

## ARTS IMPACT LESSON PLAN

### Visual Arts and Writing Infused Lesson

#### Lesson One: *Line Qualities*

Author: Beverly Harding Buehler      Grade Level: First



#### Enduring Understanding

Varying line qualities – thick, thin, rough, smooth, solid, broken – can create visual excitement in a composition.

#### Lesson Description (Use for family communication and displaying student art)

*Students identify line quality and talk about visual excitement is created through combining different line qualities in art, then brainstorm ideas for making a drawing of an imaginary city. Next, students combine line qualities and fill in shapes with color in their city using oil pastels. A wash of watercolor is added to fill the white of the paper. Students reflect on and title their composition using an adjective.*

### Learning Targets and Assessment Criteria

**Target:** Identifies and makes various qualities of line.

**Criteria:** Points out thick, thin, rough, smooth, solid, and broken lines in a work of art and makes each kind of line in a composition.

**Target:** Applies oil pastel opaquely.

**Criteria:** Draws with oil pastel so that no paper shows through color.

**Target:** Makes a watercolor resist.

**Criteria:** Fills the composition with a light wash of watercolor over oil pastel marks.

**Target:** Describes how combining various line qualities create visual excitement in a work of art.

**Criteria:** Includes an adjective in his/her title that describes the feeling of the piece.

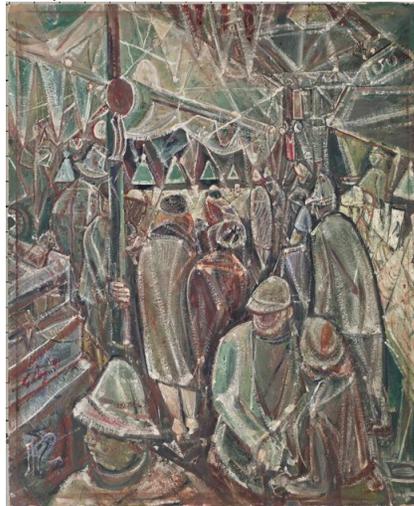
Vocabulary	Materials	Learning Standards
<p><u>Arts Infused:</u> Descriptive qualities of line</p> <p><u>Writing:</u> Adjectives</p> <p><u>Arts:</u> Broken line Cityscape Oil pastel Opaque Qualities of line Rough line Smooth line Solid line Thick line Thin line Visual excitement Watercolor wash</p>	<p><b>Museum Artworks or Performance</b></p> <p><b>Seattle, WA</b> Seattle Art Museum</p> <p><b>Tacoma, WA</b> Children’s Museum of Tacoma Tacoma Art Museum</p> <p><b>Materials</b> Watercolor paper: 6x9” (practice) and 9x12” (final composition); Paper towels; Oil pastels; Laminated art mats; Arts Impact sketchbook; Watercolor paints; Watercolor brushes; Blue painter’s tape; Water containers; Class Assessment Worksheet</p> <p><b>Link to Art Connections, Level 1</b> “Lines,” pages 14-15</p> <p><b>Connections</b> Teachers College Writers Workshop</p> <p style="text-align: center;"><i>continued</i></p>	<p><b>WA Arts State Grade Level Expectations</b> <i>For the full description of each WA State Arts Grade Level Expectation, see:</i> <a href="http://www.k12.wa.us/Arts/Standards">http://www.k12.wa.us/Arts/Standards</a></p> <p>1.1.1 Elements: Line quality-thin/thick, solid/broken, rough/smooth 1.2.1 Skills and techniques: Oil pastel, watercolor painting 2.1.1 Creative process 2.3.1 Responding Process 4.2.1 Connections between Visual Art and Writing</p> <p><b>Early Learning Guidelines (Pre-K – Grade 3)</b> (Age 4-5) 5. Communicating: Speaking and listening: Use words to describe actions and emotions. Reading: Use actions to show ideas from stories, signs and pictures. (Age 4-5) 6. Learning about my world: Arts: Show an increasing ability to use art materials safely and with purpose; Use a variety of materials to represent people and things.</p> <p style="text-align: center;"><i>continued</i></p>

Art Connections images:  
Joaquin Torres-Garcia, Uruguayan, *New York City – Bird's-Eye View*, 1920

Seattle Art Museum images:  
Paul Klee, Swiss/German, *Temple Wall Painting II*, 52.107



Mark Tobey, American, *Farmer's Market*, 1941, 42.31



### **Common Core State Standards in ELA (Language)**

For a full description of CCSS Standards by grade level see:

<http://www.k12.wa.us/CoreStandards/ELAstandards/>

W.1.5. Production and Distribution of Writing: With guidance and support from adults, focus on a topic, respond to questions and suggestions from peers, and add details to strengthen writing as needed.

