

ARTS IMPACT—ARTS-INFUSED INSTITUTE LESSON PLAN (YR1-TTAL)

FOURTH GRADE—LESSON TWO: Calligraphic Lines

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Grade Level: 4

(Link to *Arts Connections*, Level 4, "Flowing Lines" pages 36-39)

Examples:



Enduring Understanding

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

Target: Describes a character, based on gesture.

Criteria: Uses adjectives to express the gesture observed.

Target: Identifies and creates calligraphic lines.

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

Target: Creates an expressive gesture.

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

GENERATE IDEAS

Gather

Information

- From WHAT you know
- From WHO you know

CONSTRUCT MEANING

- Brainstorm
- Create drafts
- Organize ideas
- Make a choice

SELF-REFLECT

- Check in with self
- Check in with others
- Refine work

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.

Teaching and Learning Strategies

1. **Introduces the concept of calligraphic lines.** *Prompts:* 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).

Student: Participates in identifying and analyzing calligraphic lines in ink paintings.

Embedded Assessment: Criteria-based teacher checklist—room scan

2. **Introduces the concept of gesture, and how gesture can express emotion or character.** *Prompts:* (Looking at the figural art, Hokusai's *Boy with a Flute*, and the two images of the Buddha from SAM), 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.

Student: Participates in analyzing gestures in works of art, looking for clues to the characters or emotions of the figures.

Embedded Assessment: Criteria-based peer assessment

3. Introduces the proportions of the human hand, and sketching. *Prompts:* 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 **Bhumisparsa 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? You are **CONSTRUCTING MEANING when you BRAINSTORM and SKETCH.** Exchange your sketch with an elbow buddy. **REFLECT by checking in with others.** 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.

Student: Does a light sketch of his/her hand in an expressive gesture. Reflects with a peer. Refines work.

Embedded Assessment: Criteria-based peer assessment

4. Facilitates students redrawing their hands with calligraphic lines. *Prompts:* 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 on separate piece of paper. Then 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?

Student: Practices making calligraphic lines with calligraphy markers, then redrawing the lines of his/her hand sketch with calligraphic lines. Self-assesses.

Embedded Assessment: Criteria-based self assessment

5. Facilitates 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. *Prompts:* 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?

Student: Drafts the beginning of a story about the imagined owner of the hand s/he drew, using the gesture s/he depicted as a clue to the character or emotional state of the imagined person.

Embedded Assessment: Criteria-based self assessment; peer review/assessment; teacher checklist

Vocabulary	Materials and Community Resource	WA Essential Learnings & Frameworks
<p>Arts Infused: Descriptive words/lines</p> <p>Reading/Writing: Adjectives Narrative</p> <p>Arts: Buddha Calligraphic line Expressive Gesture Mudra Sketch</p>	<p>Museum Artworks:</p> <ul style="list-style-type: none"> • Katsushika Hokusai, Japanese, <i>Boy with a Flute</i>, 19th century, Art Connections • Shen Zhou and Wang Ao, Chinese, <i>Ode to the Pomegranate and Melon Vine</i>, c. 1700, Art Connections • Unknown Japanese artist, <i>Textile fragment with a drawing of Buddha heads</i>, 710-796, Seattle Art Museum, 51.137 • Unknown Tibetan artist, <i>Seated Buddha in Bhumisparsha Mudra</i>, 14th century, Seattle Art Museum, 69.144 <p>Art Materials: White drawing paper – One 6x9 piece for practice, one 9x12 piece for finished piece Sketching pencils – 2-4H Calligraphy markers</p>	<p>Arts State Grade Level Expectations AEL 1.1 concepts: <i>expressive gesture</i> AEL 1.2 skills and techniques <i>drawing from observation; calligraphic line</i> AEL 2.1 applies a creative process in the arts: <i>creates, responds</i> AEL 4.2 demonstrates the connections between the arts and other disciplines: <i>writing</i></p> <p>Writing State Grade Level Expectations 3.2.2 uses precise words: <i>vivid verbs; specific nouns</i></p>

Local Art References



Unknown Japanese artist, *Textile fragment with a drawing of Buddha heads*, 710-794, Seattle Art Museum, 51.137



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

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.



Bhumisparsha 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.



Ksepana 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>

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ASSESSMENT WORKSHEET

Disciplines Concept	WRITING	ARTS		WRITING	Total Points 4
	Expressive Writing	Concept Expressive Gesture	Technique Calligraphic Line	Expressive Writing	
Students	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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Percentage					

Criteria-based Reflection Questions: (Note examples of student reflections on back.)

Generating Ideas:

Constructing Meaning:

Self-Reflection:

Thoughts about Learning:

Which prompts best communicated concepts? Which lesson dynamics helped or hindered learning?

Lesson Logistics: *Which classroom management techniques supported learning?*

Teacher: _____ Date: _____

ARTS IMPACT—ARTS-INFUSED LEARNING FAMILY LETTER

ARTS AND LITERACY LESSON **FOURTH GRADE—LESSON TWO: Calligraphic Lines**

Dear Family:

Today your child participated in an **Arts and Literacy** 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.

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.