

## ***Primary Paths to the Arts***

Kindergarten – Lesson 1

Visual Arts Instructional Resource Guide

### **I. Title: Looking at Lines**

### **II. Objectives:** The students will

- Create and share personal works of art with others. (VA.K.C.1.1)
- Describe personal choices made in the creation of artwork. (VA.K.C.2.1)
- Identify media used by self or peers. (VA.K.C.2.2)

### **III. Recommended Instructional Time:** One (1) 40 minute session

### **IV. Vocabulary:** line, thick, thin, vertical, horizontal, diagonal

### **V. Curricular Connections:**

- **English Language Arts**

SL.K.3 Ask and answer questions in order to seek help, get information, or clarify something that is not understood.

SL.K.5 Add drawings or other visual displays to descriptions as desired to provide additional detail.

- **Mathematics**

K.G.A.2 Correctly name shapes regardless of their orientations or overall size.

### **VI. Key Artists:** Frank Stella

### **VII. Materials/Set-Up:** Frank Stella's visuals and line poster, (**NOTE:** Print visuals in color and as large as possible or print several copies for the students to view up close. Explain to the students that these are reproductions and not the original work of art. **Green Option:** Project images on an LCD projector), crayons, 9"x12" white drawing paper.

### **VIII. Lesson Procedures**

**Teacher will introduce vocabulary and display visuals of Frank Stella's artwork.**

**Session I:**

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1. Introduce lines and the various types of lines that exist. Teacher will show poster on lines and have students identify them. A **line** is a mark that has direction.
2. The teacher will ask students to look around the classroom and name examples of lines.
3. The teacher will introduce lines as an **Element of Art** or *how artists use line to make art*.
4. The teacher will introduce different kinds of lines; thick and thin.
5. The teacher will introduce line movement; vertical, horizontal and diagonal lines.
6. The teacher will introduce the artist Frank Stella and have the students view artwork by the artist.
7. The class will look and discuss how Frank Stella used lines in his artwork.
8. The teacher will ask: *Can you find a thick line in the picture?..a thin line? ...a horizontal line?,,a vertical line?.. a diagonal line?*
9. The teacher will pass out paper folded into three parts
10. The students will now use lines to make art.
11. The teacher will have students draw one line of each type in the appropriate area on a sheet of paper.
12. The teacher will go back and demonstrate how to draw thick lines by shading in the area between two parallel lines.

**IX. Assessment:** Final Product-*Drawing*

**X. Resources:** Frank Stella [www.artcyclopedia.com](http://www.artcyclopedia.com)

### **Lines**

**Lines** are everywhere. A **line** is a mark made by an artist's tool as it moves and has direction.

A **line** starts with a dot. Then it moves and grows.

**Lines** can be thick or thin.

A **thick line** is wide. A **thin line** is narrow.

Lines move in different directions.

**Horizontal lines** move from side to side.

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**Vertical lines** move straight up and down.

**Diagonal lines** are slanted. They look like they are falling or rising.

## **Frank Stella**

Frank Stella (born 1936), American painter, was one of the most dominant and influential figures in abstract painting during the 1960s through the 1990s. Frank Stella was born in Malden, Massachusetts, on May 12, 1936. He attended the Phillips Academy in Andover (1950-1954), where he studied painting. Stella graduated from Princeton University with a Bachelor of Arts degree in history in 1958. Throughout the 1960s he exhibited regularly, and his work was included in numerous national and international group shows. In 1970 he was honored with a retrospective exhibition by the Museum of Modern Art.

Frank Stella's art revealed constant growth and change. Between 1958 and 1966 his primary concern was with shape - or, more precisely, with the relationship between the literal shape of a particular painting and the depicted shapes on the surface of the painting. Throughout most of this period his imagery consisted of slender bands of color that followed the outline of the literal shape of the picture support. But the supports themselves were shaped in a variety of ways, ranging from abstract squares and rectangles to trapezoids, hexagons, and even zigzags. In pursuing this concern, Stella single-handedly liberated painting from its traditional formats.

<http://www.answers.com/topic/frank-stella>

### **Additional Resources:**

- XI. [How to teach Art to Children: Grades 1-6](http://www.artcyclopedia.com) Evan-Moor - [www.artcyclopedia.com](http://www.artcyclopedia.com)



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## **Primary Paths to the Arts**

Kindergarten – Lesson 2

Art Instructional Resource Guide

### **I. Title: The Dot and Circle Family**

### **II. Objectives:** The students will

- Describe personal choices made in the creation of artwork. (VA.K.C.2.1)
- Explore art processes and media to produce artworks. (VA.K.S.1.1)
- Develop artistic skills through the repeated use of tools, processes, and media. (VA.K.S.3.1)

### **III. Recommended Instructional Time:** One (1) 40 minute session

### **IV. Vocabulary:** shape, geometric shapes, circle and dot

### **V. Curricular Connections:**

- **English Language Arts**

SL.K.3 Ask and answer questions in order to seek help, get information, or clarify something that is not understood.

SL.K.5 Add drawings or other visual displays to descriptions as desired to provide additional detail.

- **Mathematics**

K.G.B.6 Compose simple shapes to form larger shapes. For example, “Can you join these two triangles with full sides touching to make a rectangle?”

K.G.A.2 Correctly name shapes regardless of their orientations or overall size.

### **VI. Key Artists:** Auguste Herbin

### **VII. Materials/Set-Up:** Auguste Herbin’s visuals and line poster, (**NOTE:** *Print visuals in color and as large as possible or print several copies for the students to view up close. Explain to the students that these are reproductions and not the original work of art. **Green Option:** Project images on an LCD projector) 9”x 12” white drawing paper, crayons.*

### **VIII. Lesson Procedures**

**Teacher will discuss vocabulary and display the visual of the five (5) Elements of Shape chart and visuals of Auguste Herbin artwork.**

#### **Session I:**

1. The teacher will introduce shape as an ***Element of Art*** or *how artists use shape to make art.*
2. The teacher will ask students to look around the classroom and name examples of shapes.

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3. The teacher will introduce geometric shapes: mathematical shapes such as circles and squares.
4. The teacher will discuss the difference between circles (not filled in) and dots (filled in).
5. The teacher will show examples of circles and dots on the board.
6. Class will look and discuss how Auguste Herbin used shapes in his artwork.
7. The teacher will ask: *Can you find a shape in the picture? Can you name the shape?*
8. The students will now use shapes to make art.
9. The teacher will have students fold their paper in half.
10. The teacher will invite them to create pictures using only circles on one side of the paper and on the other half only dots.

### **IX. Assessment:** Final Product - *Drawing*

### **X. Resources:**

#### **Shapes**

When a line is connected or closed it makes a **shape**.

Artist use big and small shapes.

**Geometric Shapes** are mathematical shapes. A shape is a line that is closed on all sides. Geometric shapes have names.

Circles, Triangles, Squares and Rectangles are **geometric shapes**.

A **circle** is empty and a **dot** is filled in.

Your paper is a **shape**, because the edges are **lines**.

#### **Auguste Herbin (1882 - 1960)**

The son of a workman, he was born in a small village near the Belgian border on April 29, 1882. This background is reflected in the northern French artist's painting with its rational approach and explicit working class character. Before settling in Paris, where he first joined the Impressionists and later the Fauves, Herbin attended the Ecole des Beaux Arts in Lille from 1900 onwards.

<http://www.askart.com/AskART/artists/biography.aspx?searchtype=BIO&artist=9001157>

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*Exposition* by August Herbin



*Red* by August Herbin

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<http://www.bing.com/images/search?q=Auguste+Herbin+&go=&form=QBIR&qs=n&sk=&sc=1-15&adlt=strict#>



## ***Primary Paths to the Arts***

Kindergarten – Lesson 3

Visual Arts Instructional Resource Guide

### **I. Title: The Line and Shape Game**

### **II. Objectives:** The student will

- Create and share personal works of art with others. (VA.K.C.1.1)
- Produce artwork influenced by personal decisions and ideas. (VA.K.S.1.2)
- Practice skills to develop craftsmanship. (VA.K.S.3.2)

### **III. Recommended Instructional Time:** One (1) 40 minute session

### **IV. Vocabulary:** line, shape, curved lines, straight lines, dots (filled in), circles (not filled in)

### **V. Curricular Connections:**

- **English Language Arts**

SL.K.3 Ask and answer questions in order to seek help, get information, or clarify something that is not understood.

SL.K.5 Add drawings or other visual displays to descriptions as desired to provide additional detail.

- **Mathematics**

K.G.A.2 Correctly name shapes regardless of their orientations or overall size.

K.G.B.6 Compose simple shapes to form larger shapes. For example, “Can you join these two triangles with full sides touching to make a rectangle?”

### **VI. Key Artists:** Joan Miro

### **VII. Materials/Set-Up:** Joan Miro visuals, (**NOTE:** *Print visuals in color and as large as possible or print several copies for the students to view up close. Explain to the students that these are reproductions and not the original work of art.* **Green Option:** *Project images on an LCD projector*) 8” x 8” or 6”x 6” square white drawing paper, fine and broad tipped markers of various colors.

### **VIII. Lesson Procedures**

**Teacher will discuss vocabulary and will display visual of the five (5) Elements of Shape and visuals of Joan Miro’s artwork.**

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### Session I:

1. The teacher will review the definition of line and shape as well as how artists use lines and shapes to make art, (see lessons 1 and 2)
2. The teacher will introduce straight and curved lines.
3. The class will look and discuss how Joan Miro used lines and shapes in his artwork.
4. The teacher will ask: *Can you find lines in the picture?.. Can you find shapes in the picture? Can you find shapes that are filled in? And not filled in? Can you find shapes that are filled in with more than one color?*
5. The students will use lines and shapes to make art.
6. The teacher will pass out a piece of paper to each child and markers. Read oral directions slowly allowing time between each step for students to draw the lines or shapes. **NOTE: each child's work will be different.**
7. The teacher will say turn your paper in any direction you want.
8. The teacher will say choose a fine tipped color marker. Make three **straight thin lines** anywhere you want on the paper but start the line on the edge of the paper and go to another edge of the paper. **NOTE: It doesn't matter if the lines cross each other.**
9. The teacher will ask the students if they can see shapes on their paper.
10. The teacher will say choose a broad tipped marker and make three dots anywhere you want. **NOTE: dots are filled in, can be any size and color.**
11. The teacher will say choose another broad tipped marker and put it touching one of your dots, then make one or more **thick curved lines** going in any direction you want.
12. The teacher will say choose a thin tipped marker and make one circle anywhere you want so that it touches another mark somewhere. **NOTE: circles are not filled in and can be any size and color.**
13. The teacher will say now choose different color markers and color (fill in) all the shapes you can find on your paper. **NOTE: They may choose to leave a few white or not filled in.**

**IX. Assessment:** Final Product-Drawing

**X. Resources:** [How to teach Art to Children: Grades 1-6](http://www.artcyclopedia.com) Evan-Moor  
[www.artcyclopedia.com](http://www.artcyclopedia.com)

### Lines and Shapes

**Lines** are everywhere. A **line** is a mark made by an artist's tool as it moves. A **line** starts with a dot. Then it moves and grows. **Lines** can be thick or thin. A **thick line** is wide. A **thin line** is narrow.

Lines move in different directions. **Horizontal lines** move from side to side. **Vertical lines** move straight up and down. **Diagonal lines** are slanted. They look like they are falling or rising. **Straight lines** don't bend. **Curved lines** bend and change gradually or turn inward to form spirals.

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When a line is connected or closed it makes a **shape**. Artists use big and small shapes. **Geometric Shapes** are mathematical shapes. Geometric shapes have names. Circles, triangles, squares and rectangles are **geometric shapes**. A **circle** is empty and a **dot** is filled in.

Your paper is a **shape**, because the edges are **lines**.

### **Joan Miro**

The Spanish painter, Joan Miró, who was born in Barcelona in 1893 and died in 1983, left behind an important legacy which is included amongst the most original of the 20th century. His work, in general, would be marked with a clear *surrealist* tendency, where the realm of the memory and imaginative fantasy were to take priority.

At the end of the 60's he concentrated more and more on monumental and public works. He was characterized by the body language and freshness with which he carried out his canvasses. He concentrated his interest on the symbol, not giving too much importance to the representing theme, but to the way the symbol emerged as the piece of work.

<http://joanmiro.com/joan-miro-biography/>



*Figures on Red Background* by Joan Miro

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*Oda a Joan Miro* by Joan Miro

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<http://www.bing.com/images/search?q=Joan+Miro&FORM=IGRE&qpvt=Joan+Miro&adt=strict#>

## **Primary Paths to the Arts**

Kindergarten – Lesson 4

Visual Arts Instructional Resource Guide

### **I. Title: Sunny Shapes and Patterns**

#### **II. Objectives:** The students will

- Compare selected artworks from various cultures to find differences and similarities. (VA.K.H.2.1)
- Practice skills to develop craftsmanship. (VA.K.S.3.2)
- Produce artwork influenced by personal decisions and ideas. (VA.K.S.1.2)

#### **III. Recommended Instructional Time:** Three (3) 40 minute sessions

#### **IV. Vocabulary:** lines, shapes, outline, pattern

#### **V. Curricular Connections:**

- **English Language Arts**  
RL.K.10 Actively engage in group reading activities with purpose and understanding.  
SL.K.3 Ask and answer questions in order to seek help, get information, or clarify something that is not understood.  
SL.K.5 Add drawings or other visual displays to descriptions as desired to provide additional detail.
- **Mathematics**  
K.G.A.1 Describe objects in the environment using names of shapes, and describe the relative positions of these objects using terms such as above, below, beside, in front of, behind, and next to.  
K.G.A.2 Correctly name shapes regardless of their orientations or overall size.  
K.G.B.5 Model shapes in the world by building shapes from components (e.g., sticks and clay balls) and drawing shapes.

