

ARTS IMPACT

Visual Arts and Social Emotional Learning Infused Lesson

Building Resilience: Turning Accidents into Intentions

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Grade Levels: Grades 3-12

Enduring Understanding

Creating and morphing visual art “accidents” into intentional images can build growth mindset and social emotional resilience.

Lesson Description

Life is full of mistakes. Although we often get second chances, sometimes we paralyze ourselves from taking advantage of them. In this visual arts lesson, we learn ways to welcome mistakes as opportunities to make new choices and in so doing, to build resilience. First, students create a random line drawing to which they add intentional marks and color. Next, they make a blind contour drawing of an object from observation and subsequently add dark and light values to create the illusion of 3-D form. Finally, students create a sumi ink painting by turning random lines from crumpled rice paper into intentional landscape forms.

Learning Targets and Assessment Criteria

Target: Practices growth mindset.

Criteria: Takes risks; embraces alternative possibilities; develops work over time.

Target: Creates an automatic drawing.

Criteria: Generates a composition from randomly drawn lines, then adds intentional marks and color to complete image.

Target: Makes a blind contour drawing.

Criteria: Draws the interior and exterior edges of an observed form with a continuous line without looking at the drawing in process.

Target: Creates the illusion of 3-D form in 2-D.

Criteria: Uses charcoal drawing techniques to render the shapes and values of shadows and highlights of an observed object.

Target: Creates an ink painting.

Criteria: Uses sumi ink to follow random lines in crumpled piece of rice paper to suggest a landscape.

Vocabulary

Arts:
Abstract
Automatic
Drawing
Blind Contour
Chamois Cloth
Charcoal
Conté Crayon
Landscape
Line Quality
Random
Shape/Form
Sumi
Texture
Tortillion
Unity
Value

Materials

Museum Artworks or Performance

Seattle, WA

Seattle Art Museum

Tacoma, WA

Tacoma Art Museum

Materials

Automatic drawing: Watercolor paper, 9x12": one per person; laminated art mats, blue tape; permanent calligraphy markers, liquid watercolor, palettes: one for every two students; watercolor brushes; Water containers: one for every two students; Paper towels

Blind contour & charcoal drawing: Natural objects for observational drawing: driftwood, shells, rocks, feathers, dried flowers, pinecones, etc.; 4B Drawing pencils; Vine and block charcoal; Black conté crayons; Tortillions; Chamois cloths; vinyl erasers; Canson Mi-Teintes paper, range of colors: cream, grey, blue, some 6x9", some 9x12": three pieces per person; Newsprint paper, 12x18": one piece per person; Blue tape; Wet wipes; Facial tissues

Ink painting: Landscape images from recycled calendar pages; Sumi ink sticks: one per table group for practice; Sumi ink grinding stones: one per table group for practice; Sumi Ink; Sumi brushes: one per person; Small containers for ink (baby food containers work well): one per person; water containers: one for every two people; pipettes for dropping water; Black felts, 12x18 inches: one for each person; Rice paper, 9x12": two per person for practice, 8x14": one per person; 9x18" Black construction paper for mounting; glue sticks

Seattle Art Museum Images:

Forms Follow Man, 1941-1943, Mark Tobey, 50.90



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
- 1.1.2. Elements: Shape/Form
- 1.1.3. Elements: Value
- 1.1.4. Elements: Texture
- 1.2.1 Skills and Techniques: Charcoal drawing, Ink painting
- 2.1.1 Creative Process
- 2.3.1 Responding Process
- 4.2.1 Connection between Visual Arts and Social Emotional Learning

National Core Arts Standards

1. Generate and conceptualize artistic ideas and work.
2. Organize and develop artistic ideas and work.
3. Refine and complete artistic work.
4. Select, analyze, and interpret artistic for presentation.
5. Develop and refine artistic techniques
6. Convey meaning through the presentation of artistic work.
7. Perceive and analyze artistic work.
8. Interpret intent and meaning in artistic work.
9. Apply criteria to evaluate artistic work.
10. Synthesize and relate knowledge and personal experiences to make art.
11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Social and Emotional Learning Standards

1. Self-Awareness – Individual has the ability to identify and name one's emotions and their influence on behavior.
2. Self-Management – Individual develops and demonstrates the ability to regulate emotions, thoughts, and behaviors in contexts with people different than oneself.
3. Self-Efficacy – Individual has the ability to motivate oneself, persevere, and see oneself as capable.

