Visual Arts Curriculum

Grade 2: Unit Two

Action Still Life
Course Description

During their second grade year, artists will continue to add to their artistic repertoires. They will create two-dimensional and three-dimensional art objects using paint, pencil and other drawing materials, clay, and collage materials. Artists will tell their stories from their own perspectives in a visual way. They will also begin to write and talk about their artwork with more sophistication as they add to their vocabulary.
# Pacing Chart

<table>
<thead>
<tr>
<th>Unit</th>
<th>Topic</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unit 1</td>
<td>Painting</td>
<td>10 weeks</td>
</tr>
<tr>
<td>Unit 2</td>
<td>Still-Life</td>
<td>10 weeks</td>
</tr>
<tr>
<td>Unit 3</td>
<td>Animal pinch pots</td>
<td>5 weeks</td>
</tr>
<tr>
<td>Unit 4</td>
<td>Tunnel Books</td>
<td>8 weeks</td>
</tr>
<tr>
<td>Unit 5 – extra unit or can cut lessons out of previous lessons</td>
<td>Collage</td>
<td>6 weeks</td>
</tr>
</tbody>
</table>
Educational Technology

Standards

8.2.2.A.2, 8.2.2.A.4, 8.2.2.B.2, 8.2.2.B.4, 8.2.2.C.1, 8.2.2.C.2, 8.2.2.C.5, 8.2.2.C.6, 8.2.2.D.1, 8.2.2.D.3, 8.2.2.E.1

- Creativity and Innovation
  - Students demonstrate creative thinking, construct knowledge, and develop innovative products and processes using technology.
  - Apply existing knowledge to generate new ideas, products, or processes
  - Create original works as a means of personal or group expression
  - Use models and simulations to explore complex systems and issues
  - Identify trends and forecast possibilities

- Critical Thinking, Problem Solving, Decision Making
  - Students use critical thinking skills to plan
  - and conduct research, manage projects, solve problems, and make informed decisions using appropriate digital tools and resources.
  - Identify and define authentic problems and significant questions for investigation
  - Plan and manage activities to develop a solution or complete a project
  - Collect and analyze data to identify solutions and/or make informed decisions
  - Use multiple processes and diverse perspectives to explore alternative solutions

(from http://www.iste.org)
# Career Ready Practices

Career Ready Practices describe the career-ready skills that all educators in all content areas should seek to develop in their students. They are practices that have been linked to increase college, career, and life success. Career Ready Practices should be taught and reinforced in all career exploration and preparation programs with increasingly higher levels of complexity and expectation as a student advances through a program of study.

## CRP1. Act as a responsible and contributing citizen and employee
Career-ready individuals understand the obligations and responsibilities of being a member of a community, and they demonstrate this understanding every day through their interactions with others. They are conscientious of the impacts of their decisions on others and the environment around them. They think about the near-term and long-term consequences of their actions and seek to act in ways that contribute to the betterment of their teams, families, community and workplace. They are reliable and consistent in going beyond the minimum expectation and in participating in activities that serve the greater good.

## CRP2. Apply appropriate academic and technical skills.
Career-ready individuals readily access and use the knowledge and skills acquired through experience and education to be more productive. They make connections between abstract concepts with real-world applications, and they make correct insights about when it is appropriate to apply the use of an academic skill in a workplace situation.

## CRP3. Attend to personal health and financial well-being.
Career-ready individuals understand the relationship between personal health, workplace performance and personal well-being; they act on that understanding to regularly practice healthy diet, exercise and mental health activities. Career-ready individuals also take regular action to contribute to their personal financial wellbeing, understanding that personal financial security provides the peace of mind required to contribute more fully to their own career success.
## Career Ready Practices

**CRP4. Communicate clearly and effectively and with reason.**
Career-ready individuals communicate thoughts, ideas, and action plans with clarity, whether using written, verbal, and/or visual methods. They communicate in the workplace with clarity and purpose to make maximum use of their own and others’ time. They are excellent writers; they master conventions, word choice, and organization, and use effective tone and presentation skills to articulate ideas. They are skilled at interacting with others; they are active listeners and speak clearly and with purpose. Career-ready individuals think about the audience for their communication and prepare accordingly to ensure the desired outcome.

