

ELL's and the Visual Arts:
Developing Self Expression and Language
through Visual Arts

Painting, Drawing and Collage



Painting, Drawing and Collage

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Painting, Drawing and Collage

Introduction



The visual arts offer a venue for self-expression for all students. For English language learners, this is especially important. In the art room, students discover that even at the earliest stages in their development as speakers of English, the visual arts allow them to communicate their feelings to others.

English language learners soon realize that their artwork is a springboard for discussions with their teachers and classmates. Their vocabularies grow as they learn the words and phrases associated with art making techniques and materials. The narrative elements in their artwork and in much of the artwork of known artists, invite students to discuss characterization, setting, mood, and story line. The art is always there as a visual prompt, encouraging English language learners as their proficiency grows.



This Early Childhood unit of study (adaptable to Grades 3 to 5), *Developing Self Expression and Language through Visual Arts: Painting, Drawing and Collage* combines visual arts and English language learning. It is based on the *Blueprint for Teaching and Learning in Visual Arts* and the *New York State English as a Second Language (ESL) and Native Language Arts Standards* and supports student

achievement in the visual arts and in language arts. The unit provides a rich array of visual arts experiences grounded in language learning. Incorporated into each lesson are suggested picture books whose words and images reinforce vocabulary as well as strengthen arts instruction. Recommended artists and works of art (most from New York City art institutions) are integrated into the lessons to enhance instruction. Throughout, students are encouraged to discuss their own artwork, that of their peers, and the artwork in museums.

Developing Self Expression and Language through Visual Arts: Painting, Drawing and Collage concludes with general information on assessment followed by a set of rubrics specific to the performance indicators for Painting, Drawing and Collage, Grade 2.

Painting, Drawing and Collage

Learning Outcomes and Assessment

Learning Outcomes in the Visual Arts: Key Understandings and Skills

Students will understand:

- Through the acquisition and use of a series of art-making skills people can communicate their personal experiences of the natural world, their families and their communities

Students will learn how to:

- Handle paint: watercolor and tempera
- Paint lines expressively
- Mix secondary colors and tints
- Create the illusion of texture on a flat surface
- Draw from observation
- Express weather and time of day in art
- Create figures in motion in drawing and in collage

Assessment in the Visual Arts: How are outcomes being assessed?

- Peer critiques of classroom and hallway displays of student work
- Teacher observations of paired and small group discussions
- Rubrics based on painting, drawing, and collage performance indicators in the *Blueprint for Teaching and Learning in Visual Arts*
- One-on-one discussions between student and teacher
- Self-assessment using simple graphic organizers

Painting, Drawing and Collage

Learning Outcomes and Assessment *continued*

Learning Outcomes in Language Arts: Key Understandings and Skills

Students will understand:

- There is an extensive vocabulary specific to the visual arts: in art making and in responding to and analyzing works of art
- Art is a visual language that can be interpreted with the written and spoken word

Students will learn how to:

- Incorporate art vocabulary when discussing their work
- Describe their own work and the works of others in English
- Title and write brief descriptions about their work
- Keep art journals that include sketches, descriptive writing and a glossary
- Engage in conversations around their own artwork and the work of others

Assessment in Language Arts: How are outcomes being assessed?

- Teacher observations of paired and small group discussions
- One-on-one discussions between student and teacher
- Review of student art journals
- Critique of written descriptions of artwork

Painting, Drawing and Collage

The Five Strands/Integration of Sessions

Incorporation of the 5 Strands of the *Blueprint for Teaching and Learning in Visual Arts*

Session:	Strand 1	Strand 2	Strand 3	Strand 4	Strand 5
1	♦	♦	♦	♦	
2	♦	♦	♦	♦	
3	♦	♦	♦	♦	
4	♦	♦	♦		
5	♦	♦	♦	♦	
6	♦	♦	♦		♦
7	♦	♦	♦		
8	♦	♦	♦	♦	♦
9	♦	♦	♦		
10	♦	♦	♦		♦
11	♦	♦	♦		

Painting, Drawing and Collage Continued

The Five Strands/Integration of Sessions *continued*

How Sessions are Linked

Work Created in Session:	Will be referred to in Session:	Will be incorporated into the work of Session:
1	2	7
2		11
3		5
4		9
5		
6		7 and 11
7	8, 9 and 10	
8		9
9	11	
10		11



Painting, Drawing and Collage

Overview of Unit

Developing Self Expression and Language through Visual Arts: Painting, Drawing and Collage was created by the Office of Arts and Special Projects and Jan Moseman, teaching artist from Studio in a School. This is an early childhood unit and may be adapted for grades 3 to 5.

Formative assessment should be ongoing. It may be in the form of teacher, peer or self assessment. The *Blueprint for Teaching and Learning in Visual Arts 2nd Grade* performance indicators for Painting, Drawing and Collage should be referenced, and adapted for lower and upper elementary grades. This unit contains an introduction to the use of rubrics for formative assessment and rubrics for the formative assessment of Painting, Drawing and Collage.

