

ARTS IMPACT LESSON PLAN

Visual Arts and Writing Infused Lesson

Lesson Three: *Lines Show Textures*

Author: Beverly Harding Buehler Grade Level: Second



Enduring Understanding

Different qualities of lines—rough, smooth, soft, jagged—can imply natural textures.

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

Students analyze art by finding adjectives to describe qualities of line and implied textures. The ancient Asian tradition of Sumi painting is introduced. Students experiment with implying textures using dry and wet ink and brush effects. Students imagine, visualize, and paint landscapes using a range of implied textures and line qualities. Last, students honor their painting by writing a poem about it.

Learning Targets and Assessment Criteria

Target: Describes a variety of qualities of line.

Criteria: Uses adjectives to describe the textures implied by various lines, e.g. rough, smooth, soft, jagged, etc.

Target: Creates various qualities of line to imply textures.

Criteria: Makes at least three different kinds of brushstrokes to describe three different natural textures.

Target: Uses brush and ink techniques.

Criteria: Makes dry brushstrokes and wet brushstrokes to imply different textures.

Target: Writes a poem.

Criteria: Writes one or two words that describe the place (nouns and adjectives); writes a verb that evokes the memory of a moment the student experienced in the place; writes a short phrase that expresses the student's feeling of the place and moment.

Vocabulary

Arts Infused:
Descriptive words/lines

Writing:
Adjectives
Nouns
Verbs

Arts:
Brushstroke
Implied texture
Landscape
Line qualities
Sumi ink painting

Materials

Museum Artworks or Performance

Seattle, WA
Seattle Art Museum

Tacoma, WA
Tacoma Art Museum

Materials
Rice paper: 6x9", two per student (practice) and 9x12", one per student (final composition); Black felt – 12x24"; Bamboo/Sumi brushes; Sumi ink; Small airtight jars/containers (e.g. baby food jars); Water containers; Arts Impact sketchbook; Class Assessment Worksheet

Link to Art Connections, Level 2
"Lines Can Show Feelings," pages 18-19A

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>

- 1.1.1 Elements: Line qualities – rough, smooth, soft, jagged
- 1.1.4 Elements: Implied texture
- 1.2.1 Skills and techniques: Brush and ink
- 2.1.1 Creative Process
- 2.3.1 Responding Process
- 4.2.1 Connections between the visual art and writing

Early Learning Guidelines (Pre-K – Grade 3)

(Age 4-5) 3. Touching, seeing, hearing and moving around: Delight in playing with materials of different texture.

(Age 4-5) 5. Communicating: Speaking and listening: use words to describe.

continued

Connections

Teachers College Writers Workshop

Art Connections images:

Claude Monet, French, *Poplars on the Epte*, 1891, Level 2

Seattle Art Museum images:

Yosa Buson, Japanese, *Scholar's Retreat in a Bamboo Grove*, 1760-67, Japanese, 74.73



Kenneth Callahan, American, *Mountain Trees*, 1952, American, 54.171



(Age 4-5) 6. Learning about my world: Arts: Show an increasing ability to use art materials safely and with purpose.

(Age 5 and K) 5. Communicating: Writing: Write simple sentences.

(Age 5 and K) 6. Learning About my World: Arts: Share ideas and explain own artwork to others.

Common Core State Standards in ELA

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

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

W.2.5. Production and Distribution of Writing: Strengthen writing as needed by revising and editing.

W.2.8. Research: Recall information from experiences.

L.2.1. Conventions of Grammar: Use of nouns, adjectives and verbs.

L.2.5a. Word Relationships: Real-life connections. between words and their use.

CCR Anchor Standards for Writing

9. Draw evidence from literary or informational texts to support analysis, reflection, and research

CCR Anchor Standards for Speaking and Listening

1. Build on others' ideas and express their own.
2. Integrate and evaluate information in diverse media and formats, including visually and orally.

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

Introduce the concept of texture as the way something feels. Explore various textures in the room, beginning a word wall of words that describe textures.

Lesson Steps Outline

1. Introduce concept of line quality.

Criteria-based process assessment, teacher room scan: Student participates in visual analysis of line quality.

2. Show *Mountain Trees* by Kenneth Callahan from the Seattle Art Museum collection. Introduce concept of how line qualities can imply textures.

