

USOE Fine Arts Rainbow Chart

Fifth - Page 1		Identify Experience	Explore Contextualize	Build Skills Practice	Analyze Integrate	Research Create	Refine Contribute	
Previously Mastered Grade Level Skills	Elements of Art with Definitions	Label, list, name, define, relate, recall and use art making tools	Discover, look at, investigate, experience and form ideas	Apply, construct, demonstrate, illustrate, evaluate and practice	Compare, contrast, distinguish, examine and incorporate	Study, explore, seek, be creative, imagine and produce	Show skill mastery for grade level, give opinions, support others, and show art	
Making organic and geometric line Producing complex line design Proficient in making lines that have variations Proficient at drawing the outside edges of objects Capable of drawing interior structure	Blind Contour Line: a method of drawing when the observer looks only at the subject while drawing, making sure to use one continuous descriptive line Line design: repetitive organic and geometric lines making patterns Abstract: art that is distorted or emphasizes non-recognizable objects	Recognize visual distortion used by cartoonists and abstract artists. Practice "no peeking" blind contour line drawings of the student's shoe or any object from environment. E.g. www.google.com Alan E. Cober's collection titled The Forgotten Society blind contour line drawings	When attempting a blind contour line drawing, use continuous line while moving from one area to the next. Discuss why distortion is important in creating. Find other ways artists use distorted lines to make exaggerations.	Produce complex blind contour line drawings with some areas having a lot of structural detail and other areas with none. Enlarge image to 200% Attempt blind contour line drawings of classmates or a group of still-life objects.	Compare two drawings of the same subject. The first drawing using typical contour line (looking back and forth while drawing) and the second "not peeking" (only looking at what you are drawing and not looking down) Which drawing is more interesting and magical? E.g. www.yahoo.com Images: artwork of James C. Christensen	Research different periods of US history; find political cartoons or social statements about one of those periods. Use blind contour drawings as a means to create exaggerations and distortions in facial features, self-portraits or cartoon characters. E.g. www.yahoo.com images: type in political cartoons	Create a distorted wo of art. Appreciate the lack of proportional realism in other students' artwork. After exploring descriptive words and ideas, collect an illustration in assembling a picture book of student artwork.	
 Competent at angling ruler from an object to a vanishing point Draw straight lines with a ruler Able to make measurement marks with a ruler Understands concept of placing objects closer together as they near a vanishing point 	Linear Perspective: 1 pt. Perspective: A method of creating the illusion of depth by drawing converging lines to one vanishing point on the horizon line Perspective information: www.yahoo.com http://www.sanfordcorp.com/sanford/consumer/artedventures/teach/lp 1pt handout.html	Recognize 1 pt. perspective in photographs and environment. Make a series of cubes above, on, and below the horizon line. Use 1 pt. perspective to create the illusion of depth. E.g. www.yahoo.com Vonal-S or other artwork by Victor Vasarely	Paste different sized squares, rectangles, and triangles on a piece of paper. Draw lines from the corners of these objects to a vanishing point on a horizon line. Identify the artist's eye level line or (horizon line), and follow architectural slants to discover a vanishing point. E.g. www.google.com Images: The Last Supper by Leonardo Da Vinci	Stencil block letters or numbers above or below the horizon line. Make a dot on the horizon line. Project stencil edges backwards to the vanishing point. Decide how far back the letter should recede and cut it off with appropriate parallel lines.	Create a 1 pt. perspective drawing of an exterior scene that includes railroad tracks, road, fence posts or row of trees. E.g. Road to River by Maynard Dixon (poster available through the Springville Museum of Art) www.smofa.org (801) 489-2727 E.g. Google: images	Research Filippo Brunelleschi who invented linear perspective. Research as well the innovative use of perspective in Renaissance depictions of architecture and flooring. http://en.wikipedia.org/ wiki/Brunelleschi E.g. www.yahoo.com click on image: type in search box The School of Athens by Sanzio Raphael	Using I pt. perspective principles, construct a imaginary rooms with wood or checkerboard flooring. E.g. www.yahoo.com The Rhinoceros by James C. Christense (poster or free postca available through the Springville Museum of Art) www.smofa.org	

of James Christensen

Fifth - Page 2		Identify	Explore	Build Skills	Analyze	Research	Refine
