Judith Scott*. New York: Alfred A. Knopf, 2021.
- Spanier, Kristine. *Eiffel Tower*. Minneapolis, MN: Jump!, 2021.
- Winter, Jeannette. *The World Is Not a Rectangle: A Portrait of Architect Zaha Hadid*. San Diego, CA: Beach Lane Books, 2017.

Consider using the following resources for teachers and parents:

- Lipman, Jean. *Alexander Calder and His Magical Mobiles*. Easthampton, MA: Hudson Hills Press, 1981.
- Moreno, Barry. *The Statue of Liberty Encyclopedia*. New York: Simon & Schuster, 2000.

Culminating Activity

KINDERGARTEN CULMINATING ACTIVITY

TIME: 2 DAYS

AT A GLANCE CHART

Lesson	Activity	Materials
DAY 1	Students will create cutout art.	<ul style="list-style-type: none"> • Slide Deck slides 6 and 15 and Student Activity Book pages 41 and 59 <ul style="list-style-type: none"> • Art 6, <i>Purple Robe and Anemones</i> • Art 15, Eiffel Tower • Online Resources <ul style="list-style-type: none"> • <i>Beasts of the Sea</i> • Images of Henri Matisse making cutouts • Large white or colored sheet of sturdy drawing paper (1 per student) • Colored construction paper (several sheets per student; scraps can also be used) • Scissors (1 per student) • Glue (1 stick or bottle per student)
DAY 2	Students will reflect on the year.	<ul style="list-style-type: none"> • Slide Deck slides 6, 11, 13, and 16 and Student Activity Book pages 41, 51, 55, and 61 <ul style="list-style-type: none"> • Art 6, <i>Purple Robe and Anemones</i> • Art 11, <i>Children's Games</i> • Art 13, Northwest Coast Native American Totem Pole • Art 16, Sydney Opera House • Student Activity Book page 28, Colors, Lines, Sculptures, and Architecture • Pencils (1 per student) • Crayons or colored pencils (1 box per student)

Lesson Objective

Review color, line, sculpture, and architecture learning from the Kindergarten visual arts class.

DAY 1: CULMINATING ACTIVITY

After a review of the concepts taught this year, students will have a final opportunity to create a work of art that encompasses the elements they have studied throughout the year. Throughout this year, students have examined works of art to discover and interpret the stories artists tell in their works. After a review of the major concepts, the final activity of the year will be creating a work of art inspired by Henri Matisse.

Review of the Year—Studying Works of Art

Provide students with a brief summary of the material they covered during the course. Ask the following questions as you redisplay artwork from previous units.



Page 41

Display *Purple Robe and Anemones* by Henri Matisse, and ask students to turn to the corresponding page in their Student Activity Books. Discuss the following questions that correspond to objectives throughout the year:



Slide 6

Unit 1: What are some warm colors in the painting? (*Answers will vary but can include red on the couch, red and yellow wallpaper, or red flowers.*) What are some cool colors in that painting? (*Answers will vary but can include purple in the robe or gray in the vase.*)

Unit 2: What kind of lines do you see in the wallpaper? (*straight lines*) Where do you see curvy lines? (*Answers will vary but can include in the gray wallpaper or in the vase.*)



Page 59

Remind students that they also studied sculpture and architecture. Display the photograph of the Eiffel Tower, and ask students to turn to the corresponding page in their Student Activity Books. Discuss the following questions that correspond to objectives throughout the year:



Slide 15

Unit 3: What kind of art is this? (*a building, architecture*) How do you know? (*I can see that people can go in it, and it has three dimensions.*)

Culminating Activity—Cutouts

The final activity of the year will be creating a work of art inspired by Henri Matisse. When he was too old to be able to paint, he used scissors to cut out colorful shapes from paper, which he then pasted on the walls of his house. Students will have an opportunity to create their own cutouts as a final art activity. With just the use of colored paper and a pair of scissors, Henri Matisse created beautiful compositions, or arrangements of colors and shapes.



For images of Matisse's cutouts, and to see Matisse creating his cutout, use this link to download the online resources for this unit, where specific links to the images of Matisse and his Cutouts may be found: <https://www.coreknowledge.org/visual-arts/>

Demonstrate how to make the art.

Steps:

1. Pick out four or five pieces of colored paper.
2. Cut out shapes.
3. Arrange them on a piece of sturdy white or colored drawing paper.
4. When you are satisfied with your design, glue them down.

Show students the sample art that you made before class, and then describe your work, pointing out the shapes and colors you chose.

