**Title/Description of Lesson**
Harvest Painting
*(Emphasis on Primary and Secondary Colors)*

**Grade Level:**
1st

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**Lesson Links**
*Objectives/Outcomes*
*Materials and Resources*
*Vocabulary*
*Procedures*
*Criteria for Assessing Student Learning*
*California Standards in Visual & Performing Arts*
*California Standards for Integrated Subject*
*Other Resources*

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**Objectives/Outcomes** *(Return to Links)*
Students will get a basic understanding of the color wheel by mixing primary colors to create secondary colors. Students will be painting a fall scene using primary and secondary colors which will include a Scarecrow in the foreground and a horizon line.

**Materials and Resources** *(Return to Links)*
- 12x18 drawing paper
- Red, Yellow and Blue Tempera Paint
- Brushes
- Black Crayola markers, Black Sharpie or Black oil pastel
- Images or art prints with horizon lines
- Store bought scarecrow

Reprinted from http://www.artprojectsforkids.org
**Vocabulary** *(Return to Links)*

Primary Colors – the 3 basic colors form the color wheel, that are the basis for all other colors…red, blue and yellow

Secondary Colors – the colors made from the combining/mixing of the primary colors…orange(red/yellow), green(blue/yellow) and purple(red/blue).

Warm Colors – colors that illicit the feelings of warmth. Any color that is close to being red, orange or yellow.

Cold Colors – colors that illicit the feelings of cold. Any color that is close to being green, blue or purple.

Horizon Line – the actual or implied line that separates the earth(ground, moutains, water, trees etc.) form the sky. Or, in any art that involves perspective, it is the imaginary line at which your eyes at and all lines of perspective recede to.

Symmetry – A principle of art and design that refers to what occurs when one side of something balances out or mirrors the other.

Foreground - The part of a scene or picture that is nearest to and in front of the viewer.

Background - The part of a picture that appears to be in the distance and provides relief/support for the principal objects in the foreground. The scene or surface that designs, patterns, or figures are viewed against.

Pattern – A basic principle of art and design that refers to the repetition of lines, shapes, colors etc. within a work of art.

Texture – An element of art that refers to the actual or implied surface of a shape, object or surface in a work of art.

Balance - A basic principle of art and design that refers to the ways in which the elements (lines, shapes, colors, textures, etc.) of a piece are arranged. The goal of balancing does not have to be symmetrical. It refers to whether any of the elements of art were used too much or not in the right combination and would cause the piece to fall over if placed on an imaginary scale.

**Procedures** *(Return to Links)*

2-3 40 min. classes

**Day 1**

1. Refer to the attached History of Scarecrows and review with students.
2. Begin drawing scarecrow with students (directed drawing).
3. Draw a large U for the face, two circles for eyes, triangle for nose. The mouth can be another U with repeated lines on top, or students may choose to make a pattern with lines and dots.

4. In order to close the head, students will either make a wavy line or straight line for the brim of the hat. They will then make two lines angled up from brim, connecting the two angle lines with another horizontal wavy or straight line forming the top of hat. If space permits, students will make the top of hat, either curved or square.

5. Draw two horizontal lines from base of face to create shoulders and two parallel lines to create arms.

6. From the “armpit”, draw straight lines down to create legs. I usually tell the students to make the beginnings of a capital “A” (don’t include the horizontal line of the A) in between the vertical lines to make the legs.

7. Add a stick or post; patches for the pants; straw hands, feet and hair; and any other desired details.

8. At this time, I talk about background, horizon line and what the term “harvest” means to my students. Have students create a horizon line; it can be corn fields, hay, a fence or simply a straight line.

Day 2

1. Distribute paint to students; primary colors only.
2. Have students paint the areas they want to be Blue, Red or Yellow. Talk about what creates balance in a painting and how they might create balance with the primary colors.
3. Now students will mix primary colors to create secondary colors. They continue to paint until finished.
4. Be sure to have students make brown at the end by mixing all colors together.

Day 3

1. Students outline their paintings with black marker or oil pastel.

Criteria for Assessing Student Learning  

1. Were students able to demonstrate an understanding of Primary and Secondary Colors?
2. Does the painting include a horizon line?
3. How has the student created balance within their painting? By use of line, color, pattern etc.?

California Standards in Visual & Performing Arts

Grade One
Visual and Performing Arts: Visual Arts Content Standards.

1.0 ARTISTIC PERCEPTION
Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to the Visual Arts

Students perceive and respond to works of art, objects in nature, events, and the environment. They also use the vocabulary of the visual arts to express their observations.

Develop Perceptual Skills and Visual Arts Vocabulary
1.1 Describe and replicate repeated patterns in nature, in the environment, and in works of art.

Analyze Art Elements and Principles of Design
1.3 Identify the elements of art in objects in nature, in the environment, and in works of art, emphasizing line, color, shape/form, and texture.

