

## ARTS IMPACT LESSON PLAN

### Visual Arts and Writing Infused Lesson

#### Lesson Three: *Lines to Touch*

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#### Enduring Understanding

Actual texture is the way something feels on the surface. Using different kinds of lines can create different textures.

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

*Students find and touch textures in response to adjective cues, then talk about how artists create implied texture with line or use materials with actual texture in their art. Students use black glue to create three different kinds of textural lines. When glue is dry, they fill their whole composition with color in chalk pastel. Last, students title their work using descriptive texture adjectives.*

### Learning Targets and Assessment Criteria

**Target:** Make a variety of textures.

**Criteria:** Makes at least three different kinds of raised lines.

**Target:** Fills composition with chalk pastel.

**Criteria:** Applies chalk pastel to whole composition so no white paper remains.

**Target:** Describes actual textures.

**Criteria:** Selects adjectives to describe each of the different raised lines s/he created.

#### Vocabulary

Arts Infused:  
Texture Words

Writing:  
Adjectives

Arts:  
Actual Texture  
Chalk Pastel  
Composition  
Implied Texture

#### Materials

##### Museum Artworks or Performance

**Seattle, WA**  
Seattle Art Museum

**Tacoma, WA**  
Children's Museum of Tacoma  
Tacoma Art Museum

**Materials**  
Watercolor paper: 6x9" (practice) and 9x12" (final composition); Black glue (2/3 Elmer's glue + 1/3 black tempera paint); Tissues; Chalk pastels; Hairspray; Laminated art mats; Arts Impact sketchbook; Blue painter's tape; Class Assessment Worksheet

**Link to Art Connections, Level K**  
"Lines to Touch," pages 20-21A

**Connections**  
Teachers College Writers Workshop

*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: Actual Texture
- 1.2.1 Skills and Techniques: Drawing with Alternate Media
- 2.1.1 Creative Process
- 4.2.1 Connections between Visual Arts and Writing

##### Early Learning Guidelines (Pre-K – Grade 3)

*For a full description of Washington Early Learning and Development Guidelines see*

<http://www.del.wa.gov/development/guidelines/>

- (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.
- (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) 6. Learning about my world: Arts: Learn ways to create artwork; share ideas and explain own artwork to others; talk about what was done and why.

*continued*

Art Connections images:  
Katsushika Hokusai, Japanese, *Boy Juggling Shells*, Edo Period, Level K

Seattle Art Museum images:  
Jackson Pollock, American, *Sea Change*, 1947, 58.55



Unknown artist from Dan culture,  
Liberia, *Ga Wree Wree Mask*, 1850-1980, 81.17.197.1



### **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.K.5. Production and Distribution of Writing:

Respond to questions and suggestions from peers, and add details to strengthen writing.

L.K.1. Demonstrate command of the conventions of standards English grammar and usage (adjectives).

L.K.5.c. Identify real-life connections between words and their use.

### **College and Career Ready Students in Writing**

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 *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
Gather Information <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 texture as the way something feels. Explore various textures in the room, beginning a word wall of words that describe textures. LESSON PREP: Tape down all four edges of the students' paper to laminated art mats, capturing about ¼" of the paper under the tape and attaching the remaining width of tape to the art mat.

### Lesson Steps Outline

#### Day One

**1.** Review concept of texture.

Criteria-based process assessment, teacher room scan: Touches various different textures in response to adjective cues.

**2.** Introduce how line can imply textures.

Criteria-based process assessment, teacher room scan: Participates in analysis of implied textures in a work of art using adjectives.

**3.** Show *Sea Change* by Jackson Pollock and *Ga Wree Wree* by Unknown Artist from the Seattle Art Museum collection. Introduce concept of actual texture.

Criteria-based process assessment, teacher room-scan: Participates in analysis of actual textures in works of art using adjectives.

**4.** Explain goal of art-making: to create at least three different kinds of lines that will feel different from each other when they are dry. Demonstrate drawing with black glue, and facilitate students making glue drawings.

Criteria-based peer assessment and teacher checklist: Makes at least three different kinds of raised lines.

