VISUAL LANGUAGE
5th GRADE
VISUAL LANGUAGE II (4-8)

Adapted from the Ani Art Academy’s Language of Drawing and Language of Painting Programs

SUMMARY

“Learning to design is learning to see, an adventure that gets more and more captivating the further you go.” - Oliver Reichenstein

Visual Language II is a strategic sequencing of educational visual arts exercises designed to develop visual literacy and communication skills in the most effective and efficient manner possible. Echoing the same rational sequence of skill building exercises from the celebrated Waichulis curriculum (designed for the International Ani Art Academies) Visual Language II seeks to develop visual literacy and communication skills that will allow students to successfully interact and contribute to a global environment that is increasingly dependent on visual stimuli.

“Visual arts education is now understood as critical and necessary for success in a world that is making a paradigm shift to a global model requiring higher order thinking, creativity, problem-solving, and flexibility. Even Benjamin Bloom’s Taxonomy of Learning Domains – a standard model for the classification of intellectual behaviors related to learning – has been revised and restructured to make “Creating” the top of the hierarchy. The taxonomy now reflects not only the arts, in particular, but also a relevance to 21st century work. Visual arts learning includes all three of Bloom’s domains of educational activities leading to higher order thinking.”

-Darien Public Schools Art Department, Connecticut.

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VISUAL LANGUAGE II (4-8)

OBJECTIVES

- Acquisition of media skills and processes necessary for life-long artistic learning and application.
- Development of adaptable/transferable fine motor control and hand-eye coordination.
- Development of the ability to depict, analyze and interpret the world in visual form.
- Development of creative and communication skills so as to successfully express ideas through artistically proficient products.
- Identification and exploration of the scientific and psychological aspects of the art experience.
- Development of problem-solving and critical-thinking skills.
- Strengthening of creative thinking and inventiveness.
- Development of a deeper understanding of human behavior, motivation, diversity, culture, and history.

STANDARDS

intended to augment that creative experience with focused practice so as to achieve the aforementioned objectives. (Please feel free to send any suggestions or feedback to aaawaichulis@gmail.com. Through constructive feedback and input we hope to continue to improve on this early framework.)

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SPECIAL NOTE

This sequential framework that is Visual Language I, II, and III should be viewed as an organic system that can be altered and/or augmented to fit the specific needs of the classroom. With this in mind, it is highly recommended that the Visual Language II exercises be assigned in the order that they are presented so as to maximize development.

Additionally, these exercises are not meant to displace any popular pre-existing art projects that provide a fun creative experience for many, many students. The sequential framework provided here is
# VISUAL LANGUAGE II (4-8)

## MATERIALS

The materials for the **Visual Language II** exercises can be determined by classroom availability and the individual wishes of the teacher. Exercises may be carried out with plain paper, graphite pencil, crayon, marker, colored pencil, watercolor, acrylic, and construction paper of various colors. Additionally, some exercises may require glue, scissors and additional objects like paper plates. Please see individual exercise sheets for any specific materials required.

## BASIC STRATEGY

The **Visual Language II** exercises echo the same visual element chronology as Anthony Waichulis’ Language of Drawing and Language of Painting programs. The general sequence is as follows: DOT, LINE, SHAPE, VALUE, and COLOR. You may see COLOR and VALUE trade order from Kindergarten to third grade as some concepts essential to VALUE and COLOR are more complex and thus are not addressed until the latter.

**Visual Language II** combines current day art projects found in most 4-8 classrooms and infuses them with the LoD/LoP general sequence of development. This strategy aims to successfully balance familiarity and tradition with focused practice and efficiency.

## STEPS:

See attached documentation.
“Learning to design is learning to see, an adventure that gets more and more captivating the further you go.”

Oliver Reichenstein

The Visual Language program is a strategic sequencing of visual arts exercises designed to develop visual literacy and communication skills in the most effective and efficient manner possible. Echoing the same rational sequence of skill building from the celebrated Waichulis curricula, The Visual Language system seeks to develop visual literacy and communication skills that will allow students to successfully interact and contribute to a global environment that is increasingly dependent on visual stimuli.