**CRP5. Consider the environmental, social and economic impacts of decisions.**
Career-ready individuals understand the interrelated nature of their actions and regularly make decisions that positively impact and/or mitigate negative impact on other people, organization, and the environment. They are aware of and utilize new technologies, understandings, procedures, materials, and regulations affecting the nature of their work as it relates to the impact on the social condition, the environment and the profitability of the organization.

**CRP6. Demonstrate creativity and innovation.**
Career-ready individuals regularly think of ideas that solve problems in new and different ways, and they contribute those ideas in a useful and productive manner to improve their organization. They can consider unconventional ideas and suggestions as solutions to issues, tasks or problems, and they discern which ideas and suggestions will add greatest value. They seek new methods, practices, and ideas from a variety of sources and seek to apply those ideas to their own workplace. They take action on their ideas and understand how to bring innovation to an organization.

**CRP7. Employ valid and reliable research strategies.**
Career-ready individuals are discerning in accepting and using new information to make decisions, change practices or inform strategies. They use reliable research process to search for new information. They evaluate the validity of sources when considering the use and adoption of external information or practices in their workplace situation.
Career Ready Practices

CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.
Career-ready individuals readily recognize problems in the workplace, understand the nature of the problem, and devise effective plans to solve the problem. They are aware of problems when they occur and take action quickly to address the problem; they thoughtfully investigate the root cause of the problem prior to introducing solutions. They carefully consider the options to solve the problem. Once a solution is agreed upon, they follow through to ensure the problem is solved, whether through their own actions or the actions of others.

CRP9. Model integrity, ethical leadership and effective management.
Career-ready individuals consistently act in ways that align personal and community-held ideals and principles while employing strategies to positively influence others in the workplace. They have a clear understanding of integrity and act on this understanding in every decision. They use a variety of means to positively impact the directions and actions of a team or organization, and they apply insights into human behavior to change others’ action, attitudes and/or beliefs. They recognize the near-term and long-term effects that management’s actions and attitudes can have on productivity, morals and organizational culture.

CRP10. Plan education and career paths aligned to personal goals.
Career-ready individuals take personal ownership of their own education and career goals, and they regularly act on a plan to attain these goals. They understand their own career interests, preferences, goals, and requirements. They have perspective regarding the pathways available to them and the time, effort, experience and other requirements to pursue each, including a path of entrepreneurship. They recognize the value of each step in the education and experiential process, and they recognize that nearly all career paths require ongoing education and experience. They seek counselors, mentors, and other experts to assist in the planning and execution of career and personal goals.

CRP11. Use technology to enhance productivity.
Career-ready individuals find and maximize the productive value of existing and new technology to accomplish workplace tasks and solve workplace problems. They are flexible and adaptive in acquiring new technology. They are proficient with ubiquitous technology applications. They understand the inherent risks-personal and organizational-of technology applications, and they take actions to prevent or mitigate these risks.
CRP12. Work productively in teams while using cultural global competence.
Career-ready individuals positively contribute to every team, whether formal or informal. They apply an awareness of cultural difference to avoid barriers to productive and positive interaction. They find ways to increase the engagement and contribution of all team members. They plan and facilitate effective team meetings.
Differentiated Instruction

