



**Pilot Lesson Plans
Grades K-5**

Santa Paula Art Museum

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Color Magic: Exploring Color Theory

Objective	Students learn the basics of color theory and color mixing through discussion and artmaking.
Content Standards	Visual Arts: K —1.2, 4.2, 4.3; 1 —2.2, 4.3; 2 —1.2, 2.2, 2.4, 4.1; 3 —2.2; 4 —1.3, 4.5; 5 —2.7 Language Arts: This lesson may support various Language Arts standards for example, K —1.1, 1.2; 1 — 1.1 . Teachers please consult the content standards for your grade level.
Grades	K–5
Time	One to two class periods
Materials	Reproduction of Duncan Gleason, <u>The Picnic</u> , 1960, tempera paint, paint brushes, thick paper 8 1/2 x 11 or larger, pencils, color wheels (go to www.artsconnected.org for an example), squares of tissue paper in primary colors, wax paper for mixing paint, bowls for water
Background	<p>Artist Joe Duncan Gleason was a native of California, born in Watsonville, in 1881. He is known for his landscape and marine paintings of San Pedro Harbor on the California coast. Many of his paintings like <u>The Picnic</u>, which represents an area of Steckel Park in Santa Paula, reflects the impressionist style referred to as <i>California Impressionism</i>. Many California impressionists were influenced by artists such as Claude Monet and Camille Pissarro who developed an approach to painting known as French <i>Impressionism</i> in late 19th century France.</p> <p>Impressionist artists used painting techniques to capture the optical and ever-changing impressions of light in nature. They often painted outdoors, a practice known as <i>plein-air painting</i> (from the French term that means “in the open air”). Impressionist paintings are often characterized by loose brushstrokes and bright colors. An important part of impressionist works like <u>The Picnic</u> is the artist’s use of color and color theory. Impressionist painters used a range of colors to represent the world in their works of art.</p>
Procedure	<p>Step One—Students Discuss a Work of Art</p> <p>Look closely at this painting. Describe what you see.</p> <p>What time of day is it? How can you tell? In what ways do the colors used in the painting support your idea?</p>

This is a painting of a shady spot in Steckel Park called The Picnic. Have you visited Steckel Park? What do you like to do there?

Many artists like to paint outdoors. This practice is known as “plein air painting,” which is a French term that means “in the open air.” Take another look. What about this painting suggests that Duncan Gleason painted this image when he was in Steckel Park? What might be the benefits of painting outdoors? Indoors?

Step Two—Students Learn about the Color Wheel and Mixing Colors

What colors do you see in this painting?

Colors are organized around a *color wheel*. Show students a color wheel to illustrate the following ideas. For older students, distribute color wheels to small groups. There are three *primary colors*, red, yellow, and blue. *Secondary colors* violet (or purple), orange, and green are made by mixing the primary colors. *Complementary colors* are those that are opposite one another on the color wheel.

Take another look at the colors included in this painting. What primary and secondary colors do you see?

Some impressionist artists like to place complementary colors side by side in their works of art. This makes the pair of colors look more intense. What complementary colors can you find here?

Distribute squares of tissue paper in primary colors. Have students experiment with making secondary colors by layering the tissue paper. Remind students about how to combine colors if necessary. Students will see the new colors best if the layers are held up to a window or another source of light.

Have older students experiment with complementary colors. For example, place green beside red. How does each color appear? Now replace red with blue, what changes? In what combination does red seem most vibrant? Experiment with other color combinations.

Step Three—Students Create Paintings to Explore Color Theory

The Picnic is an image of a peaceful spot in Steckel Park. In the painting, a woman and young girl enjoy a meal under the shade of a large tree.

What is a favorite place of students in Steckel Park or Santa Paula? What makes that place special? What do they do there? With whom do they visit that place?

Ask students to paint an image of that place or an image that reminds them of it. Distribute paper and pencils. Students can get started by deciding how to orient their paper (horizontal or vertical). Next have students make a simple drawing of their selected place or image in pencil. Ask them to consider how large or small they will make their image. What details will they include?

When students complete their drawings, distribute tempera paint in primary colors, paint brushes, bowls with water to rinse brushes, sheets of wax paper for mixing colors, and paper. Before students begin painting, ask students to consider what colors they would like to use in their paintings. What colors remind them of the place they are representing in their artwork? Encourage students to use primary colors in their compositions and to mix at least two secondary colors to include as well. Ask older students to incorporate pairs of complementary colors.

After deciding on what colors to use in their paintings, have students mix their secondary colors. Now, begin painting. Have fun with the paint and the process of mixing and applying it.

For older students--Encourage students to take another look at The Picnic. How would they describe the marks or brushstrokes the artist made? Where in the painting did he use different marks?

