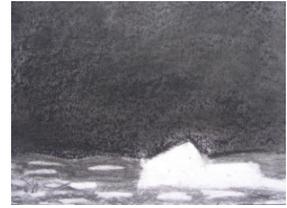


## ARTS IMPACT LESSON PLAN

### Visual Arts and Reading Infused Lesson

#### *Focal Points: Emphasizing Key Features of Setting*

Author: Beverly Harding Buehler      Grade Level: Fourth



#### Enduring Understanding

Strongly contrasting images/places/moods, in texts and in works of art, can create areas of focus/emphasis in a setting.

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

*Students identify contrasts within settings in stories and art. Next, descriptive language and contrasting visual elements in text and image used to create emphasis are analyzed. Students generate a landscape drawing based on a story or a memory of a setting. Emphasis is created through contrasting light and dark values made with additive and subtractive charcoal drawing techniques. Last, students write diamante poems using antonyms expressing the contrasting features of the setting portrayed in their art.*

### Learning Targets and Assessment Criteria

**Target:** Uses areas of emphasis to identify the key features of the setting of a story.

**Criteria:** Identifies and records areas of contrast, questions, and interpretations to the setting (time, environment, and mood) of a story.

**Target:** Thinks critically.

**Criteria:** Asks clarifying questions; uses evidence to question or explain creative choices; constructs meaning.

**Target:** Creates an area of emphasis in a work of art.

**Criteria:** Uses strongly contrasting values (dark and light) next to each other in a selected part of the composition.

**Target:** Uses charcoal drawing techniques.

**Criteria:** Uses charcoal both additively (layering heavy application of marks) and subtractively (erasing lines or areas down to the paper).

**Target:** Uses juxtapositions to express the key features of the setting of a work of art.

**Criteria:** Writes a diamante poem (antonyms) to express two contrasting features of the setting of his/her work of art.

#### Vocabulary

##### Arts Infused:

Contrast  
Emphasis  
Setting

##### Reading:

Antonym  
Diamante Poem  
Setting

*continued*

#### Materials

##### Museum Artworks or Performance

##### Seattle, WA

Seattle Art Museum

##### Tacoma, WA

Tacoma Art Museum

*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: Value
- 1.1.7 Principles: Contrast
- 1.2.1 Skills and Techniques: Charcoal Drawing
- 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*

**Arts:**

Chamois Cloth  
Charcoal  
vine  
block  
Focal Points  
Tortillion  
Values

**Materials**

Post-it notes; Arts Impact sketchbooks;  
Drawing pencil: HB; Charcoal: vine &  
block; Vinyl eraser; Chamois cloths;  
Tortillions; Watercolor paper: 9x12"  
(practice) and 12x18" (final  
composition); Student Worksheet: one  
per student; Laminated art mats; Blue  
tape; Baby wipes; Class Assessment  
Worksheet

**Reading Selections**

*The Tiger Rising* by Kate DiCamillo

**Link to Art Connections, Level 4**

"Variety and Emphasis," pages 182-185

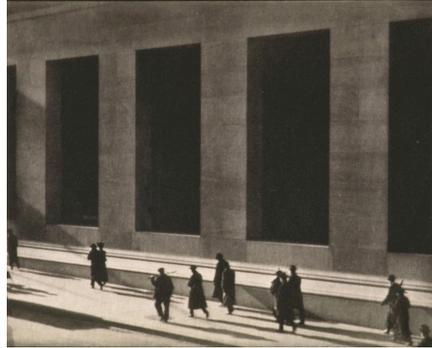
**Connections**

Teachers College Readers Workshop

Seattle Art Museum images:  
*Puget Sound on the Pacific Coast*,  
Albert Bierstadt, 2000.70



Paul Strand, *New York, Wall Street, from  
Camera Work XLVIII*, 77.6



**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.4.1. Refer to details in a text when drawing inferences from the text.
- RL.4.2. Determine the theme of a story, drama, or poem from details in the text.
- RL.4.3. Describe in depth a character, setting or event, drawing on specific details in the text.
- L.4.5.c. Demonstrate understanding of words by relating them to their opposites (antonyms) and to words with similar but not identical meanings (synonyms).

**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
<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 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?

One of the ways that writers and artists draw our attention to the important parts of a setting is by using contrast. What different kinds of contrast can you think of (dark/light, hot/cold, spring/fall, big/small, etc.)?

