VISUAL LANGUAGE
6th GRADE
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.
# 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.

## 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 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.)

## STANDARDS
VISUAL LANGUAGE II (4-8)

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.)
ART ELEMENTS

DOT

LINE

SHAPE

COLOR

VALUE

SHAPE + VALUE/COLOR = FORM
DOT/LINE

SHAPE

VALUE

COLOR

FORM
Line Exercises

"Matisse’s Hand Holding a Fruit" by Henri Matisse
Hermitage, St. Petersburg 1944

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
CURVES

practice! practice! practice!
CURVES
VISUAL LANGUAGE I, II, III

DOT/LINE  
SHAPE  
VALUE  
COLOR  
FORM
Guided Grid Drawings

A
B
C
D
E
F
G
H
I
J
K

1 2 3 4 5 6 7 8 9 10
SPECIAL NOTE:

Be sure to save these 5 (marked ‘Save’) until after the color section!
Guided Grid Drawings

Line 6th Grade
Guided Grid Drawings

ADD THE LOGO OF YOUR FAVORITE TEAM ON THE HELMET
Guided Grid Drawings

A B C D E F G H I J K

1 2 3 4 5 6 7 8 9 10

Line 6th Grade
Guided Grid Drawings

SAVE!

1 2 3 4 5 6 7 8 9 10

A B C D E F G H I J K

Line 6th Grade
Guided Grid Drawings

SAVE!

A B C D E F G H I J K

1 2 3 4 5 6 7 8 9 10

Line 6th Grade
Guided Grid Drawings

SAVE!

Line 6th Grade
GESTURE DRAWING

Gesture drawing is a very quick form of drawing that uses a “wandering” 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.
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!
GESTURE DRAWING

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)
GESTURE DRAWING

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 your Gesture drawing under 1 minute!
GESTURE DRAWING

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!
Gesture Drawing

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!
Shape Replication Exercises
Shape Replication Exercises

[Images of shape replication exercises]
Shape Replication Exercises

Line 6th Grade
Shape Replication Exercises

- Shape 1
- Shape 2
- Shape 3
- Shape 4
Shape Replication Exercises
Shape Replication Exercises

Teacher Transparency
Shape Replication Exercises

Teacher Transparency

Line 6th Grade
Line Exercises

BLIND CONTOUR

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!
Line Exercises

BLIND CONTOUR

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

Line 6th Grade
VISUAL LANGUAGE I, II, III

DOT/LINE
SHAPE
VALUE
COLOR
FORM
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!
VISUAL LANGUAGE I, II, III

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
3-5 Neighbor Colors on the Color Wheel

COMPLEMENTARY COLORS
Opposites on the Color Wheel

SHADES = COLOR + BLACK

TINTS = COLOR + WHITE

TONES = COLOR + VALUE
So far we have explored a few common ideas for how we can organize, mix, and apply basic color. We have arranged a general set of colors into a color wheel and from that we have identified primary colors, secondary colors, warm and cool colors, analogous, and complimentary colors. We have even added black and white to basic colors to create values with different colors in the form of tints and shades.

Now while these basic color groups help us to navigate simple color quite well – they are still quite general. For example, we have discussed the idea that blue is a primary color. It is a compliment to orange and is analogous to green. However, if I asked you to imagine the color blue which blue do you imagine? There are quite a few blues out there - is there a way to be more specific?

Yes there is. To be more accurate with color you need to understand that color has 3 basic components or 'parts'.

Which blue is blue?
COMPONENTS OF COLOR:

HUE
VALUE
CHROMA
Hue is a specific area of the color spectrum that we classify as red, green, blue, etc. The 12 general “colors” that we have organized around our basic color wheel can be referred to as hues.

Value is lightness or darkness. We have mixed colors with black or white in past exercises to alter the value of the color (tints and shades). You can also change the value of any color by mixing it with any other color of a different value.

The Chroma is how pure or intense the color is. If the Chroma is low then the color will appear more gray. If the chroma is high the color will appear very intense (less gray). Do not confuse chroma with value as you can make a color more gray without making it darker or lighter. We will experiment with that later. You can affect the chroma of any color by mixing it with any other color. In almost every case the Chroma of a color will lower when the color is mixed with another.
For another look at the advantages of understanding color in terms of hue, value, and chroma, let’s study our problem of “which blue???” from before. If a friend were describing to you an object that he or she described as blue – you may imagine a blue that is completely different from what your friend was trying to describe. The reference to a general ‘blue’ (a hue) is enough to get you “in the ballpark” – but not too much further than that. Now if your friend were to add a component of value to the description, as in a “a dark blue”, then you would find yourself closer to the specific “blue” your friend was trying to describe. Now if we add an element of chroma to the conversation – “a dark, dull blue”, you would be much closer to imagining the color your friend is describing. It may still not be exact – but you would have narrowed the possibilities down significantly.

