ARTS IMPACT—ARTS-INFUSED INSTITUTE LESSON PLAN (YR1-TTAL)
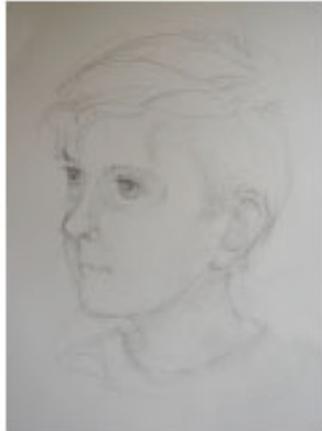
FIFTH GRADE—LESSON TWO: Value in Line

Artist-Mentor – Beverly Harding Buehler Grade Level: 5

Examples:

Enduring Understanding

Using hatching and cross-hatching (value drawing) can create the illusion of 3-D form on a 2-D surface. Values can express an emotion.

Target: Describes emotions.
  Criteria: Uses vivid verbs, specific nouns and descriptive adjectives.

Target: Approximates human proportions.
  Criteria: Draws a human head with eyes approximately ½-way between the top of the head and chin, bottom of the nose ½-way between the eyes and chin, and line between the lips ½-way between the bottom of the nose and the chin.

GENERATE IDEAS
Gather Information
• From WHAT you know
• From WHO you know

Target: Renders an object in light and dark values.
  Criteria: Uses hatching and cross-hatching to render the shapes of the shadows s/he observes.

Target: Uses expressive language in a song.
  Criteria: Writes the first stanza about the person s/he has depicted, using visual imagery to express the emotion s/he hopes the portrait conveys.

CONSTRUCT MEANING
• **Brainstorm**
• **Create drafts**
• **Organize ideas**
• **Make a**

Teaching and Learning Strategies

1. **Reviews the concept of value and how it can create the illusion of 3-D form on a 2-D surface.** *Prompts: What makes these images appear to have* **volume** *and* **depth**? (Artists create the illusion of 3-D reality by rendering the shadows and highlights of a form) *Where do you see the darkest shadows on these* **portraits**? *Where do you see the brightest highlights? We learned before that the darkness or lightness of an object or color is called* **value**. *How did the artists of these works create different values?* (Lines) *We're going to* **GENERATE IDEAS** *by gathering information about value.*

SELF-REFLECT
• **Check in with self**
• **Check in with others**
• **Refine work**

Student: Participates in analyzing how values can create the illusion of 3-D form on a 2-D surface.
Embedded Assessment: Criteria-based teacher checklist—room scan

2. **Introduces hatching and cross-hatching as a way to create values.**
 Prompts: Artists can create areas of medium to low (dark) value by drawing lines close together. This is called **hatching**. ***GENERATE IDEAS*** *by gathering information from the art. Where do you see hatching in these works of art? An artist can create even darker values by crossing lines close together. This is called* **cross-hatching**. *Where do you see the lowest values on these images? Can you see cross-hatching there? Notice how the hatching and cross-hatching lines curve when the forms curve.*
Student: Participates in describing the relative values in a work of art.
Embedded Assessment: Criteria-based teacher checklist—room scan

3. **Facilitates an analysis of how values can express emotional content.** *Prompts: What can you tell me about the people in these images just by looking at them? Both Kathe Kollwitz and Elizabeth Catlett used light and dark values to express emotion in their images. What kinds of emotions do you sense in each of these images? How do the values each artist uses help create that feeling? In your journal, write down a few words that describe the emotional feeling you get from each person in these images. If they could speak, what is the first sentence each would say? Begin to* ***CONSTRUCT MEANING as you BRAINSTORM AND ORGANIZE YOUR IDEAS.*** *Share your feeling words with your elbow buddy.* ***REFLECT*** *by checking in with others. Did you come up with similar words to describe the emotional impressions you got from theses portraits?*
Student: Analyzes how values can help create an emotional mood in a work of art. Writes down expressive words to describe the feelings s/he senses in the portrait, including a sentence the sitter might say.
Embedded Assessment: Criteria-based peer assessment

