

GRADE 4 VISUAL & PERFORMING ARTS

ART 4–2025

COLLABORATIVE STUDENT ARTWORK (SPANS ALL YEAR)

STAGE 1: DESIRED RESULTS

CATHOLIC STANDARDS

DOC - DOC Catholic Standards (All Grades)(Grades K-12)

- The Profession of Faith
 - Students will be able to
 - PF.1. Recognize God in the world's order, beauty, and goodness (CCC 32).

TARGETED STANDARDS

OH - OH Fine Arts - Visual Arts 4 (2024)(Grade 4)

- Visual Arts (Grade 4)
 - Creating: Artists/students use creative thinking and reasoning skills to perceive concepts and ideas to develop works.
 - 4.2CR. Select materials and processes to solve artistic problems.
 - Performing: Artists/students employ personal processes and skills to solve problems creatively and present work in various contexts.
 - 4.3PE. Utilize innovative ways to apply the elements of art and principles of design.
 - Responding: Artists/students engage in analysis and interpretation to understand and evaluate artistic works.
 - 4.2RE. Provide and receive constructive feedback for personal skill development.
 - Connecting: Artists/students understand and communicate the value of creative expressions in internal and external contexts.
 - 4.2CO. Explore universal themes expressed across arts disciplines.

CATHOLIC IDENTITY

DOC - DOC Catholic Identity (All Grades)(Grades K-12)

- Catholic Identity
 - Catholic Social Justice Teachings
 - SJ.1. Life and Dignity of the Human Person
 - SJ.2. Rights and Responsibilities
 - SJ.3. The Dignity of Work and the Rights of Workers

- SJ.4. Call to Family, Community, and Participation
- SJ.5. Option for the Poor and Vulnerable
- SJ.6. Solidarity
- SJ.7. Care for God's Creation

CONTENT

Elements of Art

1. Line: type (interrupted/broken; spiral/looping); character (tense/calm, delicate/bold)
2. Color: complementary, neutral, white, black; tertiary/intermediate; tints, tones/shades; intensity
3. Texture: invented, simplified, exaggerated
4. Shape/Form: relationships between 2-D shapes and 3-D forms; non-objective; symbolic; indefinite

Principles of Design

1. Space: horizon, overlap; hierarchical/stacked; foreground, middle ground, background; fractional, transparent
2. Compositional tools: balance, contrast, emphasis, pattern, movement, rhythm and unity

Media and Methods

1. Unknown words in the visual arts
2. Strategies used to create two-dimensional art
3. Strategies used to create three-dimensional art

Expression and Meaning

1. Expressive points of view, humor.
2. Medium for communicating important ideas
3. Choices and decisions

SKILLS

1. Select materials and processes to solve artistic problems.
2. Utilize innovative ways to apply the elements of art and principles of design in collaborative works.
3. Provide and receive constructive feedback for personal skill development.
4. Explore universal themes expressed across arts disciplines.

ESSENTIAL QUESTIONS

1. How do I use my knowledge of arts vocabulary, concepts, skills and personal expression to create art?
2. How do I communicate ideas and moods through my skills and personal expression?
3. How can improvisation demonstrate my artistic knowledge and personal expression?
4. How do I use theme, sequence, space, and rhythm when creating art?
5. How can I determine relationships between elements, mood and expression?
6. What do I have to know in order to make appropriate inferences in art?
7. Why is collaborative artwork important?

STANDARDS VOCABULARY

Visual Art Vocabulary

1. abstract art
2. collaborative work
3. critique
4. elements of art
5. color (neutral)
6. form
7. line
8. shape
9. space (positive, negative)
10. texture
11. value (monochromatic)
12. genre
13. media (tools)
14. principles of design
15. balance (radial)
16. contrast
17. emphasis
18. movement
19. proportion
20. repetition
21. unity (harmony)
22. processes
23. ceramics
24. collage
25. current technology
26. drawing
27. mixed media
28. painting
29. printing
30. sculpture
31. stitchery
32. weaving

33. technology

ADDITIONAL VOCABULARY

Additional Vocabulary

Depending on examples chosen, vocabulary could include, but is not limited to:

Names of artists

Names of places and/or countries

Names of cultures

Names of art movements

Types of artwork (functional, non-objective, abstract, realistic)

Additional (portrait, landscape, cityscape, seascape, still life)

Vocabulary for other academic disciplines (ex. math: fractions, shapes, proportion, etc.)