### Lesson Steps Outline

#### Day One

**1.** Introduce the concepts of setting and contrast. Read aloud a selection from *The Tiger Rising* by Kate DiCamillo (example: Chapter 3, in which Sistine enters the story, wearing a pink party dress, interrupting the boys who are bullying Rob), and help students identify and record areas of contrast they notice in the setting (time, environment, and mood) of the story.

Criteria-based process assessment: Identifies and records areas of contrast in the setting (time, environment, and mood) of a story and pair-shares ideas.

**2.** Introduce 21<sup>st</sup> Century Skill of critical thinking. Guide students in recording questions, and interpretations they have based on the contrasts they noticed in the text.

Criteria-based peer assessment, teacher checklist: Identifies and records areas of contrast, questions, and interpretations to the setting (time, environment, and mood) of a story. Asks clarifying questions; uses evidence to question or explain creative choices; constructs meaning.

**2.** Introduce concept of emphasis in texts. Guide students in analyzing the key features of the setting by comparing the contrasts, questions, and interpretations they wrote.

Criteria-based peer process assessment: Analyzes with peers the key features of the setting of the story by comparing observations, questions, and interpretations to the points of emphasis in the text.

**3.** Introduce and guide art analysis of the concept of *Puget Sound on the Pacific Coast* by Albert Bierstadt and *New York, Wall Street from Camera Work XLVIII* by Paul Strand from the Seattle Art Museum collection. Facilitate students describing areas of strong visual contrast and generating questions and interpretations to the settings of the two different works of art.

Criteria-based peer process reflection: Analyzes areas of emphasis in works of art by sharing observations, questions, and interpretations in small groups, and then in full-class discussion.

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

Criteria-based peer reflection: Reflects on the similarities and differences between the ways artists and writers use contrast in expressing the times, place, and mood of a piece.

## Day Two

**1.** Read aloud another selection from *The Tiger Rising* (example: Chapter 27 in which Rob sets the tiger free, and/or Chapter 28, the climax of the book, in which Rob's father shoots the freed tiger and all of Rob's pent-up emotional turmoil spills out), and asks the students to describe the visual contrasts they imagine as they picture the setting of the chapter(s).

Criteria-based peer process reflection: Listens to story. Describes the contrasts s/he visualizes in the setting in pair-share.

**2.** Introduce strong value contrast; facilitate students using strong value contrast to identify areas of emphasis or focal point in works of art. Look at, *New York, Wall Street, from Camera Work XLVIII* or *Art Connections*, Level 4, pages 182-183.

Criteria-based process assessment: Identifies areas of strong light/dark contrast in works of art.

**3.** Demonstrate doing a quick pencil sketch of either an imagined or observed landscape. Guide students in brainstorming and creating some rough draft/sketches of settings they visualized in *The Tiger Rising* or in response to photographs of landscapes.

Criteria-based process assessment: Brainstorms a setting, either from *The Tiger Rising* or from a story from her/his own life, makes rough sketches of possible landscapes, and notes lightly where s/he might place light and dark values.

**4.** Guide reflection. Ask students to share their sketches in small groups, and explain where they are planning to use high contrast in their settings.

Criteria-based peer process reflection: Share and reflects on each other's plans for high contrast in their settings.

## Day Three

**1.** Demonstrate additive and subtractive techniques of charcoal drawing. Facilitate students practicing creating areas of strong light and dark contrast with charcoal.

☑ Criteria-based peer process reflection: Practices creating a range of values with charcoal and juxtaposing areas of strong light and dark contrast and shares technique strategies with peer.

**2.** Remind students to create at least one area of emphasis in their final setting drawing by using strongly contrasting values. Give criteria-based feedback while students apply charcoal to their pencil sketches.

☑ Criteria-based self-reflection, teacher checklist: Uses strongly contrasting values (dark and light) next to each other in a selected part of the composition. Uses charcoal both additively (layering heavy application of marks) and subtractively (erasing lines or areas down to the paper).

**3.** Introduce format of the diamante poem. Guide students in writing antonym diamante poems that express contrasting elements in their settings.

☑ Criteria-based peer and self-reflection, teacher checklist: Writes a diamante poem (antonyms) to express two contrasting features of the setting of their work of art.

**4.** Guide reflection. Have students install their finished artwork and diamante poems. Facilitate full-group critique.

☑ Criteria-based full group reflection: Shares and reflects on each other's finished settings as well as the mood they created with visual and written contrast.

