

ARTS IMPACT LESSON PLAN

Visual Arts and Reading Infused Lesson

Describing Place: Using Sense Memory to Add Texture to Setting

Author: Beverly Harding-Buehler Grade Level: First



Enduring Understanding

A variety of textures, in both written texts and visual art, can suggest a multi-sensory time and place. Repeating words, images, textures, colors, and/or shapes can create unity in a story or work of art.

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

Students generate descriptive words that express sensory details from story settings and describe actual textures seen in art. Students focus on remembering a special family event and select textural materials associated with that setting for an assemblage. These materials are cut into shapes and repeated to create a unified composition conveying sensory experiences from that special event. Last, students title their art with descriptive words associated with sensory details experienced within that setting.

Learning Targets and Assessment Criteria

Target: Uses sense memories to interpret setting in a written text.

Criteria: Uses descriptive words (adjectives and nouns) to express sensory experiences (taste, touch, sound, smell, sight) of the places and times suggested in written text.

Target: Uses a variety of different actual textures to suggest a specific time and place.

Criteria: Uses at least three different media to describe a variety of sensory experiences associated with a celebration or special event.

Target: Creates a unified assemblage.

Criteria: Repeats textures, colors and/or shapes to create one unified image.

Target: Uses sense memories to interpret the setting in a work of art.

Criteria: Titles artwork with descriptive words to describe the way one of the senses is expressed by the setting in the assemblage.

Vocabulary	Materials	Learning Standards
<p><u>Arts Infused:</u> Setting Title Unity</p> <p><u>Reading:</u> Setting</p> <p><u>Arts:</u> Actual Texture Assemblage Afikpo Masquerade Overlapping Repetition</p>	<p>Museum Artworks or Performance</p> <p><u>Seattle, WA</u> Seattle Art Museum</p> <p><u>Tacoma, WA</u> Tacoma Art Museum</p> <p>Materials Chart paper – for two-column graphic organizer; Post-its; Arts Impact sketchbooks; Writing pencils; Watercolor paper: 9x12"; Blue tape; Watercolor brushes: flat brushes; Various assemblage materials: fabric, lace, shiny paper, textured cardboard, mesh, raffia, steel wool, beads, cork, fun foam, fake fur, etc.; Scissors; White school glue; Staplers; White paper plates; Water containers; Paper towels; Ziplock bags; Class Assessment Worksheet <i>continued</i></p>	<p>Learning Standards</p> <p>WA Arts State Grade Level Expectations <i>For the full description of each WA State Arts Grade Level Expectation, see:</i> http://www.k12.wa.us/Arts/Standards</p> <p>1.1.4 Elements: Actual Texture 1.1.5 Elements: Overlapping Space 1.2.1 Skills and Techniques: Assemblage 2.1.1 Creative Process 2.1.3 Responding Process 3.2.1 Communicate for Specific Purpose 4.2.1 Connection between Visual Arts and Reading 4.4.1 Understands How the Arts Influence and Reflect Culture/civilization, Place, and Time</p> <p><i>continued</i></p>

Reading Selections

Tar Beach by Faith Ringgold; *Night of the Moon* by Hena Khan

Link to Arts Connections, Level 1

"Real Texture," pages 86-87A

Connections:

Teachers College Readers Workshop

Seattle Art Museum images:

Soundsuit, 2006, Nick Cave, 2007.70



Mask: Beke, 1953, Chukwu Okoro, 2005.32



Early Learning Guidelines (Pre-K – Grade 3)

For a full description of Washington State Early Learning and Child Development Guidelines see:

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

(1st grade) 5. Communicating: Speaking and Listening: Follow directions, retell stories, and explain visual information. Reading: Identify and explain story elements—characters, setting, events.

(1st grade) 6. Learning about my world: Arts: Create and respond to arts.

Common Core State Standards in ELA

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

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

RL.1.4. Identify words and phrases in stories or poems that suggest feelings or appeal to the senses.

SL.1.4. Describe people, places, things and events with relevant details, expressing ideas and feelings clearly.

College and Career Ready Students in Reading

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 *Readers 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">• 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 setting as when and where a story takes place. In any read aloud story, ask student to tell you what they notice about when and where the story takes place. How do they know?

We use our background knowledge from our senses to give us clues to setting. Introduce the five senses: sight, hearing, smell, touch, and taste. Ask students to think of a special memory of a family celebration of some kind and turn and tell a partner what they remember from their five senses about the event.

