

ARTS IMPACT LESSON PLAN

Visual Arts and Reading Infused Lesson

Building an Interpretation of Place

Author: Beverly Harding-Buehler Grade Level: Fifth



Enduring Understanding

Recording facts, thinking processes, and observations from reading/making art helps synthesize diverse settings. Repeating words, images, and textures, in texts and in art, can unify the setting.

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

Students respond to a story and art through synthesizing facts, recording thinking processes, and making observations. A story character's feelings as an outsider and insider in response to different settings becomes a stimulus for students making mixed-media sculpture conveying their own parallel feelings in settings. Diverse textures, shapes, and colors are repeated and securely attached in art for unity and strength. Students title and write an artist statement about feelings and setting symbolized by their art.

Learning Targets and Assessment Criteria

Target: Uses a reflective process when reading to synthesize diverse elements of the setting of a story.

Criteria: Identifies and records facts, thinking processes (questioning, inferring, connecting), and observations on the craft of writing to interpret the setting of a story.

Target: Unifies a work of art.

Criteria: Repeats shapes, forms, textures, and/or colors to visually connect diverse elements into one whole.

Target: Uses hand-construction techniques.

Criteria: Securely attaches (with twisting, wrapping, or other connectors) a variety of forms to a central structure.

Target: Uses synthesis to title and write an artist statement for work of art.

Criteria: Writes a title that is a phrase that encapsulates the setting of the student's feelings (outsider or insider) and an artist statement that explains the how the sculpture expresses that setting.

Vocabulary

Arts Infused:

Setting
Symbol
Synthesis
Title
Unity

Reading:

Infer
Setting

Arts:

Form
Hand-construction
Mixed Media
Repetition
Wearable Sculpture

Materials

Museum Artworks or Performance

Seattle, WA

Seattle Art Museum

Tacoma, WA

Tacoma Art Museum

Materials

Post-it notes; White board, document camera, or chart paper & markers; Arts Impact sketchbooks; Drawing pencil: HB; Small 3-D media (recycled, if possible): thin copper, wire, nuts, bolts, washers, beads, colored coated wire, fabric scraps, raffia or string; Scissors; Wire cutters/Needle-nose pliers; Needles & thread; Class Assessment Worksheet

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>

- 1.1.3 Elements: Form
- 1.1.7 Principles: Unity
- 1.2.1 Skills and Techniques: Hand Construction
- 2.1.1 Creative Process
- 2.1.3 Responding Process
- 3.1.1 Communicate Ideas and Feelings
- 4.2.1 Connection between Visual Arts and Reading

continued

Reading Selections

Home of the Brave by Katherine Applegate

Link to Art Connections, Level 5

"Unity," pages 186-189

Connections

Teachers College Readers Workshop

Seattle Art Museum images:

400 Men of African Descent, 1997,
Marita Dingus, 98.43



Prestige Hat, 20th century, unknown
Cameroonian artist, 81.17.755



Common Core State Standards in ELA

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

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

RL.5.1. Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

RL.5.2. Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic: summarize the text.

W.5.2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

SL.5.2. Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.

College and Career Ready Students in Reading

Demonstrate independence.

Build strong content knowledge.

Respond to the varying demands of audience, task, purpose, and discipline.


Comprehend as well as critique.


Value evidence.

Come to understand other perspectives and cultures.

ICON KEY:

 = Notes specific *Readers 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
Gather Information <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 setting as the time, place and mood of a story. In any read aloud story, ask students to tell you what they notice about when and where the story takes place, as well as its emotional tone. How do they know?

Synthesis means pulling together diverse information or media and making new meaning from it. Both readers and viewers of works of art can synthesize their diverse experiences of a work to make their own meaning from it. Ask the students to think of time when they experienced some conflicting feelings. How did they make sense of those diverse emotions?

Lesson Steps Outline

Day One

1. Introduce the concepts of setting and synthesis. Read aloud a selection from *Home of the Brave* by Katherine Applegate (example: "Snow", pages 3-5, in which Kek first arrives and encounters a dead, winter landscape), and help students identify and record facts from the story, their thinking processes (questioning, inferring, connecting), and their observations on the craft of writing (how the author expresses) the setting (time, environment and mood) of a story.