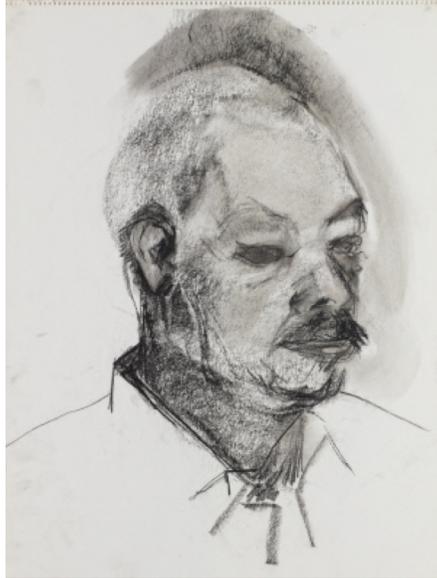
21st Century Skills

http://www.p21.org/storage/documents/P21_arts_map_final.pdf

Riders on the Mountain, 1956, Kenneth Callahan, 56.284



Head Study of Jacob Lawrence, Gwendolyn Knight Lawrence, 2006.65



Kleines Selbstbildnis (Small Self-Portrait), 1920, Käthe Kollwitz, 49.71



continued

Mountain Trees, 1952, Kenneth Callahan, 54.171



Landscape No. 79, 1969, C. C. Wang (Chi-Chien), 1907-2003



<http://www.sothebys.com/en/auctions/ecatalogue/2016/contemporary-ink-art-hk0658/lot.543.html>

ICON KEY:

 = Indicates note or reminder for teacher

 = Embedded assessment points in the lesson

Lesson Steps Outline

Driving Question:

How can responding to and morphing visual art "accidents" into intentions help build growth mindset and social emotional resilience?

Day 1

1. Introduce growth mindset and resilience. Guide students in reflecting on a time they faced a challenge from which they learned a lot.

 Criteria-based process assessment: Reflects on a time s/he took risks, embraced alternative possibilities, allows work to develop over time.

2. Introduce and guide art analysis of *Forms Follow Man* by Mark Tobey and *Riders on the Mountain* by Kenneth Callahan from the Seattle Art Museum collection. Discuss how the art appears to be made from random lines. Create an automatic drawing. Reflect on why this exercise is a low-stakes way to begin to build growth mindset and resilience.

 Criteria-based assessment: Generates a composition from randomly drawn lines, then adds intentional marks and color to complete image.

 Criteria-based process assessment: Takes risks; embraces alternative possibilities; develops work over time.

Day 2

1. Introduce and demonstrate blind contour line drawing. Create blind contour line drawing of observed object. Explore why blind contour drawing may raise the social emotional stakes in art making.

☑ Criteria-based assessment: Draws the interior and exterior edges of an observed form with a continuous line without looking at the drawing in process.

2. Analyze charcoal drawings for evidence of “mistakes” turned into choices. Introduce concept of values to create the illusion of 3-D form on 2-D surface.

☑ Criteria-based process assessment: Analyzes works of art for places where artists may have turned accidents into intentions, and for how shadows and highlights can create the illusion of 3-D form on a 2-D surface.

3. Demonstrate charcoal drawing techniques and let students practice with charcoal.

☑ Criteria-based peer process assessment: Practices creating various line and tone qualities with different drawing media and shares findings.

4. Use charcoal to add shadows and highlights to blind contour line drawing (morphing “accidental” lines into more representational image). Reflect on how emotional experience of drawing can change with new media and greater control.

☑ Criteria-based assessment: Uses charcoal drawing techniques to render the shapes and values of the shadows and highlights of an observed object.

☑ Criteria-based process assessment: Takes risks; embraces alternative possibilities; develops work over time.