RESOURCES

Resources

- Enchanted Learning (<https://www.enchantedlearning.com/wordlist/art.shtml>)
- Khan Academy (<https://www.khanacademy.org/humanities/art-history>)
- Google Arts and Culture (<https://artsandculture.google.com/>)
- The Art of Ed (www.theartofeducation.edu)

STAGE 2: ASSESSMENT EVIDENCE

Written Analysis

Formative: Response Journal

Students can identify and support perceived elements and principles in a work of art being created. They can note any adjustments that may need to be made. Responses may be written out on paper or written in sketchbook.

Student Generated Checklist of Goals

Formative: Cooperative Group Work

Students join together to define the steps toward the final goal and the responsibilities of each member of the group. Students define who will they work with and in what order they will work. They will also define which students in the group will work with specific materials or what processes they will use. Students can also define the allotment of time given to each individual based on their group constraints.

Self Evaluation for Group Work

Summative: Self Assessment

Students critique their own work using a checklist. Checkpoints include contributions to the group, respecting the ideas of others, communicating effectively, etc. This activity is most effective when used in conjunction with a peer evaluation.

Peer Evaluation

Summative: Peer Assessment

The student is asked to provide an anonymous evaluation of each member in his/ her working group. Areas rated include contributions, quality of work, time management, attitude, focus, preparedness, pride, and ability to work with others.

Observation Notes

Formative: Observation

Observations of students are made as they work to be sure that they are demonstrating an understanding of the content presented as well as exercising proper technique. Notes are taken regarding progress. Observed physical difficulties (fine motor skill deficits, holding brushes/pencils improperly) can also be noted for further observation and follow-up.

Resources

- Self_evaluation_for_Group_Project_18551.doc (Document)
- Peer_Evaluations_18552.pdf (Document)
- Self_evaluation_for_Group_Project_7494.doc (Document)
- Peer_Evaluations_7495.pdf (Document)

STAGE 3: LEARNING PLAN

LEARNING EXPERIENCES

1. Cooperative Group Work: Jigsaw. Each student is required to research one section of the material and then teach it to the other members of the group. Each group can be tasked with researching the life of a particular artist, such as Andy Warhol. In Jigsaw, each member of the group would be responsible for researching certain periods of his life. In a four-member group, one student is responsible for researching his childhood, and the other members of the group are responsible for other periods of his life. When they are finished with their individual research, they report what they've learned to the other members of the group. Once everyone is finished with their reports, they have a complete picture of his entire life. In another version, individuals from different groups that have the same piece then become their own temporary group, in order to help each other become experts on that particular topic.
2. Cooperative Group Work: Material and Idea Explorations. In order to build technique and foster student innovation, students can engage in sessions that are solely dedicated to investigating the properties and possibilities of materials and ideas. They can watch a video on the [Learning Through Art](#) YouTube Channel; then the teacher leads a material exploration. Students become familiar with various media during this exploration and can later offer insight to their collaborative art group.
3. Creativity: Sketchbook. A key focus is the use of sketchbooks as a method of developing artistic confidence in students. Sketchbooks are also used by teachers as a way of recording and analyzing students progress. Projects can be planned in the sketchbook, which provides a meaningful record of student progress as well as their contribution to their working group.
4. Speaking and Listening: Empathetic Critique. Students will study the group artwork produced by the class. They should first write a response to the artwork. They will be more confident during the discussion if they have had time to study and reflect. The discussion can begin as soon as half or more of them are half finished writing. Quiet students are often surprisingly insightful when given time to write first. Do not allow negative comments. Instruct students to make comments neutral or positive. Use open-ended critique questions. No suggestions are allowed. Instead, students will learn how to phrase open questions that will help bring alternative solutions into consideration. Open questions stimulate thinking and problem solving. During the discussion, students should wait until after others have talked before they "explain" the true intentions of the work. If students want to learn how to empathize, the artists need to learn how others are reading the work.

Good Questions to use:

What do you see? Why do we notice that?

What else do you see? Why?

What is the most original or creative thing you see?

How would you guess it happened or how would you explain that?

What do you think it means?

Why do you think so?

How does it make you feel?

Why does it do that?

What open question does the work suggest to you? (state it in positive or neutral terms - no

negatives)

What do you wonder about? (state it in positive or neutral terms - no negatives)

5. Collaborative Group Work: Collaborative Work Centers. Work Centers can be set up to accommodate a group project or multiple class projects, such as a community weaving or decorating tiles to be used in a mural. Students can go to the center only after finishing the assigned classwork for the day. Projects are long term, since adequate time needs to be spent on project completion. Project work centers are a great way to extend previous knowledge and foster a sense of accomplishment, especially for the struggling student.

