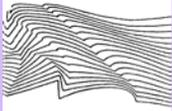
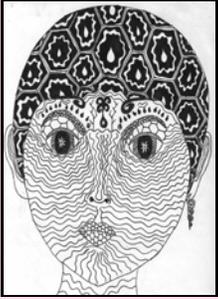
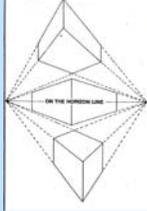
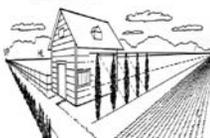
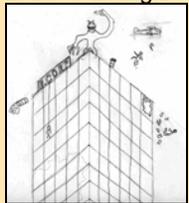


# 6<sup>th</sup> Grade visual art

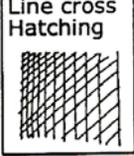
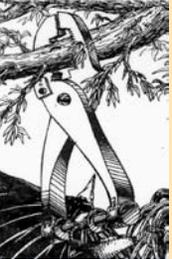
# USOE Fine Arts Rainbow Chart

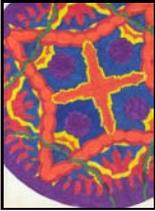
Sixth - Page 1

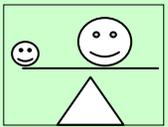
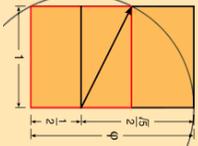
Previously Mastered Grade Level Skills	Elements of Art with Definitions	Identify Experience	Explore Contextualize	Build Skills Practice	Analyze Integrate	Research Create	Refine Contribute
<ul style="list-style-type: none"> <li>• Make organic and geometric line</li> <li>• Produce complex line design</li> <li>• Proficient in making line variations</li> <li>• Highly skilled at Contour and structural line drawings.</li> <li>• Able to follow the surface changes of an object</li> <li>• Understand value changes</li> <li>• Able to make parallel lines in showing value changes</li> </ul>	<p><b>Contour line:</b> Defines the outside edge of an object</p> <p><b>Structural lines:</b> interior lines that show the objects unique construction</p> <p><b>Cross Contour line:</b> Multiple curving lines that visually warp or flow across the surface terrain of an object, like <b>topographical mapping</b></p> <p><b>Line design:</b> repetitive <b>organic</b> (irregular, bumpy), and <b>geometric</b> (straight,) lines making patterns</p>	<p>Label, list, name, define, relate, recall and use art making tools</p> <p>Draw the variations found on the object's edge, either imagined or real. Use <b>structural lines</b> to show the interior features of objects. Identify the curves, bulges and dips of objects.</p> <p>Physically <b>follow contours</b> with a pencil feeling the changes. After developing some muscle memory, <b>mimic the contours</b> of objects using cross contour line in pen or pencil.</p> 	<p>Discover, look at, investigate, experience and form ideas</p> <p>Create a <b>cross contour line</b> drawings of curved objects. Emphasize dark (dip) areas by making lines closer together and space lines further apart to create lightness (bulges).</p> <p>Experiment with repeatedly changing the thickness or thinness of lines in producing 3-D <b>cross contour line wrapped illusions</b>.</p>  <p>E.g. <a href="http://www.yahoo.com">www.yahoo.com</a> <i>Cataract 3</i> by Bridget Riley</p>	<p>Apply, construct, demonstrate, illustrate, evaluate and practice</p> <p>Provide photos or laminated pictures for the students to practice drawing cross contour line (with non-permanent pen) so they appear to curve around the object. Improving <b>eye-hand coordination</b>.</p> <p>Demonstrate how <b>cross contour</b> lines follow the curve or structure of objects.</p> <p>E.g. <i>Sunrise, North Rim Grand Canyon</i> by Mabel Pearl Frazer (poster available through the Springville Museum of Art <a href="http://www.smofa.org">www.smofa.org</a> (801) 489-2727)</p> <p><a href="http://www.google.com">www.google.com</a></p>	<p>Compare, contrast, distinguish, examine and incorporate</p> <p>Observe and discuss contour lines in <b>topographical maps</b>. How line spacing shows the height or steepness of the terrain.</p>  <p>Create a mountain using cross contour line with line width or spacing making some areas appear closer to others.</p> <p>Show how line can define foreground, middle ground and background space.</p>	<p>Study, explore, seek, be creative, imagine and produce</p> <p>Study how artists use lines or stripes to show the folds found in clothing.