Day 3

1. Analyze *Landscape No. 79* by C.C. Wang and *Mountain Trees* by Kenneth Callahan from the Seattle Art Museum collection; examine these landscape ink paintings for evidence of accidents turned into intentions. Introduce the Chinese landscape painting tradition of creating “landscapes of the mind,” which revealed the inner state of mind of the painter in harmony with nature.

Criteria-based process assessment: Analyzes works of art for places where artists may have turned accidents into intentions.

2. Introduce sumi ink preparation and practice as mediation. Guide students to practice grinding sumi ink and experiment with making a variety of marks with sumi ink on rice paper.

Criteria-based peer process assessment: Practices creating various line qualities with sumi ink and shares findings.

3. After practicing making a variety of line qualities and implied textures with sumi ink, ask students to crumple a new piece of rice paper, then follow random lines to create a landscape painting with an implied path.

Criteria-based assessment: Uses sumi ink to follow random lines in a crumpled piece of rice paper to suggest a landscape.

4. Guide full reflection. Ask students to “interview” their ink paintings. *What did it share with you about your experience of building resilience today?*

Criteria-based reflection: Write questions and answers you ask and “receive” from the landscape painting you made. Share reflections full group.

Criteria-based assessment: Takes risks; embraces alternative possibilities; develops work over time.

LESSON STEPS

Day 1

1. Introduce growth mindset and resilience. Guide students in reflecting on a time they faced a challenge from which they learned a lot.

- *We are going to explore how art can help us develop ways to cope with challenging situations.*
- *Think of a time when you faced a big challenge that you learned a lot from. What and how did you learn from it? Think quietly to yourself for a minute, and then turn and tell your elbow partner about what you discovered about yourself through that experience.*

▮ After students have completed their turn and talk, have a few share their experience full group. The students' stories will help them define growth mindset with their own experiences.

- *When we take risks, and try a variety of ways to work with challenges over time, we develop a strong and flexible mind that can accomplish even more than we knew we could. That's called a growth mindset.*
- *Another great outcome from approaching new opportunities with a growth mindset is that we develop resilience, the ability to face challenges with emotional strength and flexibility.*
- *While we are making art today, we are going to pause briefly after each piece that we make and think about how the drawing or painting we made helped us develop resilience and a growth mindset.*

☑ Criteria-based process assessment: Reflects on a time s/he took risks, embraced alternative possibilities, allowed work to develop over time.

2. Introduce and guide art analysis of *Forms Follow Man* by Mark Tobey and *Riders on the Mountain* by Kenneth Callahan from the Seattle Art Museum collection. Discuss how the art appears to be made from random lines. Create an automatic drawing. Reflect on why this exercise is a low-stakes way to begin to build growth mindset and resilience.

▮ Give students watercolor paper, calligraphy markers, and blue tape. Guide students in taping down all four edges of the paper to the laminated art mat to create a ½" border of paper when tape is removed after drawing is complete.

▮ Have liquid watercolor (red, blue, yellow) prepared in palettes (one for every two students), water containers, brushes, and paper towels ready to students to self-serve after they complete the automatic drawing.

- *What words would you use to describe these two paintings? Do you think the artists made the lines quickly or slowly?*
- *Do you see any images that you recognize in either of the two paintings?*
- *Do you think these artists started their paintings with the finished image in mind, or do you think the images changed while they were working? What do you see that makes you say so?*



■ 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.

Making an Automatic Drawing

- *One of the ways that artists sometimes begin their work is to put down random lines in a composition to generate some interesting shapes and spaces to work with. This is called automatic drawing.*
- *In the early 20th century, a group of artists who called themselves Surrealists used automatic drawing as a way to express something directly from their unconscious minds.*
- *We're going to do automatic drawings to help us free up our minds from having to do something perfectly right from the start. There is no right or wrong way to do an automatic drawing.*
- *You might try some of the kinds of choices Mark Tobey and Kenneth Callahan made – thick and thin lines, sharp angles and rounded curves, zigzag lines, short and long lines, dots – let your hand wander and respond to the marks it makes.*
- *Try making your image just a picture of lines, not of a thing, and try to make it fill most of the page.*

