
APPENDIX G

SAMPLE INSTRUCTIONAL UNITS

Grade 3 Visual Arts Illustrative Task And Assessment Task (Middletown)

Sample Unit From North Haven Grade 6 Visual Arts Guide

Excerpts From Farmington Visual Arts Guide

- Organizational Structure
 - Grades 7 and 8 Units
 - Summary Assessment

Grade 3 Visual Arts Illustrative Task and Assessment Task

MIDDLETOWN PUBLIC SCHOOLS

PROJECT TITLE	“Prehistoric Cave Paintings”
PROJECT DESCRIPTION	The student will create an artwork that tells a story inspired by prehistoric cave paintings. Positive and negative animal stencils are repeated or overlapped and applied with pastels.
VISUAL ARTS (NATIONAL) CONTENT AND GRADE 4 ACHIEVEMENT STANDARDS ADDRESSED	
Content Standard 1 Achievement Standard	Understanding and applying media, techniques and processes a) Know the differences between materials, techniques and processes
Content Standard 2 Achievement Standard	Using knowledge of structures and functions b) Use visual structures and functions of art to communicate ideas
Content Standard 3 Achievement Standard	Choosing and evaluating a range of subject matter, symbols and ideas b) Select and use subject matter, symbols and ideas to communicate meaning
Content Standard 4 Achievement Standard	Understanding the visual arts in relation to history and cultures b) Identify specific works of art as belonging to particular cultures, times and places
Content Standard 5 Achievement Standards	Reflecting upon and assessing the characteristics and merits of their work and the work of others a) Understand there are various purposes for creating works of visual art c) Understand there are different responses to specific artworks
Content Standard 6 Achievement Standard	Making connections between visual arts and other disciplines b) Identify connections between the visual arts and other disciplines in the curriculum

“Prehistoric Cave Paintings” Unit And Assessment**SUGGESTED SEQUENCE**

- (Art History)** Students will view and examine prints and/or videos of cave paintings created about 35,000 to 120,000 years ago. Emphasis will be on the kinds of species that lived during the last Ice Age, what they looked like, and how they were depicted on cave walls. Special attention to the symbols and marks that add information to the visual story will be discussed. Students also will be made aware of the application of earthtone colors on prehistoric cave images.
- (Art Criticism)** Students will compare their artwork to prehistoric cave paintings. The artwork should include authentic animal depiction, symbols and earthtone colors as shown from this era. They will analyze it for effective use of space, images and creative use of symbols and marks.
- (Aesthetics)** The students should effectively tell a story with their cave paintings. They should also be able to tell a story by looking at the artwork of their classmates.
- (Art Production)**
- The teacher will discuss with the students walls that give us meaning – advertisement billboards, roadside graffiti, the walls of their own houses, the Sistine Chapel, etc. The teacher will show slides/prints/videos of prehistoric cave paintings, asking students if they know where these paintings were done. The teacher will inform them that several children discovered a cave by accident in Lascaux, France. These caves were opened to the public for 10 years but the paintings deteriorated because of acid buildup through air contact. They have remained closed to the public ever since. The teacher will lead discussion about the type of animal and materials used on cave walls. The teacher and students will brainstorm about the symbols and marks by cave painters. The teacher will demonstrate on chalkboard how to use oval and circle shapes to create prehistoric cave animals. If time is available, the students can begin their stencils (see below).
 - Students will make a stencil on oaktag, centering the image to ensure both a negative and positive shape. Begin cutting at an outside edge, keeping intact the positive image. Tape the negative shape back together and be sure to sign name on both pieces.
 - The students will tear all edges of 12”x18” sheets of manila paper and set aside. Teacher will demonstrate how to use pastels on the outside edges of both stencils, using a finger to brush the color onto the prepared paper, creating both positive and negative images. The teacher will remind the students that their color palette should be limited to earthtone colors. Finally, they are to tell a story with their artwork, using symbols and marks.

Each student, if time allows, can contribute to a class mural, using their stencils and adding their own symbolism.