</p> <p>E.g. <i>Snow Queen of Adah</i> by Lee Udall Bennion (poster available through the Springville Museum of Art <a href="http://www.smofa.org">www.smofa.org</a> (801) 489-2727)</p> <p>Explore use of <b>cross contour line</b> by artists and 3D animation modelers in giving "<b>volume</b>" to objects without shading.</p> <p>E.g. <a href="http://edu.warhol.org/ract_drawing.html">http://edu.warhol.org/ract_drawing.html</a></p> <p>Draw wrapping lines around favorite objects to show shape and volume.</p>	<p>Show skill mastery for grade level, give opinions, support others, and show art</p> <p>Create combinations of <b>cross contour, line design</b> to define and decorate portraits.</p>  <p>★ Enlarge image to 200% to see detail</p> <p>E.g. <i>New Bloom</i> by Trevor Southey (poster available through the Springville Museum of Art <a href="http://www.smofa.org">www.smofa.org</a>)</p> <p>Participate in and help hang an exhibit, displaying decorated portraits.</p>
<ul style="list-style-type: none"> <li>• Able to follow along a ruler making a line to a dot</li> <li>• Understand parallel lines, vanishing point, and horizon line</li> </ul>	<p><b>2 pt. Linear Perspective:</b> A method of creating the illusion of depth using converging lines that meet at two vanishing points on a horizon line</p>	<p>Look at past master artworks showing use of <b>2 pt. Perspective</b> to create the illusion of depth. Identify the horizon line, and vanishing points used by the artist.</p> <p>E.g. <i>Google The Lighthouse</i> by Edward Hopper</p>	<p>Create a series of boxes <b>above, on</b> and <b>below</b> the horizon line. Vary the size of the cubes to further create the illusion of depth.</p>	<p>Create a <b>worm's eye perspective</b> drawing (objects seen from the bottom up) by making vertical corner lines <b>above the horizon line</b>. Practice using the 2 pt. perspective steps described in the website.</p>	<p>Look at photographs or masterpieces of buildings or street scenes. Follow the building angles (slants), analyzing where those <b>slants meet on a horizon line</b> to find the vanishing points.</p>	<p>Study the artist Filippo Brunelleschi, who invented <b>linear perspective</b> during the Renaissance.</p> <p><a href="http://en.wikipedia.org/wiki/Brunelleschi">http://en.wikipedia.org/wiki/Brunelleschi</a></p>	<p>Create a 2 pt perspective drawing from life that portrays some aspect unique to the student's life.</p> <p>Design an imaginary world or futuristic city.</p>

Previously Mastered Grade Level Skills	Elements of Art with Definitions	Identify Experience	Explore Contextualize	Build Skills Practice	Analyze Integrate	Research Create	Refine Contribute
<ul style="list-style-type: none"> <li>• Able to create the illusion of depth by using one point perspective</li> </ul>	<p><b>perspective information:</b>  <a href="http://www.yahoo.com">www.yahoo.com</a>  <a href="http://www.sanfordco rp.com/sanford/cons umer/artedventures/t each/lp_1pt_handout .html">http://www.sanfordco rp.com/sanford/cons umer/artedventures/t each/lp_1pt_handout .html</a></p>	<p>Start a <b>2 pt. perspective</b> drawing of a box by drawing the nearest vertical corner line first. Next project backward lines from the top and bottom of this corner line to each vanishing point. Follow the steps outlined in the perspective information website.</p>	 <p>Understand that all 2 pt. perspective structures start with a <b>corner line</b>.</p>	<p><a href="http://edcommunity.ape.com/ali/print.php?itemID=11236">http://edcommunity.ape.com/ali/print.php?itemID=11236</a>            Objects drawn below the horizon line create <b>bird's eye perspective</b>. Practice making houses, buildings or skyscrapers with windows/doors either in worm's eye or bird's eye perspective.</p>	 <p>e.g. <a href="http://www.yahoo.com">www.yahoo.com</a> image&gt; type in Kaufmann House by Frank Lloyd Wright</p>	<p>Use 2 pt. perspective to recreate objects the classroom. Create a simple street scene making windows and doors in the buildings.</p>  <p>E.g. Google: images of Edward Hopper</p>	<p>Present art to another class, talk about ideas in creating artwork.</p> <p>Show respect for other points of view in <b>critiques</b>.</p> <p>Choose the first attempts and best artwork to place in a <b>portfolio</b>.</p>