Adding Intentional Colors and Marks

- *Now that you have made an automatic drawing, you can add paint and other marks to develop the image. You might choose to fill in some of the spaces with color to make some solid shapes. You could make textures or patterns of color in the background.*
- *You can morph the random lines into a scene or image of something, or you can let it stay abstract, which means changed from reality in some way.*

Reflecting

- *When you have finished, take a few quiet minutes to look at your work of art, and think about how you felt making it.*
- *Was it easy or hard for you to do the automatic drawing? How did your art-making experience change when you got to add colors and marks to your image, to "make it into something" more intentional?*
- *There is no right or wrong answer to these questions. We are exploring different ways that making art can help us build resilience. What did you do that helped you build resilience – flexible strength in the face of challenges – through this drawing?*
- *Was there a time that you took a risk, tried different possibilities; and gave yourself the permission to let your work develop over time? That's growth mindset!*

Criteria-based assessment: Generates a composition from randomly drawn lines, then adds intentional marks and color to complete image.

Criteria-based process assessment: Takes risks; embraces alternative possibilities; develops work over time.

Day 2

1. Introduce and demonstrate blind contour line drawing. Create a blind contour line drawing of an observed object. Explore why blind contour drawing may raise the social emotional stakes in art making.

▣ Set up natural still life objects on a table where students can select from them. Call up table groups one at a time for each person to select one object from which to draw. Give each student a 4B drawing pencil for the blind contour drawing.

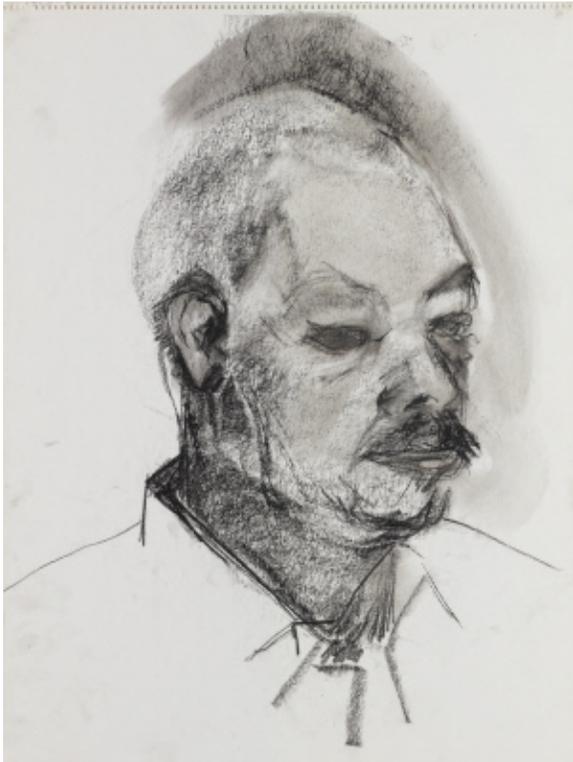
- *Today we are going to continue to explore ways that art making can help us build social emotional resilience – flexibility and strength of mind in response to challenging situations.*



- *We are going to try a different type of drawing today called blind contour line drawing.*
- *Contours are the inside and outside edges of a form, like the lines that make the shape of the outside of your hand and the lines that show where the knuckles and veins and nails are.*
- *One way to make a contour line drawing is to use a continuous line, not picking up your pencil throughout making your drawing, to show those outside and inside edges.*
- *A blind contour line drawing is made by not looking at your drawing the whole time you are making it. We will cover up our drawing with a large piece of newsprint, taped down with blue tape along the top edge, while we are working so that we can't see what we are making while we are drawing.*
- *After you finish your blind contour line drawing, take the newsprint away so that you can see what you made! Which parts of the object did you capture really well? Does your image surprise you in any way?*
- *What was difficult or easy about making a blind contour line drawing? Did you find it freeing not being able to see what you were drawing? Did that make you anxious? Turn and talk with a neighbor to explain what you liked and didn't like about doing a blind contour line drawing.*

☑ Criteria-based assessment: Draws the interior and exterior edges of an observed form with a continuous line without looking at the drawing in process.