RESOURCES/MATERIALS

- 12"x18" manila paper, 9"x6" oaktag, scissors, pencils, pastels, masking tape
- The Shorewood Collection - *The Cave Art of France and Spain*

VOCABULARY TERMS

<i>prehistoric</i>	time that predates written history
<i>space</i>	positive space contains the outline, edge or flat surface of a form; negative space is the space surrounding a line, shape and form
<i>stencil</i>	material that is cut out to mask certain areas and a coloring medium to be applied to the open areas
<i>symbol</i>	a sign, figure, design, pattern or motif used to represent something or somebody by association
<i>earth colors</i>	paint pigments made by refining naturally colored clays, rocks and earth
<i>overlap</i>	one part (a line, shape or color, for example) covers some of another part
<i>blend</i>	to merge colors applied to a surface
<i>mural</i>	large painting created directly on a wall or ceiling

METHODS OF ASSESSMENT

- oral class critique
- student-written creative evaluation

Imagine that a cave painter returned to earth today. Would he or she be able to tell a story from your cave painting? What would you like him or her to know about your artwork that would make him or her understand it better?

TASKS AND ASSESSMENT CRITERIA

- a) **Task:** The student will draw a contour animal stencil and cut, saving both positive and negative shapes.
- Assessment Criteria:** The animal shapes made of positive and negative stencils created by the student should be somewhat realistic in form, and well cut.
- b) **Task:** The student will apply shape, color and movement through repetition and/or overlapping of forms to the artwork.
- Assessment Criteria:** The student must blend pastels onto edges of both negative and positive stencils, outlining the animal form. The student's application of the stencil through repetition and/or overlapping of forms should create the appearance of movement by one or more animals.
- c) **Task:** The student will communicate a story in his or her own artwork through the use of marks and symbols.
- Assessment Criteria:** The student's artwork contains marks and/or symbols that give meaning to the visual story.
- d) **Task:** The student will identify prehistoric cave paintings.
- Assessment Criteria:** Prehistoric cave paintings can be identified by the student through a written or oral quiz.
- e) **Task:** The student will describe the intent and evaluate whether his or her artwork and/or the work of others effectively communicates a story (i.e., My cave painting shows..., One symbol I use tells...)
- Assessment Criteria:** Written or oral responses communicate the student's understanding of his or her artwork and/or the artwork of others.

INTERDISCIPLINARY EXTENSION

- f) **Task:** The student will perceive connections between science and art (i.e., the environmental affects of acid rain and the damage it causes to prehistoric cave paintings). This could be coordinated with a classroom teacher or done in art.
- Assessment Criteria:** The outcome of the student's science experiment will effectively demonstrate acid buildup on calcium carbonate (limestone).

Student can observe that the interaction of vinegar (acetic acid) and calcium carbonate (antidust chalk) is a chemical reaction.

REFERENCE

Tolley, Kimberly (1994). *The Art and Science Connection*. New York: Alternative Publishing Group of Addison-Wesley Publishing Company, pgs 99-102, ISBN 0-201-45545-5.

Student Self-Assessment

	Yes	No
1. The animal I drew lived during the prehistoric cave time.		
2. I took my time and cut my animal out carefully.		
3. I used both my positive and negative stencils on my artwork.		
4. I used only earthtone colors.		
5. My animals move across my artwork.		
6. My artwork has symbols and marks on it.		
7. I wrote about the meaning of my artwork.		