Painting, Drawing and Collage is a model unit for working with ELL's in the art room. Key elements should be abstracted and used by art teachers as they develop their own units of study. Educators should be cognizant of the following:

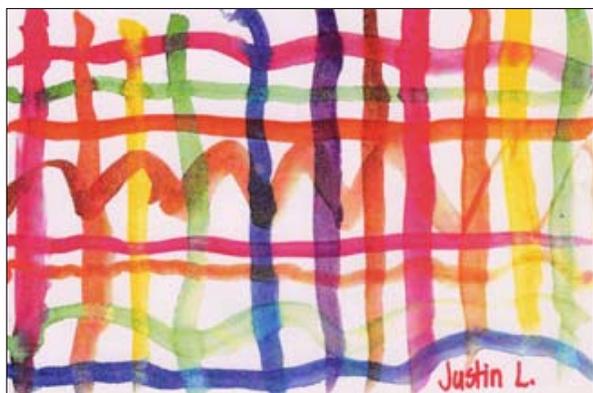
- The 11 individual sessions are strongly linked to each other. Often work created in one session is used in a follow up session. Teachers will be directed to ask students to refer back to previous sessions to review techniques and vocabulary.
- There is a strong emphasis on the spoken word. As techniques are demonstrated at the beginning of each session, teachers are asked to narrate the process. Students are continually encouraged to speak in pairs, small groups and to the larger class.
- Picture books are incorporated into each session and are revisited throughout the unit.
- New vocabulary words are introduced and added to a Word Wall. As students use this new vocabulary, phrases and sentences should be added to a paper next to the respective word; words should not be posted in isolation but within the context in which they are used.
- Lessons are designed to be completed in 11 sessions; based on age, ability and interests of the group, along with school scheduling, these 11 lessons may require extra sessions. Teachers should be less concerned about completing the unit by a certain date, and more concerned about giving their students the time they need to learn and enjoy the process of creating art.



Students experiment with watercolor, first creating dots and dabs.

Painting, Drawing and Collage

Session 1 – Watercolor Exploration/Watercolor Background



Students continue experimenting with watercolor, creating painted lines.

Introduction

- Use art reproductions of works in New York City art institutions to present watercolor artwork to students. Model for students ways to talk about the artist's technique. For example, "Winslow Homer in *Flower Garden and Bungalow, Bermuda* (see Suggested Artwork below) mixed a lot of water with the paint when he painted the sky."
- Give students the opportunity to talk about the works of art and to name the colors they see.

- Have students pantomime how the artist may have used the brush to paint different areas.

Demonstration

- Show how artists "wake up" colors with water; to reinforce vocabulary, narrate as you proceed.
- Use several types of brushes to illustrate how artists make a variety of marks and lines; name the qualities of dots, dabs and lines being created.

Activity (Students will create 3 separate paintings)

- Using half of a 9"x12" paper students make dots and dabs.
- Using half of a 9"x12" paper students make a variety of lines.
- Using entire 11"x14" paper students make paint washes (wet on wet). At end of lesson set aside for Session 7, Drawing and Collage: Wild and Domestic Animals.

Vocabulary

- Dot, dab, line, wash, bleed, halo, blend, pool, variety of color names

Note: Each session has a vocabulary section; these words should be posted on a Word Wall and underneath each word there should be placed an 8 ½"x 11" lined paper. As students use words in phrases and sentences, add them to the paper underneath the word. This allows students to see the words, not in isolation but in the context of how the words are used.

Painting, Drawing and Collage

Session 1 – Watercolor Exploration/Watercolor Background *continued*

Assessment: Teacher

- Note quality and variety of dots, dabs and lines in paintings #1 and #2.
- Note quality and translucence of colors applied in painting #3.
- Look for evidence of new art vocabulary used in discussions and in student journals.

Suggested Artwork

Watercolors by Winslow Homer and Maurice Prendergast in the collection of the Metropolitan Museum of Art

http://www.metmuseum.org/toah/hi/hi_homerwinslow.htm

http://www.metmuseum.org/toah/hi/hi_prendergastmaurice.htm

Suggested Picture Books

Keats, Ezra Jack. *Clementine's Cactus*

Rylant, Cynthia. *All I See*

Steig, William. *When Everybody Wore a Hat*

Painting, Drawing and Collage

Session 2 – Primary Color Mixing: Tempera Paint

Introduction

- Discuss watercolor experimentation from Session 1, encouraging students to describe what they did with dots, dabs and lines.
- Show images of watercolors students saw in Session 1 and compare it with tempera work(s) by Jacob Lawrence and Andrew Wyeth (see Suggested Artwork). Ask for comparisons.
- To introduce primary colors, show an image of Piet Mondrian's *Broadway Boogie Woogie*, in the collection of the Museum of Modern Art.

Demonstration

- Working with watercolor and tempera primary colors, show students how they differ: elicit responses from students.
- Demonstrate how brushes differ (1/2" easel brush versus watercolor brush, etc.). Allow students to handle the brushes, describing what they notice.
- Review the names of primary colors and ask students to predict what will happen when primary colors are mixed; encourage the use of color names as they describe what will happen (e.g. blue and red will make purple). Chart the students' responses (see an example of a graphic organizer at the end of lesson) and review color names with students.

Primary color study; mixing secondary colors on a grid.



Activity

- Holding 9"x12" paper horizontally, students fold paper into 8 boxes.
- They mix colors to create an 8-color grid, with each box a different color.
- At end of lesson, set aside for Session 11, Torn Paper Collage: People in an Environment.

Vocabulary

Names of colors, tempera, bristle, primary, secondary, blend, mix, grid

Painting, Drawing and Collage

Session 2 – Primary Color Mixing: Tempera Paint *continued*

Assessment: Peer to Peer

- Students interview each other. They may ask, “Can you tell me the names of the colors you created?” (Students may be encouraged to make up names for their colors such as “rose red” or “sunny yellow.”)