2. Analyze charcoal drawings for evidence of “mistakes” turned into choices in *Head Study of Jacob Lawrence* by Gwendolyn Knight Lawrence and *Small Self Portrait* by Kathë Kollwitz from the Seattle Art Museum. Introduce concept of values to create the illusion of 3-D form on 2-D surface.



- *In a moment, we're going to add another type of drawing medium to our blind contour line drawings, charcoal.*
- *These two drawings were made from charcoal. When you make a mark with charcoal, you can change it some, but it's hard to fully erase it.*
- *Where do you notice that the artists of each of these drawings might have changed their minds about where they wanted to draw a line or add a tone? What do you see that shows you that?*
- *I like to tell my students, "Artists don't make mistakes. We make changes." Where do you see a place where the artist may have changed a line into something else?*
- *What makes these drawings look realistic?*
- *One of the ways that artists can make an image look realistic and 3-D is to add the shadows and highlights they see on the form. The shadows and highlights follow the shapes of the forms. For example, the shadow on the underside of a cheek is curved because the cheek is curved.*
- *Where can you find an example in one of the drawings where a shadow or highlight follows the shape it is wrapping around?*

Criteria-based process assessment: Analyzes works of art for places where artists may have turned accidents into intentions, and for how shadows and highlights can create the illusion of 3-D form on a 2-D surface.

3. Demonstrate charcoal drawing techniques and let students practice with charcoal.

▣ Have a box of facial tissues, charcoal, conté crayons, tortillions, chamois cloths, and vinyl erasers out on a self-serve table. Ask students to come pick up a tissue, and then place one of each of the different drawing tools on the tissue to take back to his/her place. The tissue will be a place for students to tap off charcoal dust as they are drawing.

- *Whenever an artist uses new media, s/he practices with it before creating a finished piece. We have various drawing media today to work with.*
- *Deeply explore these materials to learn their potential: Then you can put them to work for you when you encounter challenges.*



Charcoal

- *There are two kinds of charcoal (vine and block/compressed). If you push down hard, you can make bold, black marks. If you lift up lightly, you can make delicate, wispy marks. You can draw with the ends of the charcoal to make sharp marks, or turn it on its side to make soft, broad marks.*

Conté Crayons

- *Conté crayons are pigment that has been mixed with a binder and then compressed together. It can make even more delicate lines than charcoal, and also very bold dark lines with increased pressure. You can also turn Conté crayons on their sides to make a soft, broad mark.*

Blending Tools

- *The next three tools don't make marks on their own, but can alter charcoal or Conté crayon. A chamois (sha-mee) cloth is a soft piece of leather, which blends and slightly erases a charcoal mark. A tortillion (tor-tee-yon) is a rolled-up piece of paper that you use tipped on its side to softly blend charcoal. It doesn't erase the charcoal, but simply moves it around. A vinyl eraser can make a light mark through an area of charcoal.*
- *Try practicing with these media to get the broadest possible variety of lines and tones. Share your practice sheets with your elbow partner, and describe how you created your most interesting marks.*

☑ Criteria-based peer process assessment: Practices creating various line and tone qualities with different drawing media and shares findings.

4. Use charcoal to add shadows and highlights to blind contour line drawing (morphing “accidental” lines into more representational image). Reflect on how the emotional experience of drawing can change with new media and greater control.

- *Now that we have had a chance to experiment with charcoal, we’re going to add some shadows and highlights to our blind contour drawings.*
- *You probably won’t need to add very much charcoal to make your object look 3-D.*
- *Look closely to see the shapes of the shadows and how they follow the form. Then add those same shapes on your blind contour drawing.*
- *When your drawing is complete, take a moment to look at it. How did getting to add shadows and highlights to your drawing change the way you feel about it?*
- *How did you use growth mindset in making this drawing? In what ways do you feel like the process helped you build resilience?*



- Criteria-based assessment: Uses charcoal drawing techniques to render the shapes and values of the shadows and highlights of an observed object.
- Criteria-based process assessment: Takes risks; embraces alternative possibilities; develops work over time.