ESSENTIAL DIMENSIONS OF THE ASSESSMENT TASK

scoring rubrics for Prehistoric Cave Painting unit tasks a-f

	a (15%)	b (30%)	c (20%)	d (15%)	e (20%)	f (10%) Bonus Points
B A S I C	<p>Student's artwork shows difficulty with drawing an animal form. Few if any animal features can be identified. (5)</p> <p>Student's animal form is not well cut. Edges are ragged. (5)</p>	<p>Student uses only a positive or a negative stencil. (6)</p> <p>Little care is given to blending colors onto artwork. Animal form is hard to discern. Few animal forms are placed on paper. (6)</p>	<p>Student's animal forms and symbols have little connection to one another. (15)</p>	<p>Student's quiz on prehistoric cave paintings is less than 70%. (10)</p>	<p>Student's evaluation of artwork is limited or poorly articulated (7.5)</p> <p>Other students cannot tell a story from the artwork (7.5)</p>	<p>Student puts little effort into preparing chalk for the science experiment. (0)</p>
P R O F I C I E N T	<p>Student's artwork resembles a prehistoric animal. The body and head are clearly discernable. (6.5)</p> <p>Student's animal form is adequately cut. Most edges are even. (6.5)</p>	<p>Student uses both positive and negative stencils. (8)</p> <p>Color blending onto artwork is adequate. (8)</p> <p>Animal forms are repeated in artwork. (8)</p>	<p>Student's animal forms and symbols have some connection to one another. (17)</p>	<p>Student's quiz on prehistoric cave painting is at least 80%. (13)</p>	<p>Student can evaluate and articulate the meaning of the artwork (8.5)</p> <p>Other students can communicate a story from the artwork (8.5)</p>	<p>Students chalk experiment will demonstrate the effects of acid build-up. (5)</p>
A D V A N C E D	<p>Student's artwork clearly looks like a prehistoric animal. Features of animal are clearly identifiable. (7.5)</p> <p>Student's artwork is well cut. All edges are even and smoothly cut. (7.5)</p>	<p>Student balances use of positive and negative stencils. (10)</p> <p>Color blending is carefully applied. (10)</p> <p>Animal forms are repeated and animals appear to move across the artwork (10)</p>	<p>Student's animal forms and symbols communicate a story in the artwork. (20)</p>	<p>Student's quiz on prehistoric cave painting is at least 90%. (15)</p>	<p>Student can evaluate and articulate the meaning of the artwork with understanding and thoughtfulness. (10)</p> <p>Other students can communicate a story of detailed description from the artwork. (10)</p>	<p>Student perceives effects of acid build-up through observation and successful demonstration through his/her experience. (10)</p>

Sample Unit From North Haven Grade 6 Visual Arts Guide

Arts And Crafts of Asia

National Standards: This unit fulfills National Standards 1a,b;2a,c;3a,b;4a,b,c;5a,b,c;6a.

Goal Statement:

This multi-cultural unit will help students understand the role that art plays in Asian cultures. Students will understand and identify characteristics of Asian Art, make comparisons, and learn the influences on arts and crafts of China, Japan, and India. They will learn how symbolism, tradition, and geographical characteristics play important roles in the art of other cultures.

Objectives:

Art History -- Students will learn about and be able to identify characteristics of Asian art. Students will study methods of ancient and modern-day Asian artists. Students will identify symbols that are common in these cultures.

Artists and cultures –

- ◆ Fan, Sung Dynasty (pg. 66, Understanding Art)
- ◆ Clay horses, Tang Dynasty (pg. 69, Understanding Art)
- ◆ Ming Dynasty Vases (pg. 69, Understanding Art)
- ◆ Chao Meng-Fu, Scroll (pg. 70, Understanding Art)
- ◆ Bronze Buddha (pg. 73, Understanding Art)
- ◆ Temple Pagoda (pg. 73, Understanding Art)
- ◆ Examples of landscapes, seascapes
- ◆ Examples of pottery, teapots
- ◆ Prints (Japanese printmaking techniques)
- ◆ Kites
- ◆ Origami and paper techniques
- ◆ Wall screens
- ◆ Scroll (pg. 74, Understanding Art)
- ◆ Kiyotada print (pg. 75, Understanding Art)
- ◆ Headbands (pg. 75, Understanding Art)
- ◆ Fan (pg. 79, Understanding Art)
- ◆ Great Stupa (pg. 114, Understanding Art)
- ◆ Nada sculpture (pg. 118, Understanding Art)
- ◆ Transparencies # 9,10,15,16, Understanding Art
- ◆ Batik
- ◆ Kimonos
- ◆ Character/Calligraphy/Sumie techniques
- ◆ Video: *Oriental Art – Chinese Painting, Art of Japan; Wilton Art Appreciation Series*

Art Criticism -- Students will analyze ways that the elements and principles of art are traditionally used in Asian arts and crafts. Students will recognize and compare characteristics of art of China, Japan, and India. They will analyze influences of nature, fantasy, traditions, and religion in the arts of those cultures.

Art Production -- Students will be able to design and create art work that is original and expressive, incorporating Asian characteristics or using Asian methods and techniques in their work. They will apply knowledge of the elements and principles of art to their work. They will develop ideas through sketches and their work will be completed through problem-solving.

Activities may include:

- | | |
|---------------------|-----------------------------------|
| ◆ Introduction | ◆ Calligraphy, Chinese Characters |
| ◆ Portfolio Design | ◆ Sumie Brush techniques |
| ◆ Ceramics | ◆ Illustration of Haiku/Poetry |
| ◆ Painting, drawing | ◆ Paper techniques |
| ◆ Sculpture, Kites | ◆ Printmaking |
| ◆ Costumes | ◆ Other Media |

Aesthetics -- Students will engage in discussions of symbolism as an important element in Asian art and what symbols are important in American modern society. They will compare the differences and similarities between (the art of) these cultures and of modern cultures. Students will understand that the characteristics of the arts of each culture serve to enhance art and express a tradition of that culture.