RESOURCES

1. iPad Resources

2. Literature Connections

Lives of the Artists: Masterpieces, Messes (and What the Neighbors Thought) by Kathleen Krull

Diego Rivera: An Artist for the People by Susan Goldman Rubin

Alexander Calder: Meet the Artist by Patricia Geis

Leonardo: Beautiful Dreamer by Robert Byrd

How Artists See America: East West South Midwest by Colleen Carroll

Unlikely Pairs (Bob Raczka's Art Adventures) by Bob Raczka

Resources

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- Crayola Lesson Plans (<http://www.crayola.com/lesson-plans/>)
- Art Projects for Kids (<http://artprojectsforkids.org>)
- National Gallery of Art (https://images.nga.gov/en/page/show_home_page.html)
- Art Babble (<http://www.artbabble.org/educators>)
- Artsy (https://artsy.net/?dns_source=art.sy)
- The Artist's Toolkit (<http://www.artsconnected.org/toolkit/index.html>)
- iPad Art Room (<http://www.ipadartroom.com/apps-lessons/>)
- Top 10 Best iPad Apps for the Art Room (<http://theteachingpalette.com/2010/12/13/the-10-best-iphone-and-ipad-apps-for-art-teachers-2010/>)
- Cleveland Museum of Art: Art Lens (<http://www.clevelandart.org/gallery-one/artlens>)
- The Google Art Project (<http://www.google.com/culturalinstitute/project/art-project>)
- The Metropolitan Museum of Art (<http://www.metmuseum.org/>)

GRADE 4 VISUAL & PERFORMING ARTS

ART 4–2025

HISTORICAL, SOCIAL, AND CULTURAL TRADITIONS (SPANS ALL YEAR)

STAGE 1: DESIRED RESULTS

CATHOLIC STANDARDS

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- Visual Arts (Grade 4)
 - Creating: Artists/students use creative thinking and reasoning skills to perceive concepts and ideas to develop works.
 - 4.1CR. Discover and solve problems of personal relevance and interest when developing artmaking ideas.
 - Performing: Artists/students employ personal processes and skills to solve problems creatively and present work in various contexts.
 - 4.2PE. Select and vary materials, tools, and processes to achieve innovative outcomes.
 - Responding: Artists/students engage in analysis and interpretation to understand and evaluate artistic works.
 - 4.3RE. Analyze art forms, techniques, and artistic styles from a variety of cultures and historical periods.
 - Connecting: Artists/students understand and communicate the value of creative expressions in internal and external contexts.
 - 4.1CO. Explore artists and works of art that impact the history and culture of Ohio.
 - 4.2CO. Explore universal themes expressed across arts disciplines.

CATHOLIC IDENTITY

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3. Texture: invented, simplified, exaggerated
4. Shape/Form: relationships between 2-D shapes and 3-D forms; non-objective; symbolic; indefinite

Principles of Design

1. Space: horizon, overlap; hierarchical/stacked; foreground, middle ground, background; fractional, transparent
2. Compositional tools: balance, contrast, emphasis, pattern, movement, rhythm and unity

Media and Methods

1. Unknown words in the visual arts
2. Strategies used to create two-dimensional art
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Expression and Meaning

1. Expressive points of view, humor.
2. Medium for communicating important ideas
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SKILLS

1. Discover and solve problems of personal relevance and interest when developing collaborative artmaking ideas.
2. Select and vary materials, tools, and processes to achieve innovative outcomes.
3. Analyze art forms, techniques, and artistic styles from a variety of cultures and historical periods.
4. Explore artists and works of art that impact the history and culture of Ohio.
5. Explore universal themes expressed across arts disciplines.

ESSENTIAL QUESTIONS

1. How does the use of art in everyday life affect and influence me personally?
2. How do I use theme, sequence, space, and rhythm when creating art?
3. How can I create art that communicates relationships within and among the arts?
4. What do I need to know to analyze works of art?
5. How does history affect art?
6. How does society affect art?
7. How does culture affect art?

STANDARDS VOCABULARY

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- Khan Academy (<https://www.khanacademy.org/humanities/art-history>)

STAGE 2: ASSESSMENT EVIDENCE

Cultural Self-Portrait

Summative: Visual Arts Project

In this portrait project, students will depict themselves as members of a tribe of which they are not actually members. They will work from a digital photograph of themselves as well as images that are taken from an actual tribe, such as the Maasai, the Zulus, etc. Students can research the tribe they wish to identify with. By adding features such as piercings, tattoos, body adornments, hairstyles, etc. that are indicative of that tribe, they will become a "member" in their drawing.

Gallery Walk

Formative: Peer Assessment

Stations are set up with artwork in process. Participants can write on post-its or directly on the poster with thoughts, comments, or questions.