SL.1.4. Presentation of Knowledge and Ideas: Describe people, places and things, and events with relevant details, expressing ideas and feelings clearly.

L.1.1f. Conventions of Grammar: Adjectives

L.1.5c. Vocabulary Acquisition and Use: Real-life connections between words and their use.

### ICON KEY:

 = Notes specific *Writers Workshop* Curriculum strategies addressed

 = Indicates note or reminder for teacher

 = Embedded assessment points in the lesson

### COLOR CODING for ARTS AND LITERACY INFUSED PROCESSES:

GENERATE IDEAS	CONSTRUCT MEANING	SELF-REFLECT
<p>Gather Information</p> <ul style="list-style-type: none"><li>• From WHAT you know</li><li>• From WHO you know</li><li>• Brainstorm</li></ul>	<ul style="list-style-type: none"><li>• Create drafts</li><li>• Organize ideas</li><li>• Make a choice</li></ul>	<ul style="list-style-type: none"><li>• Check in with self</li><li>• Check in with others</li><li>• Refine work</li></ul>

### Pre-Teach

Introduce the concept of adjectives/describing words in read aloud texts. Have students practice identifying adjectives in texts.

LESSON PREP: Tape down all four edges of the students' painting paper to laminated art mats, capturing about ¼" of the paper under the tape and attaching the remaining width of tape to the art mat. This will keep the paper flat when the students paint a watercolor wash over their images and will leave a nice crisp white edge to the painting when you remove the tape after it is dry.

### Lesson Steps Outline

**1.** Show *Temple Wall Painting II* by Paul Klee and *Farmer's Market* by Mark Tobey from the Seattle Art Museum collection. Introduce thick and thin qualities of line.

Criteria-based teacher reverse checklist: Student points out thick and thin lines in work of art (using hand signals).

**2.** Introduce solid and broken qualities of line.

Criteria-based teacher reverse checklist: Student points out solid and broken lines in work of art (using hand signals).

**3.** Introduce rough and smooth qualities of line.

Criteria-based teacher reverse checklist: Student points out solid and broken lines in work of art (using hand signals).

**4.** Introduce concept of how combining different qualities of line can create a sense of visual excitement or energy.

Criteria-based process assessment: Student participates in visual analysis of the effect of different qualities of lines in a composition and uses adjectives to propose titles for the painting.

**5.** Explain goal of art-making, to create a visually exciting picture of a city using different qualities of lines.

Criteria-based peer process assessment: Student generates ideas of imaginary buildings roads, vehicles that s/he will draw with various qualities of line. Whispers idea to a peer for a part of his/her imagined city and the qualities of line s/he will use to draw it.

**6.** Demonstrate oil pastel techniques, and guide students in using diagonal and curved lines to represent their cityscapes. Guide reflection and refinement.

Criteria-based self and peer assessment: Student makes thick, thin, rough, smooth, solid, and broken lines in a composition and draws with oil pastel so that no paper shows through color.

**7.** Demonstrate filling background with watercolor wash.

Criteria-based self-assessment: Student fills the composition with a light wash of watercolor over oil pastel marks.

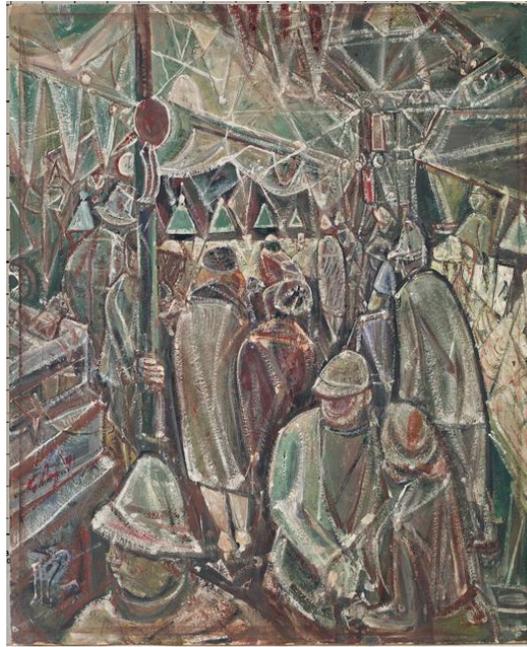
**8.** Guide reflection. Facilitate students titling their images, including an adjective that describes the energy in their composition.