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Competent at tracing Able to identify positive and negative shapes in any two dimensional works of art Understand principle of changing the placement of objects to create positive and negative spaces Able to color or darken an enclosed area Make aesthetic decisions on what shapes will be white or black Can discuss artwork using art terms.	Positive and Negative Shape: Pos. shapes are the objects. Neg. shapes are the spaces around the objects Tessellations: positioning images in a symmetrical way without overlapping or leaving any gaps. Repeating an image as both the positive and negative shapes. Unity: consistent application and repetition of the art elements (line, shape, color) in a picture, creating harmony or the appearance of oneness. Elements look like they belong together.	Distinguish between a positive shape and the negative shape/space surrounding it. Choose an object with a handle or hole to trace within a confined space. Decide whether the object is going to be black or white. Make the negative shapes/space around the object opposite in value. E.g. www.yahoo.com Citra by Victor Vasarely	In pencil, trace the profile of a classmate. Their profile will become a positive shape and the areas around the profile the negative shapes or spaces. Put a contrasting value or color into the negative space or within the positive space use a variety of repetitive patterns.	Trace around an object (positive shape) with a pencil, and then move the object to another area, repeating this process to make a pattern. With a black marker fill in the negative shapes around the objects making a black and white design.	Compare classic Greek and Roman architectural shapes to modern skyscrapers. Discuss why some buildings have more visually interesting positive and negative shapes than others. Create a pos/negative design based on environmental observations. E.g. hallways, walls with windows, trees against the sky, etc.	Create a perspective drawing showing an imaginary space or environment. Look at and talk about the positive and negative artwork of M.C. Escher. Create a unified repetitive pos/negative M.C. Escher type design using tessellations. E.g. http://www.tessellations.org E.g. Google or www.yahoo.com artwork by M.C. Escher	Paint positive and negative shapes with mixed colors and color relationships. Sculpt an object scooping, carving or cutting away from the block to form positive and negative shapes. Prepare a single wall exhibition of the positive and negative pictures. Contribute ideas, observations about how artists use the principle of unity in paintings and drawings. Give positive opinions in group critiques. http://en.wikipedia.org/wiki/Principles of art
 Skilled at seeing basic geometric and organic shapes in imagery Able to combine basic shapes to form variations Can identify foreground and background objects 	Geometric Shapes: Circles, squares, rectangles and triangles. Mathematical in proportion.	Find multiple examples from picture books, artwork, magazines, or found objects to simplify into basic geometric and organic shapes.	Combine a variety of geometric and organic shapes to create space ships, futuristic cars, dream homes or designing new toys.	Discuss the principle: "form follows function." Construct functional ware by using clay hand building techniques (e.g. cups, mugs, bowls). Student Sample	Explore combining basic geometric and organic shapes in producing cityscapes and landscapes, showing shape repetition, overlapping and the illusion of depth in pencil, pen or colored construction paper.	Study the landscapes painted by Grant Wood. Observe his use of simplified geometric and organic shapes in creating his own style.	After listening to a science fiction story, create an imaginary alien or monster using basic shapes and 3-D forms.

Fifth - Page 3		Identify	Explore	Build Skills	Analyze	Research	Refine
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Previously Mastered Grade Level Skills	Elements of Art with Definitions	Label, list, name, define, relate, recall and use art making tools	Discover, look at, investigate, experience and form ideas	Apply, construct, demonstrate, illustrate, evaluate and practice	Compare, contrast, distinguish, examine and incorporate	Study, explore, seek, be creative, imagine and produce	Show skill mastery for grade level, give opinions, support others, and show art
	Geometric Forms: 5 basic 3-D forms having height, width, and depth (sphere, cone, cube, cylinder, & pyramid) Organic Shapes: uneven shapes found in nature (spirals, meanders, drops, branching, amoebas, starbursts, helicoids)	Practice simplifying flowers, toys, trees, cars, airplanes, houses into basic shapes.	Make connections to practical uses of basic shapes in math, clothing and car designs, recreation, industry, and architecture. E.g. car, toy, furniture designers, architects House by Railroad by Edward Hopper	Create an animal or human sculpture emphasizing geometric form.	E.g. www.yahoo.com The Lighthouse at Two Lights and Early Sunday Morning by Edward Hopper	Produce shape based landscapes showing self-expressionism and personal style. E.g. www.google.com Images: Fall Plowing and Stone City, Iowa by Grant Wood	Simplify an image into basic shapes.