Accommodate Based on Students Individual Needs: Strategies

<table>
<thead>
<tr>
<th>Time/General</th>
<th>Processing</th>
<th>Comprehension</th>
<th>Recall</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Extra time for assigned tasks</td>
<td>• Extra Response time</td>
<td>• Precise step-by-step directions</td>
<td>• Teacher-made checklist</td>
</tr>
<tr>
<td>• Adjust length of assignment</td>
<td>• Have students verbalize steps</td>
<td>• Short manageable tasks</td>
<td>• Use visual graphic organizers</td>
</tr>
<tr>
<td>• Timeline with due dates for reports and projects</td>
<td>• Repeat, clarify or reword directions</td>
<td>• Brief and concrete directions</td>
<td>• Reference resources to promote independence</td>
</tr>
<tr>
<td>• Communication system between home and school</td>
<td>• Mini-breaks between tasks</td>
<td>• Provide immediate feedback</td>
<td>• Visual and verbal reminders</td>
</tr>
<tr>
<td>• Provide lecture notes/outline</td>
<td>• Provide a warning for transitions</td>
<td>• Small group instruction</td>
<td>• Graphic organizers</td>
</tr>
<tr>
<td></td>
<td>• Reading partners</td>
<td>• Emphasize multi-sensory learning</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Assistive Technology</th>
<th>Tests/Quizzes/Grading</th>
<th>Behavior/Attention</th>
<th>Organization</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Computer/whiteboard</td>
<td>• Extended time</td>
<td>• Consistent daily structured routine</td>
<td>• Individual daily planner</td>
</tr>
<tr>
<td>• Tape recorder</td>
<td>• Study guides</td>
<td>• Simple and clear classroom rules</td>
<td>• Display a written agenda</td>
</tr>
<tr>
<td>• Spell-checker</td>
<td>• Shortened tests</td>
<td>• Frequent feedback</td>
<td>• Note-taking assistance</td>
</tr>
<tr>
<td>• Audio-taped books</td>
<td>• Read directions aloud</td>
<td></td>
<td>• Color code materials</td>
</tr>
</tbody>
</table>
# Enrichment

Accommodate Based on Students individual Needs: Strategies

- Adaptation of Material and Requirements
- Evaluate Vocabulary
- Elevated Text Complexity
- Additional Projects
- Independent Student Options
- Projects completed individual or with Partners
- Self Selection of Research
- Tiered/Multilevel Activities
- Learning Centers
- Individual Response Board
- Independent Book Studies
- Open-ended activities
- Community/Subject expert mentorships
## Assessments

### Suggested Formative/Summative Classroom Assessments

- Timelines, Maps, Charts, Graphic Organizers
- Unit Assessments, Chapter Assessments, Quizzes (art history content, elements and principles content)
- Critiques/Reflection time
- Accountable Talk, Debate, Oral Report, Role Playing, Think Pair, and Share
- Projects, Portfolio, Presentations, Prezi, Gallery Walks
- Homework
- Essays, Short Answers
- Thumbnail sketches, Blueprints, Timelines, Maps, Charts, Graphic Organizers
- Artists statements
- Rubrics
New Jersey Core Curriculum Content Standards (NJCCCS):

- 1.1.2.D.1

**Content Statement:** The basic elements of art and principles of design govern art creation and composition.

**Cumulative Progress Indicator:** Identify the basic elements of art and principles of design in diverse types of artwork.

- 1.1.2.D.2

**Content Statement:** Recognizing the elements of art and principles of design in artworks of known and emerging artists, as well as peers, is an initial step toward visual literacy.

**Cumulative Progress Indicator:** Identify elements of art and principles of design in specific works of art and explain how they are used.

- 1.2.2.A.1

**Content Statement:** Dance, music, theatre, and visual artwork from diverse cultures and historical eras have distinct characteristics and common themes that are revealed by contextual clues within the works of art.

**Cumulative Progress Indicator:** Identify characteristic theme-based works of dance, music, theatre, and visual art, such as artworks based on the themes of family and community, from various historical periods and world cultures.

- 1.2.2.A.2

**Content Statement:** The function and purpose of art-making across cultures is a reflection of societal values and beliefs.

**Cumulative Progress Indicator:** Identify how artists and specific works of dance, music, theatre, and visual art reflect, and are affected by, past and present cultures.

- 1.3.2.D.1

**Content Statement:** Visual statements in art are derived from the basic elements of art regardless of the format and medium used to create the art.
There are also a wide variety of art media, each having its own materials, processes, and technical application methods for exploring solutions to creative problems.

**Cumulative Progress Indicator:** Create two- and three-dimensional works of art using the basic elements of color, line, shape, form, texture, and space, as well as a variety of art mediums and application methods.

- 1.3.2.D.2

**Content Statement:** Symbols convey meaning agreed upon by a group or culture. Manipulation of the basic elements of art and principles of design for personal expression results in visual communication that may be relevant in a variety of settings.

**Cumulative Progress Indicator:** Use symbols to create personal works of art based on selected age-appropriate themes, using oral stories as a basis for pictorial representation.