Question: The Copy Rights

(Scenario) Nagusta is a member of a small, indigenous, tribe, that lives in the forests of the Himalayans. Relatively little is known about their culture. He is brought to the western world after a missionary discovers he is suffering from a serious, but treatable illness. After his recovery, he becomes fascinated with modern-day culture, and he decides to stay in America.

Nagusta learns how to draw with pencils and pens. He draws symbols that are familiar to him and sacred to his people. People around him see his work, and tell him that one of his symbols in particular has extraordinary design qualities. Some people encourage him to sell this symbol-design. A large, well-known graphic design company copies it and prints the design on posters, T-shirts and other popular items. This design becomes very popular with teenagers, and it becomes the best-selling product the company has ever sold. Art critics rave over this "new" icon, and offer to pay \$4 million for the original design.

Questions to discuss -- Should Nagusta be paid for his design? Who owns the copyrights to this design? Did the graphic design company do anything unethical or illegal? Is this symbol art? Should this very sacred and religious symbol from an obscure culture become a common fad for American fashion? Should it be on display at museums for the public to see? Does Nagusta or his tribe have any say in how their symbol is being used? Do they have any rights to the money?

Expansion:

Prior to this unit, the teacher should prepare students to participate in the following:

- ◆ Learn about Asian history, including the "Silk Road."
- ◆ Engage in discussions, offering solutions, and listening to others.
- ◆ Reading about art in books and periodicals.
- ◆ Discuss the differences of Eastern and Western cultures; modern and ancient cultures.
- ◆ Analyzing and writing responses to looking at art.
- ◆ Solving problems to create art that is original and expressive.
- ◆ Use art vocabulary in discussions and written assignments.

The teacher should engage students in the following learning activities:

- ◆ Viewing a variety of types and periods of art in Asian art, through slides, prints, and other visuals.
- ◆ Looking for symbols that are important to, and at the traditions of, Asian cultures.
- ◆ Experimenting with a variety of materials.
- ◆ Developing original ideas through sketches and problem-solving.
- ◆ Discussion of personal symbols that students may include in their work.
- ◆ Discussion of geographical locations and topography of China, Japan and India, how their landforms influence their culture, and the development and progression of the "Silk Road."
- ◆ Discuss historical dynasties/periods and how art changed throughout them.
- ◆ Read Chap. 5, and pg.114, **Understanding Art.**

LESSON: Asian Brush Painting of Landscapes **UNIT:** Arts and Crafts of Asia
GRADE: 6

Teacher: Chris Oulevey

Anticipated Time: 2-3 class periods

Goal:

Students will use Asian brush painting techniques to create a landscape.

CS# 1c

Objectives: Students will

1. describe what Sumi-e painting is and philosophy of painting subjects. **CS# 1b**
2. create a brush painting landscape which use devices that create depth on a two dimensional surface (detail, overlapping, placement, size, atmospheric perspective). **CS# 2b**
3. display the rule of thirds within their work. **CS# 4a**
4. compare the use of space between Asian landscapes and Western landscapes. **CS# 5c**

Materials:

Brushes, mixing palettes, India ink, newspaper, white paper, scrap paper, water dishes, water, handouts.

Resources/Visuals/References:

Text & visual from Understanding Art, Glencoe, Columbus, Ohio, 1992:
Evening in Spring Hills, Unknown; *Twin Pines*, *Level Distance*, Chao Mang-fu; *Sunset*, John Marin; *The Starry Night*, Vincent Van Gogh;
 Chinese Brush Painting examples;

Vocabulary:

- Sumi-e
- Perspective -
- Depth
- Atmospheric Perspective -
- Detail -
- Placement -
- Size -
- Rule of Thirds -
- Focal point -

Teacher Preparation:

Prepare handouts and visuals. Collect and divide materials for each table.

Teacher Activities & Motivation:

Day one: Handout review and demonstration

1. What are the four treasures? Why do your think they are thought of as treasures?
2. How does the artist try to paint his/her subject?
3. How can an artist create lights and darks.
4. Why do artists practice in subjects?

Day Two:

Handout review/visual - discussion. New handout given on creating depth within a landscape.

Review previous class information and further discussion on landscapes.