 Criteria-based teacher checklist: Identifies and records facts, thinking processes (questioning, inferring, connecting), and observations on the craft of writing to interpret the setting of a story.

2. Introduce and guide art analysis of *400 Men of African Descent* by Marita Dingus and *Prestige Hat* by an unknown Cameroonian artist from the Seattle Art Museum collection. Focus on the concept of synthesis in interpreting visual art.

Facilitate students describing the “facts” they notice about the works, their thinking processes in response to these facts (questions, inferences, connections), and any observations they have on the craft of making this art as they begin to develop their interpretation of the work of art.

Criteria-based peer process reflection: Synthesizes his/her observations on the “facts” of the sculpture, thinking processes (questions, inferences, connections), and on the choices the artist made in her craft. Writes first in sketchbooks, then shares in small groups.

3. Share Marita Dingus’ own explanation of her work, *400 Men of African Descent* (2.11 minutes). Facilitate students synthesizing this primary source material with their own interpretations of the piece.

Criteria-based process assessment: Listens to recording of artist interpreting her own work of art. Discusses how this new information impacts his/her understanding of the sculpture.

4. Guide reflection. Ask students to turn and talk, reflecting on synthesis of texts and works of art.

Criteria-based peer reflection: Thinks about their thinking, reflecting on how synthesizing a work of writing and a work of art are similar.

Day Two

1. Introduce concept of unity in writing. Reads aloud another selection from *Home of the Brave* (example: "Magic Milk," pages 102-106, or "The Question," pages 150-151 would be good choices. Almost any chapter would work well.), and ask the students to write down the words, images, textures, sounds they hear repeated in the selection.

Criteria-based peer process reflection: Listens to story. Writes down words, textures, images, or sounds that repeat in the setting of one chapter and pair-shares observations.

2. Introduce concept of unity in works of art. (Look at Iris Sandkühler's wearable sculptures in *Art Connections*, Level 5, pages 186-187.)

Criteria-based process assessment: Analyzes unity in works of art by noticing things the artists chose to repeat in their compositions.

3. Guide students in reflecting on a time that they felt like an outsider or insider, and brainstorming and creating some rough drafts/sketches of images or forms that might symbolize the setting/circumstances of that experience.

Criteria-based process assessment: Reflects on a time when s/he felt like an outsider or insider. Brainstorms, writes, and sketches features of the setting of that time, place, and mood.

4. Guide reflection. Ask students to turn and talk, sharing their plans for their work of wearable art.

Criteria-based peer reflection: Shares plans for their wearable sculpture.

Day Three

1. Introduce concepts of mixed media and wearable sculpture. Demonstrate brainstorming process of sorting through and selecting media for a mixed media wearable sculpture. Facilitate students sharing hand-construction techniques they discover.

Criteria-based peer process reflection: Sorts and selects various materials for wearable sculpture. Practices techniques for secure hand-construction, and shares with peers.

2. Remind students to create unity in their pieces by repeating shapes, colors, and textures. Give criteria-based feedback while students construct their wearable sculptures of the setting in which they felt like an outsider or insider.

Criteria-based self and peer assessment, teacher checklist: Repeats shapes, forms, textures, and/or colors to visually connect diverse elements into one whole (representing self as an outsider or insider). Securely attaches a variety of forms to a central structure.

3. Guide students in writing titles and artist statements for their wearable sculptures that synthesize the important message they want the piece to express.

Criteria-based peer and self-reflection, teacher checklist: Writes a title that is a phrase that encapsulates the setting of the student's feelings (outsider or insider) and an artist statement that explains the how the sculpture expresses that setting.

4. Guide reflection. Ask students to display work, titles, and artist statements. Facilitate full-group critique.

Criteria-based full group reflection: Reflects on synthesis expressed in art, title and artist statement. Reflects on how art expresses an outsider or insider experience and use of repetition to unify art.

LESSON STEPS

Day One

1. Introduce the concepts of setting and synthesis. Read aloud a selection from *Home of the Brave*, by Katherine Applegate (example: "Snow", pages 3-5, in which Kek first arrives and encounters a dead, winter landscape), and help students identify and record facts from the story, their thinking processes (questioning, inferring, connecting), and their observations on the craft of writing (how the author expresses) the setting (time, environment and mood) of a story.