Lesson Steps Outline

Day One

1. Read aloud *Tar Beach* by Faith Ringgold and help students generate word wall/graphic organizer of descriptive words that express the senses (taste, touch, smell, sound, sight) suggested in the settings of the story.

Criteria-based teacher checklist: Uses descriptive words (adjectives and nouns) to express sensory experiences (taste, touch, sound, smell, sight) of the places and times suggested in written text.

2. Introduce and guide art analysis of *Soundsuit* by Nick Cave and *Mask: Beke* by Chukwu Okoro from the Seattle Art Museum collection. Discuss the concept of texture, and facilitate students generating words to describe actual textures in this work of art.

Criteria-based teacher and peer process assessment: Analyzes and describes actual textures in works of art in pair-share and group response.

3. Introduce assemblage and guide students in brainstorming a setting of a family celebration from their sense memories.

Criteria-based peer process assessment: Brainstorms, sketches, writes about a variety of sensory experiences associated with a celebration or special event, then describes in pair-share.

4. Demonstrate and guide sorting through assemblage materials and gathering materials that could express the setting of a special family gathering.

Criteria-based teacher checklist: Selects at least three different materials to describe a variety of sensory experiences associated with a celebration or special event.

5. Guide reflection.

Criteria-based peer assessment: Pair-shares with a peer how one of the fabrics they have chosen reminds them of a sense memory of their family celebration.

Day Two

1. Read aloud *Night of the Moon* by Hena Khan and help students add to word wall of descriptive words that suggest sensory experiences that create the settings of the story.

Criteria-based teacher checklist: Uses descriptive words (adjectives and nouns) to express sensory experiences (taste, touch, sound, smell, sight) of the places and times suggested in written text.

2. Show Afikpo masquerade images/video as another example of a multi-sensory setting. Facilitate students adding to “Textures in Art” word wall.

Criteria-based teacher and peer process assessment: Analyzes and describes actual textures in works of art in a pair-share and group response.

3. Introduce the concept of unity — repeating words, images, textures, colors, shapes to unify a story or a work of art.

4. Introduce and demonstrate technique of assemblage and cutting skills, and facilitate students cutting out shapes to suggest their special occasion setting.

Criteria-based teacher process assessment: Uses cutting skills to make repeating textures, colors and shapes.

5. Guide reflection.

Criteria-based peer reflection: Pair-shares with a peer which fabric they have chosen to repeat for unity in their compositions and why.

Day Three

1. Review assemblage techniques layering and repeating a variety of different textures, colors, and shapes to create a new image. Demonstrate gluing technique.

2. Remind students to suggest at least three different textures in their setting, and guide students in layering and repeating textures, shapes, and colors to create a unified assemblage.

Criteria-based teacher checklist, self-assessment: Repeats textures, colors and/or shapes to create one unified image (of a setting for a special family occasion).

3. Guide reflection. Prompt students to title their work with descriptive words (adjectives and nouns) that describe the way one of the senses (touch, taste, smell, sound, sight) is engaged by their assemblage.

Criteria-based peer assessment, self-assessment, and teacher checklist: Titles artwork with descriptive words to describe the way one of the senses is expressed by the setting in the assemblage.

LESSON STEPS

Day One

1. Read aloud *Tar Beach* by Faith Ringgold and help students generate word wall/graphic organizer of descriptive words that express the senses (taste, touch, smell, sound, sight) suggested in the settings of the story.

📖 Mini-lesson, setting & sense memories, sharing

- *We are going to listen to a story today that has lots of clues in it to tell us where and when the story is happening. Where and when a story takes place is called its setting.*
- *You are going to hear the writer use words that describe what it looks like, sounds like, feels like, smells like and even tastes like in the different settings in the story.*
- *While you are listening, try to picture the sights, sounds, smells, textures, and tastes the author describes. We'll write them on the board afterwards.*
- *We're generating ideas when we gather information from a book.*

📖 Make a two-column graphic organizer on the board or on a large piece of paper with the headers, "Setting in the Story" and "Textures in Art" for students to generate descriptive words in. See steps 1-3 of lesson. Put each student's name by oral responses on board. Alternately, ask students to write responses on post-it notes, labeled with their names, and then add to reading chart.

☑ Criteria-based teacher checklist: Uses descriptive words (adjectives and nouns) to express sensory experiences (taste, touch, sound, smell, sight) of the places and times suggested in written text.