<ul style="list-style-type: none"> <li>• Able to think abstractly</li> <li>• Able to draw geometric pictures</li> <li>• Understand how to block-in objects</li> <li>• Demonstrates knowledge of 3 of the 9 values in a traditional value scale. (white, gray, black)</li> <li>• Understand principle of changing the placement of objects to create positive and negative spaces</li> <li>• Able to color or darken an enclosed area</li> </ul>	<p><b>Geometric shapes:</b> Circles, squares, rectangles, and triangles.</p> <p><b>Geometric Forms:</b> 5 basic 3-D forms having height, width, and depth (sphere, cone, cube, cylinder, &amp; pyramid)</p> <p><b>Blocking-In:</b> a drawing strategy using basic geometric shapes and forms to get correct proportion and placement of subject matter</p>	<p>Observe basic <b>geo/organic shapes</b> found in animal photos (laminated).</p> <p>Build artistic muscle memory by tracing (dry erasable marker over observed basic animal shapes. Practice simplifying animals into basic geometric shapes.</p> <p>E.g. <a href="http://www.storey.com">www.storey.com</a> "Eye See You" a book of poster animal faces ISBN # 13:978-1-58017-848-4</p>	<p>Organize a series of geometric shapes to create an animal either invented or real.</p>  <p>Investigate other subject matter that has dominant geometric shapes.</p> <p>Explore ways to make a picture more <b>unified</b> by repeating variations of similar shapes</p>	<p>Practice simplifying a group of objects into basic geometric shapes getting correct placement and size relationships (blocking-in).</p>  <p>Gather a variety of 3-D <b>geometric objects</b> found at home and create a sculpture.</p> <p>E.g. pop cans, game pieces, building blocks, sticks, etc.</p>	<p>Use simple <b>blocking-in</b> techniques to simplify objects into basic shapes and correct size relationships of those objects.</p> <p>Use the placement of objects to demonstrate understanding of overlapping, foreground and background positions.</p> <p>E.g. <a href="#">drawing the base of an object higher on the paper to show it is further away</a></p>	<p>Research the very different drawing style of Egyptian hieroglyphics. Draw the head and neck of your figure in profile (side view). Add one eye like seeing it from the front, draw a basic football eye, out line it in black and add a curved black eyebrow. A black wig can be drawn on both men and women.</p> <p>Shoulders and chest are drawn seen from the front, with hips, legs and feet drawn in profile. Simplify figure into basic shapes and add clothing.</p>	<p>Evaluate the two main principles of Cubism: simplifying objects into geometric shapes and fragmentation of form. E.g. <a href="#">Cubism explained and collage technique order DVD by calling Joy-Lyn Gunnell at 801-538-7636 or download www.uen.org/emedi</a></p> <p>Paint a cubist style portrait or collage using <b>basic geometric shape</b> and forms.</p> 

Previously Mastered <i>Grade Level skills</i>	Elements of Art <i>with Definitions</i>	Identify Experience	Explore Contextualize	Build Skills Practice	Analyze Integrate	Research Create	Refine Contribute