📖 Mini-lesson, setting & synthesis, conferring with individuals

- *The time, environment, and mood of a story are called its setting.*
- *There are often many diverse experiences that are described in the setting of a book. Our job as readers is to synthesize these diverse clues, like so many pieces of a jigsaw puzzle, and make meaning from it. When we synthesize, we add to and change our knowledge.*
- *In Home of the Brave, Kek is constantly synthesizing new and confusing experiences as a recent immigrant and survivor of genocide. Like Kek, we are going to try to piece together our understanding of this text by recording the facts that we hear, thinking about our thinking, and reflecting on choices the author made in her writing craft.*
- *In your sketchbook, divide a (left-hand) page into two columns: include artist statement with the two columns "Facts" and "Thinking Process." On the facing page, write the heading, "Writing Craft."*
- *Either while I'm reading or after I finish, write down in the fact column, or on post-it notes (labeled with student's name), some of the diverse facts you heard in the setting of the story (Where is Kek? What time of day or night is it? What is the temperature like? What textures does he feel? What is he hearing or seeing?).*
- *In the thinking process column, write any questions, inferences or connections you noticed between the facts. For the artist statement write each of your thoughts with a (Q) for questions, (I) for inferences, and (C) for connections.*
- *In the final column about the craft of writing, note any things you notice about HOW the author tells Kek's story. Does she use certain colors, sights, or sounds to express Kek's understanding of his new home? How does Katherine Applegate (the author) help you FEEL what Kek feels, physically or emotionally? Why do you think she uses short phrases to describe Kek's world?*
- *We're generating ideas when we gather information from a book.*

📋 Make a three-column graphic organizer on the board or on the document projector, labeled "Facts", "Thinking Process", and "Writing Craft" to record students' ideas in full-group discussion after they notate their reading observations independently.

☑ Criteria-based teacher checklist: Identifies and records facts, thinking processes (questioning, inferring, connecting), and observations on the craft of writing to interpret the setting of a story.

2. Introduce and guide art analysis of *400 Men of African Descent* by Marita Dingus and *Prestige Hat* by an unknown Cameroonian artist from the Seattle Art Museum collection. Focus on the concept of synthesis in interpreting visual art. Facilitate students describing the “facts” they notice about the work, their thinking processes in response to these facts (questions, inferences, connections), and any observations they have on the craft of making this art as they begin to develop their interpretation of the work of art.

📖 Sharing professional work, 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 at the beginning of the lesson.

- *In the same way that we can synthesize our observations and thoughts about a piece of writing, we can connect what we notice about a work of art with our prior knowledge to make new meaning.*
- *After looking at this detail from a work of sculpture, titled 400 Men of African Descent by a local artist, Marita Dingus, we will write down our observations about the "facts" that we notice (read) about the work, our thinking process (questions, inferences, connections), and our notes on the way the artist used her craft to express her vision.*
- *What materials did she use? Why do you think she chose those materials? How did Ms. Dingus make the different parts of the sculpture look like they go together?*
- *You are constructing meaning as a viewer when you organize your questions and ideas about a work of art.*
- *In small groups, share your best facts, thinking process notes, and observations on the sculptor's craft with each other. Did you notice similar aspects of the piece? What did your*

questions, inferences, and connections lead you to wonder? What would you ask the artist if she could come visit us today?

Criteria-based peer process reflection: Synthesizes his/her observations on the “facts” of the sculpture, thinking processes (questions, inferences, connections), and on the choices the artist made in her craft. Writes first in sketchbooks, then shares in small groups.

3. Share Marita Dingus’ own explanation of her work, *400 Men of African Descent* (2.11 minutes). Facilitate students synthesizing this primary source material with their own interpretations of the piece.

To find this recording, either input the address below in your search engine, or go to www.seattleartmuseum.org, click on the ART tab on the home page, click on THE COLLECTION to get a search box, enter 98.43, the accession number for this work of art, then when the work comes up, click on the MEDIA tab to access the recording.

<http://www.seattleartmuseum.org/SAMcollection/code/emuseum.asp?style=single¤trecord=1&page=search&profile=objResources&searchdesc=marita%20dingus&quicksearch=marita%20dingus&newvalues=1&newprofile=objMedias>.