#### **VI. Key Artists:** Mexican ceramics suns

#### **VII. Materials/Set-Up:**

**Session I:** Visuals of Mexican ceramic suns, (**NOTE:** *Print visuals in color and as large as possible or print several copies for the students to view up close. Explain to the students that these are reproductions and not the original work of art.* **Green Option:** *Project images on an LCD projector*) 12" x 18" light color construction paper, crayons. **Optional:** *Different size stencils of circles, triangles, rectangles and ovals.*

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**Session II:** Visuals of Mexican ceramic suns, crayons and student drawings

**Session III:** Watercolors, soft large brushes, small wide base water containers, paper towels. *Optional: baby wipes.*

### **VIII. Lesson Procedures**

**Teacher will introduce vocabulary and display visuals of Sun designs.**

#### **Session I:**

1. The teacher will recite a poem or tell a story about weather (sunny days).
2. The teacher will review (lessons 1, 2 and 3) or review lines and shapes. On the board draw a line and a shape. Ask students: What is a line? What is a shape? What is the difference? (*A shape is a line that is closed or connected*).
3. The teacher will introduce outline and pattern.
4. The class will look at the Mexican ceramic suns.
5. The teacher will ask the students to find lines, shapes and patterns in the Mexican ceramic suns
6. The students will draw large suns using lines, shapes and patterns.
7. The students will draw (or trace) a big circle. Add triangles around the circle for the rays and different shapes (ovals and rectangles) inside to make a face. Students can add lines and shapes to make patterns. **NOTE:** *outline only in Session I*

#### **Session II:**

8. The teacher will review the lesson and the vocabulary using the Mexican ceramic suns.
9. The students will fill in outlined shapes and color in their suns with crayons.

#### **Session III: Optional**

Introduce watercolors.

1. The teacher will show students to hold a brush like a pencil.
2. The teacher will explain watercolor techniques:
3. The students will add water to each color by squeezing drops from the brush to each color. **NOTE:** *watercolors when applied should be very watery and fluid, not shiny, sticky or opaque.*



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4. The students will rinse the brush to change colors.
5. The students will mix colors on a palette or on the paper, not in the color itself.
6. The students will press lightly in a side to side even motion to color **over** the crayons with watercolors for a water resistance effect.  
**NOTE:** *The crayon colors will show through and pop out to the surface.*
7. The students will place the artwork on an activity table or on the floor and allow the artwork dry.
8. The students will wash and rinse brushes.

### **IX. Assessment:** Final Product-*Drawing*

### **X. Resources:**

#### **Lines**

**Lines** are everywhere. A **line** is a mark made by an artist's tool as it moves. A **line** starts with a dot. Then it moves and grows. **Lines** can be thick or thin. A **thick line** is wide. A **thin line** is narrow.

Lines move in different directions. **Horizontal lines** move from side to side. **Vertical lines** move straight up and down. **Diagonal lines** are slanted. They look like they are falling or rising. **Straight lines** don't bend. **Curved lines** bend and change gradually or turn inward to form spirals.

#### **Shapes and Patterns**

**Shapes** are made when lines come together. A line around the edge of a shape is its **outline**.

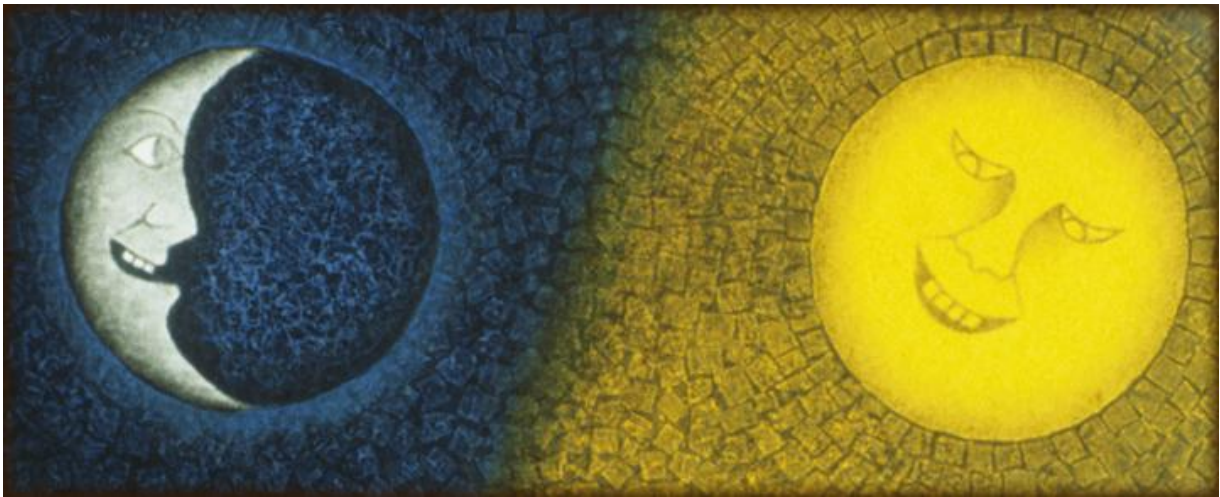
**Patterns** are everywhere. Repeating a line, a shape, or a color creates a **pattern**. Artists arrange lines, shapes, and colors, when they make art. Artists use **patterns** to make art.



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<http://www.styleofmexico.com/cms/resources/styleofmexico/storephotos/styleofmexico1499.jpg>





**Miami-Dade County Public Schools**

Kindergarten and 1<sup>st</sup> Grade

Visual Arts Instructional Resource Guide



# Miami-Dade County Public Schools

Kindergarten and 1<sup>st</sup> Grade

Visual Arts Instructional Resource Guide



# **Miami-Dade County Public Schools**

Kindergarten and 1<sup>st</sup> Grade

Visual Arts Instructional Resource Guide

## ***Primary Paths to the Arts***

Kindergarten – Lesson 5

Visual Arts Instructional Resource Guide

### **I. Title: Portraits Have Feelings**

### **II. Objectives:** The students will

- Describe personal choices made in the creation of artwork. (VA.K.C.2.1)
- Produce artwork influenced by personal decisions and ideas. (VA.K.S.1.2)
- Generate ideas and images for artworks based on memory, imagination, and experiences. (VA.K.O.2.1)
- Explain how art-making can help people express ideas and feelings. (VA.K.H.1.3)

### **III. Recommended Instructional Time:** Two (2) 40 minute sessions

### **IV. Vocabulary:** portrait and self portrait

### **V. Curricular Connections:**

- **English Language Arts**

RL.K.10 Actively engage in group reading activities with purpose and understanding.

SL.K.3 Ask and answer questions in order to seek help, get information, or clarify something that is not understood.

- **Mathematics**

K.G.A.2 Correctly name shapes regardless of their orientations or overall size.

K.G.B.5 Model shapes in the world by building shapes from components (e.g., sticks and clay balls) and drawing shapes.

K.G.B.6 Compose simple shapes to form larger shapes. For example, “Can you join these two triangles with full sides touching to make a rectangle?”

### **VI. Key Artists:** Vincent Van Gogh, Frida Kahlo

### **VII. Materials/Set-Up:**

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### **Session I:**

- 9" x 12" white drawing paper turned vertically or portrait format.
- Mirrors that students can use to reference their image
- Crayons
- Vincent Van Gogh and Frida Kahlo's self portrait visuals (**NOTE:** *Print visuals in color and as large as possible or print several copies for the students to view up close. Explain to the students that these are reproductions and not the original work of art. Green Option:* Project images on an LCD projectors).

### **Session II:**

Vincent Van Gogh and Frida Kahlo's self portrait visuals, student drawings, crayons.

## **VIII. Lesson Procedures**

**Teacher will introduce vocabulary and display visuals of Vincent VanGogh and Frida Kahlo's artwork.**

### **Session I:**

The teacher will define portrait and self portrait.

1. The teacher will show the class Vincent Van Gogh and Frida Kahlo's self portraits (visuals).
2. The teacher will generate a discussion by asking students: *Do you think this is a portrait or a self portrait? What do you see that makes you say that? Do you think the people in the paintings are from now or long ago? Why? How do you think the person feels? Why?*
3. The teacher will ask the students: *How would you draw yourself in a self portrait?*
4. After a little reflection, the students will draw self portrait

### **Session II:**

1. The teacher will review portrait and self portrait.
2. The student will draw a self-portrait and then, color it with crayons.

## **IX. Assessment: Final Product-Self portrait**

## **X. Resources:**

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### **Portraits and Self Portraits**

A **portrait** is a picture of someone. A **self portrait** is a picture painted by the artist of himself or herself. Artists draw and paint **self portraits**.

### **Vincent Van Gogh**

A Dutch (1853-1890) post-impressionist painter whose work had vivid colors and emotional impact. He is regarded as one of history's greatest painters and an important contributor to the foundation of modern art. He produced more than 2,000 artworks, consisting of around 900 paintings and 1,100 drawings and sketches. His numerous self-portraits, landscapes, portraits, and sunflowers are among the world's most recognizable and expensive works of arts.

### **Vincent Van Gogh Self Portrait**





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<http://www.bing.com/images/search?q=van+gogh+self+portrait&go=&form=QBIR&adlt=strict#>

**Vincent Van Gogh Self Portrait**

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**Frida Kahlo**

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Frida Kahlo Rivera (1907-1954) was a Mexican painter, best known for her self-portraits. Kahlo's paintings are remembered for its passion and its intense, vibrant colors. Her work has been celebrated in Mexican as emblematic of National and Indigenous tradition, and by feminists for its uncompromising depiction of the female experience and form. More than half of her work were self-portraits which have been characterized as Naïve Art or Folk Art. Kahlo once state that... "I paint myself because I am so often alone and because I am the subject I know best."

**Frida Kahlo Self Portrait**



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*Self-Portrait with Monkey*, 1938 by Frida Kahlo





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*Self-Portrait as a Tehuana (Diego on My Mind)*, 1943 by Frida Kahlo

## ***Primary Paths to the Arts***

Kindergarten – Lesson 6

Art Instructional Resource Guide

### **I. Title: The Gingerbread Man**

### **II. Objectives:** The students will

- Explore art processes and media to produce artworks. (VA.K.S.1.1)
- Practice skills to develop craftsmanship. (VA.K.S.3.2)
- Handle art tools and media safely in the art room. (VA.K.S.3.3)
- Generate ideas and images for artworks based on memory, imagination, and experiences. (VA.K.O.2.1)
- Experiment with art media for personal satisfaction and perceptual awareness. (VA.K.F.1.1)

### **III. Recommended Instructional Time:** One (1) 40 minute sessions

### **IV. Vocabulary:** form, line, and shape

### **V. Curricular Connections:**

- **English Language Arts**

RL.K.9 With prompting and support, compare and contrast the adventures and experiences of characters in familiar stories.

RL.K.10 Actively engage in group reading activities with purpose and understanding.

SL.K.3 Ask and answer questions in order to seek help, get information, or clarify something that is not understood.

- **Mathematics**

K.G.A.2 Correctly name shapes regardless of their orientations or overall size.

K.G.B.5 Model shapes in the world by building shapes from components (e.g., sticks and clay balls) and drawing shapes.

K.G.B.6 Compose simple shapes to form larger shapes. For example, “Can you join these two triangles with full sides touching to make a rectangle?”

### **VI. Key Artists:** The Gingerbread Man illustrated by Carol Jones

### **VII. Materials/Set-Up:** Sculpey or Fimo clay, pencil, 2” x 4” white paper, and rolling pin

## ***Primary Paths to the Arts***

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### **VIII. Lesson Procedures**

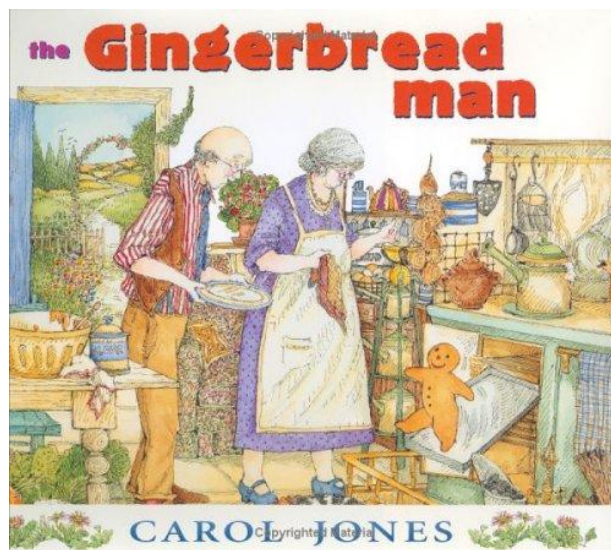
**Teacher will introduce vocabulary and display teacher sample of the Gingerbread Man.**

#### **Session I:**

1. The students will begin with a ball of clay the size of a tennis ball. Have them flatten it out with their hands and finish it with a roller. The flatten rectangle should fit in a paper template of 2" x 4".
2. The students will start at the top of the rolled out clay rectangle. With a pencil they should draw the Gingerbread Man's head so that it touches the top of the rectangle.
3. The students will draw the arms of the gingerbread man. The arms should touch the sides of the rectangle. The arms should look like a rectangle.
4. The students will draw the body, directly underneath the arms draw diagonal lines.
5. The students will draw the feet so that they touch the bottom of the clay rectangle.
6. The students will cut out the gingerbread man and blend the edges.
7. The students will add details with a pencil. Eyes can be poked in or small spheres can be attached. A mouth can be made with an incision with the pencil or roll a small coil or worm made of clay. Buttons can be small spheres made of clay in different colors. Extra details can include zigzag lines, clothing, or coil in arms and legs.