2. Introduce and guide art analysis of *Soundsuit* by Nick Cave and *Mask: Beke* by Chukwu Okoro from the Seattle Art Museum collection. Discuss the concept of texture, and facilitate students generating words to describe actual textures in this work of art.

📖 Sharing professional work, responding





☐ 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.

- *The way something feels when we touch it is called texture.*
- *We just described some of the textures Faith Ringgold suggested with words in the settings of her story. Both artists and authors use texture to describe a setting.*
- *If you could touch the surfaces of these works of art, what would the different parts of the art feel like? What kind of setting does Jim Hodges suggest in his work of art?*
- *What kind of setting could you imagine for Nick Cage’s Soundsuit? How do the different materials that he used suggest that? Whisper your best idea to your elbow buddy and then share it with all of us.*
- *We’re generating ideas from works of art now.*

☐ Use post-it notes, labeled with students’ names, or put each student’s name by oral responses on the board.

☑ Criteria-based teacher and peer process assessment: Analyzes and describes actual textures in works of art in pair-share and group response.

3. Introduce assemblage and guide students in brainstorming a setting of a family celebration from their sense memories.

📖 Making a connection with prior knowledge, conferring with a partner

- *Today, like Faith Ringgold and the artists from SAM, we are going to start making a kind of picture where you combine lots of different shapes, colors, and textures to make a new image.*
- *When these materials are 3-D, we call this kind of picture an assemblage (ah-sem-BLAHJSH).*
- *Our assemblages are going to be settings that suggest a special thing that you do or celebrate with your family.*
- *It could be reading a special story together, riding bikes together, hiking or camping with your family, getting together with your big family for special occasions, the way you celebrate your birthday, or a special holiday like Hanukah, Ramadan, Christmas, or Vietnamese New Year.*
- *What are some of the special occasions that you celebrate in your family? You are constructing meaning as an artist when you make choices and brainstorm for ideas.*
- *When you've thought of a special occasion that you want to show in your assemblage, write down some words or do some sketches in your sketchbook that describe some of the sights, sounds, smells, tastes and textures of that holiday or special time.*
- *Show and tell a friend about the things you remember about your special occasion.*
- *When we check in with a friend we are working just like artists; we're self-reflecting.*

🗨️ Confer with individuals.

☑️ Criteria-based peer process assessment: Brainstorms, sketches, writes about a variety of sensory experiences associated with a celebration or special event, then describes in pair-share.

4. Demonstrate and guide sorting through assemblage materials and gathering materials that could express the setting of a special family gathering.

📖 Conferring with individuals

- *Artists often get good ideas for their art from the materials they choose.*
- *With your list and sketches in mind of your memories of your special family occasion, look through the assemblage materials on the tables.*
- *Could the fake fur stand for your cat or dog? Does any of the fabric or mesh remind you of the special clothes or head coverings you wear for your special occasion? What foods do you eat? Do any of the textures of the materials remind you of them?*
- *Start out by choosing three different materials. You can get more later, if you need to do so. Can you use one of them for more than one thing at your family gathering? Will you use the material flat, or bunch it up somehow? Start trying out different ways to use the material.*
- *You are constructing meaning as an artist when you make choices.*

🗨️ Confer with individuals.

Criteria-based teacher checklist: Selects at least three different materials to describe a variety of sensory experiences associated with a celebration or special event

5. Guide reflection.

 Responding, turn and talk

- *As you have been selecting different fabrics, you have been **reflecting** on how different fabrics remind you of the sights, sounds, smells, tastes or ways things feel at your special family celebration.*
- ***Reflecting** makes you a better artist and reader.*
- *Turn and talk with your elbow buddy to share how one of the fabrics you chose reminds you of a sense memory from your family celebration.*

Criteria-based peer assessment: Pair-shares with a peer how one of the fabrics they have chosen reminds them of a sense memory of their family celebration.

Day Two

1. Read aloud *Night of the Moon* by Hena Khan and help students add to word wall of descriptive words that suggest sensory experiences that create the settings of the story.

📖 Mini-lesson, setting

- *I'm going to read another story about a special family occasion that has some different settings in it.*
- *Let's listen again for the clues that tell us when and where each part of the story is taking place.*
- *Can we add any words to our word wall that describe the different senses Yasmeen experiences in the various places she goes during Ramadan?*
- *Let's generate ideas!*

📖 Use post-it notes, labeled with students' names, or puts each student's name by oral responses on the board.