See value changes Understand that solid objects have a light and dark side Capable of placing parallel lines and dots close together Combine pen & ink techniques to duplicate textures and value changes Able to discuss artwork using prior knowledge of art terms.	Value (shading) using pen & ink techniques: value/shading created by varying line and dot spacing (line spacing, cross hatching and stippling) Art Criticism: Using artist's images, biographies or any artistic periods to teach how to look at art, what to look for and how to talk about it. Promoting perceptual discrimination and judgment.	Observe how light strikes an object causing one side to be light and the opposite side to be dark. Practice making dark to light value transitions using line and stippling techniques. Iine spacing cross hatching	Draw the basic shapes of objects. Produce the illusion of form by using stippling, and line spacing techniques. Compare how affective the different pen & ink techniques are in making the objects appear 3-D.	Produce the basic outline of manmade objects and typical "stuff" found in nature. Recreate the objects' unique surface characteristics and show shading using pen and ink techniques. Enlarge apple image to 200% to see cross hatching detail E.g. http://www.linesandcolors.com/category/pen ink	Analyze the value (shading) relationship between the size and spacing of lines in creating the illusion of depth. Write a paragraph or short story, illustrate the main idea using shading and pen & ink techniques.	Read stories from Chris Van Allsburg, notice principles of value (shading) in illustrations. E.g. Jumanji, Garden of Abdul Gasazi, Zathura, or Probudit. Create a drawing of an object or character from a story using simplified value (shading) techniques by repeating dots, lines, and shapes to show a more 3 dimensional effect.	Demonstrate understanding of value transitions and contrast by improving the complexity of lines, dots and shapes used within your masterpiece. Then add more value contrast by adding light and dark colors over pen & ink techniques. E.g. http://www.homeschoo larts.com Write stories and descriptive explanations of artwork. Create a title for the story and artwork.

Fifth - Page 4		Identify	Explore	Build Skills	Analyze	Research	Refine
Ů		Experience	Contextualize	Practice	Integrate	Create	Contribute
		Label, list, name, define,	Discover, look at,	Apply, construct,	Compare, contrast,	Study, explore, seek, be	Show skill mastery for
Previously Mastered	Elements of Art	relate, recall and use art	investigate, experience	demonstrate, illustrate,	distinguish, examine and	creative, imagine and	grade level, give
Grade Level Skills	with Definitions	making tools	and form ideas	evaluate and practice	incorporate	produce	opinions, support others, and show art
Able to observe	Implied Texture:	Look for examples	Use line, dots,	Apply actual and	Examine how	Research how	Incorporate
light changes	visual texture (not	of implied texture	shapes, and value	implied textures in a	textures get less	artists use visual	individual student
Can group dark	touchable or real)	in comic books	to make the illusion	collage.	detailed and smaller	texture in trompe-	artworks into class
and light areas	made with lines,	and masterpieces.	of common	E.g.	the further back it	I'oeil paintings and	installation using
Able to	dots, value, and		textures brick,	www.yahoo.com	gets from the	drawings.	drawn and found
distinguish value	shapes	S NO EN F	grass, pebbles.	Images: by Joseph	viewer.	http://en.wikipedia.org/ wiki/kurt Wenner	textures.
areas	•		Apply those textures	Cornell	Create a picture that	wiki/kurt_vvenner	
Able to draw			to unusual objects. e.g. drawing brick	E.g. www.google.com	shows the	E.g. www.google.com	
more complex	Trompe-l'oeil: a	Commence of the Commence of th	texture on a	Pablo Picasso's	relationships	images: The Old	
textures	French term	Collect a variety of	floweretc.	collages	between texture	<i>Violin</i> by William	
	meaning "to fool the	textures and start	E.g. <i>Lizard Relay</i> by		details and the	Harnett	Paint a rocky
	eye"; Trompe-l'oeil	to mimic these	Carel Brest van	E.g. Over Three Billion	illusion of depth.	Channel Three by	mountain scene
	artists try to duplicate	textures by	Kempen (poster	Served by Alex Darrais (poster or free		Edith Roberson	creating rough rock
	textures and images so realistically that	combining lines,	available through the	postcards available		(poster available	and sand textures by using splattering
	people have to touch	dots, and shapes using pencil or	Springville Museum)	through the Springville	MINAMAN AND AND AND AND AND AND AND AND AND A	through the Springville	and stamping
	their work to prove	pen.	100000	Museum of Art) (801)		Museum of Art)	effects.