- 1.3.2.D.3

**Content Statement:** Each of the visual art forms uses various materials, tools, and techniques that are associated with unique verbal and visual vocabularies.

**Cumulative Progress Indicator:** Employ basic verbal and visual art vocabulary to demonstrate knowledge of the materials, tools, and methodologies used to create and tell visual stories.

- 1.3.2.D.4

**Content Statement:** Knowledge of visual art media necessitates an understanding of a variety of traditional and nontraditional tools, applications, possibilities, and limitations.

**Cumulative Progress Indicator:** Explore the use of a wide array of art mediums and select tools that are appropriate to the production of works of art in a variety of art media.

- 1.3.2.D.5
Content Statement: Visual awareness stems from acute observational skills and interest in visual objects, spaces, and the relationship of objects to the world.

Cumulative Progress Indicator: Create works of art that are based on observations of the physical world and that illustrate how art is part of everyday life, using a variety of art mediums and art media.

- 1.4.2.A.1

Content Statement: Each arts discipline (dance, music, theatre, and visual art) has distinct characteristics, as do the artists who create them.

Cumulative Progress Indicator: Identify aesthetic qualities of exemplary works of art in dance, music, theatre, and visual art, and identify characteristics of the artists who created them (e.g., gender, age, absence or presence of training, style, etc.).

- 1.4.2.A.2

Content Statement: Each arts discipline (dance, music, theatre, and visual art) has distinct characteristics, as do the artists who create them.

Cumulative Progress Indicator: Compare and contrast culturally and historically diverse works of dance, music, theatre, and visual art that evoke emotion and that communicate cultural meaning.

- 1.4.2.A.3

Content Statement: Each arts discipline (dance, music, theatre, and visual art) has distinct characteristics, as do the artists who create them.

Cumulative Progress Indicator: Use imagination to create a story based on an arts experience that communicated an emotion or feeling, and tell the story through each of the four arts disciplines (dance, music, theatre, and visual art).

- 1.4.2.A.4

Content Statement: Each arts discipline (dance, music, theatre, and visual art) has distinct characteristics, as do the artists who create them.

Cumulative Progress Indicator: Distinguish patterns in nature found in works of dance, music, theatre, and visual art.
1.4.2.B.1

**Content Statement:** Relative merits of works of art can be qualitatively and quantitatively assessed using observable criteria.

**Cumulative Progress Indicator:** Observe the basic arts elements in performances and exhibitions and use them to formulate objective assessments of artworks in dance, music, theatre, and visual art.

1.4.2.B.2

**Content Statement:** Constructive criticism is an important evaluative tool that enables artists to communicate more effectively.

**Cumulative Progress Indicator:** Apply the principles of positive critique in giving and receiving responses to performances.

1.4.2.B.3

**Content Statement:** Contextual clues are embedded in works of art and provide insight into artistic intent.

**Cumulative Progress Indicator:** Recognize the making subject or theme in works of dance, music, theatre, and visual art.
Interdisciplinary Connections

Mathematics:

Represent and solve problems involving addition and subtraction.
CCSS.MATH.CONTENT.2.OA.A.1
Use addition and subtraction within 100 to solve one- and two-step word problems involving situations of adding to, taking from, putting together, taking apart, and comparing, with unknowns in all positions, e.g., by using drawings and equations with a symbol for the unknown number to represent the problem.
Add and subtract within 20.
CCSS.MATH.CONTENT.2.OA.B.2
Fluently add and subtract within 20 using mental strategies. By end of Grade 2, know from memory all sums of two one-digit numbers.
Work with equal groups of objects to gain foundations for multiplication.
CCSS.MATH.CONTENT.2.OA.C.3
Determine whether a group of objects (up to 20) has an odd or even number of members, e.g., by pairing objects or counting them by 2s; write an equation to express an even number as a sum of two equal addends.
CCSS.MATH.CONTENT.2.OA.C.4
Use addition to find the total number of objects arranged in rectangular arrays with up to 5 rows and up to 5 columns; write an equation to express the total as a sum of equal addends.

