








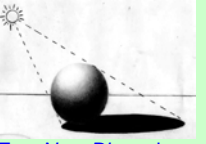


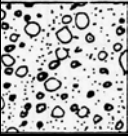
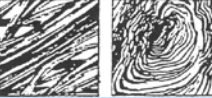








4th Grade visual art

USOE Fine Arts Rainbow Chart

Fourth - 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
<ul style="list-style-type: none"> Making organic and geometric line Producing complex line design Proficient in making lines that have variations Drawing the edges of objects Capable of using line to define interior structure Able to observe structural changes 	<p>Contour Line: a drawn line that defines the outside edge of an object</p> <p>Gesture Line: lines that do not follow the edges of things but are interior flowing lines used to illustrate the motion or gesture of objects</p> <p>Characteristics of Line: line that has variety (solid-broken, curved-straight, thick-thin)</p> <p>Line design: repetitive lines making pattern <i>organic</i> (irregular, bumpy lines found in nature) and <i>geometric</i> (straight lines)</p>	<p>Find contour lines in old master drawings or illustrative line images found in books. E.g. Illustrations in: <i>Where the Sidewalk Ends</i> by Shel Silverstein www.google.com image: <i>Mother and Child</i> by Pablo Picasso</p> <p>Build skill in observing the unique outside edge characteristics of objects by using line.</p> <p>Make drawings of multiple objects, with overlapping and accurate size relationships. E.g. www.quilime.com/content/contours</p>	<p>Experiment with making lines that continually change their characteristics.</p> <p>Practice using some of the characteristics of line to illustrate the outside contours or edges of objects.</p>  <p>Use one color of paint and demonstrate how to make line variety using thick and thin lines with a brush. E.g. www.yahoo.com <i>Current</i> by Riley Bridget</p>	<p>Further develop observational skills by adding structural lines and line designs to show self-expression in the interior features of objects.</p>  <p>★ Enlarge image to 200% to see details</p> <p>Create line designs in clay, carved out of potatoes or wood to make ink prints.</p> <p>Internet Artwork site: fulcrum@gallery.com</p>	<p>Analyze body or an object's movement; mimic the motion using flowing gestural line. E.g. www.google.com <i>Snap the Whip</i> by Winslow Homer</p>  <p>While listening to music analyze its effect on line variety and mood.</p> <p>In a still life drawing, incorporate characteristics of line, focusing on line quality. E.g. www.google.com Images: Salvador Dali or Da Vinci drawings; <i>Return of the Prodigal Son</i> by Rembrandt</p>	<p>Research "pop art" the line emphasized style of Roy Lichtenstein and Andy Warhol. Discuss how line is a unifying factor in art.</p>  <p>Make thick, black contour line drawings. Paint some of the areas with primary colors. After painting is dry use pen to add structural lines, cross hatching and stippling. E.g. www.yahoo.com (Go to images icon and type in Roy Lichtenstein or Andy Warhol)</p>	<p>Create a contour line drawing with objects running off the paper. Select areas of interest and develop unique line designs.</p> <p>Do a contour line self-portrait from a mirror or draw a class member.</p> <p>Self-assess all contour line drawings. Choose best drawings to add to portfolio.</p> <p>Participate in a student exhibit emphasizing contour line artwork.</p> <p>Express likes and dislikes about own and others artwork.</p>
<ul style="list-style-type: none"> Understand that all objects are combinations of organic and geometric shapes Proficient at making aesthetic choices in the division of space Skilled at tracing around objects 	<p>Positive and Negative Shape:</p> <p><i>Positive shape</i> is the object</p> <p><i>Negative shapes</i> are the spaces around the shape</p>	<p>Distinguish between a positive shape and the negative shape/space surrounding it.</p>  <p>Choose an object, somewhat flat having handles, holes, or gaps. Trace this object multiple times.</p>	<p>Draw only the negative space making multiple patterns within a single drawing.</p> <p>E.g. plant, cup, toy, chair . . .</p> <p>Make aesthetic assessments on the quality of negative shape/space created.</p>	<p>Trace around an object (positive shape) with a pencil, then moving 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.</p>	<p>Analyze and alter pos. & neg. shapes to make more interesting compositions. Create a pos/negative design from environmental observations.</p>  <p>E.g. hallways, walls with windows</p>	<p>Study the positive and negative artwork of M.C. Escher E.g. Google or www.yahoo.com images: artwork by M.C. Escher Create a pos/neg design on black construction paper white paint.</p> <p>● Student Sample</p> 	<p>Cover a wall with the positive and negative designs created by students.</p>  <p>Examine how value, repetition, and positive/negative shapes were used in the group installation.</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"> Understand about directional light Identify light side and dark side See value change Understand that all solid object cast a shadow 	<p>Light side/dark side: direct light striking an object will create a highlight/light area. The area directly opposite from the highlight will be darker.</p> <p>Cast Shadow: 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. Cast shadows fall opposite of the light source.</p>	<p>Observe objects in direct sunlight. Indicate the direction of light and the time of day in a drawing or painting by creating a light side, dark side and cast shadow.</p>  <p>Make a light side and dark side to geometric forms. E.g. pyramids, cones cylinders, cubes</p>	<p>Experiment with a spot light, changing the light direction.</p> <p>Pick a direction and draw an imaginary sun. Make corresponding light and dark sides to object.</p> <p>E.g. www.google.com Image: <i>Praying Hands</i> by Albrecht Durer</p> <p>Discuss how cast shadows change length at different time of the day.</p>	<p>Indicate the direction of light source and the correct time of day in drawings or paintings by creating a light /dark side and projected cast shadows of objects with a drawing or painting.</p>  <p>E.g. <i>New Bloom</i> by Trevor Southey (poster or free postcard available through SMA) www.smofa.org</p>	<p>Display familiar scenes showing various lengths and shapes of shadows.</p> <p>Compare the shape of an object to its shadow.</p>  <p>Apply a dark side to objects to create the illusion of 3-D form.</p>	<p>Observe shadows in real life experiences and examples found in photos or books.</p> <p>Create drawings from nature with light side/dark side and cast shadow.</p>  <p>E.g. www.yahoo.com Japanese arts: Katsushika Hokusai and Sokan</p>	<p>Make a contour line drawing of objects found in nature. Evaluate which side of each object is going to be the light side. Paint the light side your lightest color. The dark side of the object will be painted a darker variation of that color with the cast shadow being almost black.</p> <p>E.g. light side of apple is painted red, the dark side reddish purple E.g. www.google.com Images: Japanese artist Maruyama Okyo's nature studies</p>
<ul style="list-style-type: none"> Able to draw simple textures using line and Recognize the different textural patterns unique to various objects Capable of grouping lines, dots in textural patterns Able to use line, dots and shapes to mimic simple textures Recreate simple textures in clay 	<p>Implied Texture: visual texture (not touchable or real) made with lines, dots, value, and shapes.</p> <p>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.</p>	<p>Look for examples of implied texture in comic books and masterpieces.</p> <p>Start to play with mimicking these textures by combining lines, dots, and shapes using pencil or pen.</p> 	<p>Use line, dots, shapes, and value to make the illusion of common textures found in nature and in the classroom (e.g. brick, grass, pebbles).</p>  <p>Examine how visual artists create the illusion of textures in their art.</p>	<p>From reference material practice recreating textures found on food, fish, furry animals or birds.</p>  <p>Student Sample</p> <p>E.g. bird examples: http://www.sanford-artadventures.com/create/try_this_big_birds.html.</p> <p>E.g. <i>The Rhinoceros</i> by James C. Christensen (poster or free postcard available through the Springfield Museum of Art)</p>	<p>Draw cartoon characters, using a variety implied texture techniques (lines, dots and shapes) to add interest to hair and clothing.</p>  <p>★ Enlarge image to 200%</p>	<p>Examine the textural artwork of Vincent Van Gogh. E.g. <i>Starry Night</i> or <i>Wheatfield with Crows</i> by Vincent Van Gogh (order prints from Shorewood Fine Art Reproduction: 129 Glover Ave., Norwalk, CT 06850 (800 494-3824)</p> <p>Paint a landscape producing a variety of visual textures that diminish in the background to show the illusion of depth.</p>	<p>Incorporate individual student's implied textural artwork into a class installation.</p> <p>Contribute ideas and positive opinions in group critiques and write a response describing and interpreting artwork.</p> <p>Show respect for other points of view in critiques.</p>