## Day Two

**1.** Facilitate generating texture word list in response to students' actual textures.

Criteria-based peer assessment and teacher checklist: Selects adjectives to describe each of the different raised lines s/he created.

**2.** Demonstrate chalk pastel techniques to fill compositions from edge to edge with color. Guide reflection and refinement.

Criteria-based peer and self-assessment, teacher checklist: Applies chalk pastel to whole composition so that no white paper remains.

**3.** Guide reflection. Facilitate students titling their images with adjectives that describe the three different actual textures they created.

Criteria-based self-assessment, peer review, and teacher checklist: Selects adjectives to describe each of the different raised lines s/he created.

## LESSON STEPS

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### Day One

#### 1. Review concept of texture.

📖 mini-lesson, responding

- *The way something feels is called texture. Staying right where you are, touch something with a smooth texture on your own body.*
- *Can you find a rough texture? How about a bumpy texture?*

☑ Criteria-based process assessment, teacher room scan: Touches various different textures in response to adjective cues.

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#### 2. Introduce how line can imply textures.

📖 sharing professional work, interpreting, group conferring

📖 Show works of art to guide discussion – from *Art Connections* Level K, page 20-21A, Katsushika Hokusai, Japanese, *Boy Juggling Shells*, Edo Period, or other local art resources

- *If you could touch the different parts of this picture (Hokusai, Boy Juggling Shells picture from Art Connections), what would they feel like?*
- *Do you think the boy's hair would feel bristly like a brush or soft like feathers? Why do you think so?*
- *What kinds of lines did Hokusai use to show you that?*

☑ Criteria-based process assessment, teacher room scan: Participates in analysis of implied textures in a work of art using adjectives.

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#### 3. Show *Sea Change* by Jackson Pollock and *Ga Wree Wree* by Unknown Artist from the Seattle Art Museum collection. Introduce concept of actual texture.

📖 Sharing professional work, interpreting, group conferring



▣ 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.

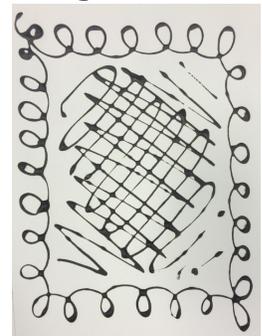
- *This painting by Jackson Pollock (Sea Change, from Seattle Art Museum) and this mask from Liberia (Ga Wree Wree from Seattle Art Museum) have actual bumps and ridges and rough places. We call that actual texture.*
- *Jackson Pollock called his painting Sea Change, and there are real bits of sand, sea glass, pebbles, and string on it. What words can you use to describe these actual textures that you find on the beach or at the sea? What kinds of lines did Jackson Pollock use in his picture to show these textures?*
- *What would the different parts of the mask feel like if you could touch it? (Optional: Hand out cowrie shells, strips of leather, strips of cotton cloth, small metal bells, plastic beads, and small pieces of ivory which are some of the materials on the mask and ask students to generate a word wall with describing words to express the way these various materials feel.)*
- *You are constructing meaning as an artist when you think about what you see.*

Criteria-based process assessment teacher room-scan: Participates in analysis of actual textures in works of art using adjectives.

#### **4. Explain goal of art-making: to create at least three different kinds of lines that will feel different from each other when they are dry. Demonstrate drawing with black glue and facilitate students making glue drawings.**

📖 brainstorm, turn and talk

- *Today we are going to make pictures of lines. Instead of using pencils or paint, we are going to draw our lines with black glue!*
- *We want our lines to have at least three different actual textures when they are dry, so what kinds of lines do you think you might draw?*
- *What kind of texture do you think you would get if you drew a long skinny line? How about a slow fat line? What if you drew a broken or dotted line?*
- *Let's generate ideas!*
- *Watch me draw some lines with the black glue. I'll point to one. Then you whisper to a buddy what you think my line might feel like when it's dry.*
- *You are constructing meaning as an artist when you brainstorm for ideas.*



Criteria-based peer assessment and teacher checklist: Makes at least three different kinds of raised lines.