Say, “Look at the art I made. You can use some of my ideas, but you should also think about the shapes and colors you like.”

Distribute the supplies that students will use, and allow them to begin working. Provide assistance as needed.

TEACHER NOTE—Some children have difficulty managing paper and scissors together. It is a complex skill that requires the child to use both sides of the body together. Check to see that they have both thumbs facing up. For children that need additional practice, provide opportunities for them to work with stencils, holding the stencil down with one hand and tracing with the other hand.

When students have finished, display their art so everyone can enjoy it. Allow plenty of time for cleanup.

Options for Assessing

Choose one or more of the following activities to assess your students’ learning. The main activity should be assessed with the Culminating Activity Scoring Rubric on page 114.

- Idea 1:

Warm or Cool Game—Introduce the activity by reminding students of the elements of art that they have used to study works of art. Say, “At the beginning of the year, we talked about the elements of art. We talked about colors. We said some colors are warm and some colors are cool.” Play a quick color game, “Warm or Cool.” Say, “We are going to play a quick game about warm and cool colors. I will name a color. If the color is cool, shiver and hug yourself to show that you are cold. If the color is warm, fan yourself because you are hot.” Call the following colors: purple (*cool*), yellow (*warm*), red (*warm*), green (*cool*), orange (*warm*), blue (*cool*).

- Idea 2:

Gallery Walk—When students have finished their “paintings with scissors,” display the artwork and invite students to take a gallery walk with a partner around the room to view each other’s works. Have them discuss with their partner the types of lines they see and the warm or cool colors that were used.

- Idea 3:

Reflection—Have students look through their Student Activity Books to reflect on the art activities they have worked on this year. Separate students into small groups. Have them think about the projects they have worked on this year. Ask the following questions:

Which project was the most difficult? Why was it difficult?

Which project was the easiest? Why was it easy?

Which page in your Student Activity Book do you like the best?

Which project would you like to do again? Why?

SUPPORT—If students are reluctant to speak up in a group, call the session Show and Tell. The children already know that one person speaks at a time and others should be ready to listen. The reluctant speaker might have more confidence in a more formal setting.

Check for Understanding

Conclude the session by discussing how the elements of line and color are essential in all forms of art: paintings, sculpture, and architecture. Play I Spy, looking for the following elements: straight line, curvy line, warm color, and cool color.

DAY 2: ELEMENTS OF PAINTING, SCULPTURE, AND ARCHITECTURE

Introduce the lesson by explaining that students have learned many things about art this year. Give students a few minutes to turn and talk to a partner to tell what they have learned. Then bring the group together to share what partners have discussed.

Review color and line by showing the following slides:



- *Purple Robe and Anemones*
- *Children's Games*

Slides 6, 11

Discuss:

- Warm and cool colors, which can create different feelings
- Types of lines
- Two-dimensional and three-dimensional works of art

Review sculpture and architecture by showing the following slides and discussing them:



- Sydney Opera House
- Northwest Coast Native American Totem Pole

Slides 13, 16

Explain that students have had many different types of artistic experiences and worked with different types of media. Give them the opportunity to tell which media they liked working with the best.

Activity



Page 28

Have students turn in their Student Activity Books to page 28, Colors, Lines, Sculptures, and Architecture. Say, “We learned so many interesting things this year. Close your eyes for a moment. Think about what you learned. You learned about different kinds of line, you learned about warm and cool colors, you learned about sculpture, and you learned about architecture. Now open your eyes. You will get to draw a picture showing what you learned.”

Explain that the picture can be anything they want. It can be a painting or sculpture they studied; it can be something they make up. Say, “You get to decide what you will draw, what kinds of lines you will use, and what colors you will use.”

To get students started brainstorming about the artwork they have viewed during the year, use the Think Aloud technique. Say, “I learned about colors, lines, architecture, and sculpture. I really liked the picture of all the children playing games long ago. I will draw a picture about the games that children play today. Some children like soccer. I will draw a soccer ball. I will use a curved line to draw a circle.”

Give students time to work on their drawings. When students are finished, have them gather in small groups to explain their drawings and tell what they have learned.

Yearlong Wrap Up

Conclude the session by discussing the projects students worked on this year as a group. Tell them to think of the numbers 3–2–1:

- Tell three things you learned.
- Show the two works of art you made that you are most proud of.
- Share the one medium you liked working in the best.

Invite students to notice that by looking at artwork they did throughout the academic year and comparing earlier artwork to more recent artwork, teacher and student alike can see growth and improvement.

Explain that students have learned a lot and now are ready to blast off for Grade 1.