## LESSON STEPS

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### Day One

**1. Introduce the concepts of setting and contrast. Read aloud a selection from *The Tiger Rising* by Kate DiCamillo (example: Chapter 3, in which Sistine enters the story, wearing a pink party dress, interrupting the boys who are bullying Rob), and help students identify and record areas of contrast they notice in the setting (time, environment, and mood) of the story.**

▣ Before the lesson, make copies of graphic organizer “Contrasts/Questions/Interpretations” located at the end of the lesson.

📖 Mini-lesson, setting, discerning important ideas or information, conferring with individuals

- *The time, environment, and mood of a story are called its setting.*
- *In writing and in art, authors and artists often draw our attention to the important features of the setting by putting contrasting images, textures, or feelings right next to each other. For example, in the first chapter of *The Tiger Rising*, Kate DiCamillo contrasts the setting of a small, normal Florida town with an exotic, caged, wild tiger in the woods.*
- *I’m going to read a selection from *The Tiger Rising*. Listen for things that contrast in the text. Under the column labeled “Contrasts” on the worksheet (graphic organizer located at end of lesson), I’d like you to record the contrasts you hear. You may jot down notes as I am reading, or listen all the way through and then write down the contrasting images/places/moods that you noticed.*

▣ Students may also write observations on post-it notes, labeled with student’s name, and add to full class three-column chart labeled “Contrasts,” “Questions,” and “Interpretations.”

☑ Criteria-based process assessment: Identifies and records areas of contrast in the setting (time, environment, and mood) of a story and pair-shares ideas.

**2. Introduce 21<sup>st</sup> Century Skill of Critical Thinking. Guide students to write questions and interpretations they have based on the contrasts they noticed in the story.**

- *Both readers and artists use the 21<sup>st</sup> Century Skill of Critical Thinking to ask clarifying questions and use evidence from the text - whether it’s a work of art or a written text - to figure out what the writing or work of art means (develop interpretations).*
- *Look at the contrasts you wrote. What do you wonder based on the contrasts you noticed? In the column labeled “Questions” write any questions you have about the story based on the contrasts you listed.*
- *Now, look at your questions and the contrasts that you noticed to write some interpretations under the column labeled “Interpretations.” An interpretation is what you think the text means. What do you think the author is trying to say through the contrasts she described?*
- *We’re generating ideas when we gather information from a book.*

▣ This analysis can be done in steps, having students first write down contrasts they notice and then do a turn and talk. Then move on to questions, and finally interpretations, gradually adding student responses to the three-column graphic organizer on chart paper.

☑ Criteria-based peer assessment, teacher checklist: Identifies and records areas of contrast, questions, and interpretations to the setting (time, environment, and mood) of a story. Asks clarifying questions; uses evidence to question or explain creative choices; constructs meaning.

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### **3. Introduce concept of emphasis in texts. Guide students in analyzing the key features of the setting by comparing the contrasts, questions, and interpretations they wrote.**

📖 Mini-lesson, discerning important ideas or information, conferring with a partner

- *Contrasting words and images can create areas of emphasis in a story.*
- *We're going to compare what we wrote about the areas of emphasis that we noticed in the story. This will help us interpret the important ideas about the setting that the author wants us to understand.*
- *You are constructing meaning as a reader when you organize your questions and ideas.*
- *Please turn and talk to your elbow buddy and share what you've written so far. See whether s/he noticed the same contrasts and whether s/he had any similar questions or interpretations to yours.*
- *What jumps out at you from your combined observations? What are some of the contrasts the author describes in the setting of the text (e.g. light/dark; fancy/plain; safe areas/dangerous areas; familiar areas/unfamiliar areas)?*
- *When we check in with a friend we are working just like artists and authors; we're self-reflecting first and then seeing if a classmate sees something the same way we do or differently — reflecting with a peer.*

☑ Criteria-based peer process assessment: Analyzes with peers the key features of the setting of the story by comparing observations, questions, and interpretations to the points of emphasis in the text.

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**4. Introduce and guide art analysis of the concept of *Puget Sound on the Pacific Coast* by Albert Bierstadt and *New York, Wall Street from Camera Work XLVIII* by Paul Strand from the Seattle Art Museum collection. Facilitate students describing areas of strong visual contrast and generating questions and interpretations to the settings of the two different works of art.**

📖 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 at the beginning of the lesson.