Assessment: Teacher

- Observe students in their small groups and check for correct use of color names. Look for evidence of new art vocabulary used in discussions and in student journals.
- To determine if students know how secondary colors are created read *Mouse Paint* by Ellen Stoll Walsh, inviting students to predict what colors the mice will get as they experiment with primary colors.

Suggested Artwork

Works by Jacob Lawrence

http://www.metmuseum.org/toah/hi/hi_lawrencejacob.htm

Works by Andrew Wyeth

<http://www.artcyclopedia.com>

Broadway Boogie Woogie by Piet Mondrian

<http://www.artchive.com/artchive/M/mondrian/broadway.jpg.html>

Suggested Picture Books

Duggleby, John. *The Story Painter: The Life of Jacob Lawrence*

Lawrence, Jacob. *The Great Migration, Harriet Tubman, Toussaint L'Overture*

Walsh, Ellen Stoll. *Mouse Paint*

Painting, Drawing and Collage

Session 2 – Primary Color Mixing: Tempera Paint *continued*

Sample Graphic Organizer

We start with the color...	Then we mix in...	And we get...
Blue	Red	
Red	Blue	
Yellow	Blue	
Blue	Yellow	
Red	Yellow	
Yellow	Red	

Painting, Drawing and Collage

Session 3 – Line Exploration: Black Tempera Paint

Introduction

- Read *Straight Line Wonder* by Mem Fox. Invite students to describe qualities of lines (squiggly, curvy, etc.). Introduce concept of intersecting and parallel lines.
- Display a work by Vasily Kandinsky such as *Improvisation 28 (second version)* and invite students to describe the way the artist uses line.

Demonstration

- Use black tempera paint on 12”x18” paper to demonstrate painting a line from one edge of the paper to the other. Repeat, making sure that most new lines intersect, creating shapes.
- As a shape is created, bring it to students’ attention.
- Ask students to describe the lines as they see them being painted across the paper.

Activity

- Using black tempera paint on 12” x 18” paper, students paint a minimum of 5 types of lines from one edge to the other, creating shapes from intersecting lines. At end of lesson, put aside for Session 5: Tints.

Vocabulary

Tempera, zig zag, squiggly, loopy, straight, curvy, diagonal, vertical, intersecting, parallel

Assessment: Peer to Peer

- Work is displayed around the room. In pairs, students share work and name the types of lines they created.

Painting, Drawing and Collage

Session 3 – Line Exploration: Black Tempera Paint *continued*

Assessment: Teacher

- Observe students as work is shared, noting their understanding of process and their use of art vocabulary.
- Look for evidence of new art vocabulary used in discussions and in student journals.

Suggested Artwork

Broadway Boogie Woogie by Piet Mondrian: Audio at Modern Kids

<http://moma.org/explore/multimedia/audios/1/8>

Works by Vasily Kandinsky at the Solomon R. Guggenheim Museum

<http://www.guggenheim.org/new-york/collections/collection-online/browse-by/artist>

Suggested Picture Books

Straight Line Wonder by Mem Fox

Painting, Drawing and Collage

Session 4: Weather Grid/Black Tempera Paint

Introduction

- Looking out of the classroom window, lead students in a discussion about today's weather. Discuss other types of weather conditions and list them on a chart.
- Note that many artists are interested in depicting the weather. Show examples of weather imagery in picture books and works of art. (See Suggested Artwork and Picture Books.) Encourage students to describe what they see.
- Discuss how images of weather may evoke a mood or emotion. Use the chart at the end of the lesson to list works and artists, weather conditions, colors and moods and emotions evoked.

Demonstration

- Using black tempera paint on a 12"x18" paper folded in eighths and held horizontally, depict a different weather event in each box. As a box is painted, narrate your thoughts about the weather condition and how you decided to paint the weather on your chart. Paint as many boxes as needed to convey the idea.

Weather Grid painting.



Activity

- Students repeat process, first folding the paper and then painting in each box.

Vocabulary

Weather conditions: wind(y), rain(y), snow(y), sun(ny), sunshine, cloud(y), storm(y), hurricane, blizzard, tornado.
Moods and emotions: wild, angry, calm, peaceful, scary

Assessment: Peer to Peer

- Students display work in small groups or in pairs; they take turns describing one square and how the paint was used to illustrate the weather condition. Repeat with other squares as time allows.

Painting, Drawing and Collage

Session 4: Weather Grid/Black Tempera Paint *continued*

Assessment: Teacher

- Observe students in small groups and check for understanding.

Suggested Artwork

Poppy Field, Argenteuil by Claude Monet

http://www.metmuseum.org/toah/hd/lafr/ho_2001.202.5.htm

Evening Snow at Kanbara

by Japanese Ukiyo-E artist

Ando Hiroshige

http://www.metmuseum.org/toah/ho/10/eaj/ho_JP2492.htm

Suggested Picture Books

Keats, Ezra Jack. *The Snowy Day*

Shulevitz, Uri. *Snow*

Steig, William. *The Amazing Bone* (images of spring)

Charting the Discussion

Name of Book or Artwork and Artist	Type of Weather	Colors We See	How We Feel

Painting, Drawing and Collage

Session 5 – Tints

Introduction

- Return the line paintings from Session 3 and ask several students to describe their work to the class. Encourage use of vocabulary words from Session 3 (tempera, zig zag, squiggly, loopy, straight, curvy, diagonal, vertical, intersecting, parallel, etc.).
- Draw students' attention to the intersecting lines in their work. Using one work as an example, point out the shapes that are created by these intersecting lines. Where applicable, use the names of geometric shapes to describe.
- Reflect on Kandinsky's *Improvisation 28 (second version)* or another suitable work and point out how the artist added color to his work.
- Introduce the concept of tints, the lighter values of a color made by adding white.

