

Roanoke County Schools * Fourth Grade Art Curriculum

Visual Arts Standards of Learning

The standards for grade four continue to emphasize the elements of art and the principles of design as the basic building blocks for art appreciation and production. Students explore a range of materials and subject matter. Emphasis is on the importance of historical events and environment in Virginia from colonial times to the present. Students examine the influence of the past on contemporary culture.

Visual Communication and Production

- 4.1 The student will generate ideas for works of art through discussion.
- 4.2 The student will use thumbnail sketches to document thought processes when creating works of art.
- 4.3 The student will create a work of art that uses themes, ideas, and art forms from the past.
- 4.4 The student will identify and use the characteristics of color, including hue, tint, shade and intensity.
- 4.5 The student will identify and use variety, repetition and unity in a work of art.
- 4.6 The student will identify and use a variety of lines in a work of art.
- 4.7 The student will describe and use hand-building techniques, including the slab method to make a ceramic work of art.
- 4.8 The student will identify positive and negative space in works of art.
- 4.9 The student will use contour drawing, perspective drawing, and shading techniques to create a work of art that depicts a three-dimensional object on a two-dimensional surface.
- 4.10 The student will create an abstraction based upon an object in the environment.

Cultural Context and Art History

- 4.11 The student will compare and contrast abstract and realistic works of art.

- 4.12 The student will identify the characteristics of cultural diversity in works of contemporary art.
- 4.13 The student will identify the influences of ancient cultures on Early American architecture.
- 4.14 The student will evaluate the importance of arts, crafts, and artists in the fulfillment of basic human needs in Colonial Virginia.
- 4.15 The student will use research tools and procedures to investigate artists and their work.

Judgment and Criticism

- 4.16 The student will analyze works of art based on visual properties.
- 4.17 The student will distinguish among abstract, representational (realistic) and non-representational (non-objective) works of art.
- 4.18 The student will identify and investigate ways that works of art from popular culture reflect the past and how they influence the present.
- 4.19 The student will support the selection of a work of art using appropriate art vocabulary.
- 4.20 The student will categorize works of art by subject matter, including portrait, landscape, still life, narrative, and genre.

Aesthetics

- 4.21 The student will discuss how personal beliefs influence responses to works of art.
- 4.22 The student will formulate questions about works of art from past or present cultures.
- 4.23 The student will select a preferred work of art from among others and defend the choice using appropriate art vocabulary.

The following SOL requirements have been adopted by Roanoke County Schools for use in addition to those previously listed:

- 4.24 RC The student will practice safety precautions when using tools.

- 4.25 RC The student will properly use and care for art materials and tools.
- 4.26 RC The student will show correct placement of facial features.
- 4.27 RC The student will be able to draw the human figure in proportion.
- 4.28 RC The student will create three-dimensional works of art.
- 4.29 RC The student will emphasize textural differences in their art.
- 4.30 RC The student will demonstrate the skills and processes necessary for drawing, painting, printmaking, sculpture, crafts, ceramics and commercial art commensurate with his developmental level.

Preface

Goal: Visual Communication and Production, Culultural Context and Art History

Objectives:

- 4.1 The student will generate ideas for works of art through discussion.
- 4.2 The student will use thumbnail sketches to document thought processes when creating works of art.
- 4.15 The student will use research tools and procedures to investigate artists and their works.
- 4.24 RC The student will practice safety precautions when using tools.
- 4.25 RC The student will properly use and care for art materials and tools.
- 4.30 RC The student will demonstrate the skills and processes necessary for painting, drawing, sculpture, printmaking, crafts, ceramics, and commercial art commensurate with his development level.

Instructional Strategies:

The above objectives should be incorporated in all lessons in the fourth grade. At this point in the student's artistic development, creativity and originality should be an underlying force in all of the student's artwork. The teacher should provide ample opportunity for discussion and guided brainstorming in order to nurture each child's creativity. A suggested method for recording creative thought processes is to use thumbnail sketches or preliminary drawings.

Students will use computers, art prints, books and art text as resources for learning about artists and their work whenever applicable. References made to Roanoke County's 4th grade Art text book *Portfolios* by Robyn Montana Turner are in parentheses throughout the units.