- *In the same way that we can infer the important things to understand about the setting of a story by looking for contrasts in the text, we can interpret the setting of a work of art by looking for strongly contrasting areas of light/dark, colors, textures, even the sizes of things.*
- *Like authors, artists use contrast to create areas of emphasis in a composition. Where is your eye drawn first in these works of art? What kinds of contrast do you see there (e.g. light/dark, colors, textures, shapes, etc.)? What do the strongly contrasting areas make you notice or wonder about the setting — the time, environment, or mood of the work of art?*
- *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 observations, questions, and interpretations with each other. Did you notice similar areas of contrast? How did all your questions help you better understand the setting of the works of art?*

☑ Criteria-based peer process reflection: Analyzes areas of emphasis in works of art by sharing observations, questions, and interpretations in small groups, and then in full-class discussion.

**5. Guide reflection. Ask students to turn and talk, reflecting on contrast in texts and in works of art.**

 Peer conferring

- *Turn and talk with a partner. How do artists and writers use contrast? What is similar and what is different?*

Criteria-based peer reflection: Reflects on the similarities and differences between the ways artists and writers use contrast in expressing the times, place, and mood of a piece.

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## Day Two

**1. Reads aloud another selection from *The Tiger Rising* (example: Chapter 27 in which Rob sets the tiger free, and/or Chapter 28, the climax of the book, in which Rob's father shoots the freed tiger and all of Rob's pent-up emotional turmoil spills out) and asks the students to describe the visual contrasts they imagine as they picture the setting of the chapter(s).**

 Creating mental images, envisioning, making a movie in your mind

- *Authors can paint mental pictures in our minds. I am going to read aloud another chapter from The Tiger Rising. While you are listening, try to picture the strong visual contrasts of the setting. For example, in the following paragraph, I can picture the massive tiger barely moving at all out of the opened cage, then stopping as still as the cage itself, and then suddenly running full out, like a rushing river. That's contrast!*

*"As they stared, the tiger stepped with grace and delicacy out of the cage. He put his nose up and sniffed. He took one tiny step and then another. Then he stopped and stood still. Sistine clapped her hands, and the tiger turned and looked back at them both, his eyes blazing. And then he started to run."*

*Katie DiCamillo, The Tiger Rising, page 104*

- *While I read the rest of the selection, ask yourself what contrasting colors, textures, areas of light and dark, and movement you imagine? You can sketch or jot down notes in your sketchbook if that helps you visualize, or you may want to sit with your eyes closed to see the movie in your mind.*
- *We're generating ideas from reading now.*
- *After I finish reading, tell your elbow buddy your ideas, and see whether you pictured similar contrasting images in the setting of this chapter.*

Criteria-based peer process reflection: Listens to story and describes the contrasts s/he visualizes in the setting in pair-share.

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**2. Introduce strong value contrast; facilitate students using strong value contrast to identify areas of emphasis or focal point in works of art. Look at *New York, Wall Street*, from *Camera Work XLVIII* or *Art Connections*, Level 4, pages 182-183.**

📖 Sharing professional work



- *We noticed before that artists could create areas of emphasis or a focal point by putting strongly contrasting light and dark shapes right next to each other.*
- *Light and dark are called values in art. Where do you see the strongest contrast between values in these works of art?*
- *We're generating ideas from works of art now.*

Criteria-based process assessment: Identifies areas of strong light/dark contrast in works of art.

**3. Demonstrate doing a quick pencil sketch of either an imagined or observed landscape. Guide students in brainstorming and creating some rough draft/sketches of settings they visualized in *The Tiger Rising* or in response to photographs of landscapes.**

 Conferring with individuals

- *We are going to create our own landscape settings, either for one of the scenes you pictured from *The Tiger Rising*, or from a photograph of a landscape in which you can imagine a story taking place.*
- *Eventually, we will add strongly contrasting values to our landscapes, so be thinking about where you want to put light and dark. But first, just like writers create rough drafts, we will do some rough sketches to begin to **generate ideas** for our settings.*
- *If you are going to do a scene from *The Tiger Rising*, what is the most dramatic scene that you can remember? Where did it take place? At school? At the Kentucky Star hotel? Out in the woods? Where are the most contrasting areas of light and dark? Light filtering through dark shadowy trees? The bright silvery sides of the metal cage vs. the ramshackle old cabin?*
- *If you want to work from a photograph of a landscape, pick one that either reminds you of a setting from *The Tiger Rising*, or of the setting of a story from your life.*
- *You can squint your eyes to see the areas of light and dark in the picture, and lightly draw the shapes of those shadows and highlights on the forms in the landscape so you will have an idea of where to put the strongly contrasting values later on.*
- *You are constructing meaning as an artist when you create drafts/sketches and make choices.*

Criteria-based process assessment: Brainstorms a setting, either from *The Tiger Rising* or from a story from her/his life, makes rough sketches of possible landscapes, and notes lightly where s/he might place light and dark values.