Each grade repeats the same journey connecting dots with line, configuring lines into both shapes and values, marries value to shape to yield form, and then ignites each element with the magnificent contributions of color. Repetition is a key component for this learning model however great care was taken to embed it into a myriad of various arenas. For example, the earliest exercises in these K-12 adaptations place the same focus on dot-line repetition that is found in the successful Waichulis curricula--however--this repetitions is hidden in a number of matching challenges, connect-the-dot projects, guiding tracings and puzzles. Additionally, this variety presents significant opportunities for collateral contributions to other areas of study.

Visual Language I, II and III follows a theoretically sound process and rational sequence that is inherent to most successful educational systems. It is highly recommended that while teachers may customize the content of the individual sections, the overall hierarchy of development should remain intact. (Dot-Line-Shape-Value-Color-Form.)

Cover sheet will divide key sections for easy navigation and planning. Additional cover sheets for particular exercises may be added to help teachers understand why a certain project may be beneficial.

In addition, exercise sheets will contain a program version or “depth-route” indicator that will rate a particular exercise’s impact for better planning based on available classroom hours. While each grade follows the same sequential pattern of the Dot, Line, Shape, Value, Color, Form – worksheets will now contain a depth code of A, B, or C: “A” representing a course with minimal hours to invest, “B” representing intermediate, and “C” representing a robust course. This way teachers can effectively and efficiently strategize with a clear and quick reference based on their time.

‘Strengthening indicators’ can also be found on certain assignment pages. These indicators will suggest potential exercises within the overall curriculum (if applicable) that will allow a student to try their hand at an early activity that may better prepare the student for the marked challenge. (For example – on a particularly challenging grade 4 Line assignment sheet you may see a strengthening exercise recommendation for a Grade 3 exercise, Line section, Page 7.)
VISUAL LANGUAGE I, II, III

DOT/LINE

SHAPE

VALUE

COLOR

FORM
Line exercises will help to develop eye-hand coordination.
Good practice habits come from knowing what needs work. The Line Wheel Exercise is designed to identify which line directions need practice. Start with a large circle (you can trace a paper plate or other similar sized circular object for this). Next, place a dot at the center of the circle. Then, without using a ruler or turning the paper, draw a series of straight lines from the center dot to the outer circle line. The drawing will start to look like a spoked wheel. When you have filled the circle with lines you may notice that some lines are straight and some are wavy. The wavy lines are the line directions that you need to practice.
Line Exercises

WHEEL EXERCISE

GOOD!

THESE NEED PRACTICE!!!
Line Exercises

PRACTICE WHICHEVER LINE DIRECTION WAS THE "WAVIEST" ON THE WHEEL

(PRACTICE EXAMPLE)
Line Exercises

Practice whichever line direction was the “waviest” on the wheel.

Then try the wheel again to see if you are getting better.
Line Dot Exercises
Line Dot Exercises
practice! practice! practice!
CURVES
CURVES

practice! practice! practice!
DOT/LINE

SHAPE

VALUE

COLOR

FORM
Can you draw this shape with straight and curved lines?

I am sure you can!
How about drawing it without lifting your pencil up off of the paper, re-using a line, or crossing over any lines?

Still think you can?
Here is a solution:

From the starting point seen here, add the curved outer shapes in the direction shown, when you arrive back at the starting point – change direction to then draw the inner square shape.

There you have it!
No lines crossed and no pencil lifted from the paper.
CHALLENGE

How about these?

REMEMBER:
No lifting your pencil!
No going over existing lines!
No crossing any lines!

Curves 5th Grade
Guided Grid Drawings

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SPECIAL NOTE:

Be sure to save these 4 (marked ‘save’) until after the color section!
SPECIAL NOTE:

Be sure to save these 4 (marked ‘save’) until after the color section!
Guided Grid Drawings

SAVE!

A B C D E F G H I J

1 2 3 4 5 6 7 8 9 10

K

Line 5th Grade
Guided Grid Drawings

SAVE!

Line 5th Grade
Guided Grid Drawings

A B C D E F G H I J K

1 2 3 4 5 6 7 8 9 10
Guided Grid Drawings

SAVE!

Color 5th Grade
Guided Grid Drawings

SAVE!