**IX. Assessment:** Final Product - *Gingerbread Man*

**X. Resources:** Illustrations from **The Gingerbread Man** by Carol Jones.



**Primary Paths to the Arts**

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Art Instructional Resource Guide

**Step to Create a Gingerbread Man**



**Step 1**



**Step 2**



**Step 3**



**Step 4**



**Step 5**



**Step 6**



## **Primary Paths to the Arts**

Kindergarten – Lesson 7

Visual Arts Instructional Resource Guide

### **I. Title: Fall Leaves Change Colors**

#### **II. Objectives:** The students will

- Create and share personal works of art with others. (VA.K.C.1.1)
- Explore art processes and media to produce artworks. (VA.K.S.1.1)
- Practice skills to develop craftsmanship. (VA.K.S.3.2)
- Experiment with art media for personal satisfaction and perceptual awareness. (VA.K.F.1.1)

#### **III. Recommended Instructional Time:** Three (3) 40 minute sessions

#### **IV. Vocabulary:** blending, colors, primary colors: red, blue and yellow.

#### **V. Curricular Connections:**

- **English Language Arts**

SL.K.3 Ask and answer questions in order to seek help, get information, or clarify something that is not understood.

SL.K.5 Add drawings or other visual displays to descriptions as desired to provide additional detail.

- **Mathematics**

K.G.A.1 Describe objects in the environment using names of shapes, and describe the relative positions of these objects using terms such as above, below, beside, in front of, behind, and next to.

#### **VI. Key Artists:** Georgia O'Keefe

#### **VII. Materials/Set-Up:**

##### **Session I:**

9" x 12" white drawing paper (3) per student; liquid tempera or acrylic paint; red, yellow and blue paint brushes; palettes or paper plates for mixing the paint, water dishes; paper towels; newspapers, artwork of Georgia O'Keefe, brown paper bags, and fall leaves. (**NOTE:** *Print visuals in color and as large as possible or print several copies for the students to view up close. Explain to the students that these are reproductions and not the original work of art.* **Green Option:** *Project images on an LCD projector*).

##### **Session II:**

Artwork of Georgia O'Keefe, fall leaves visual, pencils or crayons, scissors.

##### **Session III:**

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Georgia O'Keeffe painting of a tree, student made colorful leaves, brown paper bags or craft butcher paper, glue.

### **VIII. Lesson Procedures**

**Teacher will introduce vocabulary and display visuals of Georgia O'Keeffe's artwork.**

#### **Session I:**

1. The teacher will show the class a picture of fall leaves and discuss how leaves change colors and why they change colors.
2. The teacher will show the class the artwork of Georgia O'Keeffe and then, ask the students to compare the colors in all three of the leaf pictures.
3. The teacher will define primary colors; red, blue and yellow. The teacher will explain how these colors can be mixed to make other colors.
4. The teacher will explain that primary colors cannot be made by mixing other colors. They are the first colors.
5. The teacher will have students experiment on a paper mixing primary colors to make new colors. NOTE: Ask students to write their names on all three papers and paint as much of the paper as possible.
6. The teacher will direct students to mix yellow and red to make orange. Start with the yellow paint (the lighter of the two colors) and add red. Try adding more red, what happens? How many different oranges can you make?
7. The teacher will give each student a new piece of paper. Mix yellow and blue. Start with yellow (the lighter of the two colors) and add blue. Add more blue, what happens? How many different greens can you make?
  
8. The teacher will give each student a new piece of paper. Mix red and blue. Start with red (the lighter of the two colors) and add blue. Add more blue, what happens? How many different violets or purples can you make?
9. Students will set their papers to dry.

#### **Session II:**

1. The teacher will review colors.
2. The teacher will show the artwork of Georgia O'Keeffe and ask students to look at and identify the shape of various leaves.
3. The teacher will pass back dried painted papers.
4. The students will draw large organic leaf shapes on the back of the painted papers. NOTE: 3-4 leaves per page.
5. The students will cut out colorful leaves from the dried papers.

#### **Session III:**

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1. The teacher will show the tree painting by Georgia O'Keefe and ask students to look at the shape of the tree and the branches.
2. The students will cut and crunch brown paper bags to create one large tree trunk and branches.
3. Students can add their colorful leaves to the tree trunk created from paper bags. Each student should cut at least twelve (12) leaves from the painted papers. NOTE: This lesson can be taught as one large classroom tree or individual tree by each student.

### **IX. Assessment:** Final Product-*Tree*

### **X. Resources:**

#### **Color**

Artists use **colors** to make their artwork look interesting. The **primary colors** are red, yellow, and blue. They are very special because no other **colors** can be mixed to make them. These colors create the foundation of the color wheel.

#### **Blending**

Artists **blend** in artwork, to merge colors applied to a surface. To **blend** they can use a brush, crayon, colored pencil, or other medium. This is sometimes called feathering.

#### **Georgia O'Keefe**

Georgia O'Keefe is known for her brilliantly colored paintings with confident shapes and simple patterns. She painted a great many floral paintings which were large pieces with the flower exaggerated and enlarged to completely fill the canvas, then stylized to their most essential forms. She is also known for her Southwest paintings which include adobe buildings, desert mountain panoramas or floating cow skulls against rich blue skies. The emphasis on the simplest aspects of the shapes created a surrealistic dynamic that is captivating.

O'Keefe was born on November 15, 1887 in Sun Prairie, Wisconsin. She knew from a young age that she would be an artist when she grew up. She studied first at the Art Institute of Chicago.

<http://www.biography.com/articles/Georgia-O%27Keefe-9427684>

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## ***Primary Paths to the Arts***

Kindergarten – Lesson 8

Art Instructional Resource Guide

### **I. Title: My Origami Paper House**

### **II. Objectives:** The students will

- Describe personal choices made in the creation of artwork. (VA.K.C.2.1)
- Produce artwork influenced by personal decisions and ideas. (VA.K.S.1.2)
- Practice skills to develop craftsmanship. (VA.K.S.3.2)
- Describe art from selected cultures and places. (VA.K.H.1.1)

### **III. Recommended Instructional Time:** Two (2) 40 minute sessions

### **IV. Vocabulary:** origami, fold, form, shape, texture

### **V. Curricular Connections:**

- **English Language Arts**

SL.K.3 Ask and answer questions in order to seek help, get information, or clarify something that is not understood.

SL.K.5 Add drawings or other visual displays to descriptions as desired to provide additional detail.

- **Mathematics**

K.G.B.6 Compose simple shapes to form larger shapes. For example, “Can you join these two triangles with full sides touching to make a rectangle?”

### **VI. Key Artists:** Origami, the traditional Japanese folk art of folding paper.

### **VII. Materials/Set-Up:** 9 x 12 color and typing paper, glue, crayons, photographs and drawings of houses from books or magazines.

### **VIII. Lesson Procedures**

**Teacher will introduce vocabulary, discuss the Art of Origami, and display teacher sample.**

### **Session I:**

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1. The teacher will share and discuss the pictures of many kinds of houses from books and magazines. The teacher will discuss basic features of a house and how shapes, sizes and decorations of doors, windows, and roofs reflect people's sense of style and preference as well as describe what is stylish, beautiful or functional.
2. The teacher will demonstrate folding of an origami house step-by-step.
3. The students will fold paper in half length wise. Bring the two ends together, crease, and then open.
4. The students will bring the left and right sides to the middle again.



5. The students will fold top left and right corners down against the nearest fold, making triangles, then open.
6. The students will open it and press down on the top fold to make the little triangle into a big one. Do the same to the right side. Indicate where the doors, windows, and other details might be drawn.



## **Session II:**

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The students will glue the completed house on a piece of construction paper and have students to decorate the house. Allow students to use brushes to paint trees, embellish the Origami house with landscape, sidewalks, driveways, etc.

**Variation:** *The students will draw blueprints of the inside of the house drawing the different rooms and things they see in their house.*

### **IX. Assessment:** Final Product – *Origami House*

### **X. Resources:** The Paper Crane by Molly Bang

**Origami** is the traditional Japanese folk art of folding paper.

#### **Shape**

When a line is connected or closed it makes a **shape**. Artist use big and small **shapes**. **Geometric Shapes** are mathematical shapes. **Geometric shapes** have names. Circles, Triangles, Squares and Rectangles are examples of **geometric shapes**.

Look at the **shape** of animals and leaves. The **shape** of a living thing is a **free-form shape**. It does not have a specific name so they are called **free-form shapes**.

Shapes have **height** and **width**. **Forms** have **height, width, and depth**. A **form** takes up **space** and has space all around it. A **form** also has space inside it or through it. A **form** takes up **space** and has space all around it. A **form** also has space inside it or through it.

#### **Texture**

**Texture** is the way something feels. Artist use different materials to create **texture**. **Textures** can be hard, soft, smooth, rough, grainy, bumpy, or silky. Some **textures** are real. You can feel it. **Texture** you can feel is called **real texture**. Some **textures** can be seen but not felt. **Texture** you can see but not feel is called **visual texture**.

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***Origami House – Finished Product***

## **Primary Paths to the Arts**

Kindergarten – Lesson 9

Visual Arts Instructional Resource Guide

### **I. Title: I Can Draw a Still Life Good Enough to Eat**

### **II. Objectives:** The students will

- Practice skills to develop craftsmanship. (VA.K.S.3.2)
- Explore everyday objects that have been designed and created by artists. (VA.K.H.2.2)
- Create and share personal works of art with others. (VA.K.C.1.1)

### **III. Recommended Instructional Time:** Two (2) 40 minute sessions

### **IV. Vocabulary:** observation, still life, shapes, lines, color

### **V. Curricular Connections:**

- **English Language Arts**

SL.K.5 Add drawings or other visual displays to descriptions as desired to provide additional detail.

RL.K.5 Recognize common types of texts (e.g., storybooks, poems).

- **Mathematics**

K.G.B.6 Compose simple shapes to form larger shapes. For example, “Can you join these two triangles with full sides touching to make a rectangle?”

### **VI. Key Artists:** Wayne Thiebaud

### **VII. Materials/Set-Up:**

#### **Session I:**

Artwork of Wayne Thiebaud, (**NOTE:** *Print visuals in color and as large as possible or print several copies for the students to view up close. Explain to the students that these are reproductions and not the original work of art.*

**Green Option:** *Project images on an LCD projector).*

12”x 18” light color construction paper, chalk, objects to observe and draw as a still life such as flowers, vegetables, fruits, or toys.

**Session II:** Students’ still life drawings, crayons, still life objects.

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Kindergarten – Lesson 9

Visual Arts Instructional Resource Guide

### **VIII. Lesson Procedures**

**Teacher will introduce vocabulary and display visuals of Wayne Thiebaud's artwork.**

#### **Session I:**

1. The teacher will show the class the artwork of Wayne Thiebaud.
2. The teacher will ask the students: *What are these paintings about? Why do you think this artist painted food?*
3. The teacher will define still life. She will explain that artist observe objects in order to draw them better.
4. The teacher will ask students to look at the paintings and identify shapes.
5. The teacher will create a still life arrangement that the students will be able to observe and draw.
6. The teacher will ask students to look carefully at the objects and identify simple shapes, such as ovals, circles, semi-circles, squares, etc).
7. The students will look at the arrangement from various points of view, such as above and from different sides
8. The students will observe and draw a still life on their paper using chalk.

#### **Session II:**

1. The teacher will review still life and observational skills.
2. The students will color their drawings with crayons.

### **IX. Assessment:** Final Product-*Still Life drawing*

### **X. Resources:**

#### **Still Life**

A **still-life** is a picture of objects that don't move. A still-life can be vases with flowers, bowls of fruit, or food on a plate. Artists set up a **still-life** to draw or paint a picture of the objects. The artist looks carefully at the objects and studies their lines, shapes, and colors. To looking carefully is called to **observe**. Artists **observe** what they are drawing.



## **Primary Paths to the Arts**

Kindergarten – Lesson 9

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### **Shape**

When a line is connected or closed it makes a **shape**. Artists use big and small **shapes**. **Geometric Shapes** are mathematical shapes. **Geometric shapes** have names. Circles, Triangles, Squares and Rectangles are examples of **geometric shapes**.

Look at the **shape** of animals and leaves. The **shape** of a living thing is a **free-form shape**. It does not have a specific name so they are called **free-form shapes**.

Shapes have **height** and **width**. **Forms** have **height, width, and depth**. A **form** takes up **space** and has space all around it. A **form** also has space inside it or through it. A **form** takes up **space** and has space all around it. A **form** also has space inside it or through it.

### **Lines**

**Lines** are everywhere. A **line** is a mark made by an artist's tool as it moves. A **line** starts with a dot. Then it moves and grows. **Lines** can be thick or thin. A **thick line** is wide. A **thin line** is narrow.

Lines move in different directions. **Horizontal lines** move from side to side. **Vertical lines** move straight up and down. **Diagonal lines** are slanted. They look like they are falling or rising. **Straight lines** don't bend. **Curved lines** bend and change gradually or turn inward to form spirals.

### **Color**

Artists use **colors** to make their artwork look interesting. The **primary colors** are red, yellow, and blue. They are very special because no other **colors** can be mixed to make them. These colors create the foundation of the color wheel.