Exit Tickets

Formative: Written Commentary

Students demonstrate understanding in an appropriate way immediately upon entering or before exiting the room. Your exit ticket today is to write the title of your piece on the back, or Your exit ticket to our lesson today is to list three warm colors on the notecard at your table.

Project Rubric

Summative: Visual Arts Project

Teachers can assess using a rubric with an assigned point system. Headings include Time on Task, Originality, Organization, Skills Taught, Understanding (Vocabulary, Historical Reference, etc.). Time on Task, Originality, and Organization rows remain the same. Skills and Understanding rows change with each project.

Teacher Observation

Formative: Observation

Observations of students are made as they work to be sure that they are demonstrating an understanding of the content presented as well as exercising proper technique. Notes are taken

regarding progress. Observed physical difficulties (fine motor skill deficits, holding brushes/pencils improperly) can also be noted for further observation and follow-up.

K-W-L Chart

Formative: Diagnostic

The K-W-L Chart tracks what a student knows (K), wants to know (W), and has learned (L) about a topic, and can be used before, during, and after research projects. Have students conduct research about a particular country, an unusual animal, a celestial body, or other content area topic. Ask students to first think about what they know about the selected topic (for example, printmaking techniques) and write it in the first column. Students should then direct their thinking toward the research questions they have about printmaking. These questions are recorded in the second column. Then, as students conduct research, they should add information gathered to the column, showing what was learned. Information provided may be in the form of a handout, in a book, or online research.

Art Criticism

Summative: Reflective Writing

Students do a formal critique of an artwork, including Description, Analysis, Interpretation, and Judgment. Simple forms can be used for beginners.

Self Assessment

Summative: Self Assessment

At the end of each project, students are asked to assess their own artwork asking three basic questions: What did I do successfully? What was less successful about my artwork? If I could do this project over again, what would I do differently? Students are encouraged to use the art vocabulary that they have learned and reference the elements and principles that they have incorporated in their artwork in their responses.

Resources

- Surrealism_Rubric_18557.docx (Document)
- KWL-graphic-organizer-notebooking-page_18558.pdf (Document)
- 810_Art_Critic_Form_Primary_Grades_K-2_clear_18560.jpg (Document)
- Surrealism_Rubric_7475.docx (Document)
- KWL-graphic-organizer-notebooking-page_7476.pdf (Document)
- 810_Art_Critic_Form_Primary_Grades_K-2_clear_7477.jpg (Document)

STAGE 3: LEARNING PLAN

LEARNING EXPERIENCES

1. **Creativity: Cultural Self-Portraits.** In this portrait project, students will depict themselves as members of a tribe of which they are not actually members. They will work from a digital photograph of themselves as well as images that are taken from an actual tribe, such as the Maasai, the Zulus, etc. Students can research the tribe they wish to identify with. By adding features such as piercings, tattoos, body adornments, hairstyles, etc. that are indicative of that tribe, they will become a "member" in their drawing. See Link for more details.
2. **Technology: Skype Conference.** Through Skype students can make connections between themselves and different locations, including museums and communities in other areas of the world. They can learn about geography and explore history or be introduced to a culture. They are able to reflect on the subject matter that they are learning and continuously become better at asking questions. Reflections on the conversation may reveal that questions don't stop at the end of a lesson, day, or Skype call. Teachers can invite a global audience (including parents and grandparents) to continue a conversation via a classroom blog, and through the school newsletter.
3. **Technology: Virtual Field Trip.** A virtual field trip can be treated just as a normal field trip would, by splitting students into groups, asking them to look at various genres of painting, and requesting observational notes or comparisons. Students should have a substantial block of time to explore. The Google Project is a great place to start. Many diverse virtual field trips are available, from world famous museums to contemporary street art.
4. **Class Activity: Music.** Students can listen to music from the culture they are studying. If they are making African masks, they can listen to some rhythms from that region of study. If they are creating aboriginal dot paintings, students can listen to sounds of the didgeridoo! As a class, discuss how the music reflects the art of the culture. A great resource is online at Pandora Radio.
5. **Class Activity: Cultural Immersion.** When students study a particular culture, have them bring in foods, dances, folktales, and costumes. They can also listen to a speaker or a guest artist as a motivational activity. Students can rotate through stations around the room to give them a fuller picture of the culture their art reflects. Have them choose ideas from the experience to include in their art.
6. **Class Activity: Tableau Techniques.** Tableau means frozen picture, and that is exactly what students do: use their bodies and expressions to create a frozen scene that reflects a big idea. If students are learning about folk art, groups of students create a tableau of common folk art themes. Or students can dig deeper into the lives of artists by making scenes depicting pivotal moments in their biographies. The process can be documented and displayed.
7. **Graphic Organizer: Venn Diagrams.** Students can use Venn Diagrams to compare and contrast the artwork of different cultures (i.e. the Navajo weavings and Ashanti Kente Cloth). Students may work alone or discuss their findings in small groups.