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**4. Guide reflection. Ask students to share their sketches in small groups, and explain where they are planning to use high contrast in their settings.**

 Small group conferring

- *Please share your sketches with the other artists at your table group. Explain where and how you are planning to use strong contrast.*
- *How will the contrast change the effect of your setting?*

Criteria-based peer process reflection: Shares and reflects on each other's plans for high contrast in their settings.

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## Day Three

### 1. Demonstrate additive and subtractive techniques of charcoal drawing. Facilitate students practicing creating areas of strong light and dark contrast with charcoal.

- *Today, we are going to add values, which are strongly contrasting areas of light and dark, to our sketches to create powerful areas of emphasis in our settings. We are going to use a medium called charcoal. Does anyone know what charcoal comes from? (Burnt wood).*
- *You can make areas of very dark black by pushing down hard with charcoal and layering marks on tops of each other. This is an additive way to work with charcoal.*
- *You can softly blend the marks together with a piece of soft leather, called a chamois (SHA-mee) cloth, wrapped around your finger. A chamois cloth will lighten the marks somewhat. Another tool with which you can softly blend marks is a piece of rolled up paper, called a tortillion (tor-tee-yon).*
- *One great way to make strongly contrasting areas of light in a charcoal drawing is to erase lines and shapes through the charcoal, right down to the paper. Because we are "taking away" charcoal, this is called a subtractive way to work with the medium.*
- *Artists always practice with a new medium before they use it, so we'll take a little time to try to create a range of values on a piece of practice paper. Try working both additively and subtractively, and try to make areas where you have a deepest black next to the brightest white.*
- *You are constructing meaning as an artist when you brainstorm for ideas and make choices.*
- *After you've practiced for a while, share your practice sheet with a friend, and tell each other the techniques you discovered.*
- *We are self-reflecting when we share our work with our friends and seek their feedback.*

Criteria-based peer process reflection: Practices creating a range of values with charcoal and juxtaposing areas of strong light and dark contrast and shares technique strategies with peer.

### 2. Remind students to create at least one area of emphasis in their final setting drawing by using strongly contrasting values. Give criteria-based feedback while students apply charcoal to their pencil sketches.

- *Now we are going sketch and add values to our final landscape settings. Remember that you want to create at least one area of emphasis where you will put a really dark value right next to a really light one.*
- *Think about what you want people to notice or understand most in your setting. This is probably the best place for you to use strong contrast.*
- *You are constructing meaning as an artist when you make choices.*
- *Remember to work both additively and subtractively with the charcoal. When you think you are almost done, step back from your work and ask yourself where your eye is drawn first in your picture.*

- *Is there any way that you can make that area of emphasis even stronger? Could you deepen the dark values or subtract even more charcoal to make areas of light?*
- *When look at our art while we are still making it, we are working just like artists; we're self-reflecting.*

☑ Criteria-based self-reflection, teacher checklist: Uses strongly contrasting values (dark and light) next to each other in a selected part of the composition and uses charcoal both additively (layering heavy application of marks) and subtractively (erasing lines or areas down to the paper).

### 3. Introduce format of the diamante poem. Guide students in writing antonym diamante poems that express contrasting elements in their settings.

- *A diamante (dee-uh-mahn-tay) poem is a poem in the shape of a diamond. It does not have to rhyme, but each line uses specific kinds of words like nouns, adjectives, and verbs. It can be about one topic (synonyms) or two opposite topics (antonyms).*
- *We are going to write diamante poems that highlight two contrasting parts of your setting, so we'll use the antonym style. Here is the format of the poem:*

#### **Diamante Poem Format (Antonyms)**

*Line 1: Your first topic (noun) about the setting*

*Line 2: Two adjectives about the setting*

*Line 3: Three –ing verbs about the first topic*

*Line 4: Four nouns, or a short phrase, linking your two contrasting parts of your setting*

*Line 5: Three –ing verbs about the contrasting topic*

*Line 6: Two adjectives about the contrasting part of the setting*

*Line 7: Your contrasting word for the setting (noun)*

*Here's an example:*

Day  
Bright, sunny  
Shining, glaring, piercing  
Up in the east, down in the west –  
Setting, darkening, misting  
Quiet, dark  
Night



- *You are constructing meaning as an artist when you brainstorm for ideas and make choices.*
- *Try writing more than one diamante poem to express your landscape setting. Ask a friend which is better, and why.*
- *Now you choose which one you like best or make changes to one of your drafts to make it stronger.*
- *Artists and authors often check in with each other while they are working. They are self-reflecting and refining.*

☑ Criteria-based peer and self-reflection, teacher checklist: Writes a diamante poem (antonyms) to express two contrasting features of the setting of their work of art.