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### **Wayne Thiebaud**

**Wayne Thiebaud** (born November 15, 1920) is an [American painter](#) whose most famous works are of [cakes](#), [pastries](#) and [toys](#). His last name is pronounced "Tee-bo." He is associated with the [Pop art](#) movement because of his interest in objects of [mass culture](#), although his works, executed during the fifties and sixties, slightly predate the works of the classic pop artists. Thiebaud uses heavy [pigment](#) and exaggerated colors to depict his subjects, and the well-defined shadows characteristic of advertisements are almost always included in his work.

<http://www.picsearch.com/pictures/celebrities/artists%20and%20painters/artists%203/wayne%20thiebaud.html>

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*Yes, it is Art* by Wayne Thiebaud



*Three Machines*, 1963, by Wayne Thiebaud

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*Cakes*, 1963 by Wayne Thiebaud

## ***Primary Paths to the Arts***

Kindergarten – Lesson 10

Visual Arts Instructional Resource Guide

### **I. Title: Impressions of Life Underwater - Ocean Fish**

#### **II. Objectives:** The students will

- Describe personal choices made in the creation of artwork. (VA.K.C.2.1)
- Identify media used by self or peers. (VA.K.C.2.2)
- Explore art processes and media to produce artworks. (VA.K.S.1.1)
- Develop artistic skills through the repeated use of tools, processes, and media. (VA.K.S.3.1)
- Practice skills to develop craftsmanship. (VA.K.S.3.2)
- Generate ideas and images for artworks based on memory, imagination, and experiences. (VA.K.O.2.1)

#### **III. Recommended Instructional Time:** Five (5) 40 minute sessions

#### **IV. Vocabulary:** shape, color, watercolors, blend, and imprint

#### **V. Curricular Connections:**

- **English Language Arts**

RL.K.10 Actively engage in group reading activities with purpose and understanding.

SL.K.5 Add drawings or other visual displays to descriptions as desired to provide additional detail.

- **Mathematics**

MA.K.G.2.5-The student will use basic shapes, spatial reasoning and manipulative to model object in the environment and to construct more complex shapes.

#### **VI. Key Artists:** Underwater coral reef photography

#### **VII. Materials/Set-Up:** small white paper plates, 12" x 18" white paper (one sheet for fish if plates are not available and one sheet for background) watercolors, paintbrushes, water containers, construction paper - 9" x 12" (blue, green, or aqua), glue, scissors, markers and crayons.

#### **Session I:**

Visuals of underwater coral reef photography. Small white paper plate or 12" x 18" white drawing paper (with students' names) and pencils.

#### **Session II and III**

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Small paper plates or 12" x 18" white drawing paper (with students' names), pencils, liquid soap, blue watercolors, paintbrushes, water containers, and paper towels. Optional: palettes, squirt bottles, eyedroppers, and baby wipes. (**NOTE:** you are creating the ocean water so you can add a few drops of purple or green to achieve various ocean colors) soft brushes, water dishes and paper towels. Optional: plastic forks and baby wipes.

### **Session III:**

Visuals of underwater coral reef photography, pencils, and from Session I. (**NOTE:** *Print visuals in color and as large as possible or print several copies for the students to view up close.* **Green Option:** *Project images on an LCD projector*), construction paper (blue, green, or aqua), glue, scissors, markers, and crayons.

### **Session IV:**

Student artwork from sessions IV, visuals of underwater coral reef photography, orange or red tempera watercolors, water containers, paper plates or paint palettes, and paper towels. Optional: baby wipes.

### **Session IV:**

Student artwork from Sessions II and III, visuals of underwater coral reef photography, construction paper (blue, green, or aqua), glue, scissors, markers, and crayons. Optional: sand, sea shells, and seagrass.

## **VII. Lesson Procedures**

**Teacher will discuss vocabulary and display visuals of underwater scenes.**

### **Session I:**

1. The teacher will display underwater scene visuals and discuss the scenes with the students.
2. The teacher will provide students with small paper plate or 12" x 18" white paper.
3. Teacher will demonstrate how to cut a fish shape from the plate or paper.
4. The teacher will show students to hold a brush like a pencil.
5. The teacher will explain watercolor techniques:
6. The students will add water to each color by squeezing drops from the brush to each color. **NOTE:** *Watercolors when applied should be very watery and fluid, not shiny, sticky or opaque.*
7. Student will paint the fish using watercolors. Wet fish shape with water first, then add watercolors to create a wet on wet technique effect.
8. The students will rinse the brush to change colors.
9. The students will mix colors on a palette or on the paper, not in the color itself.
10. The students will experiment with different watercolors on a piece of paper. (Optional: The teacher will give students different tools to add water



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to their paper such as squirt bottles, eyedroppers, etc.) **NOTE:** Use the entire paper.

11. The students will place the artwork on an activity table or on the floor and allow the artwork dry. **NOTE:** Save artwork for follow up sessions.
12. The students will wash and rinse brushes.

### **Session II:**

1. The teacher will place a drop or two of soap and blue watercolor on the table inside the drawn space.
2. The students will demonstrate and experiment with the soap and blue watercolor spreading it out inside the drawn space on the tables.  
Optional: use plastic forks to create different lines as ocean waves.
3. While the students experiment with soapy blue watercolor, the teacher will soak papers (2 minutes or enough time to get them wet).
4. As students finish spreading and mixing the watercolor, the teacher will give each student a wet piece of paper,
5. The teacher will have students place the wet paper over their blue watercolor and press and rub lightly on the paper to make an imprint of their experiment. Set aside to dry and save for follow-up sessions.

### **Session III:**

1. The teacher will display underwater scene visuals and discuss the scenes with the students.
2. The teacher will distribute artwork papers from Session I and II.
3. The students will glue their fish shape onto the ocean scene piece (12" x 18" white paper).
4. The students will complete assembling the pices

### **Session IV:**

1. The teacher will display underwater scene visuals and discuss the scenes with the students.
2. The teacher will distribute artwork papers from Session III.
3. The students will use red and orange watercolors to add more depth to their painting and to emulate an ocean scene.
4. The teacher will pass out watercolors, paintbrushes, water containers, etc.
5. The students will paint in seaweed and corals around or on top of the fish.  
Optional: Instead of painting the seaweed, have students glue grass and small leaves for seaweeds.

### **Session V:**

1. The teacher will pass back artwork papers from session IV.
2. The teacher will distribute markers and crayons.



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3. The students will use markers and crayons to add eyes, scales and fish gills. Markers and crayons can also be used to outline the seaweed and corals.
4. Optional: Students can glue sprinkled sand to the ocean bottom and real sea shells.

### **VIII. Assessment:** Final Product-*Ocean Scene*

#### **Shapes**

When a line is connected or closed it makes a **shape**.

Artist use big and small shapes.

**Geometric Shapes** are mathematical shapes. A shape is a line that is closed on all sides. Geometric shapes have names.

Circles, Triangles, Squares and Rectangles are **geometric shapes**.

A **circle** is empty and a **dot** is filled in.

Your paper is a **shape**, because the edges are **lines**.

#### **Color**

Artists use **colors** to make their artwork look interesting. The **primary colors** are red, yellow, and blue. They are very special because no other **colors** can be mixed to make them. These colors create the foundation of the color wheel.

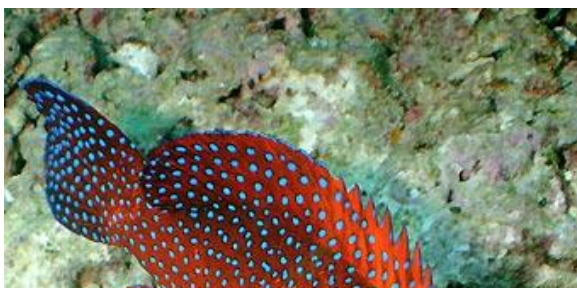
**Watercolors** are a water-base paint (with water-soluble pigments) and they are used by artists to create paintings and other types of works of art.

Artists **blend** in artwork, to merge colors applied to a surface. To **blend** they can use a brush, crayon, colored pencil, or other medium. This is sometimes called feathering.

A **print or imprint** is an image or mark made by pressure which creates an impression.

### **IX. Resources:**

#### **Underwater Coral Reef Photography**



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## ***Primary Paths to the Arts***

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<http://environment.nationalgeographic.com/staticfiles/NGS/Shared/StaticFiles/Environment/Images/Habitat/anthias-200414443-001-lw.jpg>

<http://www.davidrickerd.com/underwater-s/underwater-coral-reef--.jpg>

[http://www.uwphoto.net/content/indonesia/wp\\_small/0668-040.jpg](http://www.uwphoto.net/content/indonesia/wp_small/0668-040.jpg)



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## **Primary Paths to the Arts**

Kindergarten – Lesson 11

Visual Arts Instructional Resource Guide

### **I. Title: Little Bear**

### **II. Objectives:** The students will

- Describe personal choices made in the creation of artwork. (VA.K.C.2.1)
- Explore art processes and media to produce artworks. (VA.K.S.1.1)
- Produce artwork influenced by personal decisions and ideas. (VA.K.S.1.2)
- Practice skills to develop craftsmanship. (VA.K.S.3.2)

### **III. Recommended Instructional Time:** One (1) 40 minute session

### **IV. Vocabulary:** blending and kneading

### **V. Curricular Connections:**

- **English Language Arts**  
RL.K.10 Actively engage in group reading activities with purpose and understanding.  
SL.K.5 Add drawings or other visual displays to descriptions as desired to provide additional detail.
- **Mathematics**  
K.G.A.2 Correctly name shapes regardless of their orientations or overall size.  
K.G.B.5 Model shapes in the world by building shapes from components (e.g., sticks and clay balls) and drawing shapes.  
K.G.B.6 Compose simple shapes to form larger shapes. For example, “Can you join these two triangles with full sides touching to make a rectangle?”

### **VI. Key Artists:** Featured book illustrator

### **VII. Materials/Set-Up:** Clay

Images from book illustrations. (**NOTE:** *Print visuals in color and as large as possible or print several copies for the students to view up close. Explain to the students that these are reproductions and not the original work of art.*

**Green Option:** *Project images on an LCD projector).*

## ***Primary Paths to the Arts***

Kindergarten – Lesson 11

Visual Arts Instructional Resource Guide

### **VIII. Lesson Procedures**

**Teacher will discuss vocabulary and display teacher sample of Teddy Bear.**

#### **Session I:**

1. The teacher will read **Goldilocks and The Three Bears** (or other bear related story).
2. Teacher will review the vocabulary words **blending** and **kneading** as well as demonstrate the process of blending with clay.
3. The students will make a small sphere for the head of the bear, a large sphere for the body and blend it all together.
4. The students will position the bear in the sitting position.
5. The students will blend all pieces of clay together to attach the body parts.
6. The students will make a tiny sphere for the snout and two half circles for the ears.
7. The students will share their completed bears and compare the attributes.



**Step 1**



**Step 2**



**Step 3**

## ***Primary Paths to the Arts***

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Visual Arts Instructional Resource Guide

### **IX. Assessment:** Final Product-*Drawing*

### **X. Resources:**

#### **Blending**

Artists **blend** in artwork, to merge colors applied to a surface. To **blend** they can use a brush, crayon, colored pencil, or other medium. This is sometimes called feathering.

An artist uses the **kneading** method to work and press together a soft material such as clay, dough. Artists use their hands to squeeze, massage, or press with their hands, which kneads the clay, dough or material they are working with.



## ***Primary Paths to the Arts***

Kindergarten – Lesson 12

Visual Arts Instructional Resource Guide

### **I. Title: Torn Paper Owl Amulets**

#### **II. Objectives:** The students will

- Create and share personal works of art with others. (VA.K.C.1.1)
- Identify media used by self or peers. (VA.K.C.2.2)
- Explore art processes and media to produce artworks. (VA.K.S.1.1)
- Practice skills to develop craftsmanship. (VA.K.S.3.2)

#### **III. Recommended Instructional Time:** One (1) 40 minute sessions

#### **IV. Vocabulary:** tearing, texture, straight and curve lines, collage

#### **V. Curricular Connections:**

- **English Language Arts**

RL.K.10 Actively engage in group reading activities with purpose and understanding.

SL.K.5 Add drawings or other visual displays to descriptions as desired to provide additional detail.

- **Mathematics**

K.G.A.2 Correctly name shapes regardless of their orientations or overall size.

K.G.B.6 Compose simple shapes to form larger shapes. For example, “Can you join these two triangles with full sides touching to make a rectangle?”

#### **VI. Key Artists:** Henri Matisse and Joan Matsui

#### **VII. Materials/Set-Up:**

Artwork of Henri Matisse, Joan Matsui, and owl visuals. (**NOTE:** *Print visuals in color and as large as possible or print several copies for the students to view up close. Explain to the students that these are reproductions and not the original work of art. Green Option: Project images on an LCD projector*).

9 x 12 brown, yellow, black color construction paper or brown paper bags cut into 9 x 12 pieces, thick yarn, scissors and glue.

