

ARTS IMPACT LESSON PLAN

Visual Arts and Writing Infused Lesson

Lesson Two: *Calligraphic Lines*

Author: Beverly Harding Buehler Grade Level: Fourth



Enduring Understanding

Using flowing, tapering lines can describe organic forms. Pose and gesture can express emotion and character.

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

Students analyze how calligraphic line and gesture can express emotion or character in examples of Asian art. Mudras, hand gestures expressing aspects of the Buddha, and hand proportion are introduced. Students make a sketch of their hand in a pose expressing self, then refine and redraw using calligraphic lines in ink. Last, students start a story about the gesture and owner of the hand.

Learning Targets and Assessment Criteria

Target: Describes a character, based on gesture.

Criteria: Uses adjectives to express the gesture observed.

Target: Creates an expressive gesture.

Criteria: Poses and draws his/her hand in a position that expresses something about who s/he is.

Target: Identifies and creates calligraphic lines.

Criteria: Uses flowing, tapering lines to render a human hand.

Target: Uses expressive language in a story.

Criteria: Writes the beginning of a story about the owner of the hand, interpreting its gesture as a clue to character or emotion.

Vocabulary

Arts Infused:

Descriptive words/lines

Writing:

Adjectives

Narrative

Arts:

Buddha

Calligraphic line

Expressive

Gesture

Mudra

Pose

Proportion

Sketch

Tapered

Materials

Museum Artworks or Performance

Seattle, WA

Seattle Art Museum

Tacoma, WA

Tacoma Art Museum

Materials

White drawing paper: 6x9" (practice) and 9x12" (final composition); Drawing pencils: 2H, 4B, 4H, HB, and 2B;

Calligraphy pens: 2mm; Watercolor paper: 9x12"; Chalk pastels; Tissues;

Hairspray; Arts Impact sketchbooks;

Class Assessment Worksheet;

Mudra information excerpted from:

<http://www.thebigview.com/buddhism/mudra.html>

Link to Art Connections, Level 4

"Flowing Lines" pages 36-39

Connections

Teachers College Writers Workshop

continued

Learning Standards

WA Arts State Grade Level Expectations

For the full description of each WA State Arts Grade Level Expectation, see:

<http://www.k12.wa.us/Arts/Standards>

Proportion

1.1.1 Elements: Line, gesture

1.1.7 Principles of design: Proportion

1.2.1 Skills and techniques: Drawing from observation, calligraphic line

2.1.1 Creative process

2.3.1 Responding Process

4.2.1 Connections between Visual Art and Writing

Early Learning Guidelines (Pre-K – Grade 3)

(Age 4-5) 5. Communicating: Speaking and listening: Use words to describe actions and emotions; Tell a short make-believe story, with adult help.

(Age 4-5) 5. Communicating: Reading: Tell you what is going to happen next in a story. Make up an ending. Use actions to show ideas from stories, signs and pictures.

(Age 4-5) 6. Learning about my world: Arts – Use a variety of materials to represent people and things.

continued

Art Connections images:

Katsushika Hokusai, Japanese, *Boy with a Flute*, 19th century

Shen Zhou and Wang Ao, Chinese, *Ode to the Pomegranate and Melon Vine*, c. 1700

Seattle Art Museum images:

Unknown Japanese artist, *Textile fragment with a drawing of Buddha heads*, 710-796, 51.137



Unknown Tibetan artist, *Seated Buddha in Bhumisparsha Mudra*, 14th century, 69.144



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.4.3. Text Types and Purposes: Write narratives to develop real or imagined experiences or events using effective technique and descriptive details.

W.4.5. Production and Distribution of Writing: With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revising and editing.

L.4.1. Conventions of Grammar: Adjectives, nouns, verbs

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">• From WHAT you know• From WHO you know• Brainstorm	<ul style="list-style-type: none">• Create drafts• Organize ideas• Make a choice	<ul style="list-style-type: none">• Check in with self• Check in with others• Refine work

Pre-Teach

Introduce the concept of character attributes in texts. Have students practice identifying adjectives that describe characters in texts.