Demonstration

- Display and review the names of the primary colors. Explain that tints of a color are created when white is added to a color.
- Demonstrate mixing tempera paint directly on paper; use teacher sample of line painting from Session 3, identify a shape created and paint that area with a primary color. Immediately add white to create the tint on paper. Show that adding more white will create a lighter tint. Narrate process to reinforce vocabulary.
- Repeat with blue, demonstrating the importance of cleaning the brush before creating a new tint.

Tints painted into line painting.



Activity

- Using the line paintings from Session 3, students paint tints into the shapes made by intersecting lines. They use the same process of applying a primary color and then mixing in white.

Vocabulary

Tint, pastel, blend, pale, dark, shape, triangle, square, rectangle

Painting, Drawing and Collage

Session 5 – Tints *continued*

Assessment: Peer to Peer

- Students work in small groups taking turns to explain how they created several tints. Students share the names they have created for these tints.

Assessment: Teacher

- Observe students working in groups and note their understanding of the process and their facility with art-related vocabulary.
- Examine work for the number of tints created, evidence of student's ability to manipulate brush between the lines and to keep tints separate, and the degree to which a range of tints (darker to lighter) were created.

Suggested Artwork

Works by Vasily Kandinsky at the Solomon R. Guggenheim Museum

<http://www.guggenheim.org/new-york/collections/collection-online/browse-by/artist>

Portuguese Market by Sonia Delaunay

<http://www.moma.org/explore/collection/provenance/items/191.55.html>

Suggested Picture Books

Williams, Vera B. *A Chair for My Mother* (Book has many examples of gradations of tints, including the depiction of the title chair.)

Painting, Drawing and Collage

Session 6 – Painted Papers

Introduction

- Reread *Mouse Paint* to remind students about mixing primary colors. Students will enjoy hearing the story again. Liken the reread to visiting with an old friend. Ask students if they noticed anything in this reading that they had not noticed before.
- Show images of the collage work of Henri Matisse (see Suggested Artwork). It's important to note that the artist did not use pre-colored paper like the construction paper used in class; he mixed paint to make his own colors and then used them to paint paper. He used these customize-color papers for collage.
- Relating to careers in the arts and to the way we all must make accommodations for our needs, note that Matisse painted into his old age and when it became difficult for him to paint, he began to work in collage.

Demonstration

- Select a student to be the narrator who will give a “play-by-play” description of the following process as teacher shows students how to score lines into wet paint. Teacher paints an 9”x12” paper and, while paint is still wet, demonstrates scoring lines using a comb or a chopstick to create the illusion of texture.

Scoring a wet painting.



- Ask students to name as many different lines as possible.
- Show an example of work by Sam Gilliam (see below) to demonstrate how an artist uses scoring.

Activity

- Students paint a minimum of two 9”x12” paintings using two or more colors.
- Using combs, chopsticks or other tools suggested by students, they score lines in the paintings.
- At end of the lesson, set aside for Sessions 7 and 11. Teacher also paints and scores paper to use in a future demonstration.

Vocabulary

Scratch, score, texture, names of various tools used for scoring

Painting, Drawing and Collage

Session 6 – Painted Papers *continued*

Assessment: Teacher

- Teacher ascertains success of the project by the range and variety of new colors and tints painted by students.
- Look for evidence of new art vocabulary used in discussions and in student journals.

Suggested Artwork

Jazz Series by Henri Matisse

http://www.toledomuseum.org/Collection/Matisse_Jazz.htm

(Also, Google or Bing Images: Matisse Jazz Series)

Untitled by Sam Gilliam

http://hirshhorn.si.edu/visit/collection_object.asp?key=32&subkey=2762

Suggested Picture Books

Le Ford, Bijou. *A Bird or Two* (biography of Henri Matisse)

O'Connor, Jane. *Henri Matisse: Drawing with Scissors*

Painting, Drawing and Collage

Session 7 – Drawing and Collage: Wild and Domestic Animals

Note: Papers used for this lesson are those created in Session 1 and Session 6.



Wild animal collage.

Introduction

- Read Eric Carle's *From Head to Toe* and discuss how Carle uses shape, color and texture.
- Introduce depiction of animals in works of art. (See Suggested Artwork)
- Using 3-D plastic animals as references, discuss the shapes and features of animals. Note which live in the wild and which are domestic animals.

Demonstration

- Use one of the plastic models to sketch an animal in chalk on teacher sample of painted paper from Session 6. Narrate for students the process of sketching from observation.
- Emphasize enlarging the scale and adding features that identify the animal.
- Cut out and collage onto the watercolor wash painting created in Session 1.
- Ask students where this animal might live; introduce the word environment and discuss what an environment is and the different types of environments: urban, rural, forest, etc.