Criteria-based peer and self-assessment, and teacher checklist: Student includes an adjective in his/her title that describes the feeling of the piece.

## LESSON STEPS

**1. Show *Temple Wall Painting II* by Paul Klee and *Farmer's Market* by Mark Tobey from the Seattle Art Museum collection. Introduce thick and thin qualities of line.**

📖 sharing professional work, interpreting, group conferring



📖 The Seattle Art Museum's collection is available on-line at: <http://www.seattleartmuseum.org/emuseum/code/collection.asp>. To find the images in this lesson, enter the accession number for the work of art in the search box on the collections page of SAM's website. Accession numbers for these works of art are listed in the materials box on page 1 of the lesson.

- *Thick lines in a work of art are wide (hold hands apart). Thin lines are skinny (put hands together).*
- *Can you find a thick line in any of the three works of art? Can you find a thin line?*
- *I'm going to point to a line in a painting, and if you think it's a thick line hold your hands apart. If you think it's thin, put your hands together.*

Criteria-based teacher reverse checklist: Student points out thick and thin lines in work of art (using hand signals).

**2. Introduce solid and broken qualities of line.**

📖 sharing professional work, interpreting, group conferring

- *Solid lines in a work of art don't have any breaks in them (hold hand up in a fist). Broken lines are made from dots or dashes moving across the picture (use hands to mimic breaking a stick in two).*
- *When I point to solid line in this painting, hold up a solid fist. When I point to a broken line, show me the breaking motion with your hands.*

Criteria-based teacher reverse checklist: Student points out solid and broken lines in work of art (using hand signals).

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### 3. Introduce rough and smooth qualities of line.

 sharing professional work, interpreting, group conferring

- *If I could touch this line (pointing to a rough line) how do you think it might feel? Rough lines in a work of art often show some of the paper through them (make a scratching gesture with hand).*
- *Can you find a line that looks like it might feel smooth if you touched it? Smooth lines don't show the paper through them (smooth your cheek with your hand).*
- *When I point to a rough line in this painting, show me the scratchy sign. When I point to a smooth line, touch your smooth cheek.*

Criteria-based teacher reverse checklist: Student points out solid and broken lines in work of art (using hand signals).

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### 4. Introduce concept of how combining different qualities of line can create a sense of visual excitement or energy.

 mini-lesson, expressive line qualities and descriptive words

- *These different kinds of lines are called qualities of line. When an artist puts together lots of different qualities of line in a picture, it makes it look visually exciting and communicates a different kind of meaning or feeling.*
- *What words (adjectives) would you use to describe this painting? If you could give this work of art a title, what would you call it?*
- *You are constructing meaning as an artist when you think about what you see.*

Criteria-based process assessment: Student participates in visual analysis of the effect of different qualities of lines in a composition, and uses adjectives to propose titles for the painting.

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### 5. Explain goal of art-making, to create a visually exciting picture of a city using different qualities of lines.

 generating ideas

- *Today we are going to make visually exciting pictures of a crazy, imaginary city using all the different qualities of lines we just learned—thick, thin, broken, solid, rough and smooth.*
- *Let's generate ideas! What kinds of things are you going to include in your city scene? Is it going to be a city from the past, present or future? Will it have skyscrapers, trees, trolley cars, buses, rocket ships? Where will you use broken lines, solid lines, rough, smooth, thick and thin lines?*

- *Whisper one good idea to your neighbor, both what you are imagining and what kinds of lines you are going to use to draw it.*
- *You are constructing meaning as an artist when you brainstorm for ideas.*

Criteria-based peer process assessment: Student generates ideas of imaginary buildings roads, vehicles that s/he will draw with various qualities of line. Whispers idea to a peer for a part of his/her imagined city and the qualities of line s/he will use to draw it.