Lesson Steps Outline

1. Show *Textile fragment with a drawing of Buddha heads* and *Seated Buddha in Bhumisparsha Mudra*, both by Unknown Artists, from the Seattle Art Museum collection. Introduce the concept of calligraphic lines.

Criteria-based teacher process assessment: Student participates in identifying and analyzing calligraphic lines in ink paintings.

2. Introduce the concept of gesture and how gesture can express emotion or character.

Criteria-based peer assessment and teacher checklist: Student uses adjectives to express the gesture observed (in art).

3. Introduce the proportions of the human hand and sketching.

Criteria-based peer assessment and teacher checklist: Student poses and draws his/her hand in a position that expresses something about who s/he is.

4. Facilitate students redrawing their hands with calligraphic lines. Guide reflection and refinement.

Criteria-based self-assessment and teacher checklist: Student uses flowing, tapering lines to render a human hand.

5. Facilitate students writing the beginning of short story about the imagined owner of the hand, using the hand's gesture as a clue to the character or emotional state of the imagined person. Guide reflection.

Criteria-based self and peer reflection, and teacher checklist: Student writes the beginning of a story about the owner of the hand, interpreting its gesture as a clue to character or emotion.

6. Extension. Ask students to do a second calligraphic line drawing of their hands, and then add chalk pastel to the image.

LESSON STEPS

1. Show *Textile fragment with a drawing of Buddha heads* and *Seated Buddha in Bhumisparsha Mudra*, both by Unknown Artists, from the Seattle Art Museum collection. Introduce the concept of calligraphic lines.

📖 mini-lesson, calligraphic line, sharing professional work



📖 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.

- *What kinds of lines did these artists use in their ink paintings? Where do you see lines that flow from thick to thin in these compositions?*
- *Generate ideas by gathering information.*
- *In art, we call these kinds of lines flowing or calligraphic lines. The adjective calligraphic came from the word calligraphy. What does calligraphy mean? (artistic writing)*
- *Many artists in Asia use flowing or calligraphic lines both to write and to draw. Why might you choose to use thick/thin calligraphic lines in a composition? (Calligraphic lines can describe forms that have thick/thin lines; they are visually interesting).*

☑ Criteria-based teacher process assessment: Student participates in identifying and analyzing calligraphic lines in ink paintings.

2. Introduce the concept of gesture and how gesture can express emotion or character.

📖 sharing professional work, group conferring, interpreting

- *In art, we call the way a figure is posed, including his/her hands, head, arms, and legs, gesture.*
- *What do the gestures of these different figures tell you about their characters? What do their gestures express about what they are feeling? Why do you think so?*

- *Construct meaning as you think about what you see.*
- *Jot down a few words in your journal that describe the characters, based on your observations of their gestures. Pay special attention to their hand gestures, since hands tell us so much about a person.*
- *Then, share your observations with your elbow buddy: **we're reflecting together**. Compare notes together from your journals for clues to character in the gestures of various figures.*

Criteria-based peer and teacher checklist assessment: Student uses adjectives to express the gesture observed (in art).

3. Introduce the proportions of the human hand and sketching.

 mini-lesson, contour line, drafting, reflecting, refining

- *We are going to do calligraphic line drawings of our hands, posed in expressive gestures that say something about who we are.*
- *The hand gestures of the Buddha are called mudras, and each one expresses a different aspect of the Buddha. The Bhumisparsha mudra, or "touching the earth" mudra, in the sculpture from SAM recalls when the Buddha touched the earth to ask it to witness to the truth of his words.*
- *To make our hand drawings, we'll start by doing a light sketch, and then go over it with brush and ink, making calligraphic lines.*
- *Let's look closely at our hands first before we draw them. How long is your palm compared to your middle finger? (about equal) and how many parts does each of your fingers bend into? (three) how many parts does your thumb bend into? (two) about how far up your palm from your wrist does your thumb poke out? (about halfway)*
- *Now try placing your hand in various gestures. Which one says something about you? Do you play an instrument, have a pet that you stroke, play a sport that uses your hands?*
- *Do a light sketch of his/her hand in an expressive gesture. **You are constructing meaning when you brainstorm and sketch.***
- ***Reflect by checking in with others:** exchange your sketch with an elbow buddy. How does your buddy interpret your hand gesture?*
- *Can you buddy suggest any places where you can improve your sketch so that your gesture is even more expressive and clear? You can use suggestions from others to refine your work.*

Criteria-based peer assessment and teacher checklist: Student poses and draws his/her hand in a position that expresses something about who s/he is.