Students should be given creative experiences in the areas of drawing, painting, sculpture, printmaking, crafts, ceramics and commercial art throughout the Fourth Grade Art Program.

As the processes used within the classroom become more complicated, the teacher should review all safety precautions and be vigilant in supervising art production. Proper use and care of art materials should be emphasized as well as safety when using tools and materials.

When implementing the instructional units for the fourth grade, these objectives should be included as an integral part of the instructional program.

Preface

Goals: Judgment and Critique, Aesthetics

Objectives:

- 4.16 The student will analyze works of art based on visual properties.
- 4.19 The student will support the selection of a work of art using appropriate art vocabulary.
- 4.20 The student will categorize works of art by subject matter, including portrait, landscape, still life, narrative, and genre.
- 4.21 The student will discuss how personal beliefs influence responses to the works of art.
- 4.22 The student will formulate questions about works of art from past or present cultures.
- 4.23 The student will select a preferred work of art from among others and defend the choice using appropriate art vocabulary.

Instructional Strategies:

Classroom critique will be incorporated in each lesson as the student learns to compare and contrast works of art, evaluate art in terms of The Elements and Principles of Art and express personal beliefs and feelings about art both student generated and historically significant.

Questioning techniques might include:

Identification:

subject matter
title
artist
country
year
medium
techniques

Principles of Design:

balance
unity
pattern
proportion
rhythm
variety
emphasis

Elements of Art:

line qualities
shapes and forms
textures
color and color schemes
spatial relationships

Style of Art:

realistic (representational)
abstract
non-objective(non-representational)

Instructional Unit One

Goal: Visual Communication and Production

Objective:

- 4.3 The student will create a work of art that uses themes, ideas and art forms from the past.

State Core SOL Correlations: History and Social Science [4.3](#), [4.4](#), [4.5](#), [4.6](#), [4.7](#)

Instructional Strategies:

Show examples of work by artists who used the same subject matter. Work can be compared and contrasted as to the style and technique of the artist, the colors used and the feeling the work imparts. Examples of art forms are: Self-Portraits - Compare self-portraits of artists such as Van Gogh, Rembrandt and Norman Rockwell. Mask Designs - Compare masks of the Native American, African and Greek theater. (Unit 3, Lesson 7, page 46) Stories on Walls - Compare stories painted on walls from cave paintings, Egyptian hieroglyphics, American Indian pictographs (Unit 6, lesson 16, page 114), frescoes, and murals of the Mexican, Greek and Subway Graffiti. Still Life - Compare work of artists whose subject matter was similar such as Matisse's "Goldfish" and the painting of Georges Braque "The Goldfish Bowl".

Suggested Student Activities:

1. Select one artist of the work shown and create a project in that same style.
2. Create a painting or other work of art which uses the same subject as the artists shown but is your own creative solution to portraying this subject.
3. Draw two identical pictures. Use color to change the feeling the work imparts by coloring one with warm colors and the other with cool colors.

Assessment:

The students will be assessed on their ability to create a work of art which uses themes ideas and art forms from the past, through:

1. identification of art work with the same subject matter.
2. discussing the similarities and differences in the work.
3. creating a work of art.
4. critiquing student work.
5. display of student work.

Instructional Unit Two

Goal: Visual Communication and Production

Objective:

- 4.4 The student will identify and use the characteristics of color including hue, tint, shade and intensity.

State Core SOL Correlations: History and Social Science [4.3](#), [4.4](#), [4.5](#), [4.6](#), [4.7](#)

Instructional Strategies:

Hue: Show examples of artists' work which used pure color (hue). Some examples are: Mondrian "Composition", Jean DuBuffet "Piano", Henri Matisse "Large Composition with Masks", Stuart Davis "The Paris Bit", and Ferdinand Leger "The City". Demonstrate mixing secondary colors from two primary colors.

Value: Show examples of artists who used a monochromatic color scheme such as Arthur Dove's design entitled "Fog Horns" (non-objective style) or realistic examples like the flowers of Georgia O'Keefee "Oriental Poppies" and Lowell Nesbitt's "Blue Iris", or the monochrome landscapes of A. Y. Jackson "Winter Morning at St. Tite des Caps" and Franklin Carmichael's "Mirror Lake".