“Blue” can mean many different things to different people. By using Hue, Value, and Chroma we can better communicate specific color.
Color is a very powerful tool in the hands of the artist. Understanding how the “parts” of each color work together to create what we see allows us to manipulate color more successfully. For example, if you want to mix a specific color you can do so much more effectively by knowing which color components need to be altered: Is the color too light? – we can target the value. Is it too dull? We can change the chroma. Perhaps it is too red or too blue – then we can look to alter the hue. We can then look to some of the color mechanisms we covered (complementary, analogous, tints, etc...) to determine how best to go about the changes.
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<tr>
<th>HUE</th>
<th>VALUE</th>
<th>CHROMA</th>
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**COMPLETED CHART**

**TEACHER EXAMPLE**
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<th>RV</th>
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<th>YG</th>
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<td>ONE ANALOGOUS HUE</td>
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<td>ONE LOWER VALUE OF THE SAME HUE</td>
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<td>COLOR WHEEL HUES</td>
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<td>ONE HIGHER VALUE OF THE SAME HUE</td>
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<td>LOW CHROMA OF THE SAME HUE (USE Black, White, or COMPLEMENTARY TO MIX)</td>
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<td>COMPLEMENTARY HUE</td>
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VISUAL LANGUAGE I, II, III

DOT/LINE
SHAPE
VALUE
COLOR
FORM
LIGHT MAKES FLAT SHAPES INTO 3-D FORMS
Guided Grid Drawings
TEACHER EXAMPLE

SAVE!

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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Guided Grid Drawings
TEACHER EXAMPLE

SAVE!

Guided Grid Drawings
TEACHER EXAMPLE

SAVE!

Guided Grid Drawings
TEACHER EXAMPLE

SAVE!
Guided Grid Drawings
TEACHER EXAMPLE

SAVE!

Apple Grid Drawing

1 2 3 4 5 6 7 8 9 10

A B C D E F G H I J K

Line 6th Grade
Guided Grid Drawings
TEACHER EXAMPLE

SAVE!
Guided Grid Drawings
TEACHER EXAMPLE

SAVE!
The Teamwork Tile Project is a fun classroom activity that will demonstrate the dynamics and rewards of a collective creative effort. A large image is divided into cells or ‘tiles’ which are then numbered, randomized and distributed among the students. The students are instructed to replicate the tile in the manner that they choose. The decisions that each student makes will add his or her own distinctive tastes to the collective image. Any available art materials can be used to replicate the sample tile. When each student is finished – the tiles are reassembled like a puzzle to reveal the final result.

Two sample Teamwork Tile images (already divided for use) are included in this section.
To use the provided images: Cut out the image tile and the blank tile along the red dotted lines and assign both to a student.

When the student populates the image how he or she sees fit have them cut the reference image from their version along the blue dotted line. Collect the student made tiles and assemble to uncover the entire image!
Famous Works of Art

Painting by Vincent Van Gogh  Olive Trees

Identify warm, cool, analogous and complementary colors.
Famous Works of Art

Painting by Vincent Van Gogh, Olive Trees

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

Painting by Henri Matisse  The Goldfish

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

Painting by Henri Matisse *The Goldfish*

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

Painting by **Berthe Morisot** *The Cradle*

**BONUS**

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

Painting by Berthe Morisot, *The Cradle*

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

Painting by **Eugene Louis Boudin** *Princess Metternich on the Beach*

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

Painting by Eugene Louis Boudin *Princess Metternich on the Beach*

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

Painting by Paul Cezanne

Card Players
Famous Works of Art

Painting by Paul Cézanne  Card Players
Famous Works of Art

Painting by **Claude Monet**  *Woman with an Umbrella*

**BONUS**

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

Painting by Claude Monet  Woman with an Umbrella

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

Painting by **Marc Chagall** *I and the Village*

**BONUS**

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

Painting by Marc Chagall  *I and the Village*

**BONUS**
IDENTIFY WARM, COOL, ANALOGOUS AND COMPLEMENTARY COLORS
Draw or paint a landscape using:

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

**BONUS**

USE **COMPLEMENTARY COLORS!!!**
Cumulative Creatives 2

Portrait

Thomas Lawrence
Sarah Barrett Moulton: Pinkie (Detail)

Draw or paint a portrait using:

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

BONUS

USE ANALOGOUS COLORS!!!
Still Life

Celeste Prize
Still life with Fruit

Draw or paint a still life using:

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

BONUS

USE
HATCHING OR CROSS-HATCHING!!!
Cumulative Creatives 4

Animal

John James Audubon
Louisiana Heron

Draw or paint a animal using:

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

BONUS

USE HATCHING OR CROSS-HATCHING AND ANALOGOUS COLORS!!!