Criteria-based process assessment, peer conferring and teacher room scan: Student uses adjectives to describe the textures implied by various lines—e.g. rough, smooth, soft, jagged, etc.

3. Show *Scholar's Retreat in a Bamboo Garden* by Yosa Buson from the Seattle Art Museum collection. Introduce cultural background of ink painting from Asia and demonstrates ink and brush techniques.

Criteria-based peer process assessment: Student practices creating various qualities of line with brush and ink. Describes what textures the various qualities of line imply in peer's art.

4. Facilitate student brainstorming and painting process: creating implied textures in imagined landscapes. Guide reflection and refinement.

☑ Criteria-based self assessment: Student makes at least three different kinds of brushstrokes to describe three different kinds of natural textures and makes dry brushstrokes and wet brushstrokes to imply different textures.

5. Guide reflection. Facilitate students writing a brief descriptive poem to describe their landscape.

☑ Criteria-based self assessment and teacher checklist: Writes one or two words that describe the place (nouns and adjectives); writes a verb that evokes the memory of a moment the student experienced in the place; writes a short phrase that expresses the student's feeling of the place and moment.

LESSON STEPS

1. Introduce concept of line quality.

📖 Mini-lesson, sharing professional work, responding

- *Besides the directions that lines move (horizontal, vertical, diagonal, zigzag, curved), you can also describe the quality of a line—whether it’s a thick or thin line, a rough or smooth one, a feathery or jagged line.*
- *What describing words (adjectives) would you use to express the different line qualities you see in these works of art?*

☑ Criteria-based process assessment, teacher room scan: Student participates in visual analysis of line quality.

2. Show *Mountain Trees* by Kenneth Callahan from the Seattle Art Museum collection. Introduce concept of how line qualities can imply textures.

📖 Sharing professional work, responding, turn and talk



📖 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 on page 1 of the lesson.

- *If you could touch the different things in these works of art, what would they feel like?*
- *The way something feels is called texture. Even though the surfaces of these paintings are smooth, artists can suggest or imply texture by using a variety of line qualities.*
- *You are constructing meaning as an artist when you think about what you see.*
- *Jot down as many texture adjectives as you can think of in your journal, and then share the best one with your elbow buddy.*

☑ Criteria-based process assessment, peer conferring and teacher room scan: Student uses adjectives to describe the textures implied by various lines—e.g. rough, smooth, soft, jagged, etc.

3. Show *Scholar's Retreat in a Bamboo Garden* by Yosa Buson from the Seattle Art Museum collection. Introduce cultural background of ink painting from Asia and demonstrates ink and brush techniques.

📖 Mini lesson, practice, turn and talk



- *We are going to paint landscapes today with an ancient medium from Asia: Sumi brush and ink. Traditional Chinese, Japanese and Korean master ink painters practice brush and ink techniques for years before creating paintings that sometimes take no more than days, hours or minutes to paint.*
- *The ink and brush can suggest all the textures in nature, from thin washes suggesting rising veils of mist to dry choppy strokes suggesting a scraggly pine tree on a bluff.*
- *How do you think I might make a brushstroke that looks like a weathered, bumpy piece of bark? How might I make a brushstroke that looks like the downy feathers of a baby chick?*
- *You are constructing meaning as an artist when you paint what you see.*
- *One of the ways I can imply different textures with brush and ink is by controlling how wet or dry my brush is. Often, a dry brush can suggest rough textures, and a wet brush can suggest softer, smoother textures.*

- *Whenever we use a new medium, we always practice with it first. Make as many different qualities of line as you can. What different textures do they seem to imply? Share your practice brushstrokes with your elbow buddy.*
- *When we think about our own work or check in with a friend, we are working just like artists; we're reflecting.*
- *What words would you use to describe the textures your buddy implied? Ask your buddy how s/he made his/her most interesting brushstrokes.*

Criteria-based peer process assessment: Student practices creating various qualities of line with brush and ink. Describes what textures the various qualities of line imply in peer's art.

4. Facilitate student brainstorming and painting process: creating implied textures in imagined landscapes. Guide reflection and refinement.