Demonstrate mixing tints and shades of a color by adding white or black.

Intensity: Show examples of artists' work which used complementary colors such as landscapes by Maurice Prendergast's "Summer in the Park", Claude Monet's "Banks of the Seine" or "Impression Sunrise", Vincent Van Gogh's "Cypress Trees" and Georgia O'Keefee's "The Mountain, New Mexico".

Demonstrate mixing complementary colors to make less intense variations of that color.

Suggested Student Activities:

1. Design a geometric composition with overlapping shapes. Color areas using pure color, monochromatic colors or complements.
2. Color a simple landscape using pure colors, monochromatic colors or complementary colors.
3. Draw a large flower in the style of Georgia O'Keefee. Color it using pure colors, monochromatic colors or complements.
4. Draw a still life and color it using either pure colors, a monochromatic color scheme or a complementary color scheme.

Assessment:

The students will be assessed on their ability to identify and use the characteristics of color including hue, tint, shade and intensity through:

1. identifying pure colors, monochromatic colors and complementary colors.
2. producing art work by mixing colors to produce pure colors, monochromatic colors and complementary colors.
3. critique of student work.
4. display of student work.

Instructional Unit Three

Goal: Visual Communication and Production

Objective:

- 4.5 The student will identify and use variety, repetition, and unity in a work of art.

State Core SOL Correlations: History and Social Science [4.3](#), [4.4](#), [4.5](#), [4.6](#), [4.7](#)

Instructional Strategies:

Show examples of works by artists such as: Georgia O'Keefee's "Autumn Leaves", Jacob Lawrence's "The Parade", Charles Smith's "Cocks", Honore Daumier's "They Say Parisians Are Hard To Please", William Doriani's "Flag Day", Jose Clemente Orozco's "Zapatistas", M. C. Escher's tessellations, Andy Warhol's "Campbell Soup" or "Marilyn Monroe", Wayne Thiebaud's "Pie Counter" or the fish repeat designs of contemporary artist Sherri Reeve. Discuss how repetition, variety and unity are used in the compositions shown.

Suggested Student Activities:

1. Create a picture using overlapping repetitive shapes such as a crowd of people, animals, fish, trees, leaves, cars or buildings. Repetitive shapes could be made by cutting one out and retracing that shape several times.
2. Create a sectional picture in the style of Andy Warhol.
3. Create a tessellation.
4. Create a non-objective shape design.
5. Create a weaving repeating colors and patterns. (Unit 5, Lesson 13, pages 92-93)

Assessment:

The students will be assessed on their ability to identify and use variety, repetition and unity in a work of art through:

1. observing and identifying repetition, variety and unity in art work.
2. producing art work that uses variety, unity and repetition.
3. critique of student work.
4. display of student work.

Instructional Unit Four

Goal: Visual Communication and Production

Objective:

4.6 The student will identify and use a variety of lines in a work or art.

State Core SOL Correlations: None

Instructional Strategies:

Brainstorm various types of lines:

thick	thin	long	short
wavy	zig-zag	horizontal	vertical
diagonal	curvy	broken lines	dotted lines

Line as Pattern: Show examples of Islamic tiles, Greek vases, African Adrinka Cloth Designs, or quilt designs such as Faith Ringgold's "Church Picnic Story Quilt" (Unit 6, Lesson 16, pages 112 - 113).

Line as Texture: Show examples of artists such as : Van Gogh's "Fishing Boats at Saintes Maries - de -la Mer", Umberto Boccioni's "The City Rises", Japanese artist Kano Tomonobu's "The Rooster and the Pearl", Frank Stella's "Thruyton 3X", Saul Steinberg's "Hen", or Paul Klee's "Twittering Machine".