- *We are really fortunate because the Seattle Art Museum recorded Ms. Dingus speaking about this work of art. Let’s listen and then see how this new primary source information adds to or changes our thinking about the work of art.*

Criteria-based process assessment: Listens to recording of artist interpreting her own work of art. Discusses how this new information impacts his/her understanding of the sculpture.

4. Guide reflection. Ask students to turn and talk, reflecting on synthesis of texts and works of art.

Peer conferring.

- *Turn and talk with a partner. How do readers and viewers of art use synthesis to make sense out of what they are reading or viewing?*
- *How is it similar or different when reading vs. looking at a work of art?*

Criteria-based peer reflection: Thinks about their thinking, reflecting on how synthesizing a work of writing and a work of art are similar.

Day Two

1. Introduce concept of unity in writing. Reads aloud another selection from *Home of the Brave* (example: "Magic Milk," pages 102-106, or "The Question," pages 150-151 would be good choices. Almost any chapter would work well.), and ask the students to write down the words, images, textures, sounds they hear repeated in the selection.

📖 Mini-lesson, unity, turn and talk, partner sharing

- *We heard Marita Dingus talk last time about using certain materials and textures over and over again to bring her sculpture together. This is called unity in both art and writing. Authors can repeat words, images, textures, and sounds to unify the setting in a piece of writing.*
- *I'm going to read another selection from Home of the Brave. While I am reading, jot down notes in your sketchbook (or on post-it notes) of words, images, textures, or sounds you hear repeated.*
- *We're generating ideas from reading now.*
- *After I finish reading, tell your elbow buddy your ideas and see whether you noticed similar repeating images or words in the setting of this chapter. What kind of mental image do these repeated words paint in your mind?*
- *You are constructing meaning as a reader when you organize your questions and ideas about a text.*

☑ Criteria-based peer process reflection: Listens to story. Writes down words, textures, images, or sounds that repeat in the setting of one chapter and pair-shares observations.

2. Introduce concept of unity in works of art. (Look at Iris Sandkühler's wearable sculptures in *Art Connections*, Level 5, pages 186-187.)

📖 Sharing professional work

- *Just like authors can create unity in a setting by repeating words, textures, images and sounds, artists can repeat colors, textures, shapes, forms, and lines to create unity in a work of art. What shapes, textures etc. are repeated in these works of art?*
- *We're generating ideas from works of art now.*

☑ Criteria-based process assessment: Analyzes unity in works of art by noticing things the artists chose to repeat in their compositions.

3. Guide students in reflecting on a time that they felt like an outsider or insider, and brainstorming and creating some rough drafts/sketches of images or forms that might symbolize the setting/circumstances of that experience.

📖 Conferring with individuals


- *Many of the characters in Home of the Brave feel like outsiders in one way or another. Kek, Ganwar and Kek's aunt are refugees. Kek's friend Hannah is in a foster home. When you feel like an outsider, even the simplest things can seem hard because they are different from the way you are used to them.*

- *All of us feel like outsiders at some point in our lives. At other points in the book, however, Kek begins to feel like he belongs, for example when he gets to care for Lou's cows. When we feel like we belong, all the diverse experiences we have seem to knit together in a pattern that feels right.*
- *I'd like you to reflect on a time and place when you felt like either an insider or an outsider.*
- *Outsider: Were you ever a new kid in a new school or neighborhood? Were you ever excluded from a group of friends or cousins? Have you ever traveled to a foreign country where you didn't speak the native language?*
- *Insider: Have you ever made a new friend with whom you can really be yourself? Have you ever been a part of a team, or a troop, or a youth group where you shared a sense of common purpose with the other people in the group?*
- *What were the circumstances of these experiences? What textures, shapes, colors, or sounds remind you of that setting?*
- *In your sketchbook, make some written notes about the time, place, and feelings you associated with the time you felt like an outsider or an insider. They don't have to be in complete sentences, just a way to help you recall the details of that experience.*
- *Then make some sketches of things you remember from the setting of that time. Do you remember the shape of a climbing toy on a playground that was foreign to you? What were you wearing when you had your experience as an insider? What time of year was it? What was the weather like?*
- *You are constructing meaning as an artist when you create drafts/sketches and make choices.*

▣ If time permits, you may want to introduce the concept of wearable sculpture, and the guidelines of the art-making (next step of lesson), and permit students to gather materials at the end of Day Two (students can put their materials into a ziplock bag until Day Three).