Activity

- Students select animals to use as the basis of their drawings, and using white chalk they draw outlines of animals on the textured paper created in Session 6.
- They cut animal out and collage it onto the watercolor wash from Session 1.
- Students draw, cut out and collage elements for the animal's environment, again using textured paper. (NOTE: Set aside unused painted papers for use in Session 11.)

Vocabulary

Collage, image, feature, wild vs. domestic, environment, rural, urban, forest, chalk, drawing from observation

Painting, Drawing and Collage

Session 7 – Drawing and Collage: Wild and Domestic Animals *continued*

Assessment: Peer to Peer

- In small groups, students present work to each other. They name the animals they created and the features they added to distinguish them. Students title their work and describe the environment created for the animal.

Assessment: Teacher

- Observe as students describe and/or tell stories about their collage work. Note scale of animal in relation to its environment, use of detail, balance of the composition and evidence of ability to work with scissors and art materials.
- Use Basic Rubrics for Drawing and Collage Grade 2 as guides for formative assessments.

Suggested Artwork

Sculpture and drawings by Antoine-Louis Barye

http://www.artcyclopedia.com/artists/barye_antoine-louis.html

Search The Metropolitan Museum's Teacher Packets for animal images in different cultures

<http://www.metmuseum.org/explore/classroom.asp>

Explore the Met's Heilbrunn Timeline of Art History under Subjects/Animals (Subjects are listed A to Z.)

<http://www.metmuseum.org/toah/hi/a.htm>

Suggested Picture Books

Eric Carle, *From Head to Toe*

Additional Websites

A website dedicated to the art of collage with links to artists, books, workshops, techniques and materials

<http://collageart.org>

Painting, Drawing and Collage

Session 8 – Observational Drawing: Flowers



Observational flower drawing with resist painted background.

Introduction

- As a review, ask several students to show their artwork from Session 7 and describe the environments in which they placed their animals.
- Show an array of images that incorporate flowers: *Carnation, Lily, Lily, Rose* by John Singer Sargent, a variety of Persian miniatures. Include the botanically correct *Red Amaryllis with Blue Background* done by Piet Mondrian, the artist of *Broadway Boogie Woogie*. This is a wonderful opportunity to note how an artist's style may change over the years. (See Suggested Artwork for information on these images and others.)
- Display picture book illustrations of flowers. (After seeing realistic renderings of flowers, students may enjoy the fantastical illustrations in *Rotten Island* by William Steig.)
- Note in each artwork and illustration, the way the artist has placed the flower(s) within the work and has rendered detail.

Demonstration

- Using good quality artificial flowers, demonstrate drawing a flower from observation using oil pastels on 11"x14" watercolor paper. Show students the variety of ways oil pastels may be used. Narrate the process of observational drawing. Ask students to describe the techniques they see (e.g. blending) and to name the colors used.

Activity

- After viewing many images of flowers, students select artificial flowers to draw using oil pastels. Once flowers are drawn, direct students to add details such as birds and insects.

Vocabulary

Names of flowers, names of birds and insects, oil pastels, blend, sketch, observe

Painting, Drawing and Collage

Session 8 – Observational Drawing: Flowers *continued*

Assessment: Teacher

- Meet with students one-on-one and ask for a description of the artwork and of the technique the student used. Explain that after the next session they will meet with you once again to share the additional work they have done on their flower drawings.
- Use Basic Rubric for Drawing Grade 2 as a guide for formative assessment.

Suggested Artwork

John Singer Sargent, *Carnation, Lily, Lily, Rose* (Tate Gallery, London)

http://www.artcyclopedia.com/artists/detail/Detail_sargent_john_singer.html

Persian miniatures

http://www.metmuseum.org/toah/hi/hi_pamiwa.htm

Piet Mondrian, *Red Amaryllis with Blue Background*

<http://www.moma.org/explore/collection/provenance/items/1773.67.html>

For more images of flowers, search the Metropolitan Museum of Art Timeline of Art History by subject:

<http://www.metmuseum.org/toah/hi/a.htm>

Works by Luminist painter Martin J. Heade incorporate images of birds and flowers. See Brooklyn Museum image of a Heade work:

http://www.brooklynmuseum.org/opencollection/artists/4554/Martin_Johnson_Heade

Suggested Picture Books

Cooney, Barbara. *Miss Rumphius*

Steig, William. *Rotten Island*

Painting, Drawing and Collage

Session 9 – Resist Painting: Creating an Atmospheric Background

Introduction

- Distribute weather grid from Session 4 and ask a student to review the process reinforcing the vocabulary from that lesson (language related to weather conditions, moods and emotions).
- Show examples of weather imagery in works of art and picture books (See Suggested Artwork and Suggested Picture Books.) Students will enjoy revisiting images used in Session 4. Draw parallels between seeing a painting again and rereading a book (mentioned in Session 6 with a reread of *Mouse Paint*). Ask students if they noticed anything new in this viewing. Remind them that when they reread a book, they often discover something new.
- Point out the background in each image and ask students for descriptive words. Chart the responses. Ask students to read words with you.
- Show several examples of student artwork from Session 7 noting the environments that were created. Introduce the terms background and foreground. Explain that we can look at the environments as background, with the animals placed in the foreground.
- Give students their observational drawings from the previous lesson and explain that they will be creating backgrounds for their flowers. Reinforce vocabulary; identify their flowers being in the foreground and that they will be adding the background.