Suggested Student Activities:

1. Create a tile or quilt-like line pattern. This could be used in a border for a picture of a selected subject such as an animal or a folk art design. Another possibility is to combine students designs into one large quilt-like mural. Repetitive line patterns could also be made by printing objects, sponge prints, eraser or clay stamp prints, or stenciling.
2. In the style of Frank Stella's "Thruyton 3X" (Unit 3, Lesson 8, page 50), a found object collage could be constructed. Some objects that have a clear linear pattern are string or yarn and corrugated cardboard pieces.
3. Create a linear drawing of a selected subject: city, landscape, trees, seascapes, etc. Transfer this drawing to a larger paper using broad linear strokes in paint, pastel or oil pastel.

Assessment:

The students will be assessed on their ability to identify and use a variety of lines in a work of art through:

1. identifying types of line.
2. producing art work by using various types of line.
3. critique of student work.
4. display of student work.

Instructional Unit Five

Goal: Visual Communication and Production

Objective:

- 4.7 The student will describe and use hand-building techniques, including the slab method to make a ceramic work of art.

State Core SOL Correlations: Math [4.6](#), Science [4.1](#), [4.7](#)

Instructional Strategies:

Review hand - building methods: pinch, coil and slab.
Demonstrate and show examples of project chosen.

Suggested Student Activities:

Pinch method: figures, dragons, snowmen/penguins, frogs

Coil method: bowl, figures

Slab method: clay leaves, fish bowl plaque, drape-method masks, slab container, weed pot

Combined methods: Pop Art food item -Unit 3, Lesson 8, pages 52-53

Assessment:

The students will be assessed on their ability to describe and use hand-building techniques including the slab method through:

1. identifying the three different hand-building techniques.
2. producing art work.
3. critique of student work.
4. display of student work.

Instructional Unit Six

Goal: Visual Communication and Production

Objective:

4.8 The student will identify positive and negative space in works of art.

State Core SOL Correlations: Science [4.1](#)

Instructional Strategies:

Show examples of cut paper works by Henri Matisse such as “Sky”, “ Parakeet and Mermaid”, “Composition, The Velvets”, “The Thousand and One Nights” (Unit 4, Lesson 10, page 70), “Polynesia, “The Sea” or “Icarus”. Determine positive and negative space in these works.

Show examples of still life works which clearly define object and background such as Van Gogh’s “Sunflowers” or Jean Simeon Chardin’s “Still Life”.

Show examples of optical illusions such as Bridget Riley’s “Movement in Squares”, Victor Vasarely’s “Supernovae” or M. C. Escher’s tessellations where the positive and negative space is integrated.

Show examples of works where the positive and negative space is integrated such as Matisse’s works “The Red Room”, “The Blue Window”, and “Blue Small Interior” where the figure-ground relationship is not clearly defined.

Suggested Student Activities:

1. Create a cut paper shape collage, using both positive and negative cutouts.
2. Draw a still life and color the negative space. Example: Draw art supplies and paint areas in between.
3. Use stencilling (Unit 6, page 40) or printmaking (Unit 2, Lesson 6 page 32).
4. Create a cut paper mola.
5. Create a silhouette foreground, such as trees, boats, mountains, a bridge, cactus, weathervanes or windmills to be cut out and placed on a painted background.

6. Create an optical illusion in the style of “Counter-Change”, alternating blocks of color.
7. Create a tessellation.
8. Create a work where positive and negative spaces are integrated in the style of Henri Matisse.

Assessment:

The students will be assessed on their ability to identify positive and negative space in works of art through:

1. identifying positive and negative space.
2. producing art work.
3. critique of student work.
4. display of student work.

Instructional Unit Seven

Goal: Visual Communication and Production

Objective:

4.9-1 The student will use contour drawing, perspective drawing, and shading techniques to create a work of art that depicts a three-dimensional object on a two-dimensional surface.

State Core SOL Correlations: Math [4.11](#), [4.12](#), [4.14](#), [4.15](#), [4.16](#), Science [4.1](#)

Instructional Strategies:

Define outline drawing, blind contour drawing and contour drawing. Show examples of artists' works which depict outline and contour drawing such as "Shoe Series #14" by Marilyn Whitehouse-Holm.

Suggested Student Activities:

1. Draw an object in contour such as shoes, art supplies, hands or chairs.
2. Draw a contour line drawing of an artists' work such as Leonardo Da Vinci's "Mona Lisa" or Vincent Van Gogh's "Sunflowers".
3. Draw a contour drawing of a still life or a plant (Unit 1, Lesson 3, page 10).