2.0 CREATIVE EXPRESSION

Creating, Performing, and Participating in the Visual Arts

Students apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art.

Skills, Processes, Materials, and Tools
2.1 Use texture in two-dimensional and three-dimensional works of art.
2.2 Mix secondary colors from primary colors and describe the process.

Communication and Expression Through Original Works of Art
2.4 Plan and use variations in line, shape/form, color, and texture to communicate ideas or feelings in works of art.
2.6 Draw or paint a still life, using secondary colors.
2.7 Use visual and actual texture in original works of art.
2.8 Create artwork based on observations of actual objects and everyday scenes.

3.0 HISTORICAL AND CULTURAL CONTEXT

Understanding the Historical Contributions and Cultural Dimensions of the Visual Arts

Students analyze the role and development of the visual arts in past and present cultures throughout the world, noting human diversity as it relates to the visual arts and artists.

Role and Development of the Visual Arts
3.2 Identify and describe various subject matter in art (e.g., landscapes, seascapes, portraits, still life).

4.0 AESTHETIC VALUING

Responding to, Analyzing, and Making Judgments About Works in the Visual Arts
Students analyze, assess, and derive meaning from works of art, including their own, according to the elements of art, the principles of design, and aesthetic qualities.

**Derive Meaning**
4.1 Discuss works of art created in the classroom, focusing on selected elements of art (e.g., shape/form, texture, line, color).
4.2 Identify and describe various reasons for making art.

**Make Informed Judgments**
4.3 Describe how and why they made a selected work of art, focusing on the media and technique.
4.4 Select something they like about their work of art and something they would change.

5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS

**Connecting and Applying What Is Learned in the Visual Arts to Other Art Forms and Subject Areas and to Careers**

Students apply what they learn in the visual arts across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to the visual arts.

**Connections and Applications**
5.2 Compare and contrast objects of folk art from various time periods and cultures. Visual Literacy
5.3 Identify and sort pictures into categories according to the elements of art emphasized in the works (e.g., color, line, shape/form, texture).

**California Standards for Integrated Subject** ([Return to Links](#))

**Math**

**Grade One**

**Statistics, Data Analysis, and Probability**
2.0 Students sort objects and create and describe patterns by numbers, shapes, sizes, rhythms or colors:
   2.1 Describe, extend and explain ways to get to a next element in simple repeating patterns (e.g., rhythmic, numeric, color and shape)

**Language Arts**
(Use with any story related to harvest time to build content/context knowledge.)
Grade One
2.0 Reading Comprehension
Students read and understand grade-level-appropriate material. They draw upon a variety of comprehension strategies as needed (e.g., generating and responding to essential questions, making predictions, comparing information from several sources). The selections in Recommended Literature, Kindergarten Through Grade Twelve illustrate the quality and complexity of the materials to be read by students. In addition to their regular school reading, by grade four, students read one-half million words annually, including a good representation of grade-level-appropriate narrative and expository text (e.g., classic and contemporary literature, magazines, newspapers, online information). In grade one, students begin to make progress toward this goal.

Other Resources  (Return to Links)

The History of Scarecrows

Hungry birds have always been a problem for farmers. Sometimes the birds ate so much corn or wheat that a farmer and his family would not have enough food to last through the winter. So, for more than 3,000 years, farmers have been making scarecrows.

Egyptian Scarecrows

The first scarecrows in recorded history were made along the Nile River to protect wheat fields from flocks of quail. Egyptian farmers put wooden frames in their fields and covered them with nets. The farmers hid in the fields and scared the quail into the nets. Then they took them home and ate them for dinner!

Greek Scarecrows

Twenty-five hundred years ago Greek farmers carved wooden scarecrows to look like Priapus, the son of the god Dionysus and the goddess Aphrodite. Priapus lived with some vineyard keepers and it is said that he was very ugly. The vineyard keepers noticed that when Priapus played in the vineyards the birds stayed away from the grapes and the harvest was the best ever. Other farmers decided to make statues that looked like Priapus to use in their vineyards. They painted the figures purple and put a club in one hand to make the statue look more dangerous and a sickle in the other for a good harvest.

Roman Scarecrows

The Romans copied the Greek custom and made carved scarecrows too. When Roman armies went to places like France, Germany, and England they introduced the people who lived there to Priapus scarecrows.

Japanese Scarecrows
Japanese farmers also began making scarecrows to protect their rice fields about the
same time the Greeks and Romans made their wooden statues. At first the Japanese
farmers hung old rags, meat, or fish bones from bamboo poles in their fields. Then they
set the sticks on fire and the smell was so bad that birds and other animals stayed away
from the rice. The Japanese farmers called their scarecrows *kakashis* which means
something that smells badly. Soon Japanese farmers also made scarecrows that looked
like people. They were dressed in a raincoat made of reeds and a round straw hat that
rose to a peak in the middle. Bows and arrows were often added to make them look more
threatening. These scarecrows were also called kakashis even if they didn't stink!