Color 5th Grade
GESTURE DRAWING

Gesture drawing is a very quick form of drawing that uses a “wondering” line (a continuous line created with a drawing tool that rarely leaves the surface of the paper.) Imagine that you are describing an object with your hands as you talk to someone – those hand gestures (the ones that describe the most basic visual “parts” that you feel are most important) are very like the marks you make when Gesture drawing. The marks can wander and flow but should ultimately be deliberate. While Gesture drawing can be used for any type of subject – it is most often used for figure or “life drawing”. In addition, Gesture drawing is a great way to “warm up” before a drawing session.

GESTURE DRAWING EXAMPLES:
The “wandering” or “roaming” line exercise:

With a light touch, try to fill the entire sheet with random “wandering” or “roaming” line that does not develop into a recognizable pattern. Imagine a tiny fly roaming around in the air and leaving a trail of where it has flown.
GESTURE DRAWING

The “wandering” or “roaming” line exercise:

Try NOT to repeat the same line or shape pattern. Instead try to keep it as random as possible.

KEEP IT RANDOM!
The “wandering” or “roaming” line exercise:

As lightly as possible, try to fill the entire sheet with random “wandering” or “roaming” line that does not develop into a recognizable pattern. Imagine a tiny fly roaming around in the air and leaving a trail of where it has flown.

You can use a pen...

or pencil!
The “wandering” or “roaming” line exercise:
When you have a good feeling for creating free roaming line, use it to quickly capture the essentials of objects or people in the classroom. Try to keep each Gesture drawing to under 1 minute.

**EXAMPLES:**

- Hand
- Figures/People
- Ribbon
- Tree
- Apple
- Flowers
- Bottles and Fruit (Still Life)
You can begin to add shape elements or outlines to your roaming line gesture drawings to start to get something a little more recognizable. Here are some gesture drawings with shapes/outlines added:

These examples still have some roaming or wandering line but they also contain some outlines and shapes. Experiment with adding some shapes and outlines to your roaming line Gesture Drawings and see what you come up with. Again, try to keep your Gesture drawing under 1 minute!
Experiment with adding some shapes and outlines to your roaming line Gesture Drawings and see what you come up with. Again, try to keep your Gesture drawing under 1 minute!
Another fun line exercise is Blind Contour Drawing. Contour is another way of saying “outline”. Blind Contour Drawing exercises the way your eyes and hands work together. Look at a subject, and without lifting your pencil from the paper, try to draw the outline. **DO NOT LOOK AT THE DRAWING UNTIL YOU ARE FINISHED!!**

Blind Contour drawings can look VERY funny. However, if you practice you will be surprised at how good you can get!
A very common subject for a Blind Contour Drawing is your hand. Look at your hand and without looking at the drawing or lifting your pencil off the paper, draw an outline of your hand.

GIVE IT A TRY:
Line Exercises

BLIND CONTOUR
Shape Replication Exercises
Shape Replication Exercises

- Square
- Cube
- Curve Shape
- U Shape
Shape Replication Exercises

Teacher Transparency

Line 5th Grade
Shape Replication Exercises

Teacher Transparency
Shape Replication Exercises

Teacher Transparency

Line 5th Grade
VISUAL LANGUAGE I, II, III

DOT/LINE

SHAPE

VALUE

COLOR

FORM
Shown here are two value scales. The first guide scale was done with a printer inks and the second contains values drawn by hand with a “continuous application”. (Some people refer to continuous application as ‘shading’). The lightness or darkness (value) is controlled by the pressure on the tool when ‘shading’ or the amount of material layered.
VALUE

LIGHTNESS OR DARKNESS

Printed Value

Continuous Application

Hatching

Cross-Hatching
Here’s a few ways to arrange lines to generate value.

Can you come up with a few of your own???
Create 2 value scales with any type of line or continuous application you like!
DOT/LINE
SHAPE
VALUE
COLOR
FORM
COLOR

WARM COLORS

COOL COLORS

PRIMARY COLORS
RED * YELLOW * BLUE

SECONDARY COLORS
GREEN * ORANGE * PURPLE

INTERMEDIATE COLORS
RED ORANGE * RED PURPLE
BLUE PURPLE * BLUE GREEN
YELLOW GREEN * YELLOW ORANGE
Analogous Colors

3, 4 or 5 colors that are next to each other on the color wheel.
**COLOR + VALUE**

*(Tints and Shades)*

**Chart Example**

\[
\text{color} + \text{white} = \text{tint}
\]

\[
\text{color} + \text{black} = \text{shade}
\]
**COLOR + VALUE**

(TINTS and SHADES)

**COMPLETE THE CHART**

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COLOR + VALUE

(TINTS and SHADERS)

COLOR + white = TINT

COLOR + black = SHADE

COMPLETED CHART
Complementary Colors

Colors that are opposite each other on the color wheel.
You can try a fun experiment to see what the complement of a color is by an optical effect called **afterimage**.