<ul style="list-style-type: none"> <li>• Make aesthetic decisions on what shapes will be white or black</li> <li>• Can discuss artwork using art terms</li> <li>• Able to distinguish value areas</li> <li>• Capable of distinguishing which object is the lightest or darkest</li> <li>• Make "local value" judgments in identifying at least 5 values in a 9 value scale. (white, light, light gray, dark gray, black)</li> </ul>	<p><b>Unity:</b> 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.</p> <p><a href="http://en.wikipedia.org/wiki/Principles_of_art">http://en.wikipedia.org/wiki/Principles_of_art</a></p> <p><b>Local Value:</b> The relative lightness or darkness of an object.</p> <p><b>Cast Shadow:</b> A solid object will block light making a cast shadow. The angle of the light source, will create a short or stretched silhouette of the object.</p> <p><a href="http://www.google.com">www.google.com</a></p>	 <p>Practice seeing and combining basic shapes found in common everyday objects.</p> <p>Observe a variety of objects and identify the <b>different values</b> of each from the lightest to darkest.</p> <p>Make a variety of geometric designs using a ruler and practice filling in each shape with a different value, going from white, light gray, dark gray to black.</p>  <p>No two touching shapes can be the same value.</p>	<p>Discover, look at, investigate, experience and form ideas</p> <p>E.g. people, fruit, vegetables, fish, flowers, toys, cars etc.</p> <p>Organize a series of found objects into a <b>graduated scale</b> going from white, light gray, middle gray, dark gray to black.</p> <p>Using <b>blocking-in</b> techniques to simplify objects into basic geometric shapes and get correct placement of object within the picture plane. Give each object the correct <b>local value</b>.</p>	<p>Apply, construct, demonstrate, illustrate, evaluate and practice</p> <p>Construct geometric images out of clay. E.g. <a href="http://www.google.com">www.google.com</a> Images: Stonehenge</p> <p>E.g. <b>91 Artists</b> by Leon Jones (order through the State Office of Education <a href="http://www.schools.utah.gov">www.schools.utah.gov</a> (801) 538-7793)</p> <p>Using <b>value</b> scraps of paper from magazines (white, light gray, middle gray, dark grey, and black) create shading effect by gluing value scraps within a shape.</p> 	<p>Compare, contrast, distinguish, examine and incorporate</p> <p><b>Free... Postcards from Utah Artists:</b> e.g. available through <b>SWAP</b> Statewide Art Partnership, contact the Springville Museum of Art <a href="http://www.smofa.org">www.smofa.org</a> (801) 489-2727</p> <p>Analyze <b>local value</b> of objects drawn by fellow classmates. Assess if the local values in the drawings are correct.</p> <p>Practice getting correct local value by cutting a picture in half, gluing it on one side of a large paper. Match the values from the picture, completing the image.</p> <p>E.g. <i>Camille, Seated</i> by Robert T. Barrett (poster provided by The Springville Museum of Art <a href="http://www.smofa.org">www.smofa.org</a>)</p>	<p>Study, explore, seek, be creative, imagine and produce</p> <p><a href="http://www.iamculture.d.com/IMG/jpg/DieuxEgypte.jpg">http://www.iamculture.d.com/IMG/jpg/DieuxEgypte.jpg</a></p>  <p> <a href="#">Student Sample</a></p> <p>Draw or paint the illusion of depth by using value. Demonstrate how light objects seem to advance in pictures and darker objects recede.</p>  <p>E.g. <a href="http://www.google.com">www.google.com</a> <i>Ninety-Three Year Old Man</i> by Albrecht Durer or <i>Paganini</i> by Jean-Auguste Ingres or <i>The Virgin and Child with St. Anne and the Infant St. John</i> by Leonardo Da Vinci</p>	<p>Show skill mastery for grade level, give opinions, support others, and show art</p> <p>E.g. <i>Portrait of Josette Gris</i> by Juan Gris E.g. <i>Three Musicians &amp; Green Still Life</i> by Pablo Picasso</p> <p>E.g. <i>Picasso Makes Faces</i>, a DVD from USOE (call Joy-Lyn Gunnell, 801 538-7636 or <a href="http://www.clearvue.com">www.clearvue.com</a>)</p> <p>E.g. <i>Still-Life with Guitar</i> by Carlos J. Anderson (poster from SMA (801) 489-2727)</p> <p>Do a contour line drawing of simple objects. Give the correct local value to each object.</p>  <p>Draw cast shadows to describe the form of the objects and the surface upon which the cast shadows fall. Show cast shadows as darker directly under the objects.</p>