#### **VIII. Lesson Procedures**

## **Primary Paths to the Arts**

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**Teacher will discuss vocabulary and display visuals of Henri Matisse and Joan Matsui’s artwork, and owl visuals.**

### **Session I:**

1. The teacher will show the students owl photo from visual and ask the students: *Can you name the different features of an owl? Do owls have skin, fur or feathers? How do you think feathers feel? Do all the features of the owl feel the same? Cite details such as soft feathers, smooth, hard beak, glassy eyes, and sharp, rough claws, etc.*
2. The teacher will explain textures and how artists use texture in art.
3. The teacher will show students the torn paper art of Joan M. Matsui and explain that this type of art is called collage.
4. The teacher will ask: *Do you think the artist Matsui tore or cut the paper to make the owl? How can you tell? (Possible answers could be it looks fuzzy or rough.)*
5. The teacher will show students the collage art of Henri Matisse.
6. The teacher will ask: *Do you think the artist Matisse tore or cut the paper to make his picture? How can you tell? (Possible answers could be it looks smooth or sharp.)*
7. The students will make a collage owl by folding, tearing and cutting different color papers.
8. Teacher will point to the photo and show the beak and wings added to the owl form.
9. The teacher will show students how to tear the corners and edges off one piece of paper. Tearing in short nibbles to keep control. Tear a large oval to form the body of the owl. Fold over the top and glue it. Tear out crescent wings.
10. The students will cut two circles for the eyes and a triangle for the beak. These shapes need to be cut since the eyes and beak are not fuzzy.
11. The students will use left over paper, tear tiny feathers and glue them onto the wings and body.

### **IX. Assessment: Final Product-Owl**

## ***Primary Paths to the Arts***

Kindergarten – Lesson 12

Visual Arts Instructional Resource Guide



### **X. Resources:**

#### **Texture**

**Texture** is the way something feels. Artists use different materials to create **texture**. **Textures** can be smooth, rough, grainy, soft or silky. Some **textures** are real. You can feel it. Some **textures** can be seen but not felt.

**Collage** is the art of making pictures with glued objects. Artists make art by cutting and gluing pieces of paper. Torn paper has a rough edge. Cut paper has a smooth edge. **Collage** art made with paper has **texture**.

**Primary Paths to the Arts**

Kindergarten – Lesson 12

Visual Arts Instructional Resource Guide

**Owl Visuals**



***Primary Paths to the Arts***

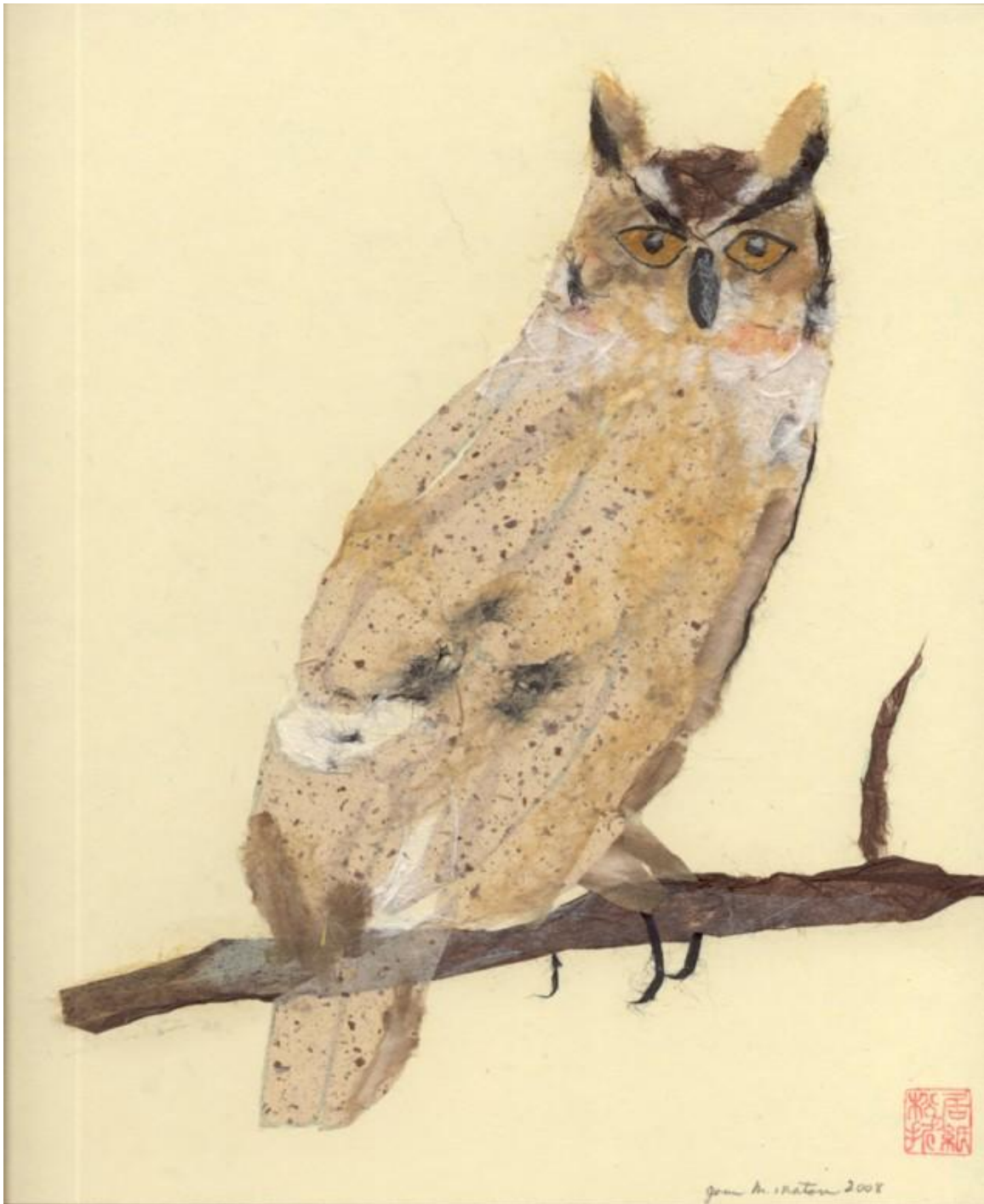
Kindergarten – Lesson 12

Visual Arts Instructional Resource Guide

**Primary Paths to the Arts**

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*Torn paper Art by Joan M. Matsui*

<http://pws.prserv.net/chigirie/index.html>



## **Primary Paths to the Arts**

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### **Henri Matisse**

Henri Matisse is considered the most important French artist of the 20th century and one of the most influential modernist painters of the last century. Matisse began studying drawing and painting in the 1890s. A student of the masters of Post-Impressionism, Matisse later made a reputation for himself as the leader of a group of painters known as Les Fauves. An ironic label given to them by a critic (it means "wild beasts"), the name reflected Matisse's aggressive strokes and bold use of primary colors. In 1905 Matisse gained sudden fame with three paintings, including *Woman with the Hat*, purchased by the wealthy American ex-patriot [Gertrude Stein](#). Beyond painting, he worked with lithographs and sculpture, and during World War II he did a series of book designs. Later in his career he experimented with paper cutouts and designed decorations for the Dominican chapel in Vence, France. Matisse was considered one of the world's greatest living painters throughout his life.



*Paper Collage by Henri Matisse*

[http://www.princetonol.com/groups/iad/lessons/elem/images/matisse\\_large.gif](http://www.princetonol.com/groups/iad/lessons/elem/images/matisse_large.gif)



## ***Primary Paths to the Arts***

Kindergarten – Lesson 13

Art Instructional Resource Guide

### **I. Title: Tissue Flowers with Textures and Colors**

### **II. Objectives:** The students will

- Explore art processes and media to produce artworks. (VA.K.S.1.1)
- Develop artistic skills through the repeated use of tools, processes, and media. (VA.K.S.3.1)
- Practice skills to develop craftsmanship. (VA.K.S.3.2)

### **III. Recommended Instructional Time:** two (2) 40 minute sessions

### **IV. Vocabulary:** texture (s)

### **V. Curricular Connections:**

- **English Language Arts**

SL.K.3 Ask and answer questions in order to seek help, get information, or clarify something that is not understood.

SL.K.5 Add drawings or other visual displays to descriptions as desired to provide additional detail.

- **Mathematics**

K.G.A.2 Correctly name shapes regardless of their orientations or overall size.

K.G.B.6 Compose simple shapes to form larger shapes. For example, “Can you join these two triangles with full sides touching to make a rectangle?”

### **VI. Key Artists:** Georgia O’Keeffe

### **VII. Materials/Set-Up:** Different color tissue paper (6 pieces – 8” x 12” for each student, green strips of tissue paper, scissors and pipe cleaners, construction paper and crayons. If attainable, teachers can use 18” bamboo stakes to display final product. Artwork can be adhered to stakes using tape.

### **VIII. Lesson Procedures**

**Teacher will introduce vocabulary and display visuals of Georgia Okeeffe’s artwork.**

## **Primary Paths to the Arts**

Kindergarten – Lesson 13

Art Instructional Resource Guide

### **Session I:**

1. The students will accordion pleat fold the tissue paper working from the long side.
2. The students will wind the pipe cleaner around the middle of the accordion pleated tissue paper.
3. The students will tear the ends of each side, or round out the edges with scissors, to give the petals a unique look and texture.
4. The students will gently separate each layer pulling upwards towards the middle of the flower.

### **Session II:**

1. The students will place flowers in a vase and use to draw a still life.

### **IX. Assessment:** Final Product- *Tissue flowers still life drawing*

The teacher will ask the students – *How do the flowers feel? Do they have texture?*

### **X. Resources:**

*Tissue Paper Flowers* - <http://family.go.com/video/tissue-paper-flowers-613141-v/>

## **Texture**

**Texture** is the way something feels. Artist use different materials to create **texture**. **Textures** can be hard, soft, smooth, rough, grainy, bumpy, or silky. Some **textures** are real. You can feel it. **Texture** you can feel is called **real texture**. Some **textures** can be seen but not felt. **Texture** you can see but not feel is called **visual texture**.

### **Georgia O'Keeffe (See Lesson 7)**

Georgia O'Keeffe is known for her brilliantly colored paintings with confident shapes and simple patterns. She painted a great many floral paintings which were large pieces with the flower exaggerated and enlarged to completely fill the canvas, then stylized to their most essential forms. She is also known for her Southwest paintings which include adobe buildings, desert mountain panoramas or floating cow skulls against rich blue skies. The emphasis on the simplest aspects of the shapes created a surrealistic dynamic that is captivating.

## ***Primary Paths to the Arts***

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Art Instructional Resource Guide

O'Keeffe was born on November 15, 1887 in Sun Prairie, Wisconsin. She knew from a young age that she would be an artist when she grew up. She studied first at the Art Institute of Chicago. <http://www.biography.com/articles/Georgia-O%27Keeffe-9427684>



*White Trumpet Flower* by Georgia O'Keeffe



*Oriental Poppies* by Georgia O'Keeffe



***Primary Paths to the Arts***

Kindergarten – Lesson 13

Art Instructional Resource Guide

*Jack in the Pulpit 3* by Georgia O'Keeffe

## **Primary Paths to the Arts**

Kindergarten – Lesson 14

Visual Arts Instructional Resource Guide

### **I. Title: Peaceable Kingdom Art Critique**

### **II. Objectives:** The students can

- Describe art from selected cultures and places. (VA.K.H.1.1)
- Explain how art-making can help people express ideas and feelings. (VA.K.H.1.3)

### **III. Recommended Instructional Time:** one (2) 40 minute sessions

### **IV. Vocabulary:** critique

### **V. Curricular Connections:**

- **English Language Arts**

RL.K.7 With prompting and support, describe the relationship between illustrations and the story in which they appear (e.g., what moment in a story an illustration depicts).

RL.K.10 Actively engage in group reading activities with purpose and understanding.

- **Mathematics**

K.G.A.1 Describe objects in the environment using names of shapes, and describe the relative positions of these objects using terms such as above, below, beside, in front of, behind, and next to.

K.G.A.2 Correctly name shapes regardless of their orientations or overall size.

### **VI. Key Artists:** Edward Hicks and Henri Rousseau

### **VII. Materials/Set-Up:**

#### **Session I:**

*The Peaceable Kingdom* by Edward Hicks (**NOTE:** *Print visual in color and as large as possible or print several copies. Explain to the students that these are reproductions and not the original work of art. Green Option: Project images on an LCD projector.*)

#### **Session II:**

## **Primary Paths to the Arts**

Kindergarten – Lesson 14

Visual Arts Instructional Resource Guide

*The Sleeping Gypsy* by Henri Rousseau (**NOTE:** *print visual in color and as large as possible or print several copies* **Green Option:** *Project images on an LCD projector*)

### **VIII. Lesson Procedures**

**Teacher will discuss vocabulary and display visuals of Edward Hicks and Henri Matisse's artwork.**

#### **Session I:**

1. The teacher will show students *The Peaceable Kingdom* by Edward Hicks and ask them to study it. **NOTE:** *Allow at least two minutes of silent reflection and observation of the artwork.*
2. To start a discussion, the teacher will ask: *What is happening in this picture? Are there people in the picture? How many animals can you name? Where have you seen these animals? Do the animals and the people belong together? Why not?*
3. The teacher will then explain the title of the painting is *The Peaceable Kingdom* and ask the students: *Why do you think he named his painting The Peaceable Kingdom? Do you think the painting is peaceful? Why or why not? Does the picture look like real life? Why or why not?*
4. The teacher will explain that the artist used his imagination to paint the picture.

#### **Session II:**

1. The teacher will show students *The Sleeping Gypsy* by Henri Rousseau and ask them to study it. **NOTE:** *Allow at least two minutes of silent reflection and observation of the artwork.*
2. To start a discussion, the teacher will ask: *What is happening in this picture? What is the lion doing? Is the person sleeping in danger? Why or why not? Where have you seen this animal? Do the lion and the person belong together? Why not?*
3. The teacher will then explain the title of the painting is *The Sleeping Gypsy* and ask the students: *Why do you think he named his painting The Sleeping Gypsy? Would you like a lion next you when you are sleeping? Why or why not? Does the picture look like real life? Why or why not?*
4. The teacher will explain that the artist used his imagination to paint the picture.