Resources

- Venn Diagrams (http://www.louisianavoices.org/unit8/edu_unit8_venn_diagrams.html)
- The Google Project: Museum Collections (<http://www.google.com/culturalinstitute/collections?projectId=art-project>)

RESOURCES

1. iPad Resources

2. Literature Connections

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Alexander Calder: Meet the Artist by Patricia Geis

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How Artists See America: East West South Midwest by Colleen Carroll

Unlikely Pairs (Bob Raczka's Art Adventures) by Bob Raczka

Art Projects from Around the World: Grades 4-6: Step-by-step Directions for 20

Beautiful Art Projects That Support Learning About Geography, Culture, and Other

Social Studies Topics by Linda Evans, Mary Thompson, and Karen Backus

Global Art: Activities, Projects, and Inventions from Around the World by MaryAnn F.

Kohl and Jean Potter

A Trip Around the World, Grades K - 5: Bringing Cultural Awareness to Your Classroom with Activities Across the Curriculum by Leland Graham and Traci Brandon

Resources

- Arttango (<http://www.arttango.com>)
- The Art of Education (<http://www.theartofed.com/lessons/>)
- Art Projects for Kids (<http://artprojectsforkids.org>)
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- Artsy (https://artsy.net/?dns_source=art.sy)
- The Artist's Toolkit (<http://www.artsconnected.org/toolkit/index.html>)
- iPad Art Room (<http://www.ipadartroom.com/apps-lessons/>)
- Top 10 Best iPad Apps for the Art Room (<http://theteachingpalette.com/2010/12/13/the-10-best-iphone-and-ipad-apps-for-art-teachers-2010/>)
- Cleveland Museum of Art/ Art Lens (<http://www.clevelandart.org/gallery-one/artlens>)
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GRADE 4 VISUAL & PERFORMING ARTS

ART 4–2025

THREE-DIMENSIONAL ART (SPANS ALL YEAR)

STAGE 1: DESIRED RESULTS

CATHOLIC STANDARDS

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 - Performing: Artists/students employ personal processes and skills to solve problems creatively and present work in various contexts.
 - 4.1PE. Engage and persist in artistic risk-taking.
 - Responding: Artists/students engage in analysis and interpretation to understand and evaluate artistic works.
 - 4.1RE. Identify qualities that contribute to the design and meanings of works of art.
 - Connecting: Artists/students understand and communicate the value of creative expressions in internal and external contexts.
 - 4.3CO. Demonstrate empathetic reactions in response to works of art.

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4. Shape/Form: relationships between 2-D shapes and 3-D forms

Principles of Design

1. Space: horizon, overlap
2. Compositional tools: balance, contrast, emphasis, pattern, movement, rhythm and unity

Media and Methods

1. Unknown words in the visual arts
2. Strategies used to create two-dimensional art

Expression and Meaning

1. Expressive points of view, humor.
2. Medium for communicating important ideas
3. Choices and decisions

SKILLS

1. Consider the elements of art and principles of design to create visually effective three-dimensional compositions.
2. Engage and persist in artistic risk-taking.
3. Identify qualities that contribute to the design and meanings of works of art.
4. Demonstrate empathetic reactions in response to works of art.

ESSENTIAL QUESTIONS

1. How do I use my knowledge of arts vocabulary, concepts, skills and personal expression to create art?
2. How do I communicate ideas and moods through my skills and personal expression?
3. How can improvisation demonstrate my artistic knowledge and personal expression?
4. How does the use of art in everyday life affect and influence me personally?
5. How do I use theme, sequence, space, and rhythm when creating art?
6. How can I create art that communicates relationships within and among the arts?
7. What do I need to know to analyze works of art?
8. How can I determine relationships between elements, mood and expression?

9. What do I have to know in order to make appropriate inferences in art?
10. What is three-dimensional art?

STANDARDS VOCABULARY

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RESOURCES

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STAGE 2: ASSESSMENT EVIDENCE

Torn Metal Collage

Summative: Visual Arts Project

Inspired by Byzantine mosaics and tapestries, Austrian artist Gustav Klimt was acclaimed for his gilded paintings. Students can use metallic paper to create their own opulent artwork, which is then gently embossed and antiqued with tempera.

Gallery Walk

Formative: Peer Assessment

Stations are set up with artwork in process. Participants can write on post-its or directly on the poster with thoughts, comments, or questions.