It’s pretty easy to try. Look at the blue circle in the card above for 30 seconds. Then look in the card below to see a complementary afterimage.
As you stared at the blue dot, parts of your eye start to get tired and react less to the blue light. When you shifted your eyes to the blank card your eye “subtracted” blue light (the color your eye was tired from) from the area you were looking at. What you are left with is an approximate opposite (complement) to the specific blue you started with.

Here try it with red:

Do you see a green or blue-green?
Here is a famous afterimage experiment:

Look at this image of the American Flag for 30 seconds:

Then look here:
Opposites on the color wheel will begin to cancel each other out when they are mixed and will eventually approach grey.
You can create a color wheel that has the values changes similar to your tint and shade charts—but instead of adding black and white you can add compliments to make new variations of colors.
Complementary Colors

Populate each piece of this color wheel template with one of the twelve colors of our standard color wheel. If you are using paint or another color material that does not have to be layered (like crayon or colored pencil), you only need to add pure colors to the outer ring.

Leaving the outer ring a pure color, proceed to add the complement of each color to the appropriate pieces of the inner circles so that each step towards the center becomes more grey.

Do not use any black or white!

You will probably have difficulty hitting a perfect grey as most of the colors you have available (paint, crayon, colored pencil..etc..) will not have ‘perfect’ opposites. Just see how close you can get!
Complementary Color Chart Template


**Complementary Colors**

While complementary colors are quick to cancel each other out when mixed---they can make each other appear very bright and vibrant when placed close together. When very close, complementary colors will almost appear so bright that they vibrate:

For example, to make something look **VERY** red you can surround it with its complement---green.
A fun and easy exercise with complementary colors is to write your name in ONE color and then ‘echo’ the shapes of your name in the first color’s compliment. You can alternate the complements to create some very interesting effects.
VISUAL LANGUAGE I, II, III

- Dot/Line
- Shape
- Value
- Color
- Form
LIGHT MAKES FLAT SHAPES INTO 3-D FORMS
COLOR + VALUE (TINTS and SHADES)

Gather the 8 completed grid guide drawings marked ‘save’ that were completed earlier. Proceed to add values (with tints and shades one color) to make the drawing look more 3-D!
Guided Grid Drawings
TEACHER EXAMPLE

SAVE!

Line 5th Grade

Guided Grid Drawings
TEACHER EXAMPLE

SAVE!

Guided Grid Drawings
TEACHER EXAMPLE

SAVE!

Guided Grid Drawings
TEACHER EXAMPLE

SAVE!

Guided Grid Drawings
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TEACHER EXAMPLE

SAVE!

Line 5th Grade
Guided Grid Drawings
TEACHER EXAMPLE

SAVE!

Line 5th Grade
Guided Grid Drawings
TEACHER EXAMPLE

SAVE!

Guided Grid Drawings

1 2 3 4 5 6 7 8 9 10

A B C D E F G H I J K

Color 5th Grade

82
Guided Grid Drawings
TEACHER EXAMPLE

SAVE!

Color 5th Grade
Guided Grid Drawings
TEACHER EXAMPLE

SAVE!

Color 5th Grade
Guided Grid Drawings
TEACHER EXAMPLE

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Color 5th Grade
Guided Grid Drawings
TEACHER EXAMPLE

SAVE!

Guided Grid Drawings
TEACHER EXAMPLE

1 2 3 4 5 6 7 8 9 10

A B C D E F G H I J K

Color 5th Grade

86
Famous Works of Art

Painting by Vincent Van Gogh  The Mulberry Tree

IDENTIFY WARM, COOL, ANALOGOUS AND COMPLEMENTARY COLORS
Famous Works of Art

Painting by Vincent Van Gogh  The Mulberry Tree

IDENTIFY WARM, COOL, ANALOGOUS AND COMPLEMENTARY COLORS
COLOR

Famous Works of Art

Painting by Vincent Van Gogh  *The Starry Night*
Famous Works of Art

Painting by Vincent Van Gogh  The Starry Night

IDENTIFY WARM, COOL, ANALOGOUS AND COMPLEMENTARY COLORS
Famous Works of Art

Painting by Frida Kahlo  Self Portrait

IDENTIFY WARM, COOL, ANALOGOUS AND COMPLEMENTARY COLORS
Famous Works of Art

Frida Kahlo, Self Portrait

Identify warm, cool, analogous and complementary colors.
IDENTIFY WARM, COOL, ANALOGOUS AND COMPLEMENTARY COLORS