☑ Criteria-based teacher checklist: Uses descriptive words (adjectives and nouns) to express sensory experiences (taste, touch, sound, smell, sight) of the places and times suggested in written text.

2. Show Afikpo masquerade images/video as another example of a multi-sensory setting. Facilitate students adding to "Textures in Art" word wall.

📖 Sharing professional work, turn and talk, partner sharing

📖 To find this video clip on the Seattle Art Museum's website, either input the address below in your search engine, or go to www.seattleartmuseum.org, click on the ART tab on the home page, click on THE COLLECTION to get a search box, enter 2005.32, the accession number for this work of art, then when the work comes up, click on the MEDIA tab to access the video:

<http://www.seattleartmuseum.org/SAMcollection/code/emuseum.asp?style=single¤trecord=1&page=search&profile=objects&searchdesc=chukwu%20okoro&quicksearch=chukwu%20okoro&newvalues=1&newprofile=objMedias>

- *In Night of the Moon, we heard words that described the different sights, sounds, smells, tastes, and textures of Ramadan.*
- *These masks and costumes by Chukwu Okoro, an Afikpo (Ah-FEEK-po) artist of Nigeria in West Africa are meant to be seen in a whole celebration with songs, drumming, dancing, and acting.*
- *What kinds of words describe the sights, sounds, and textures you see in this masquerade?*
- *Share your best descriptive words with your elbow buddy, and then we'll add it to our word wall.*
- *We're generating ideas from works of art now.*

📖 Use post-it notes, labeled with students' names, or puts each student's name by oral responses on board.

☑ Criteria-based teacher and peer process assessment: Analyzes and describes actual textures in works of art in a pair-share and group response.

3. Introduce the concept of unity — repeating words, images, textures, colors, shapes to unify a story or a work of art.

📖 Mini-lesson, unity, conferring with individuals

- *Even though the authors and artists we've read and looked at used lots of different words and materials, they made their stories or works of art seem like they go together by repeating words, images, textures, colors, and shapes.*
- *This creates something called unity in a story or work of art. Which shapes, colors, or textures do you see repeated in Afikpo masquerade costumes?*
- *You are constructing meaning as a viewer when you organize your ideas about a work of art.*
- *When we start working on our assemblages again, we will repeat certain textures, colors, or shapes to make unified compositions. What and where will you repeat in your assemblage?*

🗨️ Confer with individuals.

4. Introduce and demonstrate technique of assemblage and cutting skills, and facilitate students cutting out shapes to suggest their special occasion setting.

- *We are going to start cutting out the shapes for our assemblages of our special family occasions today. Remember that you can cut out several different shapes and combine them to make a new one on your assemblage.*
- *We want the shapes that we cut out today to be at least as big as two fingers, so they aren't too hard to glue down. You can cut skinny shapes, fat shapes, long shapes, short shapes, straight shapes, and curvy ones.*
- *You are constructing meaning as an artist when you make choices.*
- *Remember when you are cutting, to keep your thumb facing the ceiling all the time. Also, remember to open your scissors up wide, and put your material way back in the jaws of the scissor alligator to cut.*
- *Last, remember that when you want to make a curve or turn a corner, turn your MATERIAL, not your scissors. If you are having a hard time cutting, ask a friend to hold the fabric stretched out tight while you cut.*

☑️ Criteria-based teacher process assessment: Uses cutting skills to make repeating textures, colors and shapes.

5. Guide reflection.

📖 Responding, turn and talk

- *As you have been cutting different fabrics, you have been **reflecting** on which fabrics you want to repeat create unity — to make it look like everything goes together — in your assemblage of your special family celebration.*
- *Artists and readers often reflect with others to explain and refine the choices they are making.*
- *Turn and talk with your elbow buddy to explain which fabric you have chosen to repeat*

and why.

Criteria-based peer reflection: Pair-shares with a peer which fabric they have chosen to repeat for unity in their compositions and why.

Day Three

1. Review assemblage techniques layering, and repeating a variety of different textures, colors, and shapes to create a new image. Demonstrate gluing technique.