Demonstration

- Ask students to observe what happens when you pour a little vegetable oil into a glass of water.
- Using teacher-created oil pastel flower drawing show students what happens when water-based paint meet oil pastel. Ask them what they notice.
- Introduce the term resist painting connecting it to how the oil and the water resisted mixing with each other. Explain this resistance means we can paint over the flowers without covering them. Observe how the water “beads” on the paper.
- Encourage students to use of a variety of colors.
- Remind them of blending techniques and as an option, demonstrate working wet-on-wet by spraying water on paper and allowing colors to “bleed.”

Painting, Drawing and Collage

Session 9 – Resist Painting: Creating an Atmospheric Background *continued*



Resist painting of flowers.

Activity

- Working with flower drawings from Session 8, students paint background for their drawings. When work is completed, students write titles for their work and brief descriptions.

Vocabulary

See vocabulary from Session 4. Additional vocabulary: background, foreground

Assessment: Self and Teacher

- Follow up on the one-on-one discussions with students from Session 8. Guide each student to complete the self-assessment tool (see end of lesson). Student shares the title and the brief description.
- Use Basic Rubrics for Painting and Drawing Grade 2 as guides for formative assessment.

Assessment: Peer to Peer

- Students meet in pairs to practice sharing their self-assessment and then gather to share with whole class.

Suggested Artwork

Impressionist work of Claude Monet. Links to museums containing works by Monet:
http://www.artcyclopedia.com/artists/monet_claude.html

Suggested Picture Books

Cooney, Barbara and Donald. *The Oxcart Man*

Keats, Ezra Jack. *A Letter to Amy*

Painting, Drawing and Collage

Session 9 – Resist Painting: Creating an Atmospheric Background *continued*

Self-Assessment Graphic Organizer

Question I ask myself	My answer
How did I make the colors in my painting?	
What kind of weather did I paint?	
How did I show that weather?	
What time of day did I paint?	
How did I show that time of day?	
How do I want people to feel when they look at my work?	

Painting, Drawing and Collage

Session 10 – Torn Paper Collage: People in Motion



Torn paper collages; people in motion.

Introduction

- Display several student pieces from collage lesson in Session 7, Wild and Domestic Animals. Review concept of wild and domestic by asking students to identify their animals. Ask students to describe to the class how they made their animals.

- Draw students' attention to the way the shapes were created; they were cut out with scissors. Introduce the technique of tearing paper to create collage pieces.
- Explain that students will be creating people and the people will be in motion. Students take turns coming up and striking the pose of a person in motion. Classmates may "direct" the student or the student may pose and ask class to identify the activity (pitching or hitting a ball, cooking, exercising, reaching, etc.). You may wish to chart the activities and review the words with the students, noting the consistent use of the -ing ending (the gerund).

Demonstration

- Using large paper that all can see, and narrating the process for the students, show students various techniques for tearing paper, and how the torn pieces can be assembled to create a person. Demonstrate twisting and crumpling. Do not glue the pieces.
- Ask students to suggest the different ways the body parts may be moved to create the sense of motion. Demonstrate how details (facial features, hair, clothing) are added, again using torn paper.

Activity

- Using construction paper and hands as tools, students assemble at least two figures in motion and add details. Direct students to glue down the pieces when they are satisfied with the arrangement of the figures. Introduce the word composition.

Vocabulary

Collage, motion, pose, position, features, facial parts, detail, pinch, tear, twist, crumple, composition

Painting, Drawing and Collage

Session 10 – Torn Paper Collage: People in Motion *continued*

Assessment: Peer to Peer

- In a gallery walk, students engage in peer assessment discussing how works show motion, how details add interest to the figures.

Assessment: Teacher

- During the gallery walk, note evidence of comprehension of process and the degree to which the students use art vocabulary.
- Use Basic Rubric for Collage Grade 2 as a guide for formative assessment.

Suggested Artwork

Images of the collage work of Benny Andrews may be found on the following sites:

(Note: While Andrews uses cut papers, his work may be used to show people in motion.)

http://www.artnet.com/artist/1521/Benny_Andrews.html

<http://www.georgiaencyclopedia.org/nge/Article.jsp?id=h-1042>

http://www.artcyclopedia.com/artists/andrews_benny.html

In the video, *Benny Andrews the Visible Man*, Andrews discusses his work and demonstrates his technique. The video may be borrowed from the Teacher Resource Center of the Nolen Library at the Metropolitan Museum of Art. Information about the Teacher Resource Center may be found at

http://www.metmuseum.org/education/er_lib.asp#nolen

Preview video and find relevant sections to show students.

Suggested Picture Books

Carle, Eric . Revisit books used in previous lessons.

Keats, Ezra Jack. Revisit books used in previous lessons.

Myers, Walter Dean. *Harlem*. (Note the people in motion in Christopher Myers' collages for his father's book.)

Painting, Drawing and Collage

Session 11 – Torn Paper Collage: People in an Environment

Note: Work done in Session 10 is enhanced using painted papers created in Session 6.

This work is then mounted on the primary color grids created in Session 2.

Introduction

- Display completed artwork from Session 9 Resist Painting: Creating an Atmospheric Background. Review the terms foreground and background and the process of creating a background for a work of art.
- Invite students to think about what their people in motion are doing and to think about the setting. After several students model for the class by describing their people and the setting, hand out the artwork and ask students to speak with a partner about their artwork.

Demonstration

- Narrating the process, show students how torn paper may be used to add an environment for their people in motion.



Torn paper collage.