Exit Tickets

Formative: Written Commentary

Students demonstrate understanding in an appropriate way immediately upon entering or before exiting the room. Your exit ticket today is to write the title of your piece on the back, or Your exit ticket to our lesson today is to list three warm colors on the notecard at your table.

Project Rubric

Summative: Visual Arts Project

Teachers can assess using a rubric with an assigned point system. Headings include Time on Task, Originality, Organization, Skills Taught, Understanding (Vocabulary, Historical reference, etc.). Time on Task, Originality, and Organization rows remain the same. Skills and Understanding rows change with each project.

Teacher Observation

Formative: Observation

Observations of students are made as they work to be sure that they are demonstrating an understanding of the content presented as well as exercising proper technique. Notes are taken regarding progress. Observed physical difficulties (fine motor skill deficits, holding brushes/pencils improperly) can also be noted for further observation and follow-up.

K-W-L Chart

Formative: Diagnostic

The K-W-L Chart, tracks what a student knows (K), wants to know (W), and has learned (L) about a topic, and can be used before, during, and after research projects. Have students conduct research about a particular country, an unusual animal, a celestial body, or other content area topic. Ask students to first think about what they know about the selected topic (for example, printmaking techniques) and write it in the first column. Students should then direct their thinking toward the research questions they have about printmaking. These questions are recorded in the second column. Then, as students conduct research, they should add information gathered to the column, showing what was learned. Information provided may be in the form of a handout, in a book, or online research.

Art Criticism

Summative: Reflective Writing

Students do a formal critique of an artwork, including Description, Analysis, Interpretation, and Judgment. Simple forms can be used for beginners.

Self Assessment

Summative: Self Assessment

At the end of each project students are asked to assess their own artwork asking three basic questions: What did I do successfully? What was less successful about my artwork? If I could do this project over again, what would I do differently? Students are encouraged to use the art vocabulary that they have learned and reference the elements and principles that they have incorporated in their artwork in their responses.

Resources

- Surrealism_Rubric_18556.docx (Document)
- KWL-graphic-organizer-notebooking-page_18559.pdf (Document)
- 810_Art_Critic_Form_Primary_Grades_K-2_clear_18561.jpg (Document)
- assessmentaprilweek32_4385.doc (Document)
- Surrealism_Rubric_7449.docx (Document)
- KWL-graphic-organizer-notebooking-page_7450.pdf (Document)
- 810_Art_Critic_Form_Primary_Grades_K-2_clear_7451.jpg (Document)

STAGE 3: LEARNING PLAN

LEARNING EXPERIENCES

1. Creativity: Torn Metal Collage. Inspired by Byzantine mosaics and tapestries, Austrian artist Gustav Klimt was acclaimed for his gilded paintings. Students can use metallic paper to create their own opulent artwork, which is then gently embossed and antiqued with tempera. See Links for specific instructions.
2. Interactive Modeling: Technique. The teacher tells the students what will be modeled and why. After the teacher models the behavior, students will say what they noticed. Then one or more students can model. Students will explain what they noticed about the student demonstration. All the students can practice after which the teacher can provide feedback. Interactive modeling is especially useful for presenting techniques (gluing, cutting, drawing, printmaking, painting), and reinforcing classroom behavior.
3. Student Demonstration: Modeling. As a review, a student may be asked at the beginning of class to model a technique. The modeling session might include lining up to pick up the art materials and showing the specific steps involved in a project, including what not to do. From start to finish, the student models everything he or she would need to do, including eventualities, in order to complete the project successfully.
4. Class Activity: Word Wall. Students can create a Word Wall so that words are accessible where every student can see them. They should be written in large black letters using a variety of background colors to distinguish easily confused words. Teachers should be selective about the words that go on the word wall. Words should be included that children use most commonly. Words should be added gradually; a guideline is five words per unit. Students can use the word wall during each class to review concepts.
5. Creativity: Sketchbook. A key focus is the use of sketchbooks as a method of developing artistic confidence in students. Sketchbooks are also used by teachers as a way of recording and analyzing students progress. Projects can be planned in the sketchbook, which provides a meaningful record of student progress and can be added to a summative portfolio. Sketchbooks can also be used as a warm-up activity during the first five minutes of class. A link with warm-up ideas is attached.
6. Written Narrative: Letter. Students investigate various uses of color in three artists works, referring to a handout with terms related to color. Next, students will select one work of art from the teacher's presentation as if it were a postcard of somewhere they visited. They will then write a letter to a friend or family member describing what they saw, what time of day it was, and what the weather was like using the colors from the work of art as their guide. They must include at least three color terms when describing the scene.
7. Class Activity: Learning Centers. Learning centers are a great way to extend learning for those who finish early and are great as a form of classroom management. Students should automatically know that they cannot go to a center until their artwork is declared finished by the teacher. This is important because many of the students will rush through their art just to get to a center. Ideas for Learning Centers include:
 - An Origami Center with laminated instructions and paper.