- *Today we are going to layer and repeat the different shapes and textures you have cut out to suggest the setting for your special family gathering.*
- *Remember that you may want to overlap some of your pieces to make a bigger shape.*
- *First paint white glue where you want to attach one of your pieces then put your fabric on top of it. Remember to hold it down and count slowly to 60 before you let go so that it will attach securely.*

2. Remind students to suggest at least three different textures in their setting, and guide students in layering and repeating textures, shapes, and colors to create a unified assemblage.

📖 Review mini-lessons, unity, conferring with individuals

- *Now we are going to put together our assemblages of our special family occasions. We want to remind ourselves of many of the different sights, sounds, smells, tastes, and textures from our special gatherings, so be sure to use at least THREE different textures in your assemblage.*
- *Does your special occasion happen at nighttime or daytime? Is it in the winter, spring, summer or fall? How can you show both the time and place of your setting with your textures?*
- *You are constructing meaning as an artist when you brainstorm for ideas and make choices.*
- *When you start to make the different parts of your setting, remember to repeat some textures, shapes, or colors to unify your assemblage.*
- *After you have been working for a while, step back from your work and look at it. Does it need more of a certain color or texture in a different place? What would make it feel even more like the setting of your special family occasion?*
- *When we look at our art while we are still making it, we are working just like artists; we're self-reflecting.*

🗨️ Confer with individuals.

☑️ Criteria-based teacher checklist, self-assessment: Repeats textures, colors and/or shapes to create one unified image (of a setting for a special family occasion).

3. Guide reflection. Prompt students to title their work with descriptive words (adjectives and nouns) that describe the way one of the senses (touch, taste, smell, sound, sight) is engaged by their assemblage.

📖 Synthesizing

- *When you are all done with your assemblage, please give it a title that has some descriptive words (adjectives and nouns) that express what one of your senses experiences in the setting you created.*

- *For example, I might title my assemblage, "All Five Fingers Sticky," to capture the sense of touch I feel when I finish licking out the bowl from mixing up my birthday cake.*
- *Share your title with your elbow buddy and see if they can see how you got that title. Is there any other describing word that they can think of that would make your title even more expressive of the way your setting looks, feels, smells, or sounds (no tasting!).*
- *When you check in with a friend you are doing more self-reflection — an artistic process.*

Criteria-based peer assessment, self-assessment, and teacher checklist: Titles artwork with descriptive words to describe the way one of the senses is expressed by the setting in the assemblage.

ARTS IMPACT LESSON PLAN Visual Arts and Reading Infusion

First Grade: *Describing Place: Using Sense Memory to Add Texture to Setting*

CLASS ASSESSMENT WORKSHEET

Disciplines	READING	VISUAL ARTS		READING/VISUAL ART ANALYSIS	Total
Concept	Setting	Actual Texture	Unity/ Assemblage	Setting	4
Criteria	Uses descriptive words (adjectives and nouns) to express sensory experiences (taste, touch, sound, smell, sight) of the places and times suggested in written text.	Uses at least three different media to describe a variety of sensory experiences associated with a celebration or special event.	Repeats textures, colors and/or or shapes to create one unified image.	Titles artwork with descriptive words to describe the way one of the senses is expressed by the setting in the assemblage.	
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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 reading?

Teacher: _____ Date: _____

ARTS IMPACT FAMILY LETTER

VISUAL ARTS AND READING LESSON: *Describing Place: Using Sense Memory to Add Texture To Setting*

Dear Family:

Today your child participated in an **Arts and Reading** lesson. We talked about how both writers and artists can use textures to suggest the setting, the time, and the place that the story happens. We tried to figure out which of our senses (sight, smell, sound, touch, and taste) the artists and authors helped us remember with their settings. We read two different books and looked at several different artists who use assemblage (3-D collage) to combine a variety of textures in their work.

- We came up with words to describe the sense memories (sight, smell, sound, touch, and taste) we had when we listen to the stories and looked at the art.
- We cut up and combined a variety of different textures, colors, and shapes to suggest the setting of a special family occasion.
- We repeated certain textures, colors, or shapes to unify our assemblages.
- We titled our collages with a title that suggested one of the sense memories we tried to express with our assemblage settings.

At home, you could encourage your child to listen and look for clues to the settings in the stories you read together. You could play a game in which you separately try to come up with as many different sense memories that you can of a certain family event. Whose sense memories are the most complete?

Enduring Understandings

A variety of textures, in both written texts and visual art, can suggest a multi-sensory time and place. Repeating words, images, textures, colors, and/or shapes can create unity in a story or work of art.