Activity

- Using painted paper from Session 6, students create paper collage environments for the figures completed in Session 10. Work is collaged onto 10"x16" or 12"x18" construction paper. Mount on primary color grids from Session 2.

Vocabulary

Mount, frame, border, setting, environment

Assessment: Teacher

- Look for evidence of new art vocabulary used in discussions and in student journals.
- Use Basic Rubric for Collage Grade 2 as a guide for formative assessment.

Assessment: Peer to Peer

- Work is displayed in hallways. Each student takes a gallery walk with a partner and is encouraged to discuss the works, especially the student's and his or her partner's.

Painting, Drawing and Collage

Session 11 – Torn Paper Collage: People in an Environment *continued*

Suggested Artwork

The Block by Romare Bearden

http://www.metmuseum.org/toah/hd/most/ho_1978.61.1-6.htm

Work of Romare Bearden with collaged backgrounds

<http://www.nga.gov/feature/bearden/tech2.shtm>

http://www.artcyclopedia.com/artists/bearden_romare.html

Suggested Picture Books

Revisit books on collage

Painting, Drawing and Collage

About Assessments

Principles of Quality Classroom Art Assessment

(Adapted from Assessment in Art Education by Donna Kay Beattie, Davis Publications, 1997)

- **Assessment is student-oriented and teacher directed.**
Students needs and interests determine assessment strategies. While the teacher directs classroom assessments, whenever possible student participation is encouraged; students may conceive of and add their input into creating tools of assessment.¹
- **Assessment supports, rather than interferes with, instruction and course objectives.**
Classroom assessment does not interrupt or drive teaching. It should not overwhelm the teacher. Only the most important learning objectives are selected for assessment.
- **Assessment is multi-layered.**
Students' artistic performance is difficult to measure whether reflective as in analyzing and responding to works of art, or productive as in art making's process and product. No single assessment tool will give the art educator the depth of information he or she needs to determine a student's progress.
- **Assessment is continuous and focused on providing ongoing information.**
Effective assessment occurs regularly, zeroes in on students' strengths and weaknesses, and leads to strategies for improvement. The most recent information is the most valid.
- **Assessment is contextual and authentic.**
Effective assessment meets the needs of students and the needs of the specific art program. It includes authentic tasks...tasks derived from the content and methods of instruction.
- **Assessment represents an appropriate balance of formal and informal strategies.**
The purpose of formative assessment is to gather data about students in the process of learning in an effort to change or modify behavior that affects learning.² In this regard, emphasis should be placed on this type of assessment.

¹ In using rubrics for assessment based upon Blueprint indicators, students should be fully aware of these indicators.

² Formative assessment of student work may result in a change in or modification of our teaching.

Painting, Drawing and Collage

About Assessments *continued*

- **Assessment focuses on both products and processes.**

The major focus around which assessment is organized can be process, product or both. When the focus is on process we look at creating, analyzing, interpreting and evaluating. A product is the outcome of a process. Assessment provides opportunities for students to revise and make changes in products and processes.

- **Assessment is standards-based.**

Effective assessment provides information regarding the extent to which students are meeting national, state and local standards in the visual arts.

“Assessment is an ongoing process. Teachers use formative assessments everyday to help determine student progress and to make adjustments in their planning. Thoughtfully implemented formative assessment helps students become responsible for their learning and adept at self-revision. It is a deliberate means to develop students’ abilities to analyze their progress, to explain, interpret, apply, evaluate and synthesize learning.”

-The Blueprint for Teaching and Learning in Visual Arts (NYCDOE, 2007)

Painting, Drawing and Collage

About Assessments *continued*

Who Conducts Assessments

Formative assessment strategies in *Developing Self Expression and Language through Visual Arts: Painting, Drawing and Collage* are divided among:

- the teacher
- the student
- the student's peers

Asking the Big Question: Why Assess?

When done effectively, formative assessment:

- **Empowers and engages students**
When students have the opportunity to engage in dialogue with the teachers and their peers, their work is validated through thoughtful observations and questions.
- **Provides teachers with valuable information to guide instruction**
Assessment provides a diagnosis of the student's strengths and weaknesses and offers ongoing feedback of student progress.
- **Guides the educator in curriculum planning**
Assessment points to the strengths and weaknesses of the unit plan and/or the individual learning activities. It directs the educator to evaluate his or her planning and instruction.
- **Improves classroom management**
The more information educators learn about individual students and the group, the greater their insight; this ultimately helps to manage the classroom more efficiently and with greater success.

Painting, Drawing and Collage

Rubrics

What Educators Should Know about Rubrics

Assessment rubrics, as for any tool used for gathering information for the purpose of evaluation, must:

- relate to learning objectives (benchmark performance indicators of the *Blueprint for Teaching and Learning in Visual Arts*).
- be well thought out
- be equitable; they must be age-appropriate, fair and ethical

The rubrics included in this resource focus on discipline-specific processes and may be used by the teacher for formative as well as summative assessment. They should be used as guides for looking at student work.