## **Primary Paths to the Arts**

Kindergarten – Lesson 14

Visual Arts Instructional Resource Guide

### **Optional:**

*You may extend the lessons by having the students draw animals using their imagination. Display the artwork in the classroom.*

**IX. Assessment:** Participation in the critique process or discussion of the work

**X. Resources:** *The Peaceable Kingdom* by Edward Hicks

A **critique** is a serious evaluation/examination that a person can make to form their opinion of a work of art and develop a judgment - do they agree or disagree with the approach of the artists and their work of art.

### **Edward Hicks**

Edward Hicks was born in Attleboro, Pennsylvania. The son of a farmer, he left the land to become an apprentice to a coach maker. He showed ability in painting coaches and signs but, becoming obsessed with a feeling of sin for having attended local farm festivals, he became a Quaker, gave up his brushes, and bought a farm. His farm did not prosper and he turned to itinerant preaching in the northern part of the United States and southern Canada. He earned great renown as a preacher but, in 1819, decided that a good Christian must earn his living with his hands. Since his only manual skill was painting, he allowed himself to return to it. It is his sincere beliefs in religion and in peaceful cooperation that become transposed onto the canvas.

Hicks was entirely self-taught since he believed that organized education was a tool of the devil. Ironically, he himself has taught succeeding generations, for his sincerity shines through his paintings, giving them an excitement heightened by lively detail that is both naive and, to the more sophisticated twentieth-century viewer, humorous and interesting. His animals have human expressions; his children and human figures, although stiff and doll-like, are distinctively drawn and accurately costumed; and often quite luminous in color; and his feeling for history makes his moral lessons both valid and purposeful.





## ***Primary Paths to the Arts***

Kindergarten – Lesson 14

Visual Arts Instructional Resource Guide

*The Peaceable Kingdom*, 1883 by Edward Hicks



*The Peaceable Kingdom*, 1883 by Edward Hicks [http://www.dropbears.com/a/art/biography/Edward\\_Hicks.html](http://www.dropbears.com/a/art/biography/Edward_Hicks.html)



***Primary Paths to the Arts***

Kindergarten – Lesson 14

Visual Arts Instructional Resource Guide

*The Peaceable Kingdom*, 1883 by Edward Hicks

<http://www.worcesterart.org/Collection/American/1934.65.html>

## **Primary Paths to the Arts**

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### **Henri Rousseau**

**Henri Rousseau** (May 21, 1844 - September 2, 1910) was a French Post-Impressionist painter in the Naive or Primitive manner. Ridiculed during his life, he came to be recognized as a self-taught genius whose works are of high artistic quality.

He was born in Laval in the Loire Valley into the family of a plumber. He attended Laval High School as a day student and then as a boarder, after his father became a debtor and his parents had to leave the town upon the seizure of their house. He was mediocre in some subjects at the high school but won prizes for drawing and music. He worked for a lawyer and studied law, but "attempted a small perjury and sought refuge in the army," serving for four years, starting in 1863.

<http://www.henrirousseau.org/>



**Gypsy by Henri Rousseau**

## **Primary Paths to the Arts**

Kindergarten – Lesson 15

Visual Arts Instructional Resource Guide

### **I. Title: Kites in the Sky**

### **II. Objectives:** The students will

- Describe personal choices made in the creation of artwork. (VA.K.C.2.1)
- Practice skills to develop craftsmanship. (VA.K.S.3.2)
- Handle art tools and media safely in the art room. (VA.K.S.3.3)
- Describe art from selected cultures and places. (VA.K.H.1.1)
- Explore everyday objects that have been designed and created by artists. (VA.K.H.2.2)

### **III. Recommended Instructional Time:** One (1) 40 minute session

### **IV. Vocabulary:** line, diagonal

### **V. Curricular Connections:**

- **English Language Arts**

RL.K.7 With prompting and support, describe the relationship between illustrations and the story in which they appear (e.g., what moment in a story an illustration depicts).

RL.K.10 Actively engage in group reading activities with purpose and understanding.

SL.K.5 Add drawings or other visual displays to descriptions as desired to provide additional detail.

- **Mathematics**

K.G.A.1 Describe objects in the environment using names of shapes, and describe the relative positions of these objects using terms such as above, below, beside, in front of, behind, and next to.

K.G.A.2 Correctly name shapes regardless of their orientations or overall size.

K.G.B.6 Compose simple shapes to form larger shapes. For example, “Can you join these two triangles with full sides touching to make a rectangle?”

### **VI. Key Artists:** Ando Hiroshige

### **VII. Materials/Set-Up:** (**NOTE:** *Print visuals in color and as large as possible or print several copies for the students to view up close. Explain to the students that these are reproductions and not the original work of art.* **Green Option:** *Project images on an LCD projector*) different color papers, crayons, scissors, and rulers.

## ***Primary Paths to the Arts***

Kindergarten – Lesson 15

Visual Arts Instructional Resource Guide

### **VIII. Lesson Procedures**

**Teacher will discuss vocabulary and display visuals of Ando Hiroshige's artwork.**

#### **Session I:**

1. The teacher will introduce the artist Ando Hiroshige. The teacher will have the students view the artwork by the artist and review lines.
2. The teacher will introduce and explain diagonal lines.
3. The students will use rulers to draw four diagonal lines from one edge of the paper to the other creating a diamond.
4. The students will cut each of the lines they drew to make their kite.
5. The students will decorate the kites as they wish.

### **IX. Assessment: Final Product-*Kites***

### **X. Resources:**

#### **Lines**

**Lines** are everywhere. A **line** is a mark made by an artist's tool as it moves. A **line** starts with a dot. Then it moves and grows. **Lines** can be thick or thin. A **thick line** is wide. A **thin line** is narrow.

Lines move in different directions. **Horizontal lines** move from side to side. **Vertical lines** move straight up and down. **Diagonal lines** are slanted. They look like they are falling or rising. **Straight lines** don't bend. **Curved lines** bend and change gradually or turn inward to form spirals.



**Primary Paths to the Arts**

Kindergarten – Lesson 15

Visual Arts Instructional Resource Guide



*View of Akiba and Fukuroi-kite by Ando Hiroshige*

## **Primary Paths to the Arts**

Kindergarten – Lesson 16

Art Instructional Resource Guide

### **I. Title: "Sudden Shower at Atake" Japanese Woodblock Print Art Critique**

### **II. Objectives:** : The students can

- Experiment with art media for personal satisfaction and perceptual awareness. (VA.K.F.1.1)
- Create works of art to document experiences of self and community. (VA.K.O.3.1)
- Create works of art to document experiences of self and community. (VA.K.O.3.1)
- Describe art from selected cultures and places. (VA.K.H.1.1)
- Explain how art-making can help people express ideas and feelings. (VA.K.H.1.3)
- Compare selected artworks from various cultures to find differences and similarities. (VA.K.H.2.1)

### **III. Recommended Instructional Time:** One (2) 40 minute sessions

### **IV. Vocabulary:** printing

### **V. Curricular Connections:**

- **English Language Arts**

RL.K.7 With prompting and support, describe the relationship between illustrations and the story in which they appear (e.g., what moment in a story an illustration depicts).

RL.K.10 Actively engage in group reading activities with purpose and understanding.

SL.K.1 Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups.

- **Mathematics**

K.G.A.1 Describe objects in the environment using names of shapes, and describe the relative positions of these objects using terms such as above, below, beside, in front of, behind, and next to.

K.G.A.2 Correctly name shapes regardless of their orientations or overall size.

### **VI. Key Artists:** Ando Hiroshige and Thomas Hart Benton

### **VII. Materials/Set-Up:**

#### **Session I:**



## **Primary Paths to the Arts**

Kindergarten – Lesson 16

Art Instructional Resource Guide

*The "Sudden Shower at Atake" by Ando Hiroshige* (**NOTE:** *print visuals in color and as large as possible or print several copies. Explain to the students that these are reproductions and not the original work of art. Green Option: Project images on an LCD projector*)

### **Session II:**

*"Hailstorm" by Thomas Benton* (**NOTE:** *Print visual in color and as large as possible or print several copies. Explain to the students that these are reproductions and not the original work of art. Green Option: Project images on an LCD projector*).

## **VIII. Lesson Procedures**

**Teacher will discuss vocabulary and display visuals of Ando Hiroshige's artwork.**

### **Session I:**

1. The teacher will show students *The "Sudden Shower at Atake" by Ando Hiroshige* and ask them to study it. **NOTE:** *Allow at least two minutes of silent reflection and observation of the artwork.*
2. To start a discussion, the teacher will ask: *What is happening in this picture? Are the people in the picture in a hurry? Where are they going? How are the people feeling? What might have caused the people to feel this way? Have you ever felt this way?*
3. The teacher will ask the students to look again at the print and ask: *Do the people look like they live in Florida or Miami? Why or why not?*
4. The teacher will then explain that this is a Japanese woodblock printed about 200 years ago. The teacher will explain how weather is represented in art. The teacher will ask the students: *Do you think people think about weather today? Why or why not? Do you think artists make pictures about weather today? Why or why not?*

### **Session II:**

1. The teacher will show students *"Hailstorm" by Thomas Benton* and ask them to study it. **NOTE:** *Allow at least two minutes of silent reflection and observation of the artwork.*

## **Primary Paths to the Arts**

Kindergarten – Lesson 16

Art Instructional Resource Guide

2. To start a discussion, the teacher will ask: *What is happening in this picture? Are the people in the picture in danger? Why or why not? How are the people feeling? What is causing the people to feel this way? Have you ever felt this way?*
3. The teacher will ask the students to look again at the painting and ask: *Do the people look like they live in Florida or Miami? Why or why not?*
4. The teacher will then explain that this is painting from 1940 by an American artist from the Midwest. The teacher will explain how weather (storms) are represented in art. The teacher will ask the students: *Do you think people think about storms in Miami? Why or why not? Do you think artists make pictures about storms? Why or why not?*

### **Optional:**

*You may extend the lessons by having the students draw pictures depicting rainy or sunny days. Display the artwork in the classroom.*

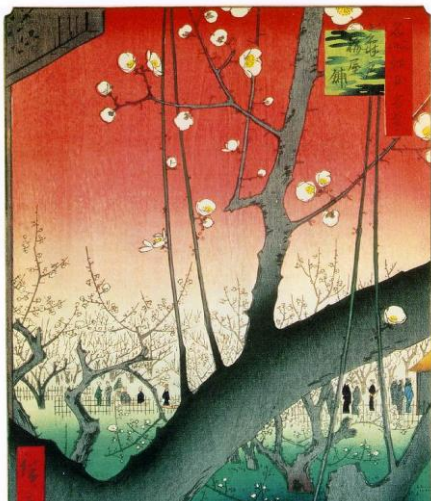
**IX. Assessment:** *Participation in the critique process or discussion of the work.*

### **X. Resources:**

A **print** is an image or mark made by pressure which creates an impression.

### **Japanese Woodblock Prints by Ando Hiroshige**

Below is "Sudden Shower at Atake" by Ando Hiroshige (1797-1858). One of the most prominent artists of his time, Hiroshige was famous for scenes and landscapes of Japan. This print is taken from his "100 Views of Edo" series, showing various well-known sights of pre-Meiji (before 1878) Tokyo. This is a 20th century reproduction, printed from new blocks which faithfully recreated every detail of the original, down to the carver's, printer's, and publisher's information. This makes the print impossible to date from that information, but its pristine condition and bright paper make its recent publication evident. It also makes it possible for me to own it - an original edition of this print runs well into five figures. <http://www.ibiblio.org/wm/paint/auth/hiroshige/>.



**Primary Paths to the Arts**

Kindergarten – Lesson 16

Art Instructional Resource Guide

*Plum Estate, Kameido*  
by Ando Hiroshige





**Primary Paths to the Arts**

Kindergarten – Lesson 16

Art Instructional Resource Guide

*Sudden Shower on Ohashi Bridge at Ataka by Ando Hiroshige*



***Primary Paths to the Arts***

Kindergarten – Lesson 16

Art Instructional Resource Guide

*Snow Storm* by Ando Hiroshige

## **Primary Paths to the Arts**

Kindergarten – Lesson 17

Art Instructional Resource Guide

### **I. Title: Trains, Rhythm and Movement**

#### **II. Objectives:** The students will

- Describe personal choices made in the creation of artwork. (VA.K.C.2.1)
- Explore art processes and media to produce artworks. (VA.K.S.1.1)
- Produce artwork influenced by personal decisions and ideas. (VA.K.S.1.2)
- Practice skills to develop craftsmanship. (VA.K.S.3.2)
- Identify real and imaginary subject matter in works of art. (VA.K.F.1.2)

#### **III. Recommended Instructional Time:** Three (3) 40 minute sessions

#### **IV. Vocabulary:** rhythm, movement, shape, and form

#### **V. Curricular Connections:**

- **English Language Arts**

RL.K.7 With prompting and support, describe the relationship between illustrations and the story in which they appear (e.g., what moment in a story an illustration depicts).

RL.K.10 Actively engage in group reading activities with purpose and understanding.

W.K.3 Use a combination of drawing, dictating, and writing to narrate a single event or several loosely linked events, tell about the events in the order in which they occurred, and provide a reaction to what happened.

- **Mathematics**

MA.K.G.2.2-The student will identify, describe and sort basic 2 dimensional shapes, such as square, triangle circles, rectangles, hexagons and trapezoids.

#### **VI. Key Artists:** Thomas Hart Benton painting, Currier and Ives print and Jean Tinguely sculptures.

#### **VII. Materials/Set-Up:**

##### **Session I:**

## **Primary Paths to the Arts**

Kindergarten – Lesson 17

Art Instructional Resource Guide

The *Wreck of the Ole 97* by Thomas Hart Benton (**NOTE:** *Print visuals in color and as large as possible or print several copies. Explain to the students that these are reproductions and not the original work of art. Green Option: Project images on an LCD projector*).