Criteria-based process assessment: Reflects on a time when s/he felt like an outsider or insider. Brainstorms, writes, and sketches features of the setting of that time, place, and mood.

4. Guide reflection. Ask students to turn and talk, sharing their plans for their work of wearable art.


 Peer conferring

- *Turn and talk with a partner. Are you planning to express an outsider or insider experience?*
- *What are you planning to repeat to unify your work of art?*

Criteria-based peer reflection: Shares plans for their wearable sculpture.

Day Three


1. Introduce concepts of mixed media and wearable sculpture. Demonstrate brainstorming process of sorting through and selecting media for a mixed media wearable sculpture. Facilitate students sharing hand-construction techniques they discover.

 Group conferring

- *Today, we are going to take our rough sketches and notes about our memories of the time and place in which we felt like an outsider or insider, and we are going to make a piece of wearable sculpture to express that experience.*
- *Wearable sculpture may take many forms, but it is a 3-D piece that can be draped, clasped, wound around a person. The pieces we saw in the Art Connections book by Iris Sandkühler are wearable sculptures, but yours may look nothing like hers. The works of art by Iris Sandkühler that we saw both wrapped around a person's neck. Yours could be worn on your head, around an arm, around your waist, or an ankle. It's entirely up to you.*
- *Like Marita Dingus, we will be combining several different materials together to make mixed media wearable sculptures. Ms. Dingus uses many recycled materials in her art.*
- *With your outsider or insider experience in mind, take some time now to look through the various media I have collected and make some selections of materials you think you may want to use.*
- *You are constructing meaning as an artist when you brainstorm for ideas and make choices.*
- *After you have chosen some materials, take them back to your seat and start moving them around and on top of each other, sorting them, seeing what kinds of shapes and forms you can make them into that might signify an aspect of your experience feeling like an insider or outsider.*
- *After awhile, please stop and share some of the pieces you've created in this experimenting time with the people at your table group. What techniques have you discovered for getting the materials to hold a shape or connect together?*
- *When we share techniques that work with a friend, we are working just like artists; we're self-reflecting and sharing strategies.*

Criteria-based peer process reflection: Sorts and selects various materials for wearable sculpture. Practices techniques for secure hand-construction, and shares with peers.

2. Remind students to create unity in their pieces by repeating shapes, colors, and textures. Give criteria-based feedback while students construct their wearable sculptures of the setting in which they felt like an outsider or insider.

 Conferring with individuals, conferring with a partner

- *Our goal again is to create a piece of wearable sculpture that expresses our memories of the setting (time, place, mood) of our experience feeling like an insider or outsider. You need to be able to explain to someone else when you are finished what each part of your sculpture means.*
- *Remember as you are working that you also need to REPEAT certain shapes, colors, textures, and forms to create UNITY in your wearable sculpture. Check in with the Reading chart we made together; the words we listed may inspire ideas in your art.*

- *You are constructing meaning as an artist when you make choices.*
- *After you have been working for a while, try your art on and show your piece to a friend. Does your friend have any suggestions for ways you can make the meaning of your setting clearer? What changes do you want to make to express your experience of being an outsider more clearly?*
- *Is your art sturdy? Are all parts securely attached to a central structure so they cannot fall off? Any suggestions from a friend for strengthening your piece?*
- *When we look at our art while we are still making it, we are working just like artists; we're self-reflecting and refining.*

Criteria-based self and peer assessment, teacher checklist: Repeats shapes, forms, textures, and/or colors to visually connect diverse elements into one whole (representing self as an outsider or insider). Securely attaches a variety of forms to a central structure.

3. Guide students in writing titles and artist statements for their wearable sculptures that synthesize the important message they want the piece to express.