Previously Mastered Grade Level Skills	Elements of Art with Definitions	Identify Experience	Explore Contextualize	Build Skills Practice	Analyze Integrate	Research Create	Refine Contribute
<ul style="list-style-type: none"> <li>Understands principle of shading to get 3-D effects</li> <li>Can identify the light side and dark side of objects</li> <li>Physically able to control a pen or pencil in making line or dot spacing transitions from close together to further apart</li> <li>Capable of using drawing mediums in mimicking surface textures</li> </ul>	<p><b>Shading using Pen &amp; Ink techniques:</b> Create the illusion of 3-D form, by using line, dot or shape spacing to lighten or darken areas (line spacing, stippling, crosshatching).</p> <p><b>Visual texture:</b> (not touchable or real) made with lines, dots, value, and shapes</p> <p><b>3-D:</b> Objects that have height, width and depth.</p>	<p>Look for examples of pen &amp; ink shading techniques in comic books and masterpieces.</p> <p>Start to show value transitions from light to dark by spacing lines, dots and shapes by placing them close together.</p> <p><b>line spacing</b></p>  <p><b>thatching</b></p> 	<p>Draw the basic shapes of objects. Produce the <b>illusion of form</b> by using stippling, line spacing or cross hatching techniques to create shading.</p> <p><b>stippling</b></p>  <p>E.g. <a href="http://www.linesandcolor.com/category/pen-ink">http://www.linesandcolor.com/category/pen-ink</a></p> <p>Observe and analyze why some lines are more dramatic than others and what it would take to improve line quality.</p>	<p>Draw an object use cross hatching (line spacing) techniques to darker areas of the object.</p> <p><b>cross hatching</b></p>  <p>Produce a change in <b>value</b> and <b>shading</b> by using any pen &amp; ink techniques.</p> <p><a href="http://www.artfactory.com/pen_and_ink_drawing/pen_and_ink_drawing_7.htm">http://www.artfactory.com/pen_and_ink_drawing/pen_and_ink_drawing_7.htm</a></p>	<p>Using watercolor paint, create an image. When the paint is dry, add pen &amp; ink line spacing and dot stippling techniques to further darken and add texture to the painting.</p>  <p>E.g. line spacing, stippling, cross hatching and small to big shapes.</p>	<p>Research how different cultures have used texture and made things appear 3-D on their traditional objects.</p> <p>Select an object from your own culture; add shading and texture by using pen &amp; ink techniques.</p> 	<p>Draw or paint objects in the distance as lighter, grayer and with less <b>value</b> and <b>texture</b>.</p>  <p>Present artwork to someone else and explain its meaning and/or value.</p> <p>Create a comic book superhero, use pen &amp; ink techniques to shade it.</p> <p><a href="http://www.dialforblog.com/archives/374/superman_ashcan.gif">http://www.dialforblog.com/archives/374/superman_ashcan.gif</a></p>