Glossary for Core Knowledge Visual Arts: Kindergarten

A

architect, n. a person who designs buildings

architecture, n. the art and science of designing buildings

B

bold, adj. bright, strong, and eye-catching

C

cool color, n. a color in the category of colors that includes green, blue, and purple and is associated with cool places (e.g., the North Pole, a winter scene), objects (e.g., an iceberg, ice cream), or feelings (e.g. sadness, feeling “blue”)

curved, adj. having a round shape; not straight

H

horizontal, adj. describing a straight line that goes from left to right or right to left; originally from the term *horizon*, the separation of land and sky

M

mobile, n. a hanging sculpture made of parts that move

P

pattern, n. an arrangement of shapes, lines, or colors that is repeated

primary color, n. one of the colors red, blue, and yellow, which can be used to make all other colors

S

sculpture, n. a three-dimensional work of art

straight, adj. going in one direction with no bends or curves

T

thick, adj. wide or heavy

thin, adj. skinny or narrow

three-dimensional, adj. having length, width, and depth

two-dimensional, adj. having length and width only

V

vertical, adj. describing a straight line that runs from top to bottom, from bottom to top, or up and down

W

warm color, n. a color in the category of colors that includes red, orange, and yellow and is associated with warm places (e.g., the desert, a tropical location), objects (e.g., the sun, flames), or feelings (e.g., love, happiness)

Z

zigzag, adj. describing a line that goes back and forth between right and left repeatedly

Talking to Students About Works of Art

Talking to students about works of art is a vital part of building their knowledge and confidence about the subject. Structured discussions will help students become comfortable talking about art and encourage them to develop and share their own interpretations.

When talking to students about works of art, it is important to bear in mind the following:

- Use descriptive, appropriate vocabulary in context. Explain terms and give examples.
- Refer to works of art by the title of the piece and the artist's name to build familiarity.
- Ask questions that will encourage critical thinking about art. The best time to ask these questions is while viewing a piece of art together.

You can find supporting resources, including a list of vocabulary to use, in the Online Resources for this book: <https://www.coreknowledge.org/visual-arts/>

Talking to Students About Their Own Art

The aim of talking to students about their own art is to encourage reflection about the creative process and to build their confidence in expressing themselves.

When talking to students about their own art, it is important to bear in mind the following:

- Encourage them to use their own words and express their own opinions about what they have made and how they made it.
- Encourage reflection with supporting questions and prompts, bearing in mind that a student may not remember exactly what they did. Older students can be guided to recount a process in chronological steps.
- Encourage students to think about the type of art they have created.
- Provide descriptive feedback about the basic elements of art.
- Avoid making judgmental comments.

You can find supporting resources to help guide these discussions in the Online Resources for this book: <https://www.coreknowledge.org/visual-arts/>

Answer Key: Student Activity Book Pages

Note: Most pages in the Kindergarten Student Activity Book are created to encourage student creativity and reflection, and therefore have no correct answers. Below are those pages and questions that do have discrete correct answers.

Primary Colors p. 2

1. Students put an X on the red, yellow, and blue bars.

Lullaby Reflection p. 6

2. Students circle the warm colors.

The Banjo Lesson p. 12

1. Students circle the violin, banjo, and guitar.

Sleeping Woman with Child Reflection

p. 16

2. Students circle the straight line.

Is It a Sculpture? p. 20

Students circle the fruit mobile, the Place de la Bastille, and the reclining Buddha.

Shapes in the Sydney Opera House p. 25

Students color the triangle and the rectangle.

Unit 3 Assessment p. 27

Students circle pipe cleaners, colored paper, scissors, and beads.

Culminating Activity Scoring Rubric

Note: Students should be evaluated on their year-end creation using this rubric.

Exemplary	<p>Response is accurate and detailed. Student demonstrates strong understanding of color and line by including four correct details, which may include the ability to do the following:</p> <ul style="list-style-type: none">• Identify and use primary colors.• Identify and use warm colors.• Identify and use cool colors.• Identify and use a variety of lines: straight, curved, horizontal, vertical, zigzag, thick, and thin.• Identify and use a variety of shapes.
Accomplished	<p>Response is mostly accurate and somewhat detailed. Student demonstrates solid understanding of the elements of color and line, noting three correct details.</p>
Developing	<p>Response is mostly accurate but lacks detail. Student demonstrates a very basic understanding of the elements of color and line, noting two correct details.</p>
Limited	<p>Response is incomplete and demonstrates a minimal understanding of the content.</p>



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