Assessment:

The students will be assessed on their ability to use contour drawing to create a work of art that depicts a three-dimensional object on a two-dimensional surface through:

1. observing and identifying contour drawing.
2. producing art work that uses contour drawing.
3. critique of student work.
4. display of student work.

Instructional Unit Eight

Goal: Visual Communication and Production

Objective:

4.9-2 The student will use perspective drawing to create a work of art that depicts a three-dimensional object on a two-dimensional surface.

State Core SOL Correlations: Math [4.11](#), [4.12](#), [4.14](#), [4.15](#), [4.16](#), Science [4.1](#)

Instructional Strategies:

AERIAL PERSPECTIVE: Show examples of aerial perspective (overlapping, position, size, detail and color/value such as artist Claude Monet's "Rocks at Port Goulphai" (Unit 4, Lesson 12, page 79), "Poppies at Argenteuil" or Haystacks", Jean-Francois Millet's "The Gleaners", or Edgar Degas' "Dance Class").

LINEAR PERSPECTIVE: Discuss vocabulary terms of linear perspective: exterior, interior, one-point, vanishing point, horizon line, and eye level. Show examples of how linear perspective has been used in artists' works such as the exteriors of Vincent Van Gogh's "Cafe Terrace on the Place du Forum", Edward Hopper's "Gas", Maurice Utrillo's "Rue a Sannois", Camille Pissaro's "Avenue De L'Opera" and Gustave Caillebotte's "Le Pont de Europe". Show examples of how linear perspective has been used in interiors such as Vincent Van Gogh's "The Bedroom" or "Night Cafe".

Suggested Student Activities:

AERIAL PERSPECTIVE:

1. Create a composition using cut paper shapes i.e., butterflies.
2. Create a composition including certain objects, i.e., clouds, mountain, boat, rock, bird and water.

LINEAR PERSPECTIVE:

1. Draw your name in block letters in one point perspective.
2. Draw a landscape using one point perspective, i.e., a field, mountains and a row of trees.
3. Draw a city using one or two point perspective.
4. Draw a room using one point perspective.

Assessment:

The students will be assessed on their ability to use perspective drawing to create a work of art that depicts a three-dimensional object on a two dimensional surface through:

1. observing and identifying perspective drawing.
2. producing art work that uses perspective.
3. critique of student work.
4. display of student work.

Instructional Unit Nine

Goal: Visual Communication and Production

Objective:

4.9-3 The student will use shading techniques to create a work of art that depicts a three-dimensional object on a two-dimensional surface.

State Core SOL Correlations: Math [4.11](#), [4.12](#), [4.14](#), [4.15](#), [4.16](#), Science [4.1](#)

Instructional Strategies:

Students will demonstrate and show examples of realistic drawing and shading using smudge or blending. Include terms of light source, highlight, shadow within the object, cast shadow, reflected light, value and gradation.

Students will demonstrate and show examples of shading using stippling, crosshatch and line density.

Suggested Student Activities:

1. Draw the four basic forms. Determine your light source and shade using highlight, shadow within the form, cast shadow and reflected light using smudge shading or blending.
2. Draw an object and shade it using stippling, crosshatch or line density.
3. Ribbon drawing.
4. Draw a still life and shade with linear patterns and line density.

Assessment:

The students will be assessed on their ability to use shading techniques to create a work of art that depicts a three-dimensional object on a two-dimensional surface through:

1. observing and identifying shading techniques.
2. producing art work that uses shading techniques.
3. critique of student work.
4. display of student work.

Instructional Unit Ten

Goal: Visual Communication and Production

Objective:

4.10 The student will create an abstraction based upon an object in the environment.

State Core SOL Correlations: None

Instructional Strategies:

Show examples of work by artists such as Jean DuBuffet's "The Piano", Henri Matisse's "Beasts of the Sea", Pablo Picasso's "Three Musicians", or Theo van Doesburg's "Composition (The Cow)", (Unit 1, Lesson 3, pg. 13).

