

ARTS IMPACT LESSON PLAN

Visual Arts and Writing Infused Lesson

Lesson Two: *Value in Line*

Author: Beverly Harding Buehler Grade Level: Fifth



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.

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

Students identify and analyze how value created with line can suggest three-dimensionality and express emotions. Human facial proportions are introduced and students draw a partner (in a ¾ view) who has assumed an expressive pose using proportion and crosshatching. Last, students write a first stanza of a song about the person they drew and the feeling they are expressing in their portrait.

Learning Targets and Assessment Criteria

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.

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.

Vocabulary

Arts Infused:
Expressive
words/values

Writing:
Expressive language

Arts:
Cross-hatching
Depth
Expressive
Hatching
Illusion of 3-D form
Portrait
Proportions
Value
Volume

Materials

Museum Artworks or Performance

Seattle, WA

Seattle Art Museum

Tacoma, WA

Tacoma Art Museum

Materials

Toned charcoal paper (grey, brown, etc.): 6x9" (practice) and 9x12" (final composition); Drawing pencils: 2H, 4H, HB, 2B, and 4B; Conté crayons: black, white, and brown; Chamois cloths; Vinyl erasers; Tortillions; Arts Impact sketchbooks; Class Assessment Worksheet;
Proportion Diagram Drawing excerpted from:
<http://www.animatedbuzz.com/tutorials/proportion.html>

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>

- 1.1.4 Elements: Value
- 1.1.7 Principles of design: Proportion
- 1.2.1 Skills and techniques: Drawing from observation
- 2.1.1 Creative process
- 2.3.1 Responding Process
- 4.2.1 Connections between Visual Art and Writing

Early Learning Guidelines (Pre-K – Grade 3)

(Age 4-5) 5. Communicating: Speaking and listening: Use words to describe actions and emotions.
(Age 4-5) 5. Communicating: Reading: Use actions to show ideas from stories, signs and pictures.

continued

Link to Art Connections, Level 5
"Value in Lines" pages 28-31

Connections

Teachers College Writers Workshop

Art Connections images:

Elizabeth Catlett, American, *Sharecropper*, 1970

Kathe Kollwitz, German, *The Downtrodden*, c. 1900

Seattle Art Museum images:

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



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



(Age 4-5) 6. Learning about my world: Arts: Understand that different art forms can be used to tell a story; Express self through art and music; Use a variety of materials to represent people and things.

Common Core State Standards in ELA (Language)

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

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

W.5.3. Text Types and Purposes: Write narratives to develop real or imagined experiences or events using effective technique and descriptive details.

W.5.5. Production and Distribution of Writing: With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revising, editing, rewriting or trying a new approach.

L.5.1. Conventions of Grammar: Adjectives, nouns, verbs

ICON KEY:

 = Notes specific *Writers Workshop* Curriculum strategies addressed

 = Indicates note or reminder for teacher

 = Embedded assessment points in the lesson

COLOR CODING for ARTS AND LITERACY INFUSED PROCESSES:

GENERATE IDEAS	CONSTRUCT MEANING	SELF-REFLECT
<p>Gather Information</p> <ul style="list-style-type: none">• From WHAT you know• From WHO you know• Brainstorm	<ul style="list-style-type: none">• Create drafts• Organize ideas• Make a choice	<ul style="list-style-type: none">• Check in with self• Check in with others• Refine work

Pre-Teach

This is the second writing infused lesson in a series of three. The first infused lesson, ***Value in Shading***, should be taught before this lesson.

Review the concepts of vivid verbs, specific nouns, and adjectives in texts. Have students practice identifying vivid verbs, specific nouns and adjectives in texts.

Lesson Steps Outline

1. Show *Death with Woman in Lap* by Kathe Kollwitz and *Jahrmarkt (Annual Fair): De Ausrufer (The Announcer)* by Max Beckmann from the Seattle Art Museum collection. Review the concept of value and how it can create the illusion of 3-D form on a 2-D surface.

Criteria-based process assessment: Student participates in analyzing how values can create the illusion of 3-D form on a 2-D surface.