Using rubrics to assess student work incorporates a student/teacher discussion. Included in this dialogue are questions posed by the teacher that emphasize the student's:

- thinking and reasoning processes
- awareness and understanding of himself or herself as a learner
- intention or goal for the particular work of art
- investigative/experimental process
- problem solving and decision making processes

Painting, Drawing and Collage

Rubrics *continued*

Using the Language of the *Blueprint* to Craft Tools for Assessment: How Rubrics and Scoring Guide Were Created

In this section are rubrics and holistic scoring guides for benchmark Grade 2 Painting, Drawing, and Collage. Each rubric and holistic scoring guide uses the same language found in the *Blueprint for Teaching and Learning in Visual Arts*. For example, the benchmark performance indicators for Drawing Grade 2 ask for work that demonstrates:

- experimentation with various drawing tools
- use of varied lines and colors to convey expression

The rubric and holistic scoring form for Drawing Grade 2 is below. Bolded words reflect language of the above performance indicators.

4 Exceeds Benchmark	3 Meets Benchmark	2 Approaches Benchmark	1 Developing/Novice
Demonstrates exceptional ability to experiment with medium used	Demonstrates ability to experiment with medium used	Demonstrates some ability to experiment with medium used	Attempts to experiment with medium used
Demonstrates exceptional ability to use a variety of lines to convey expression	Demonstrates ability to use a variety of lines to convey expression	Demonstrates some ability to use a variety of lines to convey expression	Attempts to use a variety of lines to convey expression
Demonstrates exceptional ability to use a variety of colors to convey expression	Demonstrates ability to use a variety of colors to convey expression	Demonstrates some ability to use a variety of colors to convey expression	Attempts to use a variety of colors to convey expression

Holistic Score _____

Indicator	Score	Comments
Experimentation with medium used.		
Use of a variety of lines to convey expression		
Use of a variety of colors to convey expression		
*		

*May be used in addition to *Blueprint* indicators to address supplementary goals specific to the lesson.

Painting, Drawing and Collage

Rubrics *continued*

Basic Rubric: Painting: Grade 2

4 Exceeds Benchmark	3 Meets Benchmark	2 Approaches Benchmark	1 Developing/ Novice
Demonstrates exceptional ability in conveying a personal observation about a place	Demonstrates ability in conveying a personal observation about a place	Demonstrates some ability in conveying a personal observation about a place	Attempts to convey a personal observation about a place
Demonstrates exceptional control of paint media and use of a variety of brushes	Demonstrates control of paint media and use of a variety of brushes	Demonstrates some control of paint media and use of a variety of brushes	Attempts to control paint media and use a variety of brushes
Demonstrates exceptional ability in organization of space	Demonstrates ability in organization of space	Demonstrates some ability in organization of space	Attempts to organize space
Demonstrates a great degree of experimentation with mixing colors	Demonstrates experimentation with mixing colors	Demonstrates some experimentation with mixing colors	Attempts to experiment with mixing colors

Holistic Score _____

Indicator	Score	Comments
Personal observation about a place		
Control of paint media and use of a variety of brushes		
Basic organization of space		
Experimentation with mixing colors		
*		
*		

**May be used in addition to Blueprint indicators to address supplementary goals specific to the lesson.*

Painting, Drawing and Collage

Rubrics *continued*

Basic Rubric: Drawing: Grade 2

4 Exceeds Benchmark	3 Meets Benchmark	2 Approaches Benchmark	1 Developing/ Novice
Demonstrates exceptional ability to experiment with medium used	Demonstrates ability to experiment with medium used	Demonstrates some ability to experiment with medium used	Attempts to experiment with medium used
Demonstrates exceptional ability to use a variety of lines to convey expression	Demonstrates ability to use a variety of lines to convey expression	Demonstrates some ability to use a variety of lines to convey expression	Attempts to use a variety of lines to convey expression
Demonstrates exceptional ability to use a variety of colors to convey expression	Demonstrates ability to use a variety of colors to convey expression	Demonstrates some ability to use a variety of colors to convey expression	Attempts to use a variety of colors to convey expression

Holistic Score _____

Indicator	Score	Comments
Experimentation with medium used.		
Use of a variety of lines to convey expression		
Use of a variety of colors to convey expression		
*		
*		

**May be used in addition to Blueprint indicators to address supplementary goals specific to the lesson.*

Painting, Drawing and Collage

Rubrics *continued*

Basic Rubric: Collage: Grade 2

4 Exceeds Benchmark	3 Meets Benchmark	2 Approaches Benchmark	1 Developing/ Novice
Demonstrates exceptional ability to experiment with placement of shapes	Demonstrates ability to experiment with placement of shapes	Demonstrates some ability to experiment with placement of shapes	Attempts to experiment with placement of shapes
Demonstrates exceptional ability to experiment with color	Demonstrates ability to experiment with color	Demonstrates some ability to experiment with color	Attempts to experiment with color
Demonstrates exceptional ability to experiment with pre-cut and torn paper	Demonstrates ability to experiment with pre-cut and torn paper	Demonstrates some ability to experiment with pre-cut and torn paper	Attempts to experiment with pre-cut and torn paper
Demonstrates exceptional ability to experiment with composition/layering	Demonstrates ability to experiment with composition/layering	Demonstrates some ability to experiment with composition/layering	Attempts to experiment with composition/layering
Demonstrates exceptional ability to experiment with textured materials	Demonstrates ability to experiment with textured materials	Demonstrates some ability to experiment with textured materials	Attempts to experiment with textured materials

Holistic Score _____

Indicator/Experimentation with:	Score	Comments
Placement of shapes		
Color		
Pre-cut and torn paper		
Composition/Layering		
Textured materials		
*		
*		

*May be used in addition to Blueprint indicators to address supplementary goals specific to the lesson.