How will they apply paint to their paintings? Will they use long fluid brushstrokes or will they make shorter more deliberate marks? Alternately, brushstrokes can be made smoothly so they are not visible when the composition is complete.

When the paintings are complete, ask students to share their artworks in small groups. What is represented in their paintings? Why did they choose that place? Why is it special to them?

What primary and secondary colors did they include? How did they create the secondary colors?

Extension Students can make their own color wheels using the tissue paper squares or tempera paint. (Teachers may wish to facilitate this activity as part of the main lesson plan rather than as an extension.)

The Role of Portraiture

Objective	Students will explore the purposes and functions of portraiture and create self-portrait collages to express information about themselves.
Content Standards	Visual Arts: K —2.3, 3.3, 4.2, 4.3; 1 —2.3, 3.2, 4.3; 2 —2.1, 3.1, 4.1; 3 —4.1, 4 —3.1, 5 —2.7 Language Arts: Various skills taught in the Language Arts curriculum may be supported through the extension activity of this lesson. Teachers please consult content standards for your grade level.
Grades	K–5
Time	Two class periods
Materials	Reproduction of Marian Raulston, <u>Peaches and Ivan</u> , not dated and Marjorie Murphy, <u>Pamela</u> , not dated; collage materials such as magazines, post cards, photographs, students’ drawings, scissors, glue or glue sticks, heavy paper for collage base (8 1/2 x 11 or larger paper)
Background	<p><u>Portraits</u> are documents that record an individual’s likeness at a particular moment in time. They can serve as evidence of a person’s presence in the world and may provide information about that person’s characteristics and interests. Portraits can give clues as to how people lived in different times and places.</p> <p>Portraits can provide information about the sitter or subject and reflect a specific point of view. When looking at a portrait, consider the information that may be contained in the sitter’s appearance. The setting of the portrait might be significant as well. Body language can also provide clues about the personality of the sitter. By recognizing a pose, gesture, gaze, expression, or object included in the portrait, the viewer can draw conclusions or interpret the image.</p>
Procedure	<p>Step One—Students Discuss a Work of Art</p> <p>Look at the <i>double portrait</i> <u>Peaches and Ivan</u> as a group. Have students describe what they see.</p> <p>What clues did the artist include in the portraits that may tell us something about the children? Think about details such as body language, facial expression, hands and clothing.</p> <p>What seems to be the relationship between Peaches and Ivan? How did the artist suggest this?</p>

Step Two—Compare Peaches and Ivan to Pamela, Marjorie Murphy

Take a close look at Pamela. Based on what you can see in the portrait, how would you describe Pamela?

Have students compare both portraits. In what ways do they differ? What similarities are there?

What are reasons for making these portraits? Who may have been the intended viewer of each portrait?

Step Three—Students Explore the Purposes of Portraiture through Collage

Ask students to bring in photos of themselves or take and print photographs at school. (If students bring pictures from home, make sure they can be used in a work of art.) They can be school photographs or pictures taken by a friend or family member. Have students share their photos in small groups. What are they wearing in the picture? How did they choose their clothing? Why was the picture taken? What do they like about the picture? What would they change? How do their photographs compare to the portraits Peaches and Ivan and Pamela?

Using a variety of images, symbols, and text, have students create *conceptual self-portraits* using collage that incorporate the photographs they shared with the class. The portraits should reflect something about the students such as their favorite color, hobby, their family, etc. Older students could think about ways to reflect their culture in their self-portraits.

Provide students with a variety of *collage* materials. Students can begin by looking through the collage materials and selecting a variety of images that reveal information about their interests. Have students gather shapes, objects, different colors, facial features, etc.

When students have made their selections, distribute the paper that will be the foundation of their self-portrait collages. Before gluing, have students explore multiple compositions and possibilities for arranging the pieces of the collage. Where will they place their photographs from home? How will they arrange their collage materials to complement the photograph and communicate ideas about themselves? Allow students to experiment with the materials and to either cut or tear their images. Once students have determined their compositions, distribute glue.

Students may share their completed self-portrait collages with the class or students may participate in a “gallery walk” and consider who made each collage. In what ways do their portraits compare to others? Do they express similar ideas? How did each student communicate personal information in their self-portraits?

Extension To explore portraiture further, students may individually select a portrait and select from one of the following writing prompts.

Point-of-View Monologue—Create a first-person narrative for one of the characters in the portrait. The narrative can be written in the form of an internal conversation or describe the sitter’s life.

Dialogue—Develop a dialogue between the individuals in the portrait. In what ways will the tone of each sitter develop the scene? Consider how the use of diction and grammar will support the mood of the painting and the conversation between the sitters.