Measure and estimate lengths in standard units.
CCSS.MATH.CONTENT.2.MD.A.1
Measure the length of an object by selecting and using appropriate tools such as rulers, yardsticks, meter sticks, and measuring tapes.
CCSS.MATH.CONTENT.2.MD.A.2
Measure the length of an object twice, using length units of different lengths for the two measurements; describe how the two measurements relate to the size of the unit chosen.
CCSS.MATH.CONTENT.2.MD.A.3
Estimate lengths using units of inches, feet, centimeters, and meters.
CCSS.MATH.CONTENT.2.MD.A.4
Measure to determine how much longer one object is than another, expressing the length difference in terms of a standard length unit.
Relate addition and subtraction to length.
Interdisciplinary Connections

CCSS.MATH.CONTENT.2.MD.B.5
Use addition and subtraction within 100 to solve word problems involving lengths that are given in the same units, e.g., by using drawings (such as drawings of rulers) and equations with a symbol for the unknown number to represent the problem.

CCSS.MATH.CONTENT.2.MD.B.6
Represent whole numbers as lengths from 0 on a number line diagram with equally spaced points corresponding to the numbers 0, 1, 2, ..., and represent whole-number sums and differences within 100 on a number line diagram.

Work with time and money.
CCSS.MATH.CONTENT.2.MD.C.7
Tell and write time from analog and digital clocks to the nearest five minutes, using a.m. and p.m.

CCSS.MATH.CONTENT.2.MD.C.8
Solve word problems involving dollar bills, quarters, dimes, nickels, and pennies, using $ and ¢ symbols appropriately. Example: If you have 2 dimes and 3 pennies, how many cents do you have?

Represent and interpret data.
CCSS.MATH.CONTENT.2.MD.D.9
Generate measurement data by measuring lengths of several objects to the nearest whole unit, or by making repeated measurements of the same object. Show the measurements by making a line plot, where the horizontal scale is marked off in whole-number units.

CCSS.MATH.CONTENT.2.MD.D.10
Draw a picture graph and a bar graph (with single-unit scale) to represent a data set with up to four categories. Solve simple put-together, take-apart, and compare problems1 using information presented in a bar graph.

Reason with shapes and their attributes.
CCSS.MATH.CONTENT.2.G.A.1
Recognize and draw shapes having specified attributes, such as a given number of angles or a given number of equal faces.1 Identify triangles, quadrilaterals, pentagons, hexagons, and cubes.

CCSS.MATH.CONTENT.2.G.A.2
Partition a rectangle into rows and columns of same-size squares and count to find the total number of them.

CCSS.MATH.CONTENT.2.G.A.3
Partition circles and rectangles into two, three, or four equal shares, describe the shares using the words halves, thirds, half of, a third of, etc., and
### Interdisciplinary Connections

describe the whole as two halves, three thirds, four fourths. Recognize that equal shares of identical wholes need not have the same shape.

**English Language Arts:**

**Key Ideas and Details:**
- **CCSS.ELA-LITERACY.RL.2.1**
  - Ask and answer such questions as *who, what, where, when, why,* and *how* to demonstrate understanding of key details in a text.
- **CCSS.ELA-LITERACY.RL.2.2**
  - Recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral.
- **CCSS.ELA-LITERACY.RL.2.3**
  - Describe how characters in a story respond to major events and challenges.

**Craft and Structure:**
- **CCSS.ELA-LITERACY.RL.2.4**
  - Describe how words and phrases (e.g., regular beats, alliteration, rhymes, repeated lines) supply rhythm and meaning in a story, poem, or song.
- **CCSS.ELA-LITERACY.RL.2.5**
  - Describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action.
- **CCSS.ELA-LITERACY.RL.2.6**
  - Acknowledge differences in the points of view of characters, including by speaking in a different voice for each character when reading dialogue aloud.

**Integration of Knowledge and Ideas:**
- **CCSS.ELA-LITERACY.RL.2.7**
  - Use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot.
- **CCSS.ELA-LITERACY.RL.2.8**
  - (RL.2.8 not applicable to literature)
- **CCSS.ELA-LITERACY.RL.2.9**
  - Compare and contrast two or more versions of the same story (e.g., Cinderella stories) by different authors or from different cultures.