Day 3

1. Analyze *Landscape No. 79* by C.C. Wang and *Mountain Trees* by Kenneth Callahan from the Seattle Art Museum collection; examine these landscape ink paintings for evidence of accidents turned into intentions. Introduce the Chinese landscape painting tradition of creating “landscapes of the mind,” which revealed the inner state of mind of the painter in harmony with nature.



Summer Conference 2017

Beverly Harding Buehler; *Building Resilience: Turning Accidents into Intentions*

- *In these two ink paintings, can you find evidence of places where the artists might have turned accidental marks into intentional shapes and forms in the landscape?*
- *C. C. Wang, the painter of Landscape No. 79, is working out of an ancient Chinese painting tradition in which scholars would study nature for years and meditate on it until they felt like they could achieve a state of mind that was as spontaneous and harmonious as nature itself.*
- *Over those long years of meditation on nature, the Chinese scholars also practiced their brushwork until their brushstrokes were as free and natural as water splashing down a mountainside. The scholars called this working from "landscapes of the mind."*
- *Like nature itself, the ancient Chinese landscape painters accepted accidental marks as opportunities to allow an image to change and grow. We are going to do this today as well.*

Criteria-based process assessment: Analyzes works of art for places where artists may have turned accidents into intentions.

2. Introduce sumi ink preparation and practice as mediation. Guide students in practicing grinding sumi ink and experiment with making a variety of marks with sumi ink on rice paper.

▣ Prepare and set out small containers (baby food jars work well) with about 2 tablespoons of sumi ink in them for each student and a container of water between every two students. Have each student set their work spaces with a piece of black felt, 2 practice pieces of rice paper, and a bamboo sumi brush. Place one sumi ink grinding stone and a stick of dry sumi ink on a piece of black felt in the center of each table.

- *Traditionally, Chinese scholars ground their own ink with a stick of dry pigment that they rubbed in small circles on a grinding block, with just a tiny bit of water. It could take hours to grind enough ink to make a big painting.*
- *The repetitive process of circling the ink stick around and around on the ink stone can create a feeling of calm and centeredness.*
- *Although we also have prepared ink with which to paint today, we are going to take turns grinding ink as well to experience that peaceful feeling.*
- *Put four or five drops of water in the well on the grinding stone. Use the end of the sumi ink stick to draw out a little bit of the water to the center of the grinding stone.*
- *Push down with a little pressure on the stick of ink and make little circles on the grinding stone until you begin to make ink.*
- *Periodically test the ink on a piece of rice paper to see how black it is getting.*
- *While you are waiting for your turn to mix the ink, use the prepared ink that you have at your place to practice making as many different kinds of brushstrokes as you can.*



- *Try using a dry brush to get wispy marks that look like grass or bark or feathers. What happens when you hold the tip of your brush in one place for a few seconds? Can you make brushstrokes that are thick at one end and thin at the other like leaves or the wings of birds? How could you make the rough texture of a rock with sumi ink?*
- *When you have a variety of brushstrokes on your practice papers, share them with your elbow partner so that you can learn from each other's experiments.*

Criteria-based peer process assessment: Practices creating various line qualities with sumi ink and shares findings.

3. After practicing making a variety of line qualities and implied textures with sumi ink, ask students to crumple a new piece of rice paper, then follow random lines to create a landscape painting.

After students have finished practicing brushstrokes, give each student one long thin piece of rice paper on which to make their final composition.

- *Now that we have centered our minds and practiced our brushstrokes, we are going to make our final ink painting.*
- *We are going to make a landscape, a picture of a place. It can be a place from your imagination, or inspired by a photograph.*
- *But before we paint, we are going to do one more thing to create opportunities like the ancient Chinese painters did, to respond to random marks and turn them into intentions.*
- *Take your long piece of blank rice paper and crumple it gently. Now smooth it out.*
- *Using the random lines made by crumpling your piece of paper, look for landscape forms on the paper. Choose some of those lines to follow with your sumi brush to suggest the hills, water, grasses, trees, clouds that you want to create.*
- *Take your time to make every brushstroke matter, but also let yourself stay open to "accidents" that you didn't plan to turn them into shapes, forms, textures that you intend.*
- *When you finish your painting, mount it on a piece of black construction paper.*

Criteria-based assessment: Uses sumi ink to follow random lines in a crumpled piece of rice paper to suggest a landscape.