**The Middle Ages**

During the Middle Ages in Europe, farmers made scarecrows which they believed had
special powers. In Italy skulls of animals were placed on the tops of tall poles in the
fields. Farmers believed the skulls would scare away birds and protect crops from
diseases. In Germany farmers made wooden witches and put them in their fields at the
end of winter. They believed that witches would draw the evil spirit of winter into their
bodies so spring could come.

**Medieval Britain**

In Medieval Britain scarecrows were live boys who were 9 years old or older. Known
as *bird scarers* or *bird shooers*, they patrolled wheat fields carrying bags of stones. If
crows or starlings landed in the fields they would chase them off by waving their arms
and throwing the stones.

The Great Plague killed almost half the people in Britain in 1348, so landowners
couldn't find enough bird scarers to protect their crops. They stuffed sacks with straw,
carved faces in turnips or gourds, and made scarecrows that stood against poles.

The boys and sometimes girls who survived the plague and still worked as bird scarers
had to patrol 2 or 3 acres by themselves. So, instead of bags of stone, the children carried
clappers made of 2 or 3 pieces of wood joined together at one end. The noise made by
the clappers scared off whole flocks of birds. Bird scarers continued to patrol British
fields until the early 1800s when new factories and mines opened up and offered children
better paying jobs.

**North America**

To protect their corn crops Native American tribes throughout North America used
scarecrows or bird scarers. Most Indian bird scarers were adult men. Some, in what is
now Virginia and North Carolina, sat on raised wooden platforms and howled and
shouted if crows or woodchucks came near the corn. In Georgia, Creek Indian families
moved into huts in their corn fields during the growing season to protect the crop from
birds and other animals. Seneca Indians, in what is now New York, soaked corn seeds in
a poisonous herb mixture that would make the crows fly crazily around the fields and
scare away the other birds.
In the American Southwest, Zuni children in the late 1800s had contests to see who could make the most unusual scarecrow. The Zunis also used yucca lines to protect their corn fields from pests. They placed cedar poles about 6 to 9 feet apart all over the cornfield. Cords made from the fiber of the yucca plants were strung from pole to pole like clotheslines. Rags, pieces of dog and coyote skins, and the shoulder blades of animals were hung from the lines. The waving rags and clacking blades kept most birds away. The Navajos also made scarecrows and used bird scarers. One Navajo scarecrow in the 1930s was reported to be a teddy bear fastened to the top of a pole and was said to work very well.

The Colonies and the United States

When Europeans began to settle in North America in the 1600s they stood guard in their fields to protect the crops they needed for survival. In Plymouth, Massachusetts, all members of Pilgrim families all took turns being bird scarers. They not only had to scare away crows but wolves as well. The wolves were always trying to dig up the fish the Pilgrims buried with their corn seeds to help the seeds grow.

By the 1700s, the growing American colonies needed more and more grain and farmers decided that neither farmers nor bird scarers were protecting the crops well enough. So towns all along the Atlantic coast offered bounties for dead crows. So many crows were killed that in the 1800s a new problem arose. Corn borers and other worms and insects which were once eaten by the crows were now destroying more corn and wheat than the crows had. Towns stopped offering bounties and farmers went back to making scarecrows.

Immigrants who moved to the United States during the 1800s brought with them a variety of ideas for making scarecrows. In Pennsylvania, German farmers built human looking scarecrows called a bootzamon or bogeyman. His body was a wooden cross and his head was a broom or mop top or a cloth bundle stuffed with straw. The bootzamon wore old overalls, a long-sleeved shirt or coat, a worn woolen or straw hat, and a large red hankerchief around his neck. Sometimes a second scarecrow was built to keep the bootzamon company. A bootzafrau or bogeywife, dressed in a long dress or coat and wearing a sunbonnet on her head, was placed on the opposite end of the field. The bootzamon and bootzafrau guarded cornfields, strawberry patches, and cherry orchards.

During the Great Depression of the 1930s scarecrows became very popular and could be found all across America. Then after World War II farming became a big business and farmers decided scarecrows didn't work. So they started spraying or dusting their crops with poisonous chemicals like DDT until in the 1960s scientists discovered that these chemicals might hurt people who ate the sprayed crops.

Then some farmers built contraptions like whirligigs that spun in the air like windmills to scare away the birds. A British company invented an automatic crop protector which was a metal box with 3 arms that was placed on top of a pole. The box contained caps that exploded every 45 minutes and made the 3 metal arms flap up and down. Unfortunately, the noise and clashing metal arms scared away the neighbors as well as the birds!
Scarecrows Today

Farmers still use scarecrows all over the world. In countries like India and some Arab nations, old men sit in chairs and throw stones at the birds who try to eat their crops just like the bird scarers of long ago. During the growing season scarecrows still stand in fields around the world and each fall many communities have scarecrow contests like the Zuni children did. As long as birds are hungry farmers will look for ways to SCARE CROWS!