2. Introduce hatching and cross-hatching as a way to create values.

Criteria-based process assessment: Student participates in describing the relative values in a work of art.

3. Facilitate an analysis of how values can express emotional content.

Criteria-based peer assessment and teacher checklist: Student uses vivid verbs, specific nouns, and descriptive adjectives (to describe emotion expressed in portrait).

4. Introduce proportions of the human head.

Criteria-based process assessment: Student measures the approximate proportions of the human head.

5. Demonstrate and guide making quick sketch and hatching and cross-hatching. Guide reflection.

Criteria-based self-assessment and teacher checklist: Student draws a human head with eyes approximately $\frac{1}{2}$ -way between the top of the head and chin, bottom of the nose $\frac{1}{2}$ -way between the eyes and chin, and line between the lips $\frac{1}{2}$ -way between the bottom of the nose and the chin. Student uses hatching and cross-hatching to render the shapes of the shadows s/he observes.

6. Facilitate 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. Guide reflection.

Criteria-based peer and self-assessment, and teacher checklist: Student writes the first stanza about the person s/he has depicted, using visual imagery to express the emotion s/he hopes the portrait conveys.

LESSON STEPS

1. Show *Death with Woman in Lap* by Kathe Kollwitz and *Jahrmarkt (Annual Fair): De Ausrufer (The Announcer)* by Max Beckmann from the Seattle Art Museum collection. Review the concept of value and how it can create the illusion of 3-D form on a 2-D surface.

📖 mini-lesson, value, sharing professional work



- *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.*

☑ Criteria-based process assessment: Student participates in analyzing how values can create the illusion of 3-D form on a 2-D surface.


2. Introduce hatching and cross-hatching as a way to create values.

📖 mini-lesson, value, sharing professional work

- *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.*

Criteria-based room scan process assessment: Student participates in describing the relative values in a work of art.


3. Facilitate an analysis of how values can express emotional content.

 inferring, peer conferring

- *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?*
- *Analyze how values can help create an emotional mood. Write down expressive words to describe the feelings you sense in the portrait: include a sentence the sitter might say. Be sure to use vivid verbs, specific nouns and descriptive adjectives.*
- *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 these portraits?*

Criteria-based peer assessment and teacher checklist: Student uses vivid verbs, specific nouns, and descriptive adjectives (to describe emotion expressed in portrait).

4. Introduce proportions of the human head.

 refer to facial proportion diagram included in lesson.

- *We are going to draw portraits of each other today with hatching and cross-hatching.*
- *Gather information from what you know about yourself and from observation to generate ideas.*
- *In order for your portraits to look somewhat realistic, you need to understand something about the proportions of the human head.*
- *With a partner, measure how many fingers it is from the middle of your eyes to the top of your head.*
- *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.*
- *Reflect by checking in with others.*
- *Compare your proportions with your partner. Are they approximately the same?*

Criteria-based process assessment: Student measures the approximate proportions of the human head.

5. Demonstrate and guide making quick sketch and hatching and cross-hatching. Guide reflection.

 drafting, reflecting, refining

- *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 called a $\frac{3}{4}$ -view, because $\frac{3}{4}$ of their face is turned towards you and $\frac{1}{4}$ is turned away. It is easier to see the planes of a person's face from a $\frac{3}{4}$ -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?*

Criteria-based self-assessment and teacher checklist: Student draws a human head with eyes approximately $\frac{1}{2}$ -way between the top of the head and chin, bottom of the nose $\frac{1}{2}$ -way between the eyes and chin, and line between the lips $\frac{1}{2}$ -way between the bottom of the nose and the chin. Student uses hatching and cross-hatching to render the shapes of the shadows s/he observes.