<ul style="list-style-type: none"> <li>Understand color theory</li> <li>Demonstrate skill at mixing basic colors to create a color wheel</li> <li>Able to change color value with tints, tone and shades or using the color's complement</li> </ul>	<p><b>Color wheel:</b> Showing all primary, secondary and tertiary colors</p> <p><b>Tertiary colors:</b> mixing a primary and a secondary color together (e.g. yellow/green)</p> <p><b>Color Theory Information:</b> <a href="http://en.wikipedia.org/wiki/color_theory">http://en.wikipedia.org/wiki/color_theory</a></p>	<p>Label a color wheel and find these colors in your environment.</p>  <p>Correctly color each section of a color wheel: <b>primary, secondary and tertiary.</b></p>	<p>Explore the effects of specific colors on mood.</p> <p>E.g. blue “feels” sad and yellow “feels” happy.</p> <p>Create a <b>monochromatic</b> color scheme, choosing one <b>hue</b> (pure color) and then add various amounts of <b>tints, tones</b> and <b>shades</b>.</p>	<p>Create a painting, or design, using one of the <b>complementary color</b> sets.</p> <p>E.g. yellow and violet, blue and orange or red and green</p> 	<p>Discuss, then produce a <b>written critique</b> about how different colors affect mood.</p> <p>Analyze how color impacts senses and emotion Find examples of primary and secondary schemes in other students’ artwork.</p>	<p>Explore the color formula (pointillism) used by George Seurat.</p> <p><b>Pointillism</b> is a technique using tiny brushstrokes or dots of contrasting pure colors.</p>	<p>Choose a color that represents your mood. Create a <b>monochromatic</b> painting with that color.</p> <p>E.g. Book: <i>Blues Journey</i> by Walter Meyers</p> 

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<ul style="list-style-type: none"> <li>Pointillism and its use of the scientific optical mixing of color was the forerunner to the modern techniques used photo-engraving and color reproduction</li> <li>Able to discuss artwork using prior knowledge of art terms.</li> <li>Able to form own opinion on the question what is art?</li> </ul>	<p><b>Color schemes:</b>  <b>Monochromatic:</b> a color scheme that uses only one <i>hue</i> (pure color) but its value is changed by mixing various amounts of <i>tints</i> (white) <i>tone</i> (gray) and <i>shades</i> (black)  <b>Complementary:</b> colors opposite each other on the color wheel. There are 3 sets: yellow/violet blue/orange red/green  <b>Analogous:</b> any three colors next to each other on the color wheel  <b>Hue:</b> a pure color found in the rainbow (<i>not black, gray, white or brown</i>)  <b>Intensity:</b> the degree of purity, saturation or strength of a color  <b>Color Value:</b> the relative lightness or darkness of a color when seen on a black and white surface</p>	<p>Label, list, name, define, relate, recall and use art making tools</p> <p>E.g. <i>Mixing primary colors to make secondary colors and combining a primary color with a secondary to create tertiary colors.</i></p> <p>Demonstrate understanding of how <b>complements</b> affect one another when mixed together. (red darkened by green, blue darkened with orange and violet darkened with yellow).</p> <p><b>Color Theory Information:</b>  <a href="http://en.wikipedia.org/wiki/color_theory">http://en.wikipedia.org/wiki/color_theory</a></p> <p>E.g. <b>SWAP</b> Statewide Art Partnership's "Art Talks" and "Evening for Educators" contact the Springville Museum (801) 489-2727  <a href="http://www.sma.nebo.edu">www.sma.nebo.edu</a></p>	<p>Discover, look at, investigate, experience and form ideas</p> <p>Create designs using different <b>monochromatic</b> color schemes to explore color mood.</p> <p>Discuss this concept with classmates and others.</p> <p>E.g. <a href="http://www.google.com">www.google.com</a> <i>Praying Hands</i> by Albrecht Durer (or order prints from Shorewood Fine Art Reproduction: 129 Glover Ave., Norwalk, CT 06850 (800) 494-3824)</p> <p><b>Utah Art Council Grants:</b>  <a href="http://arts.utah.gov/funding/arts_education_grant/step_2/step_3/schools.html">http://arts.utah.gov/funding/arts_education_grant/step_2/step_3/schools.html</a></p> <p><b>100% for Kids Grant</b>  <a href="http://www.ulcu.com/ucuef/main.asp">www.ulcu.com/ucuef/main.asp</a></p>	<p>Apply, construct, demonstrate, illustrate, evaluate and practice</p> <p>E.g. <a href="http://www.yahoo.com">www.yahoo.com</a> (go to images; type in <i>Apples and Oranges</i> by Paul Cezanne or <i>Cathedrals</i> by Claude Monet)</p> <p>Observe the effects of watercolor saturation in adding more or less paint pigment to water.