4. Facilitate students redrawing their hands with calligraphic lines. Guide reflection and refinement.

 reflecting, refining

- *Now, we're going to go over our sketches of our hands with calligraphic (thick/thin, tapering) lines.*
- *First we'll practice with the calligraphy markers making calligraphic lines on a separate piece of paper practice.*
- *Then we'll use the calligraphic markers to redraw the lines of your hand. You might think about emphasizing the inner and outer contours of your hand with the calligraphic markers.*
- *You construct meaning when you organize your ideas and make choices.*
- *Self-reflect: what does the calligraphic line add to my hand drawing? Are there any places I would like to strengthen the lines even more to make it more visually exciting?*

Criteria-based self-assessment and teacher checklist: Student uses flowing, tapering lines to render a human hand.

5. Facilitate students writing the beginning of short story about the imagined owner of the hand, using the hand's gesture as a clue to the character or emotional state of the imagined person. Guide reflection.

 drafting, self and peer reflecting, refining

- *As we discovered earlier, a person's hands and how they are held can tell a lot about that individual. In your journal, pretend you are at a café and all you can see of the person around the corner from you is their hand (the hand you drew).*
- *Begin a story about the owner of that hand, using the gesture you drew as a clue to the character or emotional state of your imagined person.*
- *Here is another opportunity to construct meaning when you organize your ideas and make choices—but this time as you write.*
- *Read your story start aloud to your elbow buddy. Let's reflect again. Can s/he see how the gesture you drew suggested the character you created?*
- *Can you buddy suggest a way to make your description even more compelling or mysterious? How do writers "draw" characters in our minds?*

Criteria-based self and peer reflection, and teacher checklist: Student writes the beginning of a story about the owner of the hand, interpreting its gesture as a clue to character or emotion.

6. Extension.

 Have students tape down all four sides of a piece of watercolor paper to their tables or art mats, catching approximately 1/2" of paper under the tape. This creates a nice white border when the tape is removed after the chalk pastel is completed. You may choose to "fix" the chalk pastel after it is done by spraying the composition with hairspray. It is very important to do this outside or in a well-ventilated area.

- *We are going to make another calligraphic line drawing of our hands, and this time we will use chalk pastel on our drawings to bring color into them.*
 - *Please tape your watercolor paper to your table or art mat on all four sides, so it will have a border of blue tape. Be sure to catch about a thumbnail's width of paper under the tape when you are attaching it to the table. This gives your paper a nice white border when the tape is removed.*
 - *Hold your hand in a new gesture that says something about you. Draw the hand again, first with pencil, and then with thick and thin markers to make calligraphic lines.*
 - *Now add chalk pastel to your whole picture, both the hand and the background. When you work in chalk pastel, a little goes a long way. Add a little color by drawing with the end or the side of the pastel. Then use a tissue wrapped around your index finger, like a finger ghost, to softly blend the pastel. If you want to make a new color, you just color over an existing color and blend it with the tissue.*
 - *You can make the real colors you see or colors you make up! You can even add patterns to your background if you like.*
 - *Remember not to "blow it" with chalk pastel. If you get pastel dust building up on your paper, wait until you un-tape it, then stand it up over your tissue and tap it onto the tissue to get the extra dust off.*
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Calligraphic Lines Mudras

Images of the Buddha were produced from the fifth century onwards. The sacred nature of the representation is reflected in the artistic goal of creating an aura of equanimity, perfection, and holiness. The large number of rules governing the execution of a portrayal or a statue require an erudite understanding of Buddhist symbolism. Any Buddha figure made by a skilled artist exhibits a multitude of characteristics that communicate subtle meanings and intentions to the viewer. The most important of these characteristics are perhaps the mudras, or hand gestures, of the Buddha. These well-defined gestures have a fixed meaning throughout all styles and periods of Buddha images.



Bhumisparsa Mudra
Touching the earth as Gautama did, to invoke the earth as witness to the truth of his words.



