

# SCERA ART STUDIOS

## 5<sup>th</sup> and 6<sup>th</sup> Grade Curriculum



### Week 1

**Contour line:** defines the outside edge of an object

**Structural Line:** interior lines that show the object's unique construction

- Draw the variations found on the object's edge, either imagined or real. Use structural lines to show the interior features of objects. Identify the curves, bulges and dips of objects. Physically follow contours with a pencil feeling the changes.

### Week 2

**Cross contour line:** multiple curving lines that visually warp or flow across the surface terrain of an object like topographical mapping

**Line Design:** repetitive organic and geometric lines making patterns.

- Create a cross contour line drawing of curved objects. Emphasize dark (dip) areas by making lines closer together and space lines further apart to create lightness (bulges). Experiment with repeatedly changing the thickness or thinness of lines in producing 3-D cross contour line wrapped illusions.

### Week 3

- Observe and discuss contour lines in topographical maps. How line spacing shows the height or steepness of the terrain. Create a mountain using cross contour line with line width or spacing making some areas appear closer to others. Show how line can define foreground, middle ground, and background space.

### Week 4

**Blind Contour Line:** a method of drawing when the observer looks only at the subject while drawing, making sure to use one continuous descriptive line.

- Recognize visual distortion used by cartoonists and abstract artists. Practice "no peeking" blind contour line drawings of the student's shoe or any object from environment. When attempting a blind contour line drawing, use continuous line while moving from one area to the next. Discuss why distortion is important in creating. Find other ways artists use distorted lines making exaggerations.

### Week 5

- Produce complex blind contour line drawings with some areas having a lot of structural detail and other areas with none. Attempt blind contour line drawings of classmates or a group of still-life objects.

- Compare two drawings of the same subject. The first drawing using typical contour line (looking back and forth while drawing) and the second "not peeking" (only looking at what you are drawing and not looking down). Which drawing is more interesting and magical?

### Week 6

**Abstract:** art that is distorted or emphasizes non-recognizable objects

- Create a distorted work of art based on either nature or figures. Appreciate the lack of proportional realism in other students' artwork.

### Week 7

**Linear perspective:** 1 pt. perspective; a method of creating the illusion of depth by drawing converging lines to one vanishing point on the horizon line.

- Recognize 1 pt. perspective in photographs and environment. Make a series of cubes above, on and below the horizon line. Use 1 pt. perspective to create the illusion of depth.

### Week 8

- Paste different size squares, rectangles, and triangles on a piece of paper. Draw lines from the corners of these objects to a vanishing point on a horizon line. Identify the artist's eye level line or (horizon line), and follow architectural slants to discover a vanishing point.

- Stencil block letters or numbers above or below the horizon line. Make a dot on the horizon line. Project stencil edges backwards to the vanishing point. Decide how far back the letter should recede and cut it off with appropriate parallel lines.

### Week 9

- Research Brunelleschi, who invented linear perspective. Research as well the innovative use of perspective in Renaissance depictions of architecture and flooring. Create a 1 pt. perspective drawing of an exterior scene that includes railroad tracks, road, fence posts, or row of trees.

### Week 10

- Continue the study of 1 pt perspective by creating an ant's eye perspective drawing.

## Week 11

**2 pt. Linear perspective:** A method of creating the illusion of depth using converging lines that meet at two vanishing points on a horizon line

- Look at past master artworks showing 2 pt. perspective to create the illusion of depth. Identify the horizon line and vanishing points used by the artist. Look at photographs or masterpieces of buildings or street scenes. Follow the building angles, analyzing where those slants meet on a horizon line to find the vanishing points. Create a 2 pt perspective drawing from life that portrays some aspect unique to the student's life. Design an imaginary world or futuristic city.

## Week 12

**Positive and negative shapes:** Pos. shapes are the objects. Neg. shapes are the spaces around the objects.

**Tessellations:** positioning images in a symmetrical way without overlapping or leaving any gaps. Repeating an image as both the positive and negative shapes

**Unity:** consistent application and repetition of the art elements (line, shape, color) in a picture, creating harmony or the appearance of oneness. Elements look like they belong together.

- Distinguish between a positive shape and the negative shape/space surrounding it. Choose an object with a handle or hole to trace within a confined space. Decide whether the object is going to be black or white. Make the negative shapes/space around the objects opposite value. Trace around an object (positive shape) with a pencil, and then move the object to another area, repeating this process to make a pattern. With a black marker fill in the negative shapes around the objects making a black and white design.

## Week 13

- Create a perspective drawing showing an imaginary space or environment. Look at and talk about the positive and negative artwork of M.C. Escher. Create a unified repetitive pos/neg M.C. Escher type design using tessellations.

## Week 14

**Geometric shapes:** circles, squares, rectangles, and triangles mathematical in proportion.

**Organic shapes:** uneven shapes found in nature

- Find multiple examples from picture books, artwork, magazines, or found objects to simplify into basic geometric and organic shapes. Using clay, combine a variety of geometric and organic shapes to create space ships, futuristic cars, dream homes, or designing new toys.

## Week 15

- Paint the geometric and organic sculptures from the previous week.

## Week 16

- Study the landscapes painted by Grant Wood. Observe his use of simplified geometric and organic shapes in creating his own style. Practice drawing simplified flowers, toys, trees, cars, airplanes, and houses into basic shapes.

## Week 17

**Geometric forms:** 5 basic 3-D forms having height, width, and depth (sphere, cone, cube, cylinder, and pyramid)

**Blocking-In:** a drawing strategy using basic geometric shapes and forms to get correct proportion and placement of subject matter

- Practice simplifying a group of objects into basic geometric shapes getting correct placement and size relationships. Use the placement of objects to demonstrate understanding of overlapping, foreground, and background positions.