</p> <p>Make parts of a picture lighter or darker by changing the amount of paint saturation. Adding more water or pigment either diluting or thickening saturation.</p> <p>Practice changing a color's <b>intensity, purity, or value</b> by mixing other colors into it.  E.g. darkening orange with blue, red or purple</p>	<p>Compare, contrast, distinguish, examine and incorporate</p> <p>Produce imagery tied to color and mood.</p>  <p>Choose any three colors next to each other (on a color wheel) in producing an <b>analogous</b> painting. Discuss how repeating the same colors throughout a painting create <b>Unity</b>.</p> <p>E.g. <a href="http://www.google.com">www.google.com</a> <i>Sunflowers</i> or <i>Starry Night</i> by Vincent Van Gogh</p> <p>E.g. <b>Free video and media from UEN</b>  <a href="http://www.uen.org">www.uen.org</a> (go to Quick links &gt; video &amp; media &gt; e media &gt; catalogs &gt; fine arts)  <a href="http://www.google.com">www.google.com</a></p>	<p>Study, explore, seek, be creative, imagine and produce</p> <p>Seurat would place small dots of pure colors next to each other and allow the eye to mix them.</p> <p>E.g. placing a yellow dot next to a blue dot, which when viewed from afar, optically mixes to make the color green</p> <p>Experiment using pointillism techniques in coloring any subject matter from life or from a photo. Objects should be simple in shape and very colorful. The best mediums to use are crayons or oil pastels.</p> <p>E.g. Google or order prints <i>Sunday Afternoon on the Island of La Grande Jatte</i>  or <i>The Maria at Honfleur</i> by Georges Seurat</p>	<p>Show skill mastery for grade level, give opinions, support others, and show art</p> <p>E.g. <a href="http://www.yahoo.com">www.yahoo.com</a> image: <i>The Tragedy and the Portrait of Carlota Valdivia</i> by Pablo Picasso</p> <p>Contribute ideas on color choices and positive opinions in group <b>critiques</b>.</p> <p>Pick favorite color scheme to do a painting and write artist statements describing personal interpretation, and inspiration for artwork.</p>  <p>Collect artwork and written statements for a <b>portfolio</b> of best works.</p>

Previously Mastered Grade Level Skills	Elements of Art with Definitions	Identify Experience	Explore Contextualize	Build Skills Practice	Analyze Integrate	Research Create	Refine Contribute
	<p><b>Balance:</b> the visual weight created in a picture</p> <p><b>3 types:</b></p> <ol style="list-style-type: none"> <li><b>Symmetrical (formal):</b> same objects on both sides of axis of symmetry...mirrored.</li> <li><b>Asymmetrical (informal):</b> one side of the picture is visually heavier than the other but is counter balanced by much smaller objects place further away from axis</li> <li><b>Radial:</b> objects radiate out from a mid-point</li> </ol> <p><b>The Golden Ratio (Mean):</b> a ratio of perfect proportion equal to a rectangular section of 1 to 1.6; the inner vertical line creates a "counter balanced" asymmetrical emphasis area</p>	<p>Discover and discuss examples of all <b>3 types of balances</b> found in nature, architecture and textiles.</p> <p>Experience creating <b>symmetrically</b> balanced pictures by painting wet shapes on one side then folding and pressing them onto the other side.</p> <p>Draw buildings that show <b>symmetry</b> in window, entryway and structural architecture.