4. Guide individual, peer and full group reflection. Ask students to "interview" their ink paintings. What did it share with you about your experience of building resilience today?

Give each student a piece of paper, and ask them to draw a line down the middle. Label one column "Questions" and the other "Answers." Also have copies of the Resilience worksheet for each student.

- *As a way to reflect on our finished ink painting, we are going to "interview" our work of art.*
- *On a piece of paper (or in a writing journal or sketch book), draw a line down the middle of the paper. Label the left-hand column "Questions," and the right-hand column "Answers."*

- *Write down a question you would like to "ask" your painting. You might start with, "What is your name?"*
- *In the "Answer" column, write down the first thing that comes to your mind. It might surprise you.*
- *Then, write another question of your painting, and listen for its answer. Some ideas for questions could be: "What do you want me to notice the most about you?" "What do you mean?" "Do you have a message for me?"*
- *When you have asked at least three questions of your work of art, and written down both the questions and the answers, thank your painting (write it down).*
- *If you like, you can share your interview questions and answers with your elbow partner.*
- *After you have finished your interview, please fill out the Resilience worksheet.*
- *Let's share some of our reflections on what we learned from turning accidents into intentions in our works of art.*

Criteria-based reflection: Writes questions and answers to ask and "receive" from the landscape painting about what s/he learned about resilience from the making it. Share reflections full group.

Criteria-based assessment: Takes risks; embraces alternative possibilities; develops work over time.

Building Resilience: Turning Accidents into Intentions Worksheet

Name: _____

Date: _____

1. Choose one of the works of art that you created in which you faced a challenge from which you learned a lot:

- Automatic Drawing + Watercolor Painting
- Blind Contour Line Drawing + Charcoal Drawing
- Sumi Ink Painting

2. Describe one of the ways you turned an "accident" during making your work of art into an intention or choice.

3. What was difficult about that experience?

4. How did you feel after you turned the accident into an intention?

5. How could you use this experience to face a new challenge outside of art making?

ARTS IMPACT LESSON PLAN Arts Infusion

Building Resilience: Turning Accidents into Intentions

CLASS ASSESSMENT WORKSHEET

Disciplines	SOCIAL EMOTIONAL LEARNING/VISUAL ARTS					Total 5
	21 st Century Skills Resilience Growth Mindset	Builds Resilience through Turning Accidents into Intentions				
Concept			Automatic Drawing	Blind Contour Line Drawing	Value Drawing	Ink Painting
Criteria	Takes risks; embraces alternative possibilities; work develops over time.	Generates a composition from randomly drawn lines, then adds intentional marks and color to complete image.	Draws the interior and exterior edges of an observed form with a continuous line without looking at the drawing in process.	Uses charcoal drawing techniques to render the shapes and values of shadows and highlights of an observed object.	Uses sumi ink to follow random lines in crumpled piece of rice paper to suggest a landscape.	
Student Name						
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29.						
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 social and emotional learning?

Teacher: _____ Date: _____

VISUAL ARTS, SOCIAL EMOTIONAL LEARNING LESSON: *Building Resilience: Turning Accidents into Intentions*

Dear Family:

Today your child participated in an **Arts and Social Emotional Learning** lesson. We worked on developing resilience and growth mindset – flexible strength in the face of challenging circumstances – by turning accidents in our works of art into things we intended.

- We looked for evidence of places where professional artists made “mistakes” and turned them into something else in their works of art.
- We made an automatic drawing with randomly drawn lines, and then added paint to create intentional shapes and colors.
- We made a blind contour line drawing – drawing an object without looking at the drawing while we were making it – and then added charcoal to make the object look 3-D.
- We made a sumi ink painting by crumpling up our paper and then turning the accidental lines of the paper into the shapes and textures of a landscape.

At home, you could make art by starting with random lines, paint splatters, or someone else’s drawing, and then turning into something else as a way to continue to practice developing resilience and a growth mindset through making art.

Enduring Understanding

Creating and morphing visual art “accidents” into intentional images can build social emotional resilience and growth mindset.