 Visualizing, self-reflecting

- *Not only do Asian landscape painters study brush techniques for years, but they also study nature itself by quietly observing the land around them until they have memorized the specific features, textures, plays of light and shadow, and effects of water and air of a beloved place.*
- *When an artist begins to paint, s/he creates from this remembered inner landscape, and then responds to the natural occurrences of the ink, paper and brush to create his/her finished, harmonious composition. Close your eyes and imagine a special outside place.*
- *Generate ideas by gathering information from what you know.*
- *Imagine all the textures around you. Are there scruffy pine trees, or soft, feathery grass? Are there velvety grains of sand or sharp jagged pebbles under your feet?*
- *When you begin to paint, remember the different qualities of line you were able to create on your practice sheets. Use at least three different qualities of line—some from a dry brush and some from a wet one—to show three different textures you imagined in your landscape.*
- *Self-reflect this time. Did I use both a dry and a wet brush to create at least three different qualities of line? Did I imply at least three different textures in my landscape?*

Criteria-based self assessment: Student makes at least three different kinds of brushstrokes to describe three different kinds of natural textures and makes dry brushstrokes and wet brushstrokes to imply different textures.

5. Guide reflection. Facilitate students writing a brief descriptive poem to describe their landscape.

 Responding, self-reflecting, publishing

- *One of the ways Asian scholars have honored each others' paintings for thousands of years is to write poems that celebrate the beauty and sensitivity of the work of art. Often scholars would actually write a poem right onto the painting they want to honor. We are going to write short poems today that celebrate the paintings we've just created.*

Line 1: One or two words that describe the place (nouns and adjectives)

Line 2: A verb that evokes the memory of a moment the student experienced in the place

Line 3: A short phrase that expresses the student's feeling of the place and moment

- *Self-reflect and reflect with a friend: then refine your work.*

Criteria-based self assessment and teacher checklist: Writes one or two words that describe the place (nouns and adjectives); writes a verb that evokes the memory of a moment the student experienced in the place; writes a short phrase that expresses the student's feeling of the place and moment.

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STUDENT SELF-ASSESSMENT WORKSHEET

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

Disciplines	WRITING	VISUAL ARTS		WRITING			Total 6
Concept	Adjectives	Line Quality	Technique	Poem			
Criteria	Uses adjectives to describe the textures implied by various lines—e.g. rough, smooth, soft, jagged, etc.	Makes at least three different kinds of brushstrokes to describe three different natural textures	Makes dry brushstrokes and wet brushstrokes to imply different textures	Writes one or two words that describe the place (nouns and adjectives)	Writes a verb that evokes the memory of a moment the student experienced in the place	Writes a short phrase that expresses the student’s feeling of the place and moment	
Student Name							

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CLASS ASSESSMENT WORKSHEET

Disciplines	WRITING	VISUAL ARTS		WRITING			Total 6
Concept	Adjectives	Line Quality	Technique	Poem			
Criteria	Uses adjectives to describe the textures implied by various lines— e.g. rough, smooth, soft, jagged, etc.	Makes at least three different kinds of brushstrokes to describe three different natural textures	Makes dry brushstrokes and wet brushstrokes to imply different textures	Writes one or two words that describe the place (nouns and adjectives)	Writes a verb that evokes the memory of a moment the student experienced in the place	Writes a short phrase that expresses the student’s feeling of the place and moment	
Student Name							
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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 writing?

Teacher: _____ Date: _____

ARTS AND WRITING LESSON: *Lines Show Textures*

Dear Family:

Today your child participated in an **Arts and Writing** lesson. We described various different qualities of line, such as rough and smooth, feathery and leathery, thick and thin. We discovered that artists can use different line qualities to imply textures on a smooth surface. We learned how to use a Sumi brush and ink to make both wet and dry brushstrokes that looked like different textures in

- We made various different qualities of lines.
- We implied different textures in nature with our various line qualities.
- We used adjectives to describe our various implied textures and line qualities, and even wrote poems to describe our landscapes.
- We painted both wet and dry brushstrokes with sumi ink and bamboo brush.

At home, the next time you are on a walk, play a texture game where one player calls out a describing word and the other has to guess what texture s/he is looking at.

Enduring Understanding

Different qualities of lines—rough, smooth, soft, jagged—can imply natural textures.