For Younger Students—Younger students may write a narrative describing a portrait and what they can learn about the sitter by looking.

Exploring the Elements of Art

Objective	Students identify and describe the elements of art through discussion and art making activities.
Content Standards	Visual Arts: K —1.3, 2.1, 2.6, 4.1, 4.3; 1 —1.3, 2.1, 4.1; 2 —1.3, 2.1, 4.4; 3 —1.5; 4 —1.5, 5 —1.3, 2.7
Grades	K–5
Time	Three to four class periods
Materials	Reproduction of Emil Kosa, Jr., <u>The Loop</u> , pencils; crayons, colored pencils, or oil pastels; blank paper (8 1/2 x 11 or larger)
Background	The elements of art are tools artists can use to organize a work of art or composition. The term composition refers to the arrangements of elements in a work of art. Composition is the organizing principle or plan of a work of art. Compositions can be symmetrical or asymmetrical. The elements of art are color, line, shape, form, space, and texture. (See below for definitions.)
Procedure	<p>Step One—Students Discuss a Work of Art and Identify the Elements of Art</p> <p>Look closely at Emil Kosa, Jr., <u>The Loop</u>. When everyone has had enough time to look, ask students to describe what they see. What is happening in this painting?</p> <p>Introduce the <u>elements of art</u> through group discussion. Ask students to find examples of each element in the painting.</p> <p>Elements of Art</p> <p>Color—Color is light reflected off the surface of objects. Color has three qualities: <u>hue</u> (the name of the color), <u>value</u> (how light or dark it is), and <u>intensity</u> (the purity of a color, bright red or dull red). Colors can be described as <u>warm</u> (such as red and yellow) or <u>cool</u> (such as blue and green).</p> <p>What colors did the artist use in this painting? How would you describe them? Are they light or dark? Bright or dull?</p> <p>Color is often associated with feelings or emotions. How would you describe the feeling of this painting. In what ways do the colors contribute?</p>

Line—Lines are one dimensional and vary in width, direction, and length. Lines can be horizontal, vertical, diagonal, straight, curved, or jagged. Lines can define the edges of a form and can lead the viewer’s eye around the composition.

What kind of lines do you see in this painting? Are they thick or thin? Curving or jagged? Do they move horizontally or vertically?

Use a pencil and a piece of paper to draw some of the lines you see in the painting. Draw two other types of lines like zigzag lines or swirling lines.

Shape—Shapes have two dimensions, height and width. Shapes can be defined by lines. **Geometric** shapes include squares, rectangles, circles, and triangles. Shapes can also be **organic**, similar to shapes found in nature, such as the shape of leaves, rocks, or clouds.

Take a close look at this painting. What geometric shapes can you identify? What organic shapes are included? Draw three geometric and three organic shapes on your paper.

Form—Forms have three dimensions, height, width, and depth. Three-dimensional forms can be seen from more than one side. Line shapes, forms can be geometric and organic. **Geometric forms** include spheres, cubes, pyramids, and cones. **Organic forms** are similar to forms in nature and may include the form of trees and mountains.

The trees in this painting could be called organic forms. How do they compare to the trees you see outside school or your home? What other organic forms can you find in this painting? Identify the geometric forms in the painting like a cylinder.

Model how to draw one or more geometric forms. Ask students to draw one on their paper.

Space—In a work of art, space refers to the area between, around, above, below, or within the objects represented. Space can be two-dimensional or three-dimensional. Artists can create the illusion of three-dimensions on a two-dimensional surface with shading or contrasting areas of light and dark, by overlapping images, and the use of atmospheric perspective.

In this painting, the artist created the illusion of space in multiple ways. For example, did you notice that that colors in the foreground of the painting are darker than those in the background? The images in the foreground also appear to be more detailed and clear compared to the images in the background. This technique is called is atmospheric perspective. Take a look outside your classroom

or find a viewpoint on the playground or another area of school that allows students to compare the appearance of things near and far. Compare the appearance of color and detail in objects near to students and far from students.

Texture—Texture refers to how the surface of an object feels. All objects have physical texture. In a two-dimensional work of art like this painting, artists simulate texture to give the viewer an idea of how objects depicted would feel in real life. In three-dimensional works of art such as sculptures, artists create actual texture that can be felt through touch. Textures can be smooth, bumpy, rough, soft, furry, etc.

Feel the top of your desk, how would you describe this texture? How does it compare to the feel of the bottom of your shoe? Describe the texture of your shirt.

Look at The Loop again. What textures do you imagine you would feel if you could touch the objects in the composition? Think about the how the leaves on the trees or surface of the telephone poles would feel.

Artists can create the illusion of texture in many ways including using different types of brushstrokes and applying more paint in certain areas of the composition and less paint in others.