- Whole Brain Exercises. At the beginning of every class, students and the teacher stand and recite a review of the concepts covered in previous lessons. Each concept (cool colors, warm colors, foreground, background, etc.) has hand motions which accompany the recitation. Some teachers choose to change the style in which they recite the concepts: squeaky voice, deep voice, sad, happy, fast, cowboy, etc. This technique is especially helpful for classes that meet once weekly, as it aids in retention and improves focus. Resource attached.
- A Drawing Center with paper, "How to Draw" books, and various media for experimentation.
- A Technology Center where children can work on an extension project in Kid Pix, Photoshop Elements, design a webpage or post to a blog.
- A Holiday Center which includes activities that change with the holiday. Activities fit each season, such as students reviewing the painting, "St. Valentine Baptizing St. Lucilla." and creating their own Saint Valentine painting with a small brush on a card.

Resources

- Dick Blick Lesson Plans (<http://www.dickblick.com/lesson-plans/>)
- Torn Metal Collage (<http://www.dickblick.com/lesson-plans/torn-metal-collage/>)

RESOURCES

1. iPad Resources

2. Literature Connections

Lives of the Artists: Masterpieces, Messes (and What the Neighbors Thought) by Kathleen Krull

Diego Rivera: An Artist for the People by Susan Goldman Rubin

Alexander Calder: Meet the Artist by Patricia Geis

Leonardo: Beautiful Dreamer by Robert Byrd

How Artists See America: East West South Midwest by Colleen Carroll

Unlikely Pairs (Bob Raczka's Art Adventures) by Bob Raczka

Klimt and His Cat by Berenice Capatti

Gustav Klimt: A Painted Fairy Tale (Adventures in Art) by Stephan Koja

Resources

- The Metropolitan Museum of Art (<http://www.metmuseum.org/>)
- National Gallery of Art (https://images.nga.gov/en/page/show_home_page.html)
- Art Babble (<http://www.artbabble.org/educators>)
- Artsy (https://artsy.net/?dns_source=art.sy)
- The Artist's Toolkit (<http://www.artsconnected.org/toolkit/index.html>)
- iPad Art Room (<http://www.ipadartroom.com/apps-lessons/>)
- Top 10 Best iPad Apps for the Art Room (<http://theteachingpalette.com/2010/12/13/the-10-best-iphone-and-ipad-apps-for-art-teachers-2010/>)
- Cleveland Museum of Art: Art Lens (<http://www.clevelandart.org/gallery-one/artlens>)
- The Google Art Project (<http://www.google.com/culturalinstitute/project/art-project>)
- Arttango (<http://www.arttango.com>)
- The Art of Education (<http://www.theartofed.com/lessons/>)
- Art Projects for Kids (<http://artprojectsforkids.org>)

- Dick Blick Lesson Plans (<http://www.dickblick.com/lesson-plans/>)
- Crayola Lesson Plans (<http://www.crayola.com/lesson-plans/>)

GRADE 4 VISUAL & PERFORMING ARTS

ART 4–2025

TWO-DIMENSIONAL ART (SPANS ALL YEAR)

STAGE 1: DESIRED RESULTS

CATHOLIC STANDARDS

DOC - DOC Catholic Standards (All Grades)(Grades K-12)

- The Profession of Faith
 - Students will be able to
 - PF.1. Recognize God in the world's order, beauty, and goodness (CCC 32).

TARGETED STANDARDS

OH - OH Fine Arts - Visual Arts 4 (2024)(Grade 4)

- Visual Arts (Grade 4)
 - Creating: Artists/students use creative thinking and reasoning skills to perceive concepts and ideas to develop works.
 - 4.3CR. Consider the elements of art and principles of design to create visually effective compositions.
 - Performing: Artists/students employ personal processes and skills to solve problems creatively and present work in various contexts.
 - 4.2PE. Select and vary materials, tools, and processes to achieve innovative outcomes.
 - Responding: Artists/students engage in analysis and interpretation to understand and evaluate artistic works.
 - 4.1RE. Identify qualities that contribute to the design and meanings of works of art.
 - Connecting: Artists/students understand and communicate the value of creative expressions in internal and external contexts.
 - 4.1CO. Explore artists and works of art that impact the history and culture of Ohio.