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	<p>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.</p>	<p>Practice making large and detailed texture in the foreground (closest objects) and less in the background.</p>	<p><i>Channel Three</i> by Edith Roberson (poster or free postcard available through the Springville Museum of Art) E.g. www.google.com Images: art of Georgia O' Keeffe</p>	<p>SWAP Statewide Art Partnership's "Art Talks" and "Evening for Educators" contact the Springville Museum of Art SMA (801) 489-2727 www.smofa.org</p>	<p>Create a variety of textures in clay. E.g. www.yahoo.com <i>The Picture of Dorian Gray</i> by Ivan Albright</p>	<p>www.google.com Images: <i>Jungle Sunset</i> by Henri Rousseau or the book: <i>Henri Rousseau's Jungle Book</i></p>	<p>E.g. Art History Time Line: (set of nine panels) showing 50 styles and periods of art over 4000 years. (Google information or order from these art catalogs: Sax, Triarco, Dick Blick, and Nasco.)</p>
<ul style="list-style-type: none"> Identify colors on the color wheel Identify primary colors in environment Understand which colors are warm and cool Can darken a color by using its complement Understand color value concept Understand the concept of making one color, object or area more important Understand tertiary color theory Relate colors to emotions Primary, secondary, and tertiary color theory 	<p>Color Wheel: Color Theory Information: http://en.wikipedia.org/wiki/color_theory</p> <p><i>Primary colors:</i> red, yellow and blue. <i>Secondary color:</i> mixing two primary colors together (orange, green and violet) <i>Tertiary (intermediate):</i> mixing a primary and a secondary color together (e.g. yellow/green)</p> <p><i>Complementary:</i> colors opposite each other on the color wheel 3 sets: yellow/violet blue/orange red/green</p> <p><i>Warm colors:</i> (red, orange, yellow) associated with fire <i>Cool colors:</i> (blue, green, violet) associated with water</p>	<p>Label and color in all colors in a color wheel. Use prisms to separate light into color wave lengths.</p>  <p>Recognize primary, secondary and tertiary color examples in nature, art masterpieces and books.</p> <p>Identify in artwork, how artist's use complementary colors to create an emphasis area.</p> <p>Pick a primary color as an emphasis color, surrounding it with its complementary color.</p>	<p>Experiment with mixing secondary colors.</p> <p>Darken secondary colors with their complements (red darkened with green, blue darkened with orange and violet darkened with yellow).</p>  <p>E.g. <i>Capitol form North Salt Lake</i> by Louise Richards Farnsworth (poster or postcard available through the Springville Museum of Art) E.g. www.google.com <i>Back Mesa Landscape</i> by Georgia O'Keeffe</p>	<p>Mix primary color with a secondary color to make tertiary colors.</p> <p>Create color value contrast in a painting by adding white and black to lighten and darken colors, including tertiary colors.</p> <p>Use the power of color to symbolize an emotional idea or show the psychological effects of colors.</p>  <p>E.g. Green (life, envy, jealousy) Blue (sad, kind honest) e.g. www.google.com Images: <i>100 Soup Cans</i> by Andy Warhol</p>	<p>Analyze how artists use contrasting colors to emphasize objects. Using one or two main colors (yellow and orange) to cover the background of a painting. Then paint the main object a contrasting color (dark violet). E.g. <i>Symbols of the Orient</i> by Carol Pettit Harding (poster available through the Springville Museum of Art) www.smofa.org (801) 489-2727 Paint underwater ocean scenes in cool colors and create emphasis areas with orange, red or yellow fish. E.g. <i>Underwater art:</i> www.yahoo.com Images: art of Christian Riese Lassen 100% grants for kids: www.ulcu.com/ucuef/main.asp</p>	<p>Do an I-search or read biographies on famous artists and their use of color. E.g. <i>Georges Seurat's pointillism</i> or <i>Claude Monet's impressionism</i></p> <p>Create a broken brushstroke painting demonstrating techniques use by impressionists. Analyze how repeating colors helps to unify a painting. E.g. <i>Mostly Flowers</i> by Lou Jene M. Carter (poster or free postcard available through the Springville Museum of Art) www.smofa.org (801) 489-2727 E.g. www.wikipedia.org/wiki/Impressionism E.g. www.google.com Images: art of Vincent Van Gogh</p>	<p>Paint landscapes using a warm or cool color depending on self-expression or mood.</p> <p>Choose a specific emotion or word to use as a theme in creating a mood painting while listening to music. Justify to the class the choice of word in relationship to the colors.</p> <p>E.g. <i>Moonrise in Canyon, Moab, Utah</i> by Sven Birger Sandzen (poster or free postcard available through the Springville Museum of Art) www.smofa.org (801) 489-2727</p> <p>Create an emphasis in a painting by changing the value of colors or darkening a color by mixing in its complement.</p>