4. **Introduces proportions of the human head.** *Prompts: We are going to draw portraits of each other today with hatching and cross-hatching. In order for your portraits to look somewhat realistic, you need to understand something about the* **proportions** *of the human head.* (Refers to drawing on page 4 of this lesson). *With a partner, measure how many fingers it is from the middle of your eyes to the top of your head. Gather Information from* **WHAT you know about yourself** *and from observation to* **GENERATE IDEAS.** *How many fingers is it from the middle of your eyes to the bottom of your chin?* (Roughly equal) *So your eyes are in the middle of your head. How many fingers is it from the middle of your eyes to the bottom of your nose? How many fingers is it from the bottom of your nose to the bottom of your chin?* (Roughly equal) *So the bottom of your nose is about halfway between your eyes and your chin. How many fingers is it from the bottom of your nose to the line between your lips? And from the line between your lips to the bottom of your chin?* (Roughly equal) *So the line between your lips is about halfway between the bottom of your nose and the bottom of your chin. Compare your proportions with your partner.* ***REFLECT*** *by checking in with others. Are they approximately the same?*
Student: Measures the approximate proportions of the human head.
Embedded Assessment: Criteria-based peer assessment

5. **Demonstrates quick sketch and hatching and cross-hatching.** *Prompts: Before we draw each other, let's practice doing hatching and cross-hatching to see what kinds of values you can create. Remember that you may want to do curved hatching and cross-hatching lines when you are rendering a shadow that bends around a curving form.*

Before you draw your friend, ask them to assume a pose (serious, not silly) that expresses something of what they are feeling today. You may want to draw your sitter looking somewhat away from you. This is a called a ¾-view, because ¾ of their face is turned towards you and ¼ is turned away. It is easier to see the planes of a person's face from a ¾-view. Quickly sketch your friend's face, neck and

shoulders, remembering what you just learned about their facial proportions and considering their torso proportions as well. Then squint your eyes at your friend to see the shapes of the shadows and highlights on their face. Render these with hatching and cross-hatching. Remember too that you can add hatching and cross-hatching to the background to add to the emotional impression of your portrait. **CONSTRUCT MEANING as you SKETCH. BRAINSTORM AND ORGANIZE YOUR IDEAS.** *What kind of emotion are you trying to express in your portrait of your friend?* **REFLECT** *by checking in with yourself. How have you used values to add to that feeling? Is there anything you would like to change to strengthen that emotional impression?*

Student: Practices hatching and cross-hatching. Sketches partner in expressive pose. Adds values to sketch with hatching and cross-hatching. Self-assesses.

Embedded Assessment: Criteria-based self-assessment

6. **Facilitates students' writing a first stanza of a song (could be rhyming hip hop verse) about the person in the portrait that captures the feeling of the drawing.** Prompts: *Many songs express the feelings people have for each other. In your journal, draft a first stanza of a song about the person you drew, that expresses the feelings you were trying to capture in your portrait. Song stanzas take many forms. You are probably most familiar with rhyming stanzas. Do some brainstorming with a familiar song stanza to consider the way the lines are written, and how the ideas in the stanza relate to each other.* **You're CONSTRUCTING a complementary MEANING as you WRITE a song this time.** *You will need to use the same process:* **BRAINSTORM, ORGANIZE YOUR IDEAS, MAKE CHOICES.** *Share your stanza with a partner.* **REFLECT** *by checking in with others. What kind of feeling does your partner get from your song? Does it seem to reflect the emotions in your portrait? What title would your partner give your song?*

Student: Drafts a first stanza of a song about the person they drew that expresses the feelings captured in the portrait. Self-assesses.

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

| Vocabulary	Materials and Community Resource	WA Essential Learnings & Frameworks
Arts Infused: Expressive words/values Reading/Writing: Expressive language Arts: Cross-hatching Depth Expressive Hatching Illusion of 3-D form Portrait Proportions Value Volume	**Museum Artworks:** • Elizabeth Catlett, American, *Sharecropper*, 1970, Art Connections • Kathe Kollwitz, German, *The Downtrodden,* c. 1900, Art Connections • Kathe Kollwitz, German, *Death with Woman in Lap,* 1921, Seattle Art Museum, 92.9 • Max Beckmann, German, *Jahrmarkt (Annual Fair): Der Ausrufer (The Announcer),* 1921 Seattle Art Museum, 69.47.1 **Art Materials or Performance Materials:** Toned charcoal paper – One 6x9 piece/student for practice, one 9x12 for finished work Drawing pencils – 2H for sketching, 4B for hatching Conté crayons: black, white, brown Chamois cloths (one for every two students) Staedter erasers (one for every two students)	**Arts State Grade Level Expectations** *AEL 1.1 concepts: value* *AEL 1.2 skills and techniques: drawing from observation; value drawing* *AEL 2.1 applies a creative process in the arts: creates, responds* AEL 4.2 demonstrates the connections between the arts and other disciplines: *writing* **Writing State Grade Level Expectations** 3.2.2 Uses precise language: *powerful verbs, specific descriptors*