CATHOLIC IDENTITY

DOC - DOC Catholic Identity (All Grades)(Grades K-12)

- Catholic Identity
 - Catholic Social Justice Teachings
 - SJ.1. Life and Dignity of the Human Person
 - SJ.2. Rights and Responsibilities
 - SJ.4. Call to Family, Community, and Participation
 - SJ.7. Care for God's Creation

CONTENT

Elements of Art

1. Line: character (tense/calm, delicate/bold); type (parallel, perpendicular)
2. Color: tertiary/intermediate; tints, tones/shades; intensity
3. Texture: simplification; exaggeration
4. Shape/Form: non-objective; symbolic; indefinite
5. Value: light, dark; silhouette; tones/shades

Principles of Design

1. Space: hierarchical/stacked; foreground, middle ground, background; fractional, transparent
2. Compositional tools: balance, contrast, emphasis, pattern, movement, rhythm, unity

Media and Methods

1. Differences between each of the media presented
2. Strategies used to create two-dimensional art

Expression and Meaning

1. Expression of ideas and meaning
2. Expression of points of view

SKILLS

1. Consider the elements of art and principles of design to create visually effective two-dimensional compositions.
2. Select and vary materials, tools, and processes to achieve innovative outcomes.
3. Identify qualities that contribute to the design and meanings of works of two-dimensional art.
4. Explore artists and works of art that impact the history and culture of Ohio.

ESSENTIAL QUESTIONS

1. How do I use my knowledge of arts vocabulary, concepts, skills and personal expression to create art?
2. How do I communicate ideas and moods through my skills and personal expression?
3. How can improvisation demonstrate my artistic knowledge and personal expression?
4. How does the use of art in everyday life affect and influence me personally?
5. How do I use theme, sequence, space, and rhythm when creating art?

6. How can I create art that communicates relationships within and among the arts?
7. What do I need to know to analyze works of art?
8. How can I determine relationships between elements, mood and expression?
9. What do I have to know in order to make appropriate inferences in art?
10. What is two-dimensional art?

STANDARDS VOCABULARY

Visual Art Vocabulary

1. abstract art
2. collaborative work
3. critique
4. elements of art
5. color (neutral)
6. form
7. line
8. shape
9. space (positive, negative)
10. texture
11. value (monochromatic)
12. genre
13. media (tools)
14. principles of design
15. balance (radial)
16. contrast
17. emphasis
18. movement
19. proportion
20. repetition
21. unity (harmony)
22. processes
23. ceramics
24. collage
25. current technology
26. drawing
27. mixed media
28. painting
29. printing
30. sculpture
31. stitchery
32. weaving
33. technology

ADDITIONAL VOCABULARY

Additional Vocabulary

Depending on examples chosen, vocabulary could include, but is not limited to:

Names of artists

Names of places and/or countries

Names of cultures

Names of art movements

Types of artwork (functional, non-objective, abstract, realistic)

Additional (portrait, landscape, cityscape, seascape, still life)

Vocabulary for other academic disciplines (ex. math: fractions, shapes, proportion, etc.)

RESOURCES

Resources

- Enchanted Learning (<https://www.enchantedlearning.com/wordlist/art.shtml>)
- The Art of Ed (www.theartofeducation.edu)
- Google Arts and Culture (<https://artsandculture.google.com/>)
- Khan Academy (<https://www.khanacademy.org/humanities/art-history>)

STAGE 2: ASSESSMENT EVIDENCE

Matisse Prints

Summative: Visual Arts Project

Inspired by Matisse's cut-paper shapes, students can use sunlight or an artificial source to create color-saturated prints on fabric or paper.

Warm and Cool

Summative: Visual Arts Project

Students will review the difference between warm and cool colors. They trace their design with Sharpie and then will choose either warm or cool colors to fill in their design. Some students may choose to divide their paper in half and do one half warm and one half cool.

Gallery Walk

Formative: Peer Assessment

Stations are set up with artwork in process. Participants can write on post-its or directly on the poster with thoughts, comments, or questions.

Exit Tickets

Formative: Written Commentary

Students demonstrate understanding in an appropriate way immediately upon entering or before exiting the room. Your exit ticket today is to write the title of your piece on the back. Or Your exit ticket to our lesson today is to list three warm colors on the notecard at your table.

Project Rubric

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Written Narrative

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STAGE 3: LEARNING PLAN

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Unlikely Pairs (Bob Raczka's Art Adventures) by Bob Raczka

Henri Matisse: Drawing with Scissors (Smart About Art) by Jane O'Connor

Henri's Scissors by Jeanette Winter

Matisse the King of Color (Anholt's Artists Books for Children Series) by Laurence Anholt

Henri Matisse (Getting to Know the World's Greatest Artists) by Mike Venezia

A Bird or Two: A Story About Henri Matisse by Bijou Le Tord