- Evaluate the two main principles of Cubism: simplifying objects into geometric shapes and fragmentation of form.

## Week 18

**Value (shading) using pen and ink techniques:** value/shading created by varying line and dot spacing (line spacing, cross hatching, and stippling)

- Observe how light strikes an object causing one side to be light and the opposite side to be dark; practice making dark to light value transitions using line and stippling techniques. Compare how affective the different pen and ink techniques are in making the objects appear 3-D.

## Week 19

- Produce the basic outline of manmade objects and typical "stuff" found in nature. Recreate the objects' unique surface characteristics and show shading using pen and ink techniques. Then add more value contrast by adding light and dark colors over pen and ink techniques.

## Week 20

**Local Value:** the relative lightness or darkness of an object

- Practice seeing and combining basic shapes found in common everyday objects. Observe a variety of objects and identify the different values of each from the lightest to darkest. Make a variety of geometric designs using a ruler and practice filling in each shape with a different value, going from white, light gray, dark gray, to black. No two touching shapes can be the same value. Analyze local value of objects drawn by fellow classmates. Assess if the local values in the drawings are correct.

## Week 21

**Cast Shadow:** a solid object will block light making a cast shadow. The angle of the light source, will create a short or stretched silhouette of the object

- Do a contour line drawing of simple objects. Give the correct local value to each object. Draw cast shadows to describe the form of the objects and the surface upon which the cast shadows fall. Show cast shadows as darker directly under the objects.

## Week 22

**Visual texture:** made with lines, dots, value, and shapes

**3-D:** objects that have height, depth, and width

- Research how different cultures have used texture and made things appear 3-D on their traditional objects. Pick one of those researched objects to create a 3-D sculpture out of clay. Mimic the texture implied on the two-dimensional drawing to create actual texture on the sculpture.

## Week 23

- Paint sculpture from week before.

**Implied Texture:** visual texture (not touchable or real) made with lines, dots, value, and shapes

- Use line, dots, shapes, and value to make the illusion of common textures; brick, grass, pebbles. Apply those textures to unusual objects. Decide which line, dot, and shape techniques create better textural effects. Examine how textures get less detailed and smaller the further back it gets from the viewer. Create a picture that shows the relationship between texture details and the illusion of depth.

## Week 24

**Trompe-l'oeil:** a French term meaning "to fool the eye." Trompe-l'oeil artists try to duplicate textures and images so realistically that people have to touch their work to prove that it isn't real.

- Research how artists use visual texture in trompe-l'oeil paintings and drawings. Use textures in a piece of artwork to create a trompe-l'oeil effect.

## Week 25

### **Color Wheel**

#### **Color Schemes**

- **Monochromatic:** uses only one hue (pure color) but its value is changed by mixing various tints, tone and shades

- **Complementary:** colors opposite each other on the color wheel.

- **Analogous:** any three colors next to each other on the color wheel

- **Hue:** a pure color found in the rainbow

- **Intensity:** the degree of purity, saturation, or strength of a color

- **Color Value:** the relative lightness or darkness of a color when seen on a black and white surface

- Label a color wheel and find these colors in your environment. Correctly color each section of a color wheel and explore the effects of specific colors on mood. Analyze and list all the possible analogous color scheme combinations. Choose any three colors next to each other in producing an analogous painting.

## Week 26

- Explore the personal choice (aesthetics) of specific colors on symbolizing ideas or the mood of the painting. Explore personal aesthetics by choosing a color that represents your mood or symbolizes an idea, then add tints, tones, and shades, to create a monochromatic painting.

## Week 27

- Create paintings using complimentary color schemes. Demonstrate understanding of how complements affect one another when mixed together (red darkened by green, blue darkened by orange).

### **Week 28**

- Observe the effects of watercolor saturation in adding more or less pigment with water. Make parts of a picture lighter or darker by changing the amount of paint saturation. Adding more water or pigment either diluting or thickening saturation. Practice changing a color's intensity, purity, or value by mixing other colors into it, then have classmates contribute ideas on color choices and positive opinions in group critiques.

**Unity:** consistent application and repetition of the art elements (line, shape, color) in a picture creating harmony or the appearance of oneness. Elements look like they belong together

**Art Criticism:** Using artists' images, biographies, or any artistic periods to teach how to look at art, what to look for, and how to talk about it. Promoting perceptual discrimination and judgments.

### **Week 29**

#### **Balance**

-**Symmetrical:** same objects on both sides of axis of symmetry...mirrored

-**Asymmetrical:** one side of the picture is visually heavier than the other but is counter balanced by much smaller objects placed further away from the axis

-**Radial:** objects radiate out from a mid-point

- Fold a paper in half and cut out shapes along fold and within the paper to create design which demonstrates the principle of symmetrical balance. Draw or paint the school's hallways and architecture, human figures, bugs, leaves, or any object showing symmetrical balance. Collect items from nature and your environment; arrange these items to show examples of all 3 balance types.

### **Week 30**

**The golden ratio:** a ratio of perfect proportion equal to a rectangular section of 1-1.6; the inner vertical line creates a counter balanced asymmetrical emphasis area

- The golden mean establishes through mathematical ratios, a dividing line for asymmetrically balanced center of interest. Study the artwork of Mondrian. Observe his repeated use of golden rectangles in making his art more visually interesting. Create visual tension and an asymmetrically balanced emphasis area by using the golden ratio to divide lines in a work of art.

### **Week 31**

- Make observational drawings that show examples of symmetrical, asymmetrical, and radial balances. Create visual tension and an asymmetrically balanced emphasis area by using the golden ratio dividing line in works of art.