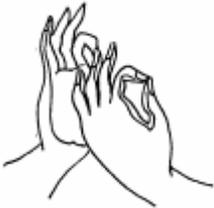
Varada Mudra
Fulfilment of all wishes; the gesture of charity.



Dhyana Mudra
The gesture of absolute balance, of meditation. The hands are relaxed in the lap, and the tips of the thumbs and fingers touch each other. When depicted with a begging bowl this is a sign of the head of an order.



Abhaya Mudra
Gesture of reassurance, blessing, and protection. "Do not fear."



Dharmachakra Mudra
The gesture of teaching usually interpreted as turning the Wheel of Law. The hands are held level with the heart, the thumbs and index fingers form circles.



Vitarka Mudra
Intellectual argument, discussion. The circle formed by the thumb and index finger is the sign of the Wheel of Law.



Tarjani Mudra
Threat, warning. The extended index finger is pointed at the opponent.



Namaskara Mudra
Gesture of greeting, prayer, and adoration. Buddhas no longer make this gesture because they do not have to show devotion to anything.



Jnana Mudra
Teaching. The hand is held at chest level and the thumb and index finger again form the Wheel of Law.



Karana Mudra
Gesture with which demons are expelled.



Ksepama Mudra
Two hands together in the gesture of 'sprinkling' the nectar of immortality.



Uttarabodhi Mudra
Two hands placed together above the head with the index fingers together and the other fingers intertwined. The gesture of supreme enlightenment.

Excerpted from: <http://www.thebigview.com/buddhism/mudra.html>

ARTS IMPACT LESSON PLAN Visual Arts and Writing Infusion

Fourth Grade Lesson Two: *Calligraphic Lines*

STUDENT SELF-ASSESSMENT WORKSHEET

▣ Teachers may choose to use or adapt the following self-assessment tool.

Disciplines	WRITING	VISUAL ARTS		WRITING	Total
Concept	Expressive Writing	Expressive Gesture	Skill: Calligraphic Line	Expressive Writing: Character	4
Criteria	Uses adjectives to express the gesture observed	Poses and draws his/her hand in a position that expresses something about who s/he is	Uses flowing, tapering lines to render a human hand	Writes the beginning of a story about the owner of the hand, interpreting its gesture as a clue to character or emotion.	
Student Name					

ARTS IMPACT LESSON PLAN Visual Arts and Writing Infusion

Fourth Grade Lesson Two: *Calligraphic Lines*

CLASS ASSESSMENT WORKSHEET

Disciplines	WRITING	VISUAL ARTS		WRITING	Total 4
Concept	Expressive Writing	Expressive Gesture	Skill: Calligraphic Line	Expressive Writing: Character	
Criteria	Uses adjectives to express the gesture observed	Poses and draws his/her hand in a position that expresses something about who s/he is	Uses flowing, tapering lines to render a human hand	Writes the beginning of a story about the owner of the hand, interpreting its gesture as a clue to character or emotion	
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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: *Calligraphic Lines*

Dear Family:

Today your child participated in an **Arts and Writing** lesson. We did expressive drawings of our hands, in which we posed our hands in a gesture that said something about who we are, and then we went back over our sketches with calligraphic (flowing, thick/thin) lines to add visual excitement. Using our hand drawings as inspiration, we then wrote the beginning of a story about an imaginary person, the owner of the hand. We used the hand's gesture as a clue to the character or emotional state of the person we imagined.

- We wrote adjectives to describe the gestures seen in hands in art. We studied a variety of hand gestures that held important meaning, including Buddhist mudras.
- We made expressive gestures with our hands that said something about who we are.
- We drew our hands in their expressive gestures with calligraphic lines.
- We wrote the beginning of a story about the imaginary owner of the hand, using the hand's gesture as a clue to the person's character or emotional state.

At home you could practice interpreting expressive hand gestures by playing a game of shadows. Use a flashlight to project a shadow image of your hand on the wall. Make your hand into a gesture that implies some kind of action or feeling. Take turns acting out gestures and trying to guess what they mean.

Enduring Understanding

Using flowing, tapering lines can describe organic forms.
Pose and gesture can express emotion and character.