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	<p>Emphasis: creating a center of interest or focal point by making one area different from the others</p> <p>Aesthetic: choice based on personal interpretation or the impact of artwork on our senses, intellect and emotion levels</p>	<p>Label, list, name, define, relate, recall and use art making tools</p> <p>E.g. an object is red; to emphasize (complement) it, color everything around it green</p> <p>Color Theory Information: http://en.wikipedia.org/wiki/color_theory</p>	<p>Discover, look at, investigate, experience and form ideas</p> <p>Utah Art Council Grants: http://arts.utah.gov/funding/arts_education_grant/step_2/step_3/schools.html</p> <p>E.g. Free video and media from UEN www.uen.org (Go to Quick links > videos & media > e media > catalogs > fine arts)</p>	<p>Apply, construct, demonstrate, illustrate, evaluate and practice</p> <p>E.g. <i>George II</i> by Lee Deffebach or (poster or free postcard available through the Springville Museum of Art) www.smofa.org (801) 489-2727</p> <p><i>Highland, Utah</i> by Dennis Von Smith or <i>Forgotten Man</i> by Maynard Dixon (posters or free postcards available through the Springville Museum of Art) (801) 489-2727 www.smofa.org</p>		<p>Study, explore, seek, be creative, imagine and produce</p> <p>E.g. 91 Artists by Leon Jones, order through State Office of Education www.schools.utah.gov</p> <p>Free postcards from Utah artists available through SWAP Statewide Art Partnership, contact the Springville Museum of Art (801) 489-2727 www.smofa.org</p>	<p>Show skill mastery for grade level, give opinions, support others, and show art</p>  <p>Participate in an art show.</p> <p>Choose favorite paintings to add to portfolio.</p>