	that it isn't real.	SON CONTRACTOR	The Contraction	489-2727 www.smofa.org	E.g. Sacred Cows of	Use textures in a	E.g. Cockscomb,
		A Second		Create textures on	Art History by Gregory	piece of artwork to	near Teasdale by
			Decide which line,	hand built pottery.	L. Abbott (poster	create a trompe-	Douglas V. Snow
		TO FOR	dot, and shape	Stamp textural	available through the Springville Museum)	l'oeil effect (e.g.	(poster available
		E.g. Christina's	techniques create	objects into clay	www.smofa.org	weathered,	through the Springville
		World by Andrew	better textural	pads, ink and		antique).	Museum of Art (801) 489-2727)
		Wyeth	effects.	reproduce textures.			400 2121)
Can label and	Color Wheel:	Label a color	Explore the effects	Cut and paste a	Study the color	Explore the	Explore personal
correctly place all	The fifth grade color	wheel and find	of specific colors on	design using	wheel, analyze and	personal choice	aesthetics by
colors with in a color wheel	wheel consists of	these colors in	mood.	complementary	list all the possible	(aesthetics) of	choosing a color
Capable of mixing	primary, secondary,	your environment.	E.g. blue "feels" sad	color from	analogous color	specific colors on	that represents your
Secondary colors	and tertiary colors.	• •	and yellow "feels"	construction paper.	scheme	symbolizing ideas	mood or symbolizes
Able to mix a	Tertiary colors are		happy.	Produce a design,	combinations.	or the mood of a	an idea. Create a
primary and a	made by mixing a	3 \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \	Connect	choosing one of the	Choose any three	painting. E.g. green	monochromatic painting with that
secondary color in creating tertiary	primary and secondary color	4 4	atmospheric color	complementary	colors next to each	symbolizes life,	color.
colors	together	2/	concepts to own	color sets and	other in producing	springtime, hope,	001011
 Adept at mixing 	(e.g. yellow/green).	• • •	artwork, showing	mixing the colors of	an analogous	jealousy, or money;	
tints, tones and			warm colors in the	that set to fill in	painting.	e.g. Google: Starry	
shades to colors to	Color Theory	Correctly color	foreground and cool/blue-gray	each area.		Night by Vincent Van	A CONTRACTOR OF THE PARTY OF TH
change color valueAble to identify the	information: http://en.wikipedia.org/	each section of a color wheel.	colors in the			Gogh (Van Gogh was sad and homesick	Motoco "S passed by
3 schemes	wiki/color theory	color wrieel.	background.		To the same	when he painted this	
2 22			Saonground.			picture).	

Previously Mastered Grade Level Skills Complementary color sets Relate colors to emotions Able to make artistic (aesthetic) choices based on personal value or impact to senses. Elements of Art with Definitions E.g. Mixing primary colors to make secondary colors and combining a primary color with a secondary to create tertiary colors. (801) 489-2727 (801) 489-27	
Previously Mastered Grade Level Skills Complementary color sets Relate colors to emotions Able to make artistic (aesthetic) choices based on personal value or impact to senses. Elements of Art with Definitions Elements of Art with Definitions Egy Mixing primary colors to make secondary to colors and complementary: colors opposite each other on the color Previously Mastered Grade Level Skills Elements of Art with Definitions Elements of Art with Definitions Egy Mixing primary colors to make secondary colors to make secondary colors and combining a primary color with a secondary to create tertiary colors. Color Scheme: Monochromatic: a color scheme that uses only one color with various amounts of tints (white) tones (gray) and shades (black) added to it complementary: colors opposite each other on the color Complementary: (aesthetic) (complementary: colors opposite each other on the color of	Contribute
Freviously Mastered Grade Level Skills Our Definitions E.g. Mixing primary colors to emotions Relate colors to emotions Able to make artistic (aesthetic) choices based on personal value or impact to senses. Fig. Mixing primary colors to make secondary colors and combining a primary colors. Complementary: colors on the color of the form on the color of the colors of the color of the colors of the color of the colo	Show skill mastery for grade level, give
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color sets Relate colors to emotions Able to make artistic (aesthetic) choices based on personal value or impact to senses. Monochromatic: a color scheme that uses only one color make secondary colors and combining a primary color with a secondary to create tertiary colors. Complementary: colors opposite each other on the color	others, and show art