## Day Two

### 1. Facilitate generating texture word list in response to students' actual textures.

📖 mini-lesson, responding, interpreting

📖 You might write down some of these words next to a drawn line that looks like the one the student pointed out to create a full-class word bank.

- *Now that our glue drawings are dry, let's touch them and share some of the describing words (adjectives) that tell what our actual textures feel like.*

☑ Criteria-based peer assessment and teacher checklist: Selects adjectives to describe each of the different raised lines s/he created.

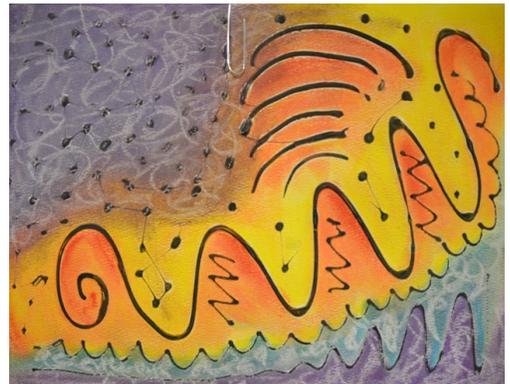
### 2. Demonstrate chalk pastel techniques to fill compositions from edge to edge with color.

#### Guide reflection and refinement.

📖 observing, responding, peer and self-reflection

📖 You may choose to "fix" the chalk pastel after it is done by spraying the composition with hairspray. It is very important to do this outside or in a well-ventilated area.

- *Now that our glue drawings are dry, we are going to fill our whole compositions with chalk pastels.*
- *Remember that chalk pastels are like squared-off pieces of colored chalk. You can draw with the end of the pastel, or you can turn it on its side to get a broad area of color. You can also mix colors right on your paper by putting one color over another and then blending them together with a "finger ghost" made out of tissue wrapped around your pointer finger.*
- *You are constructing meaning as an artist when you organize your ideas.*
- *When we think about our own work or check in with a friend we are working just like artists; we're self-reflecting.*
- *Ask yourself: Did I fill in all the white spaces with chalk pastel? What does the chalk pastel add to my composition*
- *Ask a friend: How did my neighbor use chalk pastels? Do I want to borrow any ideas from him/her to finish my composition?*



☑ Criteria-based peer and self-assessment, teacher checklist: Applies chalk pastel to whole composition so no white paper remains.

**3. Guide reflection. Facilitate students titling their images with adjectives that describe the three different actual textures they created.**

 observing, responding, turn and talk

- *In art and writing, we use adjectives, or describing words, to describe the feeling of a picture or sentence.*
- *Today, we are going to make up titles for our glue drawings that tell what they actually feel like. What describing words would describe the different actual textures in your picture?*
- *Tell your elbow buddy your ideas and ask him/her which words s/he would pick to describe your picture.*

Criteria-based self-assessment, peer review and teacher checklist: Selects adjectives to describe each of the different raised lines s/he created.

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

Kindergarten Lesson Three: *Lines to Touch*

**CLASS ASSESSMENT WORKSHEET**

Disciplines	VISUAL ARTS		WRITING	Total 3
Concept	Actual Texture	Skills and Techniques: Chalk Pastel	Adjectives/Describing Words	
Criteria	Makes at least three different kinds of raised lines.	Applies chalk pastel to whole composition so no white paper remains.	Selects adjectives to describe each of the different raised lines s/he created.	
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: \_\_\_\_\_

**VISUAL ARTS AND WRITING LESSON: *Lines to Touch***

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Dear Family:

Today your child participated in an **Arts and Writing** lesson. We learned that actual texture is the way something feels on its surface. We made different actual textures by making different kinds of lines with black glue. When the glue lines dried, we could touch them and use adjectives (describing words) to describe the way each texture felt. Then we filled our whole compositions with chalk pastel so that no white paper remained.

- We made actual textures with black glue lines.
- We described our actual textures with adjectives (describing words).
- We filled our compositions with chalk pastel so that no white paper remained.

At home, you could go on a texture hunt! Walk through your house and notice all the different textures you can touch. How many different adjectives can you use to describe those actual textures?

**Enduring Understanding**

Actual texture is the way something feels on the surface.  
Using different kinds of lines can create texture.