**Range of Reading and Level of Text Complexity:**
- **CCSS.ELA-LITERACY.RL.2.10**
  - By the end of the year, read and comprehend literature, including stories and poetry, in the grades 2-3 text complexity band proficiently, with
Interdisciplinary Connections

scaffolding as needed at the high end of the range.
Grade: 2nd

Unit: Two

Topic: Action Still Life

**Description:** Artists will be able to explore qualities of ebony pencil (hard, soft, different types of line), develop observation skills, and then use their knowledge about ebony pencils combined with knowledge about observational drawing in the creation of a still life.

<table>
<thead>
<tr>
<th>NJDOE Student Learning Objective</th>
<th>Essential Questions</th>
<th>Skills</th>
<th>Resources</th>
<th>Sample Activities</th>
</tr>
</thead>
</table>
| • Define “line” as a path left by a moving point.  
• Define “line” as an element used to define shape.  
• Define “shape” as formed when a line meets itself.  
• Define “observation” as the act or an instance of perceiving the environment through one of the senses.  
• Manipulate the | • What elements and principles are used in this artwork? | • Observe patterns found in nature  
• Create a drawing with patterns found in nature | **Literary Links:**  
- *Growing Colors* by Bruce McMillan  
- *A Color of His Own* by Leo Lionni  
- *Mouse Paint* by Ellen Walsh  
- *Little Blue and Little Yellow* by Leo Lionni  
- *Mix It Up!* by Henri Tullet  
- *The Many Colored Days* by Dr. Seuss | • Go for a walk outside and observe objects outside  
• Venn diagram of natural objects  
• T-chart of similarities and differences  
• Draw things outside in sketchbook  
• Have photographs of outside objects on tables for students to look at and share observations  
• Look at reproductions of observational |
<table>
<thead>
<tr>
<th>NJDOE Student Learning Objective</th>
<th>Essential Questions</th>
<th>Skills</th>
<th>Resources</th>
<th>Sample Activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>qualities of pencil lines.</td>
<td></td>
<td></td>
<td></td>
<td>drawings.</td>
</tr>
<tr>
<td>• Identify patterns in nature.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>NJDOE: 1.1.2.D.1, 1.1.2.D.2, 1.3.2.D.1, 1.3.2.D.2, 1.3.2.D.3, 1.3.2.D.4, 1.3.2.D.5,</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Define “line” as a path left by a moving point.</td>
<td></td>
<td></td>
<td>Images:</td>
<td></td>
</tr>
<tr>
<td>• Define “shape” as formed when a line meets itself.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Define “observation” as the act or an instance of perceiving the environment through one of the</td>
<td>• <em>What elements and principles are used in this artwork?</em></td>
<td>• Observe patterns found in nature</td>
<td>Literary Links:</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• <em>How can I use my pencil to make a drawing of real life?</em></td>
<td>• Create a drawing with patterns found in nature</td>
<td>- <em>Trees, Leaves, and Bark</em> [Book] by Diane L. Burns, Linda Garrow</td>
<td>Quick re-cap of verbal observations.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- <em>There Was an Old Lady Who Swallowed Some Leaves!</em> [Book] by Lucille Colandro</td>
<td>Draw the object in front of you. Focus on what you see and notice the patterns.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- <em>Zero is the Leaves on the Tree</em> [Book] by Betsy Franco</td>
<td></td>
</tr>
<tr>
<td>NJDOE Student Learning Objective</td>
<td>Essential Questions</td>
<td>Skills</td>
<td>Resources</td>
<td>Sample Activities</td>
</tr>
<tr>
<td>---------------------------------</td>
<td>--------------------</td>
<td>--------</td>
<td>-----------</td>
<td>------------------</td>
</tr>
</tbody>
</table>
| senses.                         | • Manipulate the qualities of pencil lines.  
• Identify patterns in nature.  
• Create works of art based on patterns found in nature. | | | |
| NJDOE: 1.1.2.D.1, 1.1.2.D.2, 1.3.2.D.1, 1.3.2.D.2, 1.3.2.D.3, 1.3.2.D.4, 1.3.2.D.5 | | | Websites:  
| Define “space” as the illusion of form in a 2D artwork.  