6. Facilitate 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. Guide reflection.

 drafting, reflecting, refining, presenting/publishing

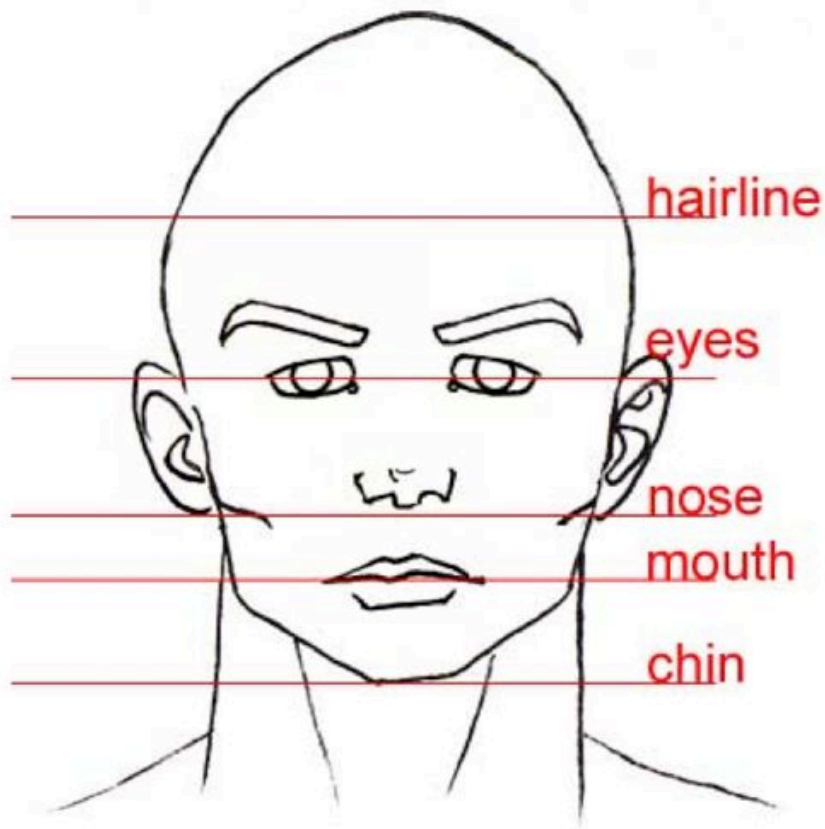
- *Many songs express the feelings people have for each other.*

- *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? How did you suggest a mood in your song stanza?*
- *Does it seem to reflect the emotions in your portrait? What title would your partner give your song?*

Criteria-based peer and self-assessment, and teacher checklist: Student writes the first stanza about the person s/he has depicted, using visual imagery to express the emotion s/he hopes the portrait conveys.

***Value in Line* 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>

ARTS IMPACT LESSON PLAN Visual Arts and Writing Infusion

Fifth Grade Lesson Two: *Value in Line*

STUDENT SELF-ASSESSMENT WORKSHEET

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

Disciplines	WRITING	VISUAL ARTS			WRITING	Total
Concept	Expressive Writing: Narrative	Proportion			Skill: Value Drawing	6
Criteria	Uses vivid verbs, specific nouns and descriptive adjectives to express the imagined emotional state of a character from a work of art	Draws a human head with eyes approximately 1/2-way between the top of the head and chin.	Draws bottom of the nose 1/2-way between the eyes and chin	Draws line between the lips 1/2-way between the bottom of the nose and chin	Uses hatching and cross-hatching to render the shapes of the shadows s/he observes	
Student Name						

ARTS IMPACT LESSON PLAN Visual Arts and Writing Infusion

Fifth Grade Lesson Two: *Value in Line*

CLASS ASSESSMENT WORKSHEET

Disciplines	WRITING	VISUAL ARTS			WRITING	Total 6
Concept	Expressive Writing: Narrative	Proportion			Expressive Writing: Stanza	
Criteria	Uses vivid verbs, specific nouns and descriptive adjectives to express the imagined emotional state of a character from a work of art	Draws a human head with eyes approximately 1/2-way between the top of the head and chin.	Draws bottom of the nose 1/2-way between the eyes and chin.	Draws line between the lips 1/2-way between the bottom of the nose and chin.	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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Total						
Percentage						

What was effective in the lesson? Why?

What do I want to consider for the next time I teach this lesson?

What were the strongest connections between visual arts and writing?

Teacher: _____ Date: _____

ARTS AND WRITING LESSON: *Value in Line*

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