**4. Guide reflection. Have students install their finished artwork and diamante poems. Facilitate full-group critique.**

 Full group reflection

- *Please install your finished setting and your diamante poem near each other.*
- *Then, let's take a few silent minutes to look and read.*
- *Which composition grabs your attention? Where does your eye go first? How did the artist use contrast to draw you into his or her setting?*
- *How does the diamante poem change your interpretation of the work of art?*

Criteria-based full group reflection: Shares and reflects on each other's finished settings, as well as the mood they created with visual and written contrast.

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***Focal Points: Emphasizing Key Features of Setting Student Worksheet***

Name: \_\_\_\_\_

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

Contrasts	Questions	Interpretations

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

Fourth Grade: *Focal Points: Emphasizing Key Features of Setting*

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

**STUDENT SELF-ASSESSMENT WORKSHEET**

Disciplines	READING	READING/ VISUAL ARTS 21 <sup>st</sup> Century Skill	VISUAL ARTS		WRITING/ VISUAL ARTS ANALYSIS	Total 5
Concept	Setting	Critical Thinking	Emphasis	Charcoal	Setting	
Criteria	Identifies and records areas of contrast, questions, and interpretations to the setting (time, environment, and mood) of a story.	Asks clarifying questions; uses evidence to question or explain creative choices; constructs meaning	Uses strongly contrasting values (dark and light) next to each other in a selected part of the composition.	Uses charcoal both additively (layering heavy application of marks) and subtractively (erasing lines or areas down to the paper).  Add      Subtract	Writes a diamante poem (antonyms) to express two contrasting features of the setting of their work of art.	
Student Name						

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

Fourth Grade: *Focal Points: Emphasizing Key Features of Setting*

**CLASS ASSESSMENT WORKSHEET**

Disciplines	READING	READING/ VISUAL ARTS 21 <sup>st</sup> Century Skill	VISUAL ARTS		WRITING/ VISUAL ARTS ANALYSIS	Total
Concept	Setting	Critical Thinking	Emphasis	Charcoal		
Criteria	Identifies and records areas of contrast, questions, and interpretations to the setting (time, environment, and mood) of a story.	Asks clarifying questions; uses evidence to question or explain creative choices; construct meaning	Uses strongly contrasting values (dark and light) next to each other in a selected part of the composition.	Uses charcoal both additively (layering heavy application of marks) and subtractively (erasing lines or areas down to the paper).		Writes a diamante poem (antonyms) to express two contrasting features of the setting of their work of art.
Student Name				Add	Subtract	
1.						
2.						
3.						
4.						
5.						
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21.						
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23.						
24.						
25.						
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 reading?*

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

VISUAL ARTS AND READING LESSON: *Focal Points: Emphasizing Key Features of Setting*

Dear Family:

Today your child participated in an **Arts and Reading** lesson. We discovered how both authors and artists can use strongly contrasting words/images/textures to create areas of emphasis in texts or works of art. We learned that areas of emphasis help us interpret the important features of the setting (the time and place and mood) of the story.

- We wrote down where we noticed contrasting word/images/textures in a story and in works of art, as well as questions and interpretations we had to those areas of emphasis.
- We practiced the 21<sup>st</sup> Century Skill of critical thinking by asking clarifying questions; using evidence from the text or work of art to explain the creative choices the writer or artist used; and make meaning our own out of it.
- We learned that artists could use strongly contrasting values — areas of light and dark — to create areas of emphasis in a composition.
- We learned how to layer charcoal to create rich, dark values, and how to erase through it to make areas of light.
- We wrote diamante poems (antonyms) to express two of the contrasting features in our landscape settings.

At home, you could encourage your child to listen and look for clues to the settings in the stories you read together. You could also look for the ways that children’s illustrators and even advertisers in magazines use strong contrasts to capture your attention and direct you to the most important parts of the images.

**Enduring Understanding**

Strongly contrasting images/places/moods, in texts and in works of art,  
can create areas of focus/emphasis in a setting.