Suggested Student Activities:

1. Select an object and draw it realistically. Using tracing paper overlay, retrace drawing by rearranging, simplifying, or distorting object. Do this several times until the object is hidden by a loose effective design. Redraw design onto larger paper and color.
2. Create a collage based on an object by repeating shapes and lines present in that object.
3. Create a work of art by selecting a small section or focus spot of an object or magazine picture.
4. Transform an object into a non-objective design through a series of steps:
 - Step 1. realistic
 - Step 2. abstract
 - Step 3. more simplified abstraction
 - Step 4. non-objective shapes

Assessment:

The students will be assessed on their ability to create an abstraction based upon an object in the environment through:

1. identifying abstract art.
2. producing art work.
3. critique of student work.
4. display of student work.

Instructional Unit Eleven

Goal: Cultural Context and Art History, Judgment and Criticism

Objectives:

4.11 The student will compare and contrast abstract and realistic works of art.

State Core SOL Correlations: History and Social Science [4.3](#), [4.4](#), [4.5](#), [4.6](#), [4.7](#)

4.17 The student will distinguish among abstract, representational and non-representational works of art.

State Core SOL Correlations: Science [4.1](#)

Instructional Strategies:

Discuss the three styles of art: Realistic (Representational), Abstract and Non-Objective (Non-Representational). Choose works that have a similar quality such as the use of primary colors in Mondrian's non-objective "Composition", Jean DuBuffet's abstract "Piano", and Vincent Van Gogh's realistic work "The Bedroom". Another trio with a similar quality might be figure studies in Degas' realistic "The Dancer", a figurative abstraction such as Matisse's "Blue Nude" and the non-objective composition "Nude Descending the Staircase" by Marcel Duchamp.

Suggested Student Activities:

1. Realistic: Grid drawing
2. Reduce an object to basic shapes.
3. A series of drawings where an object is drawn realistic, abstract and non-objective.
4. Focus on one part of an object to create an abstraction or non-objective design found in the object.
5. Visually take an object apart and rearrange it in an abstract manner.

Assessment:

The students will compare and contrast abstract, realistic and non-objective works of art through:

1. discussion of works that have a similar thread.
2. producing art using all three styles.
3. critique of student work.
4. display of student work.

Instructional Unit Twelve

Goal: Cultural Context and Art History

Objective:

4.12 The student will identify the characteristics of cultural diversity in works of contemporary art.

State Core SOL Correlations: Science [4.1](#)

Instructional Strategies:

Choose several works that are similar in subject matter:

Architecture: Gabriele Munter's "The Russian House", Grandma Moses' "Joy Ride", Frank Lloyd Wright's "Fallingwater", and Wayne Thiebaud's "Apartment Hill".

Portraits: Philip Evergood's "Her World" (Unit 1, pg 17), Andrew Wyeth's "Christina's World" (Unit 1, pg. 16), Grant Wood's "American Gothic" (Unit 2, Lesson 5, pg. 31), and Kano Tan'Yu's "Sakuma Shogan" (Unit 5, Lesson 15, pg.98).

Visual Symbolism:Jaune Quick-to-See "Family Tree" (Unit 2, pg. 38) and Wang Yani's "Little Monkeys and Mummy" (Unit 2, pg.39)

Discuss similarities and differences among works.

Suggested Student Activities:

1. Design a house for a specific land biome: tundra, tiaga, temperate forest, grass land, desert and tropical forest. How does temperature effect your design? What building materials are available in that location?
2. Draw a self-portrait including your own environment.
3. Make a self-portrait using visual symbolism. Choose objects that have special meaning to you to include in your portrait. For example if you play baseball a ball may be an object you include in your picture, a dancer might include ballet slippers, etc.
4. Choose a country and research visual symbols that could be used to show this culture. Assemble in a collage.

5. Choose a state and research visual symbols of that state such as: state bird, state flower, products, land, geography, etc.

Assessment:

The students will identify characteristics of cultural diversity in works of contemporary art through:

1. observing and discussing works of art.
2. producing art work.
3. critique student work.
4. display of student work.