Local Art References

Kathe Kollwitz, German, *Death with Woman in Lap,* 1921
Seattle Art Museum, 92.9

Max Beckmann, German, *Jahrmarkt (Annual Fair): Der Ausrufer (The Announcer),* 1921
Seattle Art Museum, 69.47.1

The Proportions of the Human Head

- The eyes are halfway between the top of the head and the chin.
- The bottom of the nose is halfway between the eyes and the chin.
- The mouth is halfway between the nose and the chin.
- There is about one eye's width between each of the eyes, and one eye's width to either side of each eye—room for five eyes across the face.
- The corners of the mouth line up with the centers of the eyes.
- The top of the ears line up above the eyes, on the eyebrows.
- The bottom of the ears line up with the bottom of the nose.
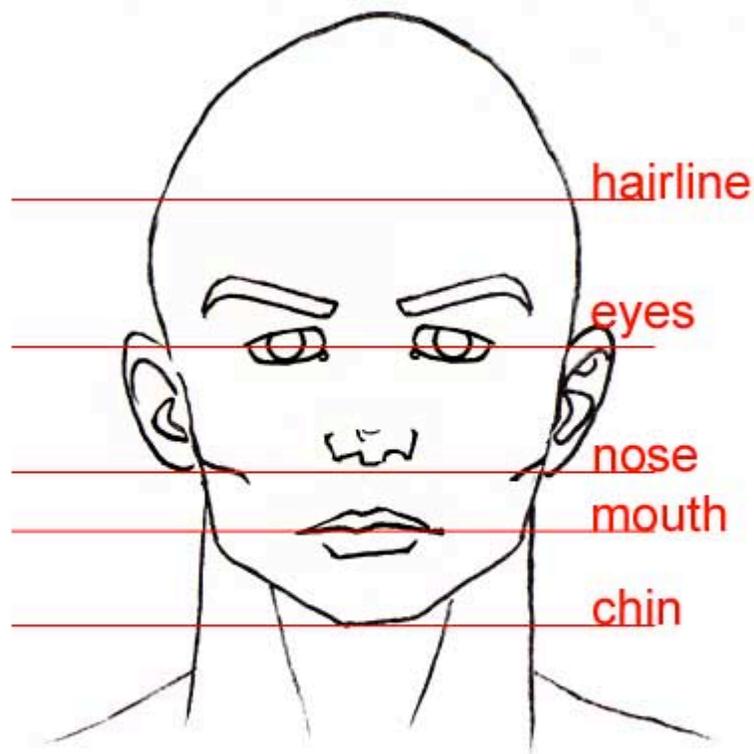
Drawing excerpted from: http://www.animatedbuzz.com/tutorials/proportion.html

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ASSESSMENT WORKSHEET

Disciplines	WRITING	ARTS			Technique	WRITING	Total
Concept	**Expressive Writing** Narrative	**Proportions**			**Technique** Value Drawing	**Expressive Writing** Stanza	Points 6
Students	Uses vivid verbs, specific nouns and descriptive adjectives in a narrative sentence which expresses the emotional state of a character from a work of art	Draws a human head with eyes approximately ½-way between the top of the head and chin	Draws bottom of the nose ½-way between the eyes and chin	Draws line between the lips ½-way between the bottom of the nose and the	Uses hatching and cross-hatching to render the shapes of the shadows s/he observes.	Writes the first stanza about the person s/he has depicted, using visual imagery to express the emotion s/he hopes the portrait conveys	
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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
FIFTH GRADE—LESSON TWO: Value in Line

Dear Family:

Today your child participated in an **Arts and Literacy** lesson. We did **expressive portraits** of each other. We learned the correct **proportions** of the human head, and we learned how to do **hatching** and **cross-hatching** to create values. We tried to express a feeling in our portraits, using **values** to add to that emotional impression.

- We wrote a **narrative sentence** we thought an individual in a work of art might speak based on our interpretations of his/her emotional state.

- We made portraits of each other with approximately correct proportions.

- We used hatching and cross-hatching to add values to our portraits, both to make them appear 3-D and to create an emotional impact.

- We wrote the **first stanza of a song** about the person we drew, using visual imagery to express the feeling we were trying to convey.

Value drawing is a skill that one gets better at with practice. Encourage your child to do more value drawings of objects in your home. Lighting the object from the side will make it easier to see the different values on and under the object.

Enduring Understanding

Using hatching and cross-hatching (value drawing)
can create the illusion of 3-D form on a 2-D surface.
Values can express an emotion.