Identify the use of “space” in an artwork.  
Create two- and three-dimensional works of art based on observation.  
Manipulate the qualities of craypas. | • How/why do artists look at the world with observation eyes?  
• How do we set up objects in an interesting composition?  
• How do we capture overlapping 3D objects in a 2D drawing? | • Use observation to draw what you see  
• Use 3 or more different kinds of lines  
• Use 3 or more different kinds of shapes  
• Use 3 or more different colors (cray-pas) | Images:  
Stefaan Eyckmans  
Toy Drummer and Vintage Racecar: http://stilllifequickheart.tu | Select three objects (from nature and playful objects)
“Listen to my voice to help you, this is a difficult job but if we listen and look carefully we will get better and better at making observations.”  
Notice the object you see that is closest to you. |
<table>
<thead>
<tr>
<th>NJDOE Student Learning Objective</th>
<th>Essential Questions</th>
<th>Skills</th>
<th>Resources</th>
<th>Sample Activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Select and arrange objects from everyday life and create artworks based on these arrangements</td>
<td></td>
<td></td>
<td>mblr.com/post/7342506322/stefaan-eyckmans-toy-drummer-and-vintage-racecar</td>
<td>Think in your mind—Where do I see an edge? Draw a line on your paper to show the edge that you see. Think in your mind—Does the edge meet up with a face? Make the line go around to meet itself to show the face. Keep looking for edges and faces and use your lines and shapes to show them Remember, if you can’t see it, don’t put it in your drawing</td>
</tr>
<tr>
<td>NJDOE: 1.1.2.D.1, 1.1.2.D.2, 1.3.2.D.1, 1.3.2.D.2, 1.3.2.D.3, 1.3.2.D.4, 1.3.2.D.5</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Define “space” as the illusion of form in a 2D artwork. Identify the use of “space” in an</td>
<td>• How/why do artists look at the world with observation eyes? • How do we capture</td>
<td>• Use observation to draw what you see • Use 3 or more different kinds of lines</td>
<td>Images: Still Life with Apples Paul Cézanne: <a href="https://www.moma.org/lear">https://www.moma.org/lear</a></td>
<td>• Look at and discuss a famous still life. • Use ebony pencils to draw 1 of 3 action</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>NJDOE Student Learning Objective</td>
<td>Essential Questions</td>
<td>Skills</td>
<td>Resources</td>
<td>Sample Activities</td>
</tr>
<tr>
<td>---------------------------------</td>
<td>---------------------</td>
<td>--------</td>
<td>-----------</td>
<td>------------------</td>
</tr>
</tbody>
</table>
| artwork.                        | overlapping 3D objects in a 2D drawing? | • Use 3 or more different kinds of shapes  
• Use 3 or more different colors | n/moma_learning/paul-cezanne-still-life-with-apples-1895-98  
Still Life #30  
Tom Wesselmann: http://www.moma.org/learn/moma_learning/tom-wesselmann-still-life-30-april-1963 | still lives (developmentally appropriate for 2nd graders—action figures, stuffed animals, toys, and plants, etc.) |
| • Create two- and three-dimensional works of art based on observation.  
• Manipulate the qualities of craypas.  
• Select the action still life they want to draw and then paint.  
NJDOE: 1.1.2.D.1, 1.1.2.D.2, 1.3.2.D.1, 1.3.2.D.2, 1.3.2.D.3, 1.3.2.D.4, 1.3.2.D.5 | | |
| • Through the exploration of the qualities in watercolors (translucency, pigment), brushstrokes (long/short, dotted, thick/thin), more or less water | • How many different ways can we use our brushes?  
• How many different marks can we make with our brushes and paint?  
• How can we create new colors using watercolor paint?  
• What happens when you use | • Use watercolor paint following “Helpful Hints for Painting” (Appendix A)  
• Compare and contrast watercolor paint to tempera paint.  
• Use specific brushes for specific tasks. | Literary Links: The Sky Painter: Louis Fuertes, Bird Artist [Book] by Margarita Engle  
Videos: Watercolor still life painting: | |
| | | | • Explore watercolor paint  
• Mix colors, different brushes, amounts of water, sponge use | |