9" x 12" construction paper (size is optional), crayons or pencils

**Session II:** *American Express Train*, Currier and Ives print of 1864 and the *Wreck of the Ole 97* by Thomas Hart Benton visuals, student drawings, crayons, and markers.

**Session III:** Jean Tinguely sculptures visuals, old shoe boxes or milk cartons for a three dimensional train, old jar tops, bottle caps or other round objects for wheels, scissors, glue, student artwork. **NOTE:** A glue gun will help you fasten the wheels. Glue guns should be used by the teacher only.

## **VIII. Lesson Procedures**

**Teacher will discuss vocabulary and display visuals of Thomas Hart Benton artwork, Currier and Ives print, and Jean Tinguely sculptures.**

### **Session I:**

1. The teacher will read The Little Engine That Could (or other train story)
2. The teacher will show students *The Wreck of the Ole 97* by Thomas Hart Benton
3. The teacher will ask the students: *What is happening in this picture?* (**Note: Optional** Depending on the students' observation, you may reinforce safety rules regarding crossing the streets and railroad tracks.)
4. The teacher will ask the students if they remember the art of Thomas Hart *Hailstorm* from the Weather lesson.
5. The teacher will explain that Thomas Hart also painted *Wreck of the Ole 97*. The teacher will explain that trains fascinated Benton and he made them the subjects of numerous paintings and prints. Benton wrote, "*My first pictures were of railroad trains. Engines were the most impressive things that came into my childhood. [They] gave me a feeling of stupendous drama.*"
6. The teacher will give each student a rectangular piece of construction paper (size of paper is optional depending on size of boxes).
  
7. The students will draw one train car on their paper. **NOTE:** Drawing should fill the entire paper and have details.



## **Primary Paths to the Arts**

Kindergarten – Lesson 17

Art Instructional Resource Guide

### **Session II:**

1. The teacher will show students *American Express Train*, Currier and Ives print of 1864 and the *Wreck of the Ole 97* by Thomas Hart Benton.
2. The teacher will ask the students: Look at the two train pictures. *Do the trains look like they are moving? What shapes did the artists repeat in the pictures?*
3. The teacher will explain that repeated shapes will create a sense of **rhythm** and **movement**.
4. The teacher will distribute the student drawings from Session I.
5. The students will color and decorate the drawings repeating shapes.

### **Session III:**

1. The teacher will show students Jean Tinguely sculptures.
2. The teacher will ask the students: *Does this art remind you of trains? Why or why not?*
3. The teacher will ask the students: *What is different about this artwork, compared to the other two train pictures? ( Answer: You can walk around it. It is 3D.) NOTE: Students may also say that it is not really a train but parts of a train or an abstraction of a train. (Answer: Artists use abstractions, parts of things and/or symbols to make art.)*
4. The teacher will explain that: Shapes are flat. **Forms** are full. You can go around **forms**. **Sculptures** are **forms**. They have a front, back, top, bottom, and sides. They are not flat. You can go around a **sculpture**.
5. The teacher will show students how to turn their flat artwork into a form by wrapping it and gluing to a box.
6. The students will complete their train cars and add jar caps or other round objects for wheels.
7. The teacher will add an engine and display the train cars together.

**IX. Assessment:** *Level of discussion*

**X. Resources:**

### **Rhythm and Movement**

Look at the trains. They look like they are moving. What shapes did the artists repeat? Repeated shapes will create a sense of **rhythm** and **movement**.

### **Shapes and Forms**

## **Primary Paths to the Arts**

Kindergarten – Lesson 17

Art Instructional Resource Guide

When a line is connected or closed it makes a **shape**. Artists use big and small **shapes**. **Geometric Shapes** are mathematical shapes. **Geometric shapes** have names. Circles, Triangles, Squares and Rectangles are examples of **geometric shapes**.

Look at the **shape** of animals and leaves. The **shape** of a living thing is a **free-form shape**. It does not have a specific name so they are called **free-form shapes**.

Shapes have **height** and **width**. **Forms** have **height, width, and depth**. A **form** takes up **space** and has space all around it. A **form** also has space inside it or through it. A **form** takes up **space** and has space all around it. A **form** also has space inside it or through it.

### **Thomas Hart Benton**

(born April 15, 1889, Neosho, Mo., U.S. - died Jan. 19, 1975, Kansas City, Mo.) Thomas Hart Benton is perhaps the best known muralist associated with the American Scene Painting movement of the 1930s. Benton's vivid, stylized portrayal of pre-industrial agrarian life and his later emphasis on the plight of the working class in the post-Depression era earned him a reputation as a social activist, and he gained publicity through public works projects. Within the broad American Scene Painting Movement, Benton is most closely associated with Regionalism a movement that rejected modernism in favor of a naturalistic and representational style. Regionalism gained recognition through public art works in highly visible locations such as banks, post offices, and political buildings.

Benton eventually moved to Kansas City, where he painted some of his most well-known works such as the Independence Murals and the Truman Library, and where he lived for until his death in 1975. Benton's works during his years in Kansas City reflected his new environment: the beauty of the rural Midwest and the life of small farmers. At the same time, the relentless forces of American industrialization and capitalism made their way into Benton's works, and American icons of progress, railroads, city culture, and cars, begin to encroach on the Benton's idyllic pastoral scenes. [http://xroads.virginia.edu/~am482\\_04/am\\_scene/bentonbio.html](http://xroads.virginia.edu/~am482_04/am_scene/bentonbio.html)



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The *Wreck of the Ole 97* by Thomas Hart Benton

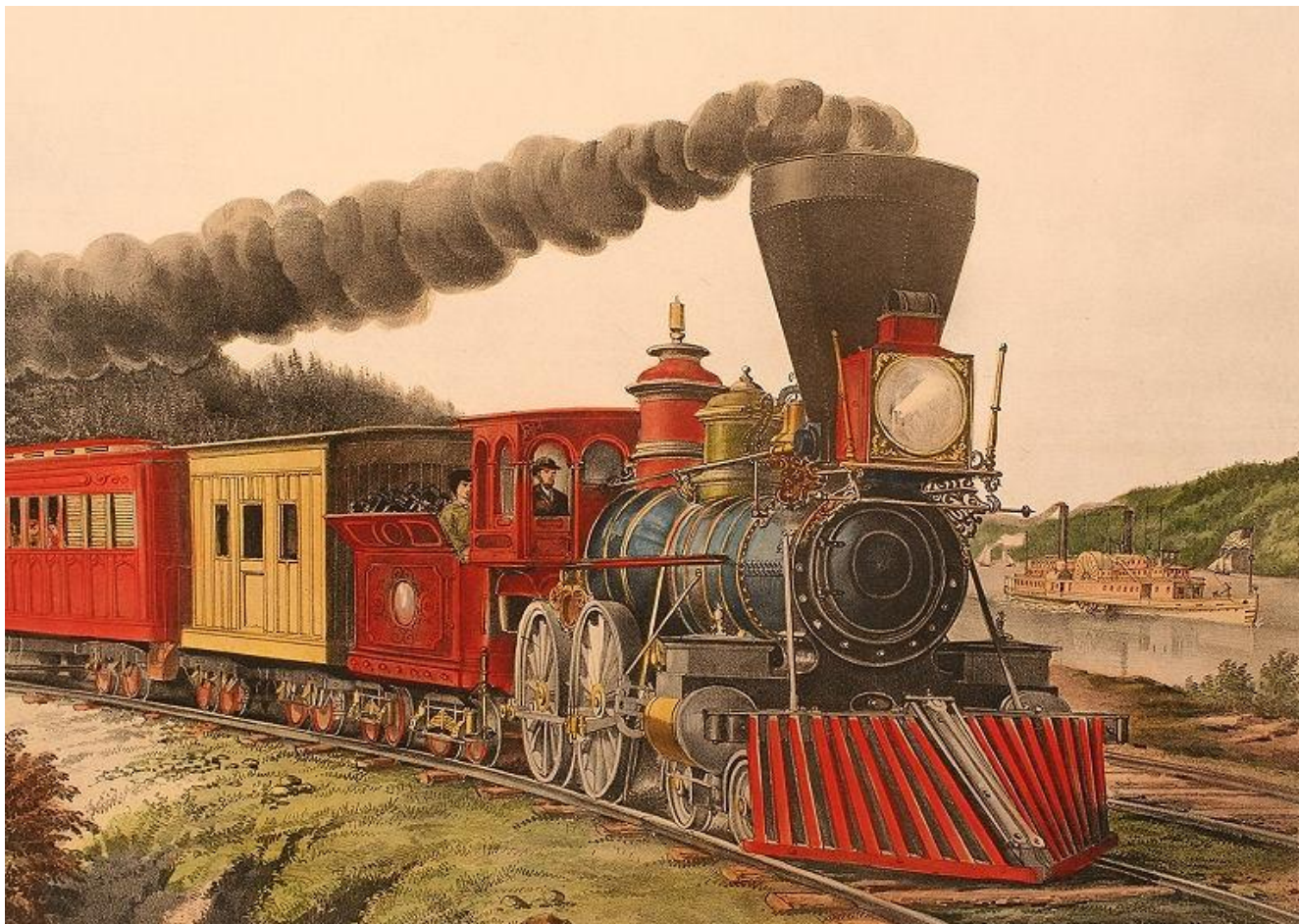
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### **Currier & Ives Prints**

*Currier and Ives was a successful American [printmaking](#) firm headed by [Nathaniel Currier](#) (1813–1888) and [James Merritt Ives](#) (1824–1895). Based in New York City from 1834–1907, the prolific firm produced prints from paintings by fine artists as black and white [lithographs](#) that were hand colored. Lithographic prints could be reproduced quickly and purchased inexpensively, and the firm called itself "the Grand Central Depot for Cheap and Popular Prints" and advertised its lithographs as "colored engravings for the people."*



*American Express Train, Currier and Ives print of 1864.*

[http://savvycollector.com/product\\_images/0000/9801/Am\\_Express\\_train2.jpg](http://savvycollector.com/product_images/0000/9801/Am_Express_train2.jpg)



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### **Forms and Sculptures**

Shapes are flat. **Forms** are full. You can go around **forms**. **Sculptures** are **forms**. They have a front, back, top, bottom, and sides. They are not flat. You can go around a **sculpture**.

#### **Jean Tinguely**

The Swiss sculptor Jean Tinguely was born in Fribourg on 22 May 1925. Tinguely began experimenting with movement in space in 1944 with his machine-like sculptures by equipping them with electric motors and making them spin around at high speed. Tinguely's fantasy machines with pre-programmed elements of chance, the so-called "Métamatics", are quite spectacular. They are machines producing drawings, or self-destructive machines. His welded iron constructions represent ironic attacks on the purpose of the era of technology.

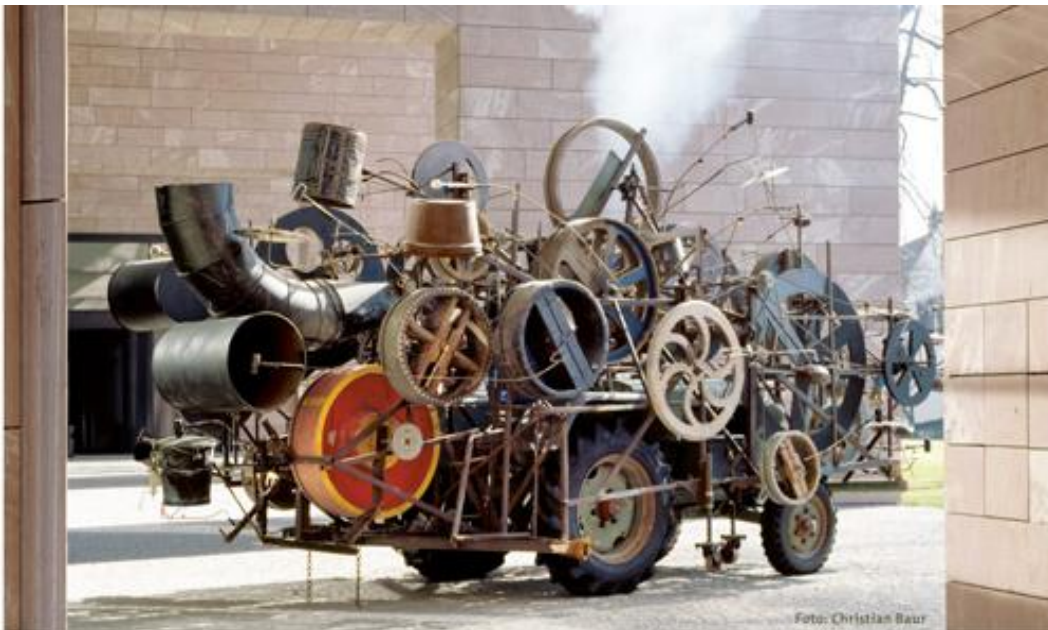
<http://www.tinguely-jean.com/>



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### **I. Title: Chicks on the Farm**

### **II. Objectives:** The students will

- Describe personal choices made in the creation of artwork. (VA.K.C.2.1)
- Explore art processes and media to produce artworks. (VA.K.S.1.1)
- Develop artistic skills through the repeated use of tools, processes, and media. (VA.K.S.3.1)
- Practice skills to develop craftsmanship. (VA.K.S.3.2)
- Explore the placement of the structural elements of art in personal works of art. (VA.K.O.1.1)

### **III. Recommended Instructional Time:** Three (3) 40 minute session

### **IV. Vocabulary:** shape, space, form, distance, farms, barns

### **V. Curricular Connections:**

- **English Language Arts**

W.K.3 Use a combination of drawing, dictating, and writing to narrate a single event or several loosely linked events, tell about the events in the order in which they occurred, and provide a reaction to what happened.