Step Two—Students Explore the Elements of Art through Artmaking

Distribute new sheets of paper and crayons, colored pencils, or oil pastels.

Ask students to continue to think about the elements of art by making their own compositions. Combine the lines, shapes, and forms students drew on their first sheets of paper into a new composition. Ask students to include different types of lines and lines of differing thicknesses.

Encourage students to consider how color can suggest meaning or emotions. Have them use a variety of colors and consider if they will use bright colors or dull colors.

Students can create texture by varying the way they apply color--dots, overlapping lines, areas of opaque color, and areas of transparent color. Students can also create rubbings to add texture by placing their paper over a highly textured surface and rubbing a crayon, pencil or pastel on top.

For older students—Ask older students to use the elements to express an idea or emotion. For example, what moods or emotions do they associate with certain colors? How can different types of lines communicate an idea?

When students have completed their compositions ask those who are willing to share with the class. Ask them to identify and describe the elements of art they included in their works of art. What emotion or meaning does their composition communicate?

Santa Paula Landmarks

Objective	Students will use collage materials to create an image of a place or landmark in Santa Paula that is part of their lives; images will be combined to create a layout of the city.
Content Standards	Visual Arts: K —2.2, 2.3, 3.3, 4.2; 1 —2.8; 2 —2.1, 4.1, 4.3; 3 —4.1, 5.2; 4 —5.3, 5 —2.7 History-Social Science: K —K.4.1, K.4.4, 1 —1.5.1; 4 —4.1.5
Grades	K–5
Time	Two to three class periods
Materials	Reproduction of Douglas Shively, <u>I Remember</u> , 1971, paper (8 1/2 x 11 or larger), construction paper in multiple colors, crayons or colored pencils, pencils, scissors, glue sticks, butcher paper
Background	In his painting, <u>I Remember</u> , Douglas Shively created an image of the Santa Paula Train Depot, built in 1887. The painting represents a <i>landmark</i> important to Santa Paula’s past and present. In what ways can works of art serve as historical documents? If an everyday object or place is recorded in an artwork, does that make it more meaningful? What parts of Santa Paula are most important to students?
Procedure	Step One—Students Discuss a Work of Art that Reflects Santa Paula’s History Take a few minutes to look closely at this painting. Describe what you see. This is a painting by artist Douglas Shively entitled <u>I Remember</u> painted in 1971 that represents the Santa Paula Train Depot on North Tenth Street. The train station was built in 1887 and is one of the original Southern Pacific Railroad Depots. The Southern Pacific Railroad was an American railroad established in 1865 that had railroad lines across the United States. Does this painting look like it represents Santa Paula today or in the past? What do you see that makes you say that? Share recent pictures of train depot with students. How does the train depot in the painting compare to more recent photographs of it?

What are reasons for taking pictures or making paintings of places or buildings? If an everyday object or place is recorded in an artwork, does that make it more meaningful?

This painting represents the train depot, what are other landmarks or important places and buildings in Santa Paula?

Think about what places, buildings, or landmarks in Santa Paula are important to you. Where is the place or landmark located? What makes that places or building special? Share your thoughts with a partner.

Step Two—Students Use a Collage Technique to Create an Image of a Place or Landmark

Distribute blank paper, construction paper, scissors, and glue sticks to students. Have students sketch an image of their chosen place, landmark, or building. A *sketch* is a quick drawing that captures the basic appearance of a selected subject.

When drawings are complete have students look closely and identify the basic shapes that make up their sketches such as circles, squares, and rectangles. Draw each of the shapes onto construction paper and cut or tear out each shape. Students will use the shapes to create *collages* that represent their selected place, landmark, or building. Encourage students to use multiple colors of construction paper. Tearing the paper will add texture to their collages. Arrange all the pieces onto the drawing and secure with glue.

Students may add details using crayons or colored pencils.

Ask those who are willing to share their collages. What place or landmark is represented? Why is that place special?

Step Three—Students Combine their Collages to Create a Collaborative Layout of the City

Cut a sheet of butcher paper long enough to accommodate each student's collage. Create a basic grid of streets on the paper and explain that the paper represents a simple map of Santa Paula. Have students work together to place their collages on the grid. Is your landmark or place located in the center of town or is it located in a less developed area? Where should your landmark be placed in relation to the images made by other students? Secure each with glue or tape.

Once all collages are attached, hang up the map and look at it from a distance. What stands out? Did any students represent the same landmark? What is missing from the map?

For Older Students—Have older students use markers and construction paper to indicate the location of land masses, vegetation, transportation, etc. on the map.

Extension Have students write a paragraph describing their favorite memories about the place or building represented in their collage and why it is important to them.