1. How have these artists created depth in their paintings?
2. Have any artists used the rule of thirds?
3. How is space used? Compare the works.
4. How can you use subjects to create a successful landscape?

Student Activities/Process:

1. Students and teacher will discuss handouts.
2. Students will practice Asian brush painting techniques.

Class two:

1. Discuss goals for creating landscapes using Asian brush painting methods.
3. Students paint.
4. Clean-up and review.

If necessary lesson will continue a third period to allow for successful results.

Closure:

Ask students to identify within other students work some aspects of how they have created depth within their work.

Ask students to point out rule of thirds used within other students work.

Aesthetics:

Discuss with students the religious philosophy of Buddhism. Show students Western and Asian art and have students compare the use of space and subject between Asian landscapes and Western landscapes and how they show this religious philosophy.

Higher Order Questions:

- How have these artists created depth in their paintings?
- How do Western and non-Western artists differ in their depiction of nature? What clues to you see in examples shown that support your answers?

Assessment

Students handout to be completed and turned in with painting.

Test

Extensions:

Comments:

Interdisciplinary – Asian Social studies unit

Name _____ Grade 6 Days _____

SUMI-E

The art of writing and painting with soot.

In Japan, people write with soot. They write or they paint with a brush dipped in water and then a special kind of soot called sumi. To do this is known as the art of sumi-e

Four materials are required. These are the sumi, the brushes of animal hair, a flat stone for rubbing the sumi, and a highly absorbent paper made by hand. These are known as the four treasures.

To make sumi, certain reeds, woods and oils are burned. Their soot is saved. It is mixed with glues from animal horns and hides. The soot and glue are formed into cakes and sticks, which are aged in ashes until they are dark and velvety.

The stone on which the sumi is prepared for use is flat, oblong stone of slate-like texture. At one side it has a higher area bounded by little ridges and known as the land. At the other side, it has a little well known as the sea.

To prepare the sumi for use, it must be mixed with water. Some drops of water may be sprinkled on the higher side or land area of the stone. The stick of sumi is held upright and the tip is rotated clockwise to make a rich puddle of sumi.

To make lighter tones, a water dish and mixing dish (palette) are needed. The artist generally kneels over his/her art work or stands. In this position, it is natural to hold the brush in the upright position, not slanted.



The art of sumi-e is very old. Before it was practiced in Japan, it was practiced in China and still is. Thousands of rules have accumulated. There is a rule for every stroke of the brush. The artist is told just how to dip and how to hold the brush for each stroke. The artist learns subjects in sequences: first bamboo, flowers, then animal. From the artist's heart must flow into the brush his/her own feeling and understanding of the subject.

The artist must see sharply and feel strongly. When painting a river the artist must feel the river. When placing the dot in the eye of the tiger, he must feel like the tiger. When painting fog, the artist must try to feel like fog.

Sample sumi strokes showing the painting of leaves
from an old Chinese manual *Mustard Seed Garden*



Name _____ Grade _____ Days _____

Space and Perspective

Perspective is a graphic system that creates the illusion of depth and volume on a two-dimensional surface (a piece of paper). Perspective is created by overlapping, size variations, placement, detail, linear perspective and color (atmospheric perspective).

Overlapping - when one object covers parts of a second object, the first seems to be closer to the viewer.

Size - large objects appear to be closer to the viewer than small objects. The farther the objects is from you, the smaller it appears.

Placement - objects placed low on the picture plane seem to be closer to the viewer than objects placed near eye level (horizon line). Objects that are the most distant seem to be exactly at eye level.

Detail - objects with clear sharp edges and visible detail seem to be closer to you. Objects that have hazy outlines seem to be farther away.

Atmospheric Perspective - concerns itself with air and the effects it has on objects in the distance. In black and white illustrations, bold contrast (pure black) is used in the foreground; lighter and lighter grays are used to show objects in the distance. The farther the object, the lighter gray a painter uses.

Rule of Thirds -

In landscapes as in all composition, the principle of balance is important to consider. Using the rule of thirds helps an artist create a more interesting design.

In Chinese painting, dividing the composition into thirds represents foreground, middle ground and background.

It is important to give one element the "place of honor" or rather be the focal point of interest. Do not place this main point of interest in the middle, but at one of the thirds cross-sections of the painting.

Do not overcrowd your composition, instead only choose three to four items for your landscape, an example would be: tree, hill, bird and horizon line.