SL.K.3 Ask and answer questions in order to seek help, get information, or clarify something that is not understood.

SL.K.5 Add drawings or other visual displays to descriptions as desired to provide additional detail.

- **Mathematics**

K.G.B.5 Model shapes in the world by building shapes from components (e.g., sticks and clay balls) and drawing shapes.

K.G.A.1 Describe objects in the environment using names of shapes, and describe the relative positions of these objects using terms such as above, below, beside, in front of, behind, and next to.

### **VI. Key Artists:** Grant Wood

### **VII. Materials/Set-Up:**

#### **Session I:**

*Haying by Grant Wood (NOTE: Print visuals in color and as large as possible or print several copies. Explain to the students that these are reproductions*



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*and not the original work of art. **Green Option:** Project images on an LCD projector).*

12" x 18" light blue construction paper, 3" squares yellow construction paper, glue, crayons or markers.

### **Session II:**

*Haying* by Grant Wood visual, student artwork from Session I, crayons or markers.

### **Session III:**

*Haying* by Grant Wood and farm visuals, student artwork, crayons or markers.

## **VIII. Classroom Procedures**

**Teacher will discuss vocabulary and will display visuals of Grand Wood's artwork.**

### **Session I:**

1. The teacher will show students *Haying* by Grant Wood.
2. The teacher will ask the students: *Can you find the shapes in this picture? Can you find the empty areas around the shapes?*
3. The teacher will discuss how: *Artists use many shapes to make a painting. **Space** is the empty area between shapes. Artists call the empty places around and between shapes **space**.*
4. The teacher will show the students how to make a farm collage using space and shapes.
5. The teacher will pass out yellow construction paper and have student tear out small circles (body of the chicks). The chicks will be shapes.
6. The students will glue the circles to the bottom of the paper. With a crayon or markers, add beaks and legs.

### **Session II:**

1. The teacher will review **space**.
2. The teacher will show students *Haying* by Grant Wood.
3. The teacher will ask the students: *In this painting, is the barn near you or far away? What is closest to you in the painting? What is furthest away?*
4. The teacher will discuss how in their farm collage the chicks will be closest to the viewer. The chicks will be at the bottom of the paper.
5. The students will draw a fence in the middle of the page and color it in.

### **Session III:**

1. The teacher will discuss shapes.

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2. The teacher will show students visuals of farms. The teacher will demonstrate to students that they can draw a barn by using shapes such as squares, rectangles, and triangles.
3. The teacher will review **space**.
4. The students will draw a barn at the top of the page creating a barn that is in the distance or furthest away from the viewer.
5. The students will complete the artwork by coloring and adding details such as clouds, sun, grass, trees, etc.

**IX. Assessment:** *Level of discussion and use of space in the artwork.*

**X. Resources:**



### Space and Form

**Forms** are full. You can go around **forms**. A **form** is a solid object that takes up **space**. You can see all around a **form**. There is **space** around a **form**.

Artists use many shapes to make a painting. **Space** is the empty area between shapes. Artists call the empty places around and between shapes **space**.

**Space** is all around us. Artists use **space** to show things that are far away and up close in a picture. In art **space** refers to the areas above, below, between, within and around an object. **Foreground** is the area in a picture closest to the viewer. **Background** is the area in a picture furthest from the viewer.

A **barn** is a large building used to store farm products or feed and to house farm animals or farm equipment.

### Grant Wood

Grant Wood, an American painter, was a leader in the art movement known as Regionalism, which also included the artist Thomas Hart [Benton](#), (artist from train

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and weather lesson.) Wood was born in Iowa and lived mainly in Cedar Rapids. He was mainly self-taught as an artist: he worked as a camouflage painter during World War One, an interior decorator, and a metalworker. His early paintings were strongly influenced by French Impressionism. In 1928, having been commissioned to make stained-glass windows for the Cedar Rapids Veterans Memorial Building, he traveled to Munich to supervise the windows' production; there he encountered early Dutch painting, and was inspired to give up Impressionism in favor of his characteristic mature style. Wood began painting with close attention to sharp, crisp detail. In the Regionalist aesthetic, the everyday lives of working people are the highest subjects of art; modern ideas of abstraction are often considered elitist and decadent. Wood therefore mainly depicted scenes of everyday Midwestern life in a fresh and sometimes stark manner.

[http://www.dropbears.com/a/art/biography/Grant\\_Wood.html](http://www.dropbears.com/a/art/biography/Grant_Wood.html)



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*Haying* by Grant Wood

<http://www.bing.com/images/search?q=Grant+Wood&FORM=IGRE&qvvt=Grant+Wood&adlt=strict#>

### **Farm Visuals**



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### **I. Title: Mrs. McNosh’s Clothes Line**

#### **II. Objectives:** The students will

- Identify media used by self or peers. (VA.K.C.2.2)
- Produce artwork influenced by personal decisions and ideas. (VA.K.S.1.2)
- Practice skills to develop craftsmanship. (VA.K.S.3.2)
- Describe art from selected cultures and places. (VA.K.H.1.1)
- Compare selected artworks from various cultures to find differences and similarities. (VA.K.H.2.1)

#### **III. Recommended Instructional Time:** Two (2) 40 minute session or (3) if extended

#### **IV. Vocabulary:** pattern, even balance, shape, and tunic

#### **V. Curricular Connections:**

- **English Language Arts**

RL.K.10 Actively engage in group reading activities with purpose and understanding.

W.K.3 Use a combination of drawing, dictating, and writing to narrate a single event or several loosely linked events, tell about the events in the order in which they occurred, and provide a reaction to what happened.

- **Mathematics**

K.G.A.1 Describe objects in the environment using names of shapes, and describe the relative positions of these objects using terms such as above, below, beside, in front of, behind, and next to.

#### **VI. Key Artists:** Chilkat Native American Tunic, **Optional:** Jonathan Green

#### **VII. Materials/Set-Up:**

#### **VIII. Session I:**

Chilkat Native American Tunic visual (**NOTE:** *Print visuals in color and as large as possible or print several copies for the students to view up close. Explain to the students that these are reproductions and not the original work of art. **Green Option:** Project images on an LCD projector).*

9” x 12” drawing paper, pencils or crayons, scissors.

#### **Session II:**



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Chilkat Native American Tunic visual, 4"X 6"construction paper (various colors), crayons, scissors glue, clothes line or yarn, clothes pins **Optional:** lace buttons, artwork of Jonathan Green visual.

### **IX. Lesson Procedures**

**Teacher will discuss vocabulary and will display visuals of Chilkat Native America tunic and Jonathan Green's artwork.**

#### **Session I:**

1. The teacher will read *Mrs. McNosh's Hangs Her Wash* written by Sarah Weeks, and images illustrated by Nadine Bernard Westcott from Theme 9: Spring is Here Reading Basal.
2. The teacher will discuss different clothes and when you use each. She will ask students: *Do you have special clothes for special events?*
3. The teacher will show students visual of a Chilkat Native American tunic. The teacher will explain what a tunic is. The teacher will explain that the tunic was worn by the Chilkat people for ceremonies on very special events.
4. The teacher will ask students to look carefully at the designs. The teacher will ask students: *What do you think the pictures on the ceremonial tunic are about?*
5. The teacher will explain that the tunic represents the grizzly bear which is the clan symbol.
6. The teacher will ask the students to notice that both sides (the right and the left) are the same. She will explain that this is called **even balance**.
7. The teacher will explore even balance by asking children to name things that look the same on both sides (a face, butterfly, a leaf)
8. The teacher will pass out 9 x 12 drawing paper and have students fold it in half.
9. The students will draw a piece of clothing on only half of the folded paper. (**NOTE:** Make sure the center fold is not cut apart.)
10. The students will cut out the clothing design while the paper is folded. (**NOTE:** Have students write their names and save for Session II.)

#### **Session II:**

1. The teacher will review **pattern** from Sunny Shapes Lesson. Repetition of a line, a shape, or a color creates a **pattern**.
2. The teacher will show students visual of Chilkat Native American tunic.
3. The teacher will ask students to find line, color or shape **patterns** in the tunic.
4. The teacher will distribute student clothing cut outs from Session I.
5. The students will add zigzag, crisscross dotted or striped line patterns on the clothing that create an even balance design. (**NOTE:** If needed, review even balance.)



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6. The students will fold in half and draw shapes on colored construction paper.
7. The students will cut and glue shapes to their piece of clothing so as to create **pattern** and **even balance**.
8. The students will color and complete the artwork. (**NOTE:** If you have buttons or lace, these can be added as decorations.)
9. The students will display final product on a clothes line. (**NOTE: Optional:** Extend this part of the lesson by showing students the artwork of Jonathan Green. Review pattern and even **balance**).

**X. Assessment:** Final Product-*Clothes*

**XI. Resources:**

### **Patterns and Balance**

**Patterns** are everywhere. Repeating a line, a shape, or a color creates a **pattern**. Artists arrange lines, shapes, and colors, when they make art. Artists use **patterns** to make art.

When both halves are equal, meaning the left side and the right side are the same you have **even balance**. Artists use **balance** to make art.

A **tunic** is any of variety of loose fitting cloaks or clothing extending to the hips or knees.



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Chilkat Native American Tunic  
*Early 20<sup>th</sup> Century*  
Media: Goat and Sheep Wool

<https://www.glenbow.org/collections/museum/native/northwest.cfm>

### **Jonathan Green**

Painter and printmaker Jonathan Green is considered one of the most important contemporary painters of the southern experience. Born on August 9, 1955, in Gardens Corner, South Carolina, Green was the second of seven children. He was raised in the home of his maternal grandmother, Eloise Stewart Johnson, where he learned the Gullah dialect and culture of the coastal Southeast.

Green's interest in the arts was first nurtured as a student at Beaufort High School. After

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graduation, Green joined the U.S. Air Force in order to travel and obtain an education. He then attended the School of the Art Institute of Chicago, receiving a B.F.A. degree in 1982, making him the first known artist of Gullah heritage to receive formal artistic training at a professional art school.

The artwork of Green is heavily influenced by his Gullah heritage. Vividly colored paintings and prints document everyday chores, in addition to celebrating Gullah life's rites of passage. By returning his art to his childhood upbringing, Green has created an autobiographical body of work in addition to documenting a vanishing way of life.

<http://www.thehistorymakers.com/biography/biography.asp?bioindex=162&category=artMakers><http://www.thehistorymakers.com/biography/biography.asp?bioindex=162&category=artMakers>



*Noon Wash* by Jonathan Green



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*Clothes Line* by Jonathan Green

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### **I. Title: Clay Birds Take Shape and Form**

### **II. Objectives:** The student will

- Identify media used by self or peers. (VA.K.C.2.2)
- Explore art processes and media to produce artworks. (VA.K.S.1.1)
- Practice skills to develop craftsmanship. (VA.K.S.3.2)

### **III. Recommended Instructional Time:** Two (2) 40 minute session

### **IV. Vocabulary:** shape, form blend, knead

### **V. Curricular Connections:**

- **English Language Arts**

RL.K.10 Actively engage in group reading activities with purpose and understanding.

SL.K.3 Ask and answer questions in order to seek help, get information, or clarify something that is not understood.

- **Mathematics**

K.G.B.5 Model shapes in the world by building shapes from components (e.g., sticks and clay balls) and drawing shapes.

### **VI. Key Artists:** Oaxacan Birds from Mexico

### **VII. Materials/Set-Up:** clay, paint, brushes

### **VIII. Classroom Procedures**

**Teacher will introduce vocabulary and display visuals of Oaxacan birds from Mexico.**

#### **Session I:**

1. The teacher will discuss different kinds of birds. Read to the students Feathers for Lunch by Lois Ehlert.
2. The teacher will give each student a piece of clay; the students will knead the clay into an oval for the body.



1



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3. The students will make two triangles for the wings.
4. The students will make a smaller sphere for the head.
5. The students will add details such as eyes and beak using clay.
6. The students will write a story about their bird.



### **IX. Assessment:** Final Product-*Clay birds*

### **X. Resources:**

#### **Self Hardening Salt Clay**

##### Ingredients:

- 1 ½ cups of salt
- 4 cups of flour
- 1 ½ cups of water
- 1 teaspoon alum (check pharmacy)

##### Steps:

- Mix the dry ingredients together in a plastic bowl; then, add water gradually.
- When dough forms into a ball around a spoon, knead the dough well, adding water if it is too crumbly.
- This clay can also be baked. Set the oven to 300°F and bake small shapes for 30 to 40 minutes or until hard.



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### **Shapes and Forms**

Shapes have **height** and **width**. **Forms** have **height, width, and depth**. A **form** takes up **space** and has space all around it. A **form** also has space inside it or through it.

Some forms are **geometric forms**. A baseball is a **geometric form**. Other forms are **free-form forms**. A baseball glove is a **free-form form**.

### **Blending and Kneading**

Artists **blend** in artwork, to merge colors applied to a surface. To **blend** they can use a brush, crayon, colored pencil, or other medium. This is sometimes called feathering.

An artist uses the **kneading** method to work and press together a soft material such as clay, dough. Artists use their hands to squeeze, massage, or press with their hands, which kneads the clay, dough or material they are working with.



Clay Oaxacan Bird

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Painted Wood *Oaxacan* Bird



Black Clay *Oaxacan* Bird