- still lives (developmentally appropriate for 2nd graders—action figures, stuffed animals, toys, and plants, etc.)
<table>
<thead>
<tr>
<th>NJDOE Student Learning Objective</th>
<th>Essential Questions</th>
<th>Skills</th>
<th>Resources</th>
<th>Sample Activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>(intensity of color), students will learn that these qualities can be selected and combined in a watercolor painting.</td>
<td>more or less water?</td>
<td></td>
<td><a href="https://www.youtube.com/watch?v=16PUXPTWwAU">https://www.youtube.com/watch?v=16PUXPTWwAU</a></td>
<td></td>
</tr>
</tbody>
</table>
| **• Through the manipulation of the qualities in watercolors (translucency, pigment), brushstrokes (long/short, dotted, thick/thin), more or less water (intensity of color), students will learn that these qualities can be selected and combined in a still** | **How can artists add watercolor paint to their action still lifes?** | Use my paint on the paper only  
Keep my hands clean  
Mix 3 or more new colors  
Add watercolor paint to action still life carefully.  
Use matching colors to the real object colors. | **Literary Links:**  
Images:  
Still life  
Websites: | **• Add watercolor paint to a drawing made with pencil.** |
<table>
<thead>
<tr>
<th>NJDOE Student Learning Objective</th>
<th>Essential Questions</th>
<th>Skills</th>
<th>Resources</th>
<th>Sample Activities</th>
</tr>
</thead>
</table>
| life watercolor painting (3 days). | • Through the exploration of the qualities in India ink (translucency, pigment), brushstrokes (long/short, dotted, thick/thin), more or less water (intensity of color), students will learn that these qualities can be selected and combined in an exploratory ink painting. | • How many different ways can we use our special sumi brushes?  
• How many different marks can we make with our brush and India ink? | ▪ Compare and contrast watercolor paint and tempera paint to India ink.  
▪ Use sumi brush and India ink carefully. | Images:  
*Elegy to the Spanish Republic* by Robert Motherwell:  
http://www.moma.org/collection/works/79007  

Literary Links:  
*Super Simple Sumi-e* by Yvonne Palka  
*The Sumi-E Dream Book: An Impressionist Approach to the Art of Japanese*  

• Make an exploration painting using sumi brush and India ink. |
<table>
<thead>
<tr>
<th>NJDOE Student Learning Objective</th>
<th>Essential Questions</th>
<th>Skills</th>
<th>Resources</th>
<th>Sample Activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.3.2.D.4, 1.3.2.D.5</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

- Student will add final details in action still lifes by outlining it with India ink using a sumi brush.

NJDOE: 1.1.2.D.1, 1.1.2.D.2, 1.3.2.D.1, 1.3.2.D.2, 1.3.2.D.3, 1.3.2.D.4, 1.3.2.D.5

- **How do you know when you are done with an artwork?**
- **How do you carefully add India ink using a sumi brush?**

- Use my paint on the paper only
- Keep my hands clean
- Mix 3 or more new colors
- Add watercolor paint to action still life carefully.
- Use matching colors to the real object colors.

**Literary Links:**
*The Sumi-E Book*
by Yolanda Mayhall

**Images:**

- Outline still life using sumi brushes and India ink.
- Outline a pencil drawing and painting in India ink.
<table>
<thead>
<tr>
<th>Unit Vocabulary</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Sumi brush</td>
</tr>
<tr>
<td>• India Ink</td>
</tr>
<tr>
<td>• Japan</td>
</tr>
<tr>
<td>• Sacred</td>
</tr>
<tr>
<td>• Line</td>
</tr>
<tr>
<td>• Shape</td>
</tr>
<tr>
<td>• Pattern</td>
</tr>
</tbody>
</table>
Appendix A

Exploring Paint

You are an art explorer again. Ask yourselves the following questions as you discover new things today.

1. How many different marks can you make during the period? Make as many marks possible.

2. What happens when you use more water?

3. What happens when you soak up most of the water from your brush on the sponge?

4. What happens when you hold your brush in different ways (by the bristles, at the top)?

5. What happens when you move the brush in different ways (fast, slow)

6. How many colors can you make using the primary colors (red, blue, yellow)? Use your pallet to mix as many colors as you can. As you make your colors, name them. **Write the name of your new colors below.**

   ________________________________________  ________________________________________

   ________________________________________  ________________________________________

   ________________________________________  ________________________________________

   ________________________________________  ________________________________________