- *Like the artists and authors that we are, we are going to write titles and artist statements for our works of wearable art. And since our whole lesson has been about synthesis and unity, I would like you to write a title that is a phrase that synthesizes the important message you want people to understand about your piece.*
- *An example could be: 'The Awkward Shapes of New Words in My Mouth' or 'Jokes that Aren't Funny Here'. Please write a few different possible titles and share them with your elbow buddy to see which one s/he thinks best expresses your piece.*
- *Artists and authors often check in with each other while they are working. They are self-reflecting and refining.*
- *After you have decided on a title, please write an artist statement for your work in which you explain its symbolism and how your choices of materials and the ways you combined them together express the heart of your experience as an outsider or insider.*

Criteria-based peer and self-reflection, teacher checklist: Writes a title that is a phrase that encapsulates the setting of the student's feelings (outsider or insider) and an artist statement that explains the how the sculpture expresses that setting.

4. Guide reflection. Ask students to display work, titles, and artist statements. Facilitate full-group critique.

 Full group reflection.

- *Which wearable sculpture is grabbing your attention?*
- *How does it express an outsider or insider experience? How does the title and artist statement add to your synthesis of the work of art?*
- *How did the artist use repetition to unify the work of art?*

Criteria-based full group reflection: Reflects on synthesis expressed in art, title and artist statement. Reflects on how art expresses an outsider or insider experience and use of repetition to unify art.

ARTS IMPACT LESSON PLAN Visual Arts and Reading Infusion

Fifth Grade: *Building an Interpretation of Place*

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

STUDENT SELF-ASSESSMENT WORKSHEET

Disciplines	READING	VISUAL ARTS		WRITING/VISUAL ART ANALYSIS		Total 5
Concept	Setting	Unity	Hand Construction	Setting		
Criteria	Identifies and records facts, thinking processes (questioning, inferring, connecting), and observations on the craft of writing to interpret the setting (time, environment and mood) of a story.	Repeats shapes, forms, textures, and/or colors to visually connect diverse elements into one whole.	Securely attaches (with twisting, wrapping, or other connectors) a variety of forms to a central structure.	Writes a title that is a phrase that encapsulates the setting of the student's feelings (outsider or insider).	Writes an artist statement that explains the how the sculpture expresses that setting.	
Student Name						

ARTS IMPACT LESSON PLAN Visual Arts and Reading Infusion

Fifth Grade: *Building an Interpretation of Place*

CLASS ASSESSMENT WORKSHEET

Disciplines	READING	VISUAL ARTS		WRITING/VISUAL ART ANALYSIS		Total 5
Concept	Setting	Unity	Hand Construction	Setting		
Criteria	Identifies and records facts, thinking processes (questioning, inferring, connecting), and observations on the craft of writing to interpret the setting (time, environment and mood) of a story.	Repeats shapes, forms, textures, and/or colors to visually connect diverse elements into one whole.	Securely attaches (with twisting, wrapping, or other connectors) a variety of forms to a central structure.	Writes a title that is a phrase that encapsulates the setting of the student's feelings (outsider or insider).	Writes an artist statement that explains the how the sculpture expresses that setting.	
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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 reading?

Teacher: _____

Date: _____

VISUAL ARTS AND READING LESSON: *Building an Interpretation of Place*

Dear Family:

Today your child participated in an **Arts and Reading** lesson. We discovered how to use synthesis to discern the meaning of texts as we read or works of art as we look at them. We learned that both authors and artists repeat things, words, images, textures, or sounds to unify the settings (the time and place and mood) of their stories or works of art.

- We wrote down the facts that we noticed, our thought processes (questions, inferences, and connections), and the things we noticed about how the authors or artists did their craft to synthesize our impressions into new meanings.
- We repeated shapes, colors, textures, and media to make unified mixed media wearable sculptures.
- We learned how to use hand-construction techniques to securely attach various 3-D forms to a central structure.
- We wrote titles and artist statements that synthesize the meaning of our wearable sculptures, which represented a setting in which we felt like an outsider or insider.

At home, you could encourage your child to listen and look for clues to the settings in the stories you read together. You could share a story from your own life in which you felt like an outsider or insider or had other significant feelings associated with a specific setting, and ask your child to describe the elements of the setting you implied in your story.

Enduring Understandings

Recording facts, thinking processes, and observations from reading/making art helps synthesize diverse settings. Repeating words, images, and textures, in texts and in art, can unify the setting.