</p> <p>Paint or draw pine trees, clouds, and mountains that are <b>asymmetrical</b> and do not have equal visual weight.</p> <p>Identify examples of <b>radial balance</b> found in nature (flowers, pinecones, shells, sun, spirals).</p> <p>Create visual examples of radial balance.</p>	<p>Fold a paper in half (<b>making an axis of symmetry</b>) cut out shapes along fold and within the paper to create a design, which demonstrates the principle of symmetrical balance.</p> <p>Draw or paint the school's hall ways and architecture, human figures, bugs, leaves or any object showing symmetrical balance.</p> <p>Collect items from nature and your environment, arrange these items to show examples of all <b>3 balance types</b>.</p> <p>E.g. pine cones, shells, flowers, tree branches, leaves</p> <p>E.g. <b>Art History Time Line:</b> (set of nine panels) 50 styles and periods of art (can be ordered through these catalogs: Sax &amp; Triarco Arts &amp; Crafts, Dick Blick, Nasco</p>	<p>Fold a paper in half creating an axis of symmetry. Flatten the paper back out, and glue duplicated geometric or organic shapes on each side of fold. Demonstrate understanding of <b>asymmetrically (counter) balanced</b> by placing the largest object close to the middle of the axis of symmetry and smaller less important objects out toward to edge (<b>the teeter-totter principle</b>).</p>   <p>E.g. teeter-totter asymmetrical counter balance principle</p> <p><b>State Office of Education</b> <a href="http://www.schools.utah.gov">www.schools.utah.gov</a> (801) 538-7793</p>	<p>Analyze the artwork of professional artists, sculptors and dancers, exploring how they use <b>symmetrical and asymmetrical</b> balance to produce either visual stability or visual tension in their art form.</p> <p>Research how the Renaissance artists used the Golden Ratio to add beauty and balance to their works of art.</p> <p>E.g. Albrecht Durer, George Seurat, Paul Signac</p> <p>Create images with clay products showing examples of all three balances.</p> <p>E.g. <a href="http://www.google.com">www.google.com</a> <i>Earth and Green</i> by Mark Rothko or <i>Covenant</i> by Barnett Newman</p>	<p>The <b>Golden Mean</b> establishes, through mathematical <b>ratios</b>, a <b>dividing line</b> for an asymmetrically balanced center of interest.</p> <p><b>Golden Ratio or Golden Rectangle</b></p>  $\phi = \frac{1 + \sqrt{5}}{2} \approx 1.618033989.$ <p>* To zoom in on visual aid enlarge to 200% E.g. for detailed information go to: <a href="http://en.wikipedia.org/wiki/Golden_ratio">http://en.wikipedia.org/wiki/Golden_ratio</a></p> <p>Study the artwork of Piet Mondrian. Observe his repeated use of golden rectangles in making his art more visually interesting.</p> <p>Create visual tension and an asymmetrically balanced emphasis area by using the Golden Ratio to divide lines in a work of art.</p> <p>E.g. <a href="http://www.google.com">www.google.com</a> Images: art of Piet Mondrian</p>	<p>Show skill mastery for grade level, give opinions, support others, and show art</p> <p>Make observational drawings that show examples of <b>symmetrical, asymmetrical</b> and <b>radial</b> balances.</p> <p>Create visual tension and an asymmetrical balanced <b>emphasis area</b> by using the <b>Golden Ratio</b> dividing line in works of art.</p> <p>E.g. <a href="http://www.yahoo.com">www.yahoo.com</a> <i>Two Men in a Canoe</i> or <i>Sponge Fishing</i> by Winslow Homer or <i>Arrangement in Black and Gray (The Artist's Mother)</i> by James Whistler, or order print from Shorewood Fine Art Reproduction: 06850 (800) 494-3824 <i>Christina's World</i> by Andrew Wyeth</p> <p>E.g. <b>SWAP</b> Statewide Art Partnership's "Art talks" and "Evening for Educators" (contact the Springville Museum (801) 489-2727 <a href="http://www.smofa.org">www.smofa.org</a>)</p>