Instructional Unit Thirteen

Goal: Cultural Context and Art History

Objective:

4.13 The student will identify the influences of ancient cultures on early American architecture.

State Core SOL Correlations: English [4.1](#), [4.2](#), [4.9](#)

Instructional Strategies:

Have students recall architectural features of the Greeks and Romans from third grade Art. The Greeks invented the pediment and the three types of columns: Doric, Ionic and Corinthian. The Romans added the dome and arches.

Handout sheets on Williamsburg architecture and point out dormers, pitch of roof, hip roof, columns, fanlight, pediment, porch, portico, turret, and parapet. Have students look at the six basic house plan designs of Williamsburg buildings.

COMPUTER LAB:

Take a tour of Colonial Williamsburg using the World Wide Web and the Colonial Williamsburg Historical Almanack. (<http://www.history.org/almanack.htm>) Under Historical Places look up The Brafferton, Capitol, Courthouse, Bruton Parish Church and the Governor's Palace.

Suggested Student Activities:

1. Draw a building in the style of Williamsburg architecture. Add textural details such as stonework or brick, etc.
2. Combine cut out student work in a mural of a "Street Scene in Colonial Williamsburg".

Assessment:

The students will identify the influences of ancient cultures on early American architecture through:

1. recalling third grade knowledge of Greek and Roman architecture.
2. observing architectural styles of Colonial Virginia.
3. producing art work.
4. critique of student work.
5. display of student work.

Instructional Unit Fourteen

Goal: Cultural Context and Art History

Objective:

4.14 The student will evaluate the importance of arts, crafts and artists in the fulfillment of basic human needs in Colonial Virginia.

State Core SOL Correlations: English [4.1](#), [4.2](#), [4.9](#)

Instructional Strategies:

Discuss Form and Function as it applies to the many Folk Art crafts from Colonial Virginia:

quilting	shoe making
weaving	tole painting / stencilling
toy making: paper mache	metal crafts
corn husk dolls	pottery
apple head dolls	basketry
puppetry	tin punching
candle making	wood carving
glass blowing	jewelry making
handbuilt musical instruments	illuminated lettering
paper crafts: quilling	paper cutting
weather vanes	

Suggested Student Activities:

1. basketry.
2. weaving.
3. papier mache' animals (Unit 6, Lesson 17, pg. 117).
4. clay, coil pots.
5. tin punch techniques using aluminum foil.
6. puppets.
7. quilt - making.
8. paper or clay beads.

Assessment:

The student will evaluate the importance of arts, crafts, and artists in the fulfillment of basic human needs in Colonial Virginia through:

1. observing and discussing.
2. producing art work.
3. critiquing art work.
4. display of student work.

Instructional Unit Fifteen

Goal: Judgment and Criticism

Objective:

- 4.18 The student will identify and investigate ways that works of art from popular culture reflect the past and how they influence the present.

State Core SOL Correlations: None

Instructional Strategies:

Select one area of art and trace popular trends back to their roots in the past. For example:

Fabric Design: Tie - Dye can be traced to African designs.

Cartooning: Political cartoons

Clothing Design: Fashion trends repeat such as bell bottom jeans and platform shoes.

Folk Art Designs: Symbols like roosters, pineapples, etc.

Mola Designs: Panama fabric design

Henna Design: India tattoo designs

Sculpture of Nam June Paik: (Unit 5, page 104) Kachina figures of Hopi Indians

Suggested Student Activities:

1. Select an artist's work and redraw this subject "modernizing" his subject. Suggested works: Grant Wood's "American Gothic" and Leonardo Da Vinci's "Mona Lisa".
2. Trace a figure from a magazine and design clothing for this figure.
3. Create a found - object sculpture of a figure in the style of Nam June Paik.

Assessment:

The student will identify and investigate ways that works of art from popular culture reflect the past and how they influence the present through:

1. observing and discussing.
2. producing art work.
3. critiquing art work.
4. displaying art work

Instructional Unit Sixteen

Goal: Visual Communication and Production

Objective:

4.26 RC The student will show correct placement of facial features.

State Core SOL Correlations: None

Instructional Strategies:

Discuss placement of facial features and proportions. Demonstrate. Show examples of artist's portraits such as: Van Gogh's "Self - Portrait", Chuck Close's photo realism, Leonardo Da Vinci's "Mona Lisa", Andy Warhol's "Marilyn", and Andrew Wyeth's "Helga".

Suggested Student Activities:

1. Draw a portrait, in proportion, of a classmate sitting across from you.
2. From a frontal view magazine photograph, cut in half and draw the missing half.
3. Draw Native American Indian faces from photos.
4. Draw portraits of famous explorers.
5. Create a three-dimensional self-portrait on a 2"x4"x8" block of wood.

Assessment:

The students will show correct placement of facial features through:

1. production of art work.
2. critique of student work.
3. display of student work.

Instructional Unit Seventeen

Goal: Visual Communication and Production

Objective:

4.27 RC The student will be able to draw the human figure in proportion.

State Core SOL Correlations: None

Instructional Strategies:

Show examples of figures from artists such as: Edgar Degas' "The Dancer", Miriam Shapiro's "Dancers", David Bates "The Whittler" (Unit 6, Pg. 126), Henri Matisse "Girl in the Purple Robe".

Discuss gesture and contour drawings. Discuss and demonstrate classical proportions (7 1/2 heads tall) of figures.

Suggested Student Activities:

1. Draw from a student model.
2. Draw figure from a magazine picture.
3. Trace sports figure in magazine. Cut out several shapes using this tracing. Assemble in a cut paper collage or use figure in a Kaleidoscope pattern.
4. Create a cut paper collage of people dancing, playing musical instruments, playing ball, etc.
5. Genre drawing from Colonial Williamsburg including people and events of everyday life.
6. Using a wire armature and building up on the form with paper and tape, create a three - dimensional figure.
7. Wire figures

Assessment:

The student will be assessed on his ability to draw the human figure in proportion through:

1. production of art work.
2. critique of student work.
3. display of student work.

Instructional Unit Eighteen

Goal: Visual Communication and Production

Objective:

4.28 RC The student will create three-dimensional works of art.

State Core SOL Correlations: None

Instructional Strategies:

Discuss symmetrical and asymmetrical balance (Unit 2, Lesson 5, page 28). Show examples of artists works such as: Alexander Calder's "Chock" and Mobiles, Pair of Ivory Leopards, Henry Moore's "Rocking Chair" and Betye Saar's "Spirit Catcher" (Unit 3, page 44).

Suggested Student Activities:

1. paper mache' animal (Unit 6, page 128).
2. found object animal.
3. 3-D cardboard design.
4. create a mobile out of tissue paper and reed, clay or cardboard pieces.
5. pop-up cards.
6. 3-D flowers or insects.
7. origami shapes.
8. wire figures.
9. ceremonial headdress or mask (Unit 3, Lesson 7, page 46).

Assessment:

The students will be assessed on their ability to create three - dimensional works of art through:

1. identifying three - dimensional works.
2. producing art work.
3. critique of student work.
4. display of student work.

Instructional Unit Nineteen

Goal: Visual Communication and Production

Objective:

4.29 RC The student will emphasize textural differences in their art.

State Core SOL Correlations: None

Instructional Strategies:

Discuss differences between tactile and visual textures. Show works by artists such as Frank Stella's "Thruyton 3X" (Unit 3, Lesson 8, page 50), Claes Oldenburg's "Two Cheeseburgers" (Unit 3, Lesson 8, page 52), Henri Matisse's "Still Life: Apples on Pink Tablecloth", Andrew Wyeth's "Christina's World", Salvador Dali's "The Persistence of Memory", Burchfield's "Summer Afternoon" and Vincent Van Gogh's "The Olive Orchard".

Suggested Student Activities:

1. Collage (Unit 6, Lesson 16, page 114).
2. 3-D cardboard design with added textures.
3. Clay textural stamps.
4. Draw two different textures, ie. smooth vs. furry, from objects sitting in front of you.
5. Create a landscape emphasizing lines and textural surfaces.
6. Create an imaginary landscape.
7. Clay or paper sculpture of a food item.

Assessment:

The student will be assessed on their ability to create and recognize textural differences through:

1. identifying textures.
2. producing textures, visual and tactile.
3. critique of student work.
4. display of student work.