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 Relate colors to emotions Able to make artistic (aesthetic) choices based on personal value or impact to senses. Complementary: colors and combining a primary color with a secondary to create tertiary colors. Complementary: colors opposite each other on the color Complementary: colors opposite each other on the color Relate colors to emotions Able to make artistic (aesthetic) (gray) and shades of tints (white) tones artistic (aesthetic) Choose one color, and then add Colors schemes Through the Springville Museum www.smofa.org (801) 489-2727) E.g. Moonrise in the Canyon by Sven Birger Sandzen (poster or free postcard available Red and Green Complementary: Colors and color unique collage pattern and paste to another paper. Mix paint to match color another paper. Mix paper another paper. Mix paper another paper	Portrait of Carlota
 Able to make artistic (aesthetic) choices based on personal value or impact to senses. With various amounts of tints (white) tones (gray) and shades (black) added to it colors opposite each other on the color Complementary: colors and then add Colors and combining a primary color with a secondary to create tertiary colors. Museum www.smofa.org (801) 489-2727) E.g. Moonrise in the Canyon by Sven Birger Sandzen (poster or free postcard available Red and Green Color scrientes By Vincent Vall Gogh E.g. Art History Time Line: (set of nine panels) 50 styles and periods of art. SAX Arts & Crafts Catalog # 805-230574 E.g. SWAP Statewide Art Partnership's "Art 	Valdivia by Pablo
artistic (aesthetic) choices based on personal value or impact to senses. of tints (white) tones (gray) and shades (black) added to it Complementary: colors opposite each other on the color	Picasso
(aesthetic) choices based on personal value or impact to senses. (gray) and shades (black) added to it Complementary: colors opposite each other on the color (gray) and shades (black) added to it Complementary: colors opposite each other on the color	Contribute ideas on
choices based on personal value or impact to senses. (black) added to it Complementary: colors opposite each other on the color Choices based on personal value or impact to senses. (black) added to it Complementary: colors. Choose one color, and then add Choose one color, and then add Collage colors as close as possible. E.g. Moonrise in the Canyon by Sven Birger Sandzen (poster or free postcard available) Red and Green Time Line: (set of nine panels) 50 styles and periods of art. SAX Arts & Crafts Catalog # 805-230574 Collage colors as close as possible. E.g. Moonrise in the Canyon by Sven Birger Sandzen (poster or free postcard available) Red and Green	color choices and
on personal value or impact to senses. Complementary: colors opposite each other on the color on personal value or impact to senses. Complementary: colors. Canyon by Sven Birger Sandzen (poster or free postcard available) Red and Green nine panels) 50 styles and periods of art. SAX Arts & Crafts Catalog # 805-230574 Close as possible. E.g. SWAP Statewide Art Partnership's "Art	positive opinions in
value or impact to senses. Complementary: colors opposite each other on the color other on the color Complementary: colors opposite each other on the color other on the color Choose one color, and then add Birger Sandzen (poster or free postcard available) Red and Green Red and Green Red and Green Red and Green Art Partnership's "Art Partnership	group critiques.
to senses. Choose one color, other on the color other on the color and then add Choose one color, other on the color other	group chiliques.
other on the color and then add postcard available Catalog # 805-230574 Art Partnership's "Art	Collect artwork for a
	portfolio of first
wheel tints, tones and through the Springville (800) 558-6696 talks" and "Evening for	attempts and best
3 sets: yellow/violet shades, to create Museum (801) 489- E.g. yellow and Educators" contact the	works.
blue/orange a monochromatic a monochromatic pointing a monochromatic po	Select and study a
red/dreen painting.	favorite master work
	of art. Write a story
Analogous: any three colors next to each and media from UEN www.uen.org Free Postcards E.g. 91 Artists by Leon Jones, order kids:	suggesting what
other on the color (Go to Quick links > from Utah Artists: through State Office of www.ulcu.com/ucuef/	was going on in the
wheel videos & media > e	picture or in the
www.schools.utah.gov E.g. 91 Artists by	artist's mind.
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Value of the impact Utah Art Council the Springwille	tilo altist.
Of altWork of our Picasso's blue period Grants:	
senses, intellect and http://arts.utah.gov/f	
unding/arts educati	
information: on grant/step 2/ste	
http://en.wikipedia.or g/wiki/color theory	
<u>Q/wiki/color_trieory</u>	