Painting by Vincent Van Gogh  Fishing Boats on the Beach
Famous Works of Art

Painting by Vincent Van Gogh
Fishing Boats on the Beach

IDENTIFY WARM, COOL, ANALOGOUS AND COMPLEMENTARY COLORS
Famous Works of Art

Painting by Vincent Van Gogh  *Iris*es

IDENTIFY WARM, COOL, ANALOGOUS AND COMPLEMENTARY COLORS
Famous Works of Art

Painting by **Vincent Van Gogh**  *Irises*

**BONUS**

IDENTIFY WARM, COOL, ANALOGOUS AND COMPLEMENTARY COLORS
Famous Works of Art

Painting by Mary Cassatt  Young Mother Sewing

IDENTIFY WARM, COOL, ANALOGOUS AND COMPLEMENTARY COLORS
Famous Works of Art

Painting by Mary Cassatt  Young Mother Sewing

IDENTIFY WARM, COOL, ANALOGOUS AND COMPLEMENTARY COLORS
The Maya were one of the greatest New World civilizations. Located on the Yucatan Peninsula from 2500 B.C. – 1550 A.D., the Maya excelled in the arts, mathematics, architecture, farming, and astronomy. The early Maya lived in villages, where they farmed corn, or maize. They built great structures and studied the planets to create calendars, one of which had 365 days. And they did this all without modern technology!

Today we continue to learn more and more about ancient civilizations by studying the items they have left behind. An interesting area of study to better understand the Maya culture is their popular use of masks. They Mayan’s wore masks during important events, including during battle. We know that some masks were used in wedding ceremonies, and there were masks made to commemorate many births and deaths. Not all Mayan masks were for such important purposes, however. Some evidence suggests that the Maya also used masks for fun. The uses of masks by the Mayan people seem to be as varied as the style of the masks themselves.

Let’s try to better understand how we can communicate something about ourselves by making our own version of a May-inspired mask – and in doing so we will introduce a new aspect to our art vocabulary – the idea of Symmetry!
Symmetry is a quality of having two sides or halves that are the same or very close in size, shape, and position. The two sides or halves are “mirror reflections” of each other. If we divide this Mask in half we can see that both sides are identical mirror reflections of each other. If we folded the mask along the center line they would match up perfectly.
Using any type of materials you like, create a mask that you feel explains something about yourself. You can cut and glue paper together, use markers, crayons, paint or anything else you can!

FOR A BONUS USE COMPLEMENTARY COLORS AND SYMMETRY!
Here is a mask sample design. What can you tell about the person that made it?

Perhaps they like cats? Play the piano or like piano music? Maybe they like the color blue and orange? We can make a number of reasonable guesses about the creator of the mask from the design. Try to reveal some aspects of yourself in your mask!
Here are some ideas to get you started.
Here are some ideas to get you started.
Cumulative Creatives 1

LANDSCAPE

Claude Monet
Lily Pond

Draw or paint a landscape using:

- LINES
  (with curves)
- SHAPE
- VALUES
  tints and shades
- COLOR
  (Complementary Colors)

USE
COMPLEMENTARY COLORS!!!
Draw or paint a portrait using:

- **LINES** (with curves)
- **SHAPE**
- **VALUES**
  - tints and shades
- **COLOR**

**BONUS**: Use analogous colors!!!
Cumulative Creatives 3
Still Life

William Rickarby Miller
Still life study of Apples

Draw or paint a still life using:

- LINES (with curves)
- SHAPE
- VALUES tints and shades
- COLOR

BONUS
USE HATCHING OR CROSS-HATCHING!!!
Draw or paint an animal using:

- LINES (with curves)
- SHAPE
- VALUES (tints and shades)
- COLOR

Use hatching or cross-hatching and analogous colors!!!