## **6. Demonstrate oil pastel techniques and guide students in using diagonal and curved lines to represent their cityscapes. Guide reflection and refinement.**

 observing, responding, peer conferring

- *We are going to use oil pastels to make our visually exciting cityscapes today (a cityscape is a picture of a city), because oil pastels make brilliant, exciting colors. When you use oil pastel, you want to push down a little harder than you do with a regular crayon. We want to make our color opaque, which means making the color strong enough that no white paper shows through.*
- *You can also make new colors by coloring one color on top of another. To mix those colors together and make a soft effect, you can rub the oil pastel with paper towel wrapped around your finger in a "finger ghost." (A "finger ghost" is a paper towel wrapped around the index finger with the rest of it grasped between the thumb and other fingers in the palm).*
- *We'll practice first making all the different qualities of lines we learned with the oil pastel on a small piece of paper, and then you will make your cityscape.*
- *Remember that you need to use thick, thin, solid, broken, rough, and smooth lines to make your visually exciting cityscape! You are constructing meaning as an artist when you organize your ideas.*
- *When we think about our own work or check in with a friend we are working just like artists; we're self-reflecting.*
- *Ask yourself, "How do I use thick, thin, solid, broken, rough, and smooth lines in my cityscape? What do I want to change to make my picture more visually exciting?"*
- *Did I use strong pressure with my oil pastels to make them opaque, with no white paper showing through?*
- *Ask a friend: "Which is the most exciting part of my neighbor's picture? What kinds of lines did s/he use there?"*

Criteria-based self and peer assessment: Student makes thick, thin, rough, smooth, solid, and broken lines in a composition and draws with oil pastel so that no paper shows through color.

## **7. Demonstrate filling background with watercolor wash.**

- *Like the artists we studied, now we're going to fill our backgrounds with a light wash of paint. The watercolor paint will resist the oil pastels on our drawings, making little beads of paint on top of the pastels. You can paint your background with one color or many. It's up to you. But all of us will cover all the white spaces with paint.*

- *To make a light wash of paint, I will either cover my paper with water first and then paint the color onto it, OR I will get a lot of water and paint in my brush and paint it onto the dry paper. If I want to change colors, I will swish my brush in the water cup ten times and then dab it on a paper towel to make sure all the color is out of it.*
- *Ask yourself: "Did I cover all the white places in my picture with paint?"*

Criteria-based self-assessment: Student fills the composition with a light wash of watercolor over oil pastel marks.

## **8. Guide reflection. Facilitate students titling their images, including an adjective that describes the energy in their composition.**

 self-reflection, refining, titling, publishing/presenting

- *In art and writing, we use adjectives, describing words, to describe the quality of a line or a noun. Today, we are going to make up titles for our cityscapes to describe what they feel like.*
- *Your title should include an adjective, like busy, sleepy, hectic, loud, swirling, etc. Tell your elbow buddy your ideas and ask him/her which word s/he would pick to describe your picture.*
- *When we think about our own work or check in with a friend we are working just like artists; we're self-reflecting.*

Criteria-based peer and self-assessment, and teacher checklist: Student includes an adjective in his/her title that describes the feeling of the piece.

**ARTS IMPACT LESSON PLAN Visual Arts and Writing Infusion**

First Grade Lesson One: *Line Qualities*

**CLASS ASSESSMENT WORKSHEET**

Disciplines	VISUAL ARTS				WRITING	Total 5
Concept	Line Qualities		Techniques: Oil Pastel and Watercolor Resist		Adjectives	
Criteria	Points out thick, thin, rough, smooth, solid and broken lines in a work of art	Makes thick, thin, rough, smooth, solid and broken lines in a composition	Draws with oil pastel so that no paper shows through color	Fills the composition with a light wash of watercolor over oil pastel marks	Includes an adjective in his/her title that describes the feeling of the piece	
Student Name						
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26.						
27.						
28.						
29.						
30.						
Total						
Percentage						

*What was effective in the lesson? Why?*

*What do I want to consider for the next time I teach this lesson?*

*What were the strongest connections between visual arts and writing?*

Teacher: \_\_\_\_\_ Date: \_\_\_\_\_

**ARTS AND WRITING LESSON: *Line Qualities***

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Dear Family:

Today your child participated in an **Arts and Writing** lesson. We talked about how combining different qualities of lines—thick, thin, rough, smooth, solid, and broken—can create visual excitement and meaning in a picture. We learned how to use oil pastels opaquely, so that no paper showed through them. And we learned how to make a watery wash of watercolor paint. We made our own visually exciting pictures of a city, using various qualities of lines to draw the things we imagined. Then we titled our pictures with adjectives (describing words) to describe how our compositions felt.

- We made thick, thin, rough, smooth, solid, and broken lines.
- We used oil pastel opaquely (so that no paper showed through).
- We used watercolor paint thinly and wetly to make a wash of color(s) in the background.
- We titled our compositions with an adjective (describing word).

There are varied line qualities everywhere! At home, you could look at your clothing and describe the various kinds of lines you see there.

**Enduring Understanding**

Varying line qualities—thick, thin, rough